

"None of Sousa's Kind"



John Philip Sousa and His Airedale and Two Sealyhams
Oklahoma City has a dog show recently. But nowhere in the large building which housed the dog show was there to be found a Sealyham, a breed scarce in this section of the country, at least.
John Philip Sousa, world famous bandmaster and march king, is shown with his three pets of canine aristocracy. The large one, on the ground in front of Sousa, is an Airedale. The other two are of that breed known as Sealyhams.

LIBERTY BELL MARCH REVIVED FOR SOUSA TOUR

The Liberty Bell, a composition featured in his programs by Lieutenant Commander John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, has been revived by the famous bandmaster for his third-of-a-century tour and will be played by the band here. Sousa began his career as a band director in 1880 when he assumed command of the United States Marine Band in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as High School Cadets, Semper Fidelis and others. In 1892 he resigned his commission to head his own organization.

The Liberty Bell was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward. It is interesting to note that The Liberty Bell was one of the first phonograph records made after the talking machine, as it is now known, was placed on the market. Indeed it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny! For the revival of Liberty Bell Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared with a set of chimes which cost about \$500 when The Liberty Bell was the latest Sousa march.

Sousa will give matinee and night performances at the City Auditorium on Sunday, December 27.

SOUSA TO DIRECT HIS BAND HERE

**Renowned Composer And
Bandmaster Here
Christmas Day**

An event that marks musical history in New Orleans will occur Christmas Day when Sousa's Band, under the direction of Mr. Sousa himself, will give a matinee and night concert at Jerusalem Temple.

The greatest interest attaches to the concerts because Lieut. Commander Sousa is recognized as the world's greatest bandmaster and his band of one hundred as without equal. This is Sousa's Third-of-a-Century tour, and the ovation the veteran leader is receiving throughout the United States (more than thirty thousand heard him in a single night in Cleveland, and twenty thousand in Duluth, though he plays at both almost every year) leaves no doubt how New Orleans will greet him.

For approximately thirty years the men and women and children of New Orleans have been thrilled by the great Sousa marches. "Stars and Stripes Forever," "Semper Fidelis," "The Liberty Bell," "United States Field Artillery," "The Washington Post," and many others are among the one hundred and four he has written.

The children who heard him a generation or a decade ago are grown now, but the Sousa popularity is even greater today than it was then. Sousa's marches have a beat and a rhythm that stir the pulse and the heart and appeal to men and women of all ages and classes.

The Sousa concerts are famous not only for excellence but for Commander Sousa's conscientious direction, giving the public every ounce of energy his band and himself possess. A Sousa concert lasts about two hours and thirty minutes, but into that space of time Sousa puts considerably more than three hours of music. This statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified, and is directing the number.

MARCH MASTER HAS BUSY VISIT

**Attends Banquet of State
Musicians and Visits
St. John's**

John Philip Sousa's visit to Tulsa Sunday was in keeping with his life—very busy. A man 71 years old, who has written hundreds of pieces of music, directed 100,000 concerts, most of the world and managed to enjoy himself pretty well, could be excused for lack of activity. Mr. Sousa isn't the quitting sort. "I've lots to do yet," he said.

The Sousa band arrived in Tulsa just before noon Sunday. At the Mayo hotel about 200 musicians from Tulsa and many other places in the state were waiting for him. He was honor guest at a banquet sponsored by the local musicians' union. Commissioner Harry W. Kiskaddon was toastmaster and H. L. Landis made the welcoming speech. Mr. Sousa spoke for perhaps 15 minutes in a reminiscent vein, only incidentally referring to music or his own work. He is a great "kisser" and is keen and subtle. He is as alert as the average man of 40.

The march king was taken to St. John's hospital by D. F. Connolly, Commissioner Kiskaddon and John H. Markham, Jr. He was welcomed by D. E. Buchanan, "general" of the hospital campaign; Mrs. J. H. Markham, "general" of the women; Mrs. Buchanan, Mr. and Mrs. Phil Kates, Mr. and Mrs. I. W. Egan, E. F. McIntyre and Mayor H. F. Newblock. Mr. Sousa was shown through the hospital and he pronounced it very fine and of commanding promise. He hurried to his concert of convention hall.

The automobiles of Mr. and Mrs. J. H. Markham, Jr., and Mr. and Mrs. T. K. Smith were at the disposal of the Sousa party throughout the day.

The members of Sousa's band scattered about town. They are mainly young men and nearly all of them are Americans. There are more than 80 players, besides the soloists. The musical progress of the United States is so great that in a generation the memberships of the big touring bands have changed from foreign to American. Sousa's music is so purely and enthusiastically American that the make-up of his band is appropriate.

Many cadets of the Oklahoma Military academy, Claremore, were here for the concerts. Students of the Tulsa high school, state agricultural college and many other schools were present. All surrounding counties and towns sent large delegations. There were a great many Osage Indians in both audiences.

SOUSA'S BAND TO PLAY CHRISTMAS PROGRAM HERE

**World's Greatest Band-
master Will Direct His
Famous Organization**

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The Sousa concerts are famous, not only for excellence, but for Commander Sousa's conscientious direction, giving the public every ounce of energy his band and himself possess. Within fifteen seasons of the end of a number, Sousa has decided from the volume of applause whether an encore is justified, and is directing the number.

SOUSA THRILLS GREAT CROWDS

**Famous Composer-Leader's
Martial Music Full
of Charm**

FREE WITH ENCORES

**'Stars and Stripes Forever' Is
High Point in the
Program**

After all, there is nothing like it, this wonderful instrument that is Sousa's band. In an age given over to the wild pulse and throb of jazz the clean sweep and rhythms of the martial music that has come to be synonymous with the name Sousa is like a breath of fine and vigorous air clearing away the memory of exotic perfumes. And don't ever think that the sort of music Sousa writes and his band plays doesn't draw any more—one glimpse at the long line that curved out into the street in front of convention hall Sunday afternoon and thence half-way around the hall north on Boulder proves that they do.

The old-timers came for revival of aural pleasure in Sousa's music, it is true, but they were only a part of it. There were scores of people there eager for a glimpse of the man whose name has come to be a fine tradition in the world of music and as eager for the privilege of seeing him direct his own organization and hearing that organization play. Straight with a military bearing that defies his years, unhurried, dispassionate, Lieut. Com. John Philip Sousa conducts suavely and easily, and with an indifference to himself that sent him back to the conducting stand to play another encore when really the thunderous applause of Sunday afternoon's audience following "The Stars and Stripes Forever" was for himself, its composer. The crowd liked the other numbers, of course, but it was paying an impulsive and genuine tribute to the man who wrote the stirring, swinging rhythms that never fail to thrill people half out of their seats.

It was rather interesting for those who have been following the series of articles that the Lieutenant Commander has written for the Saturday Evening Post to constantly summon background supplied by them for the things heard and done at convention hall Sunday. The instantaneous response with which the great conductor met encore demands, for instance, and the precision with which the program moved. The splendidly built program opened with the "Tannhauser" overture, there were the superb march-rhythms of the Sousa numbers, the exquisite symphonic effects in the Largo movement from Dvorak's "The New World Symphony," Miss Marjorie Moody's very lovely singing and the xylophone duo—as agreeably varied a concert as one could wish to hear.

Conductor Sousa made concession after a fashion to the jazz trend in music when he introduced the saxophone octet. Led by the big papa saxophone, they du-wacked-dooed a little and frolicked a bit among themselves, and everybody enjoyed it as much as they did. The encore number "U. S. Field Artillery" with its brasses in stirring unison made real the phantom tread of thousands of tramping feet, and touched the chord of patriotism almost as readily as "The Stars and Stripes Forever"—almost, but not quite. "The Stars and Stripes Forever" stands unique in the annals of martial music and to have heard Sousa and his band play it is something to remember.

There were two concerts, afternoon and evening, a different program being given at each time. It was to Prothero and Danne, managing the appearance here, that Tulsa owed the privilege of seeing and hearing Sousa and his band.—F. H. H.

Marjorie Moody, an American born and trained, is the soprano soloist with John Philip Sousa and his famous band. She will sing with the Chicago Symphony orchestra and Civic Opera company next year.

Friends of Frances Hodgson Burnett, who died last year, have planned a novel memorial in Central park, New York. It is a secret garden where children may play and birds may find a refuge. This form of memorial was selected as being in harmony with Mrs. Burnett's love of gardens.

Is Your Answer Here?

SEND IN YOUR QUESTION.

Sousa.

Will you please give me a sketch of the life and present activities of John Philip Sousa? MRS. E. T. W. Uhrichville, O.

Sousa was born in Washington, D. C., in 1854. He took to music as a very small boy, the violin being his first instrument. At the age of 11 he made his first concert appearance—before an audience of patients at an insane asylum! At 15 he was a music teacher; at 17 the conductor of a school orchestra. When he was 26 he became conductor of the United States Marine band. He led that orchestra for twelve years and gave it an international fame.

Then, in 1892, he organized a band of his own, which was one of the sensations of the Columbian exposition. He has headed this organization ever since, and with it has made almost annual tours of the United States, a number in Europe, and several around the world. During the war he developed a splendid band at the naval training station in Illinois, and he has been decorated by half a dozen foreign governments.

As everyone knows, Sousa is the author of a number of the best known of American marches, as well as scores of others heard less frequently than "Stars and Stripes Forever." He has written a good deal of other music, comic operas, and even several novels.

At present he is engaged in another of his long American tours. A year ago, in Cleveland, he announced that he would write a march in honor of a Cleveland national guard unit, Troop A, 107th cavalry. When he returned to the city a few weeks ago for two concerts the new march was dedicated. It is called "The Black Horse Troop."

Sousa

That music was the primary cause of the present short skirt epidemic is the opinion of Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour with his famous band. Music, and particularly jazz and its forerunners, set the American girls to dancing, the dancing developed their leg muscles and once pipestem legs had become the exception, rather than the rule, fashion decreed the short skirt.

"The present dance craze began about a decade ago," says Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the fox-trot and the maxixe, the predecessors of the present-day jazz. As a matter of fact jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music. When the girls began to dance, the muscles of their legs developed from the exercise, with the result that the innocent bystander these days sees much less that is distressing to gaze upon than would have been the case, had there been no dance craze."

"Back in the petticoat days, an occasional windy corner used to impress upon us the fact that a great number of American girls had legs of the pipestem variety. It is my guess that if we had not gone through a vogue for ballroom dancing, there would have been no short skirts, and the ten years' popularity of ballroom dancing, of course, has been due to the development of jazz music. Incidentally, it is my opinion that the present short skirt fashion is entirely due

to the fact that the average woman now looks well in an abbreviated garment." Sousa and his band play at the Shrine auditorium Tuesday, December 8, matinee and night.

SOLDIER, SAILOR AND MARINE.

**Lieut. Com. Sousa Has Served in All
Branches of Service.**

Lieut. Com. John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous band has the enviable record of having served in all three branches of the military service of the United States.

Sousa was a Lieutenant in the United States Marine Corps, during his directorship of the Marine Band, from 1880 to 1892.

During the Spanish-American war he was attached to the Sixth Army Corps, and during the World war, he served in the United States Navy, being retired upon reaching the age limit with the rank of lieutenant commander.

Sousa's band will give a concert in the city auditorium Monday evening at 8 o'clock. Henry J. Dotterweich is in charge of the local arrangements for the appearance of this famous band.

Tribune Tulsa 12/16

El Paso Herald 12/15

Houston Post 12/13

SOUSA

Sousa brings his band. Sousa needs no advertising. That is why an editorial line of welcome is his due. Sousa has made a real contribution, not only to American music, but to the American spirit of national loyalty. No one can hear his stirring marches without feeling the quickened pulse that comes to men who have learned to march together, to feel the touch of a comrade's shoulder, a guide-right. No one can hear the "Stars and Stripes Forever" without feeling the flush of pride warm his cheeks.

Sousa has been honored because he has honored us, he has stirred us, he has quickened us, he has made men who are mob minded, march minded, his strains have helped us to keep step in a solid and cemented column of citizenship. With his brass instruments he has preached sermons of patriotism.

Sousa is an institution which will live long after Sousa himself is gone.



SOUSA'S BACK.

SOUSA'S BACK AGAIN VISIBLE NEW YEAR DAY

Apparently the most famous "back" in the world does not belong to some stage or movie queen but to Lt. Com. John Philip Sousa, who this season is making his third-of-a-century tour at the head of his own band.

The general public sees the Sousa face but for a few seconds at a time, but the million or more persons who attend the Sousa concerts each year have two hours or more in which to study the lines of the Sousa back.

So well known is the Sousa back that for several years the only advertisement of his appearances was a silhouette of his back bearing in white letters the words "Opera House Monday night." The whole world and his dog knew from that sign that Sousa was coming.

This famous leader and his band of 100 persons will return to El Paso for matinee and night performances on New Year's day.

JOHN PHILIP SOUSA

Lieut. Com. John Philip Sousa, who is now making his third-of-a-century tour at the head of his famous band, recently startled the country by declaring that he still considered himself too young to play golf. The 71-year-old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming decrepit, and, at the same time he expected to take up cigarette smoking and tea drinking. Sousa, as a youth in his teens was graduated from corn silk cigars to clear Havanas, and he does not recall that he ever smoked a cigarette. Neither does he drink tea. Sousa smokes about a dozen cigars a day and has his cup of coffee three times a day. He still takes his exercise by riding horseback and shooting over the traps at the New York Athletic Club. One year in two he goes on a long hunting trip in South Carolina. Sousa and his band will be at the Columbia Theatre, Baton Rouge, matinee and night, Thursday, December 24th.

Sousa Always Welcome

Sousa's band came, unpacked, Ta da—da da—da da— Ta da—dadadadadad—de dum, packed up and went away.

Yesterday afternoon, with the exception of about the four front rows, Convention hall was packed, and people weary of waiting in a long box office line left without getting near to the window. Last evening the performance was halted until 9 that the pious people could perform their pieties and then hurry to hear the sounding brass and tinkling cymbals.

Sousa is always good, always the same, always a delight and always stimulating. His concerts are always lightened by a touch of welcome musical comedy or nonsense, and the span goes all the way to those musical creations which the most famous of the stringed orchestras approach with a sense of reverence, and display to register their pronounced accomplishments.

Sousa is an artist who makes these capitals in the musical kingdom as wonderful with brass as with stringed instruments. But best of all, the American audience loves to hear Sousa play his matchless marches, which in encore he is always generous in providing.

The Sousa concerts were a great success. Come again, Mr. Sousa, we'll always fly the flags and bid you welcome.

The Tribune Newsboys' band greeted John Philip Sousa on his arrival Sunday noon. As the famous band leader entered the Hotel Mayo the newbies struck up one of his famous marches. Sousa stood at attention until it was completed, then

broke through the circle to congratulate Director McKee, who told him of the band's development in so few months.

Afterward Sousa was the guest of honor at a luncheon given by musicians and still later he made a trip through St. Johns hospital.

SOUSA'S BAND TO BE IN HAYS FRIDAY, DECEMBER 11

Hays, Kans., Dec. 2—Sousa's 80-piece band and the great John Philip Sousa himself will be in Hays for two concerts Friday, December 11. The programs will be given in Sheridan Coliseum at Hays State Teachers College, one at 3 o'clock in the afternoon and one at 8 o'clock in the evening.

Sousa's band is making its thirty-third transcontinental tour, and has consented to stop at Hays for a day. This will be the first time the band has ever appeared in Western Kansas. The K. S. T. C. band, which is sponsoring the Sousa concerts here, had to make a flat guarantee of \$2,000 for the two programs.

Tickets will sell for \$1.50 and \$2.00 for each of the concerts. A few seats will sell for \$1. A special rate of 50 cents for children will be made for the afternoon only.

Seats are already being reserved, and the orders are piling up rapidly. Those wishing reservations or more information should write to: R. A. Seabury, bandmaster, Hays, Kansas.

SOUSA'S BAND HERE ON DECEMBER 30

Sousa and his Band, one of the most celebrated musical organizations in America, will visit San Antonio on the famous director's third of a century tour, appearing at Beethoven Hall, the matinee and evening of December 30.

That Sousa is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine Band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than forty years as a musical director. Sousa's little book indicates there is good reason why he should be called "The March King."

SOUSA ONE STAR WHO ALWAYS "COMES BACK"

Bandmaster, Coming Here, Has Been Active 40 Years.

"They Never Come Back," is an old saying in sporting circles. It signifies that an athlete past his prime never is able to equal his old form. Except for the fact that he never lost his form—and leading a band twice a day for more than 40 years comes under the head of strenuous athletics—Lieut. Com. John Philip Sousa, coming to the Kemper December 18, is the exception that proves the rule.

In 1919 Sousa was engaged as the premier attraction at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan. With Sousa for a magnet, the exhibition that season broke all previous records. This season, feeling the need of a drawing card, Sousa again was engaged, and the week's attendance for the exhibition was about sixty thousand in advance of all previous seasons, including 1919, while the record of admissions to the grand stand, before which Sousa made his appearances, was 40,000 in excess of the previous high mark. Virtually all theatrical and musical stars and attractions expect to play to fewer people upon their second visit to certain cities and towns, but the greatest crowds which welcome Sousa are those in the cities which he visits with the greatest frequency.

The Sousa all-time record was established two or three years ago in Cleveland, Ohio, where he played to more than 20,000 persons in a single day, in spite of the fact that he visits Cleveland virtually every season. This present season Sousa played to more than 20,000 persons in a single day at Duluth, Minn., but as the Duluth concert was held out of doors, it is unfair, perhaps, to compare it with the records for indoor concerts, where the total attendance of a necessity is limited.

Stage Union Demands School Engage 4 Men

Joliet, Ill., Dec. 8.

Superintendent Smith of the local high school has decided not to play any further road attractions in the high school auditorium because of trouble with the stage hands local.

Recently when Sousa's Band appeared here the local insisted four men must "work" the show. The superintendent objected on the grounds no men were needed; he would not pay \$62 for four men to listen to a band concert.

Sousa had to pay the salaries it is said.

SOUSA'S BAND CONCERT

Sousa and his band were at the city auditorium last night and played to an almost capacity house. In listening to them one can understand why Sousa's name has been one with which to conjure for considerably more than a quarter of a century. There are certain things a brass band—a concert brass band—should be, and these are splendidly exemplified in this organization. In the first place it should be snappy, snappy in appearance and in attack and release, it should be able to play softly at times, but it should be able to build up a fortissimo that thrills by its size even though it never loses its musical quality. And finally it must be able to deliver a musical message and deliver it in a convincing manner.

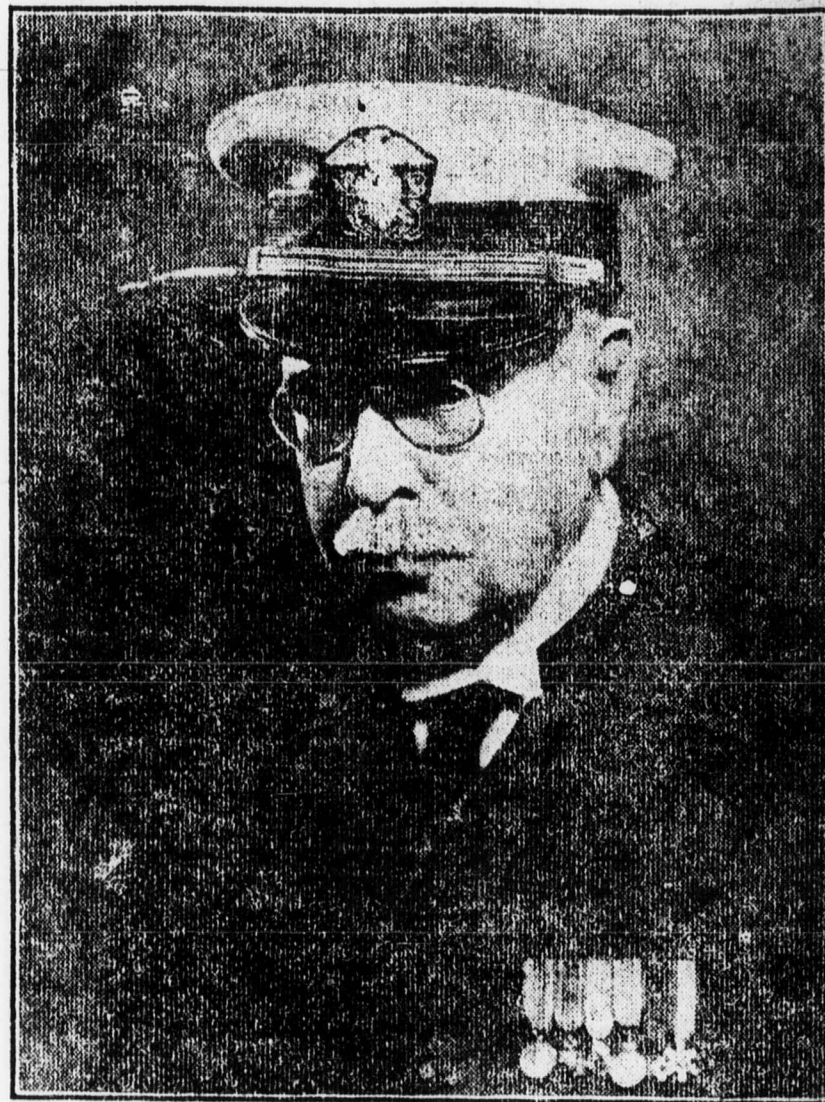
One may be permitted a reasonable amount of doubt as to the place of the "Love Scene from Feuersnot" by Strauss in the repertoire of a concert band, but the "Robespierre" overture as read by Sousa evidently does have a place in such a repertoire. As he read it last night it was thrilling indeed. And of course the Sousa marches which were added to the program are the band's own. When interpreted by Sousa they have a verve and thrill all their own. No program of this organization could be complete without several of them.

The soloists of the first part of the program were William Tong, the solo cornetist, and Marjorie Moody, soprano. Mr. Tong displayed a facile technique and a good tone in his number and played Victor Herbert's "Kiss Me Again" as an encore in response to the applause. Miss Moody has a pleasing coloratura soprano which was shown to good advantage in the "Polonaise from Mignon." Miss Moody scored a real success singing as encore, "Carry Me Back to Old Virginny," and Sousa's "The American Girl."

The second part was devoted largely to a show off of the various groups of instruments in the band and a display of their colors as solo instruments and in combination. And as a grand climax to the program came "The Stars and Stripes Forever," and the "Star Spangled Banner" played by Sousa's band and our own Marshall's band and led by "The March King." Surely this was a concert to live long in one's memory, to be remembered as the exposition of a remarkable art by the greatest band master of the generation. H. V. S.

FIGURE IN NATIONAL MUSIC

John Philip Sousa has played concert in practically every city of any size in America. He has been a big factor in the nation's progress musically. He is on his thirty-second annual tour, which brings him to Houston December 27.



Sousa's Band Will Appear in Austin After Christmas

Famous Bandmaster to Visit Capital City for Fourth Time on Dec. 29.

Lieutenant Commander John Philip Sousa will make his fourth visit to Austin when the noted bandmaster and his equally famous band play in two performances at the university men's gymnasium on Dec. 29. This will be the chief holiday attraction and the matinee and night performances are to be given here under the auspices of the Amateur Choral club.

Lieutenant Commander John Philip Sousa, who is now making his third-of-a-century tour at the head of his famous band, recently startled the country by declaring that he still considered himself too young to play golf. The 71-year-old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming decrepit, and, at the same time he expected to take up cigarette smoking and tea drinking. Sousa, as a youth in his teens was graduated from corn silk cigars to clear Havanas, and he does not recall that he ever smoked a cigarette. Neither does he drink tea. Sousa smokes about a dozen cigars a day and has his cup of coffee three times a day. He still takes his exercise by riding horseback and shooting over the traps at the New York Athletic club. One year in two he goes on a long hunting trip in South Carolina.

SOUSA has played Wichita and gone on, but this time it was not just a date on a long tour. For a long time he and his musicians will remember the genial hospitality of Wichita musicians. The inspiring motive for the banquet given Sousa last week was not to seek the limelight that might reflect from entertaining an internationally known figure, but was given to show Wichita's regard for John Philip Sousa and for Clifford Jacques, young Wichita clarinetist, who is a new member of Sousa's band this season.

Kansas City Star 12/19
Sousa and his band in concert here Sunday.



MISS MARJORIE MOODY, SOPRANO. JOHN PHILIP SOUSA. MISS WINIFRED BAMBRICK, HARPIST.
Lt. Com. John Philip Sousa and his band of a hundred musicians will appear at 3 o'clock Sunday afternoon in Convention hall. A soprano and a harpist also will give solos.

Houston Post 12/13
**Sousa and Music
Are Synonymous
In United States**

If a psychologist anywhere in America says "Sousa" to a subject, the first word that comes to the mind of the subject is "music." If a psychologist almost anywhere in America says "music," the response of the subject is likely to be "Sousa" in almost as great a proportion of cases, for without much doubt Sousa and music are synonymous with the great rank and file of Americans.

The popularity enjoyed by Lieutenant Commander John Philip Sousa in the field of music in America has no been won easily, and it is not held lightly by the March King. Sousa has been a conductor for more than 40 years and he is heading his organization for this thirty-second annual tour. He has become the most popular and the best known of American musicians for the sole reason that he has been heard during his career by upwards of 50,000,000 Americans, the greatest audiences of any musician in the world, and also because there is scarcely a city or town of more than 25,000 population in all America in which he has not appeared during his career.

Sousa is the chief exponent of the theory that the American people love good music and are willing to pay a reasonable fee to hear it. Without exception, Sousa's band is the only large musical organization in America which has been able to maintain itself solely upon the revenue from its concerts. Even the operas and the symphony orchestras of the cities have backers to whom they may look in case of an unfortunate season, but Sousa, visiting 200 to 300 American cities each year, finds in each place visited enough people willing to buy tickets to his concerts to enable him to continue his work.

Perhaps it is this journeying about to a great number of communities which is the real secret of Sousa's success. Many great musicians confine themselves to the cities or if they venture outside a few of the larger communities, it is with an air of condescension. Sousa gives the same programs in the smaller cities as during his annual appearances in New York, Chicago, Boston and Cleveland, where he only appears in one or two concerts. He is amply repaid, for in the smaller communities, the visit of Sousa's band is in every measure a holiday, with addresses of welcome, and even suspended business.

The growth of American musical taste undoubtedly is due in a large measure to the extended Sousa tours. Almost 10 years before "Parsifal" was performed in New York by the Metropolitan opera company, selections from it had been played on tour by Sousa. Last year he played Ernest Schelling's "At the Victory Ball," which at that time had been played only by an orchestra in New York and another in Philadelphia and for one performance each. This year he will present one of the greatest musical masterpieces of all time, Johann Strauss' "Don Juan," done by a band by Sousa for the first time either in America or Europe.

The seat sale for the Sousa concerts to be given at the city auditorium Sunday, December 27, will open Monday at Harris-Hahle's.

Houston Chronicle 12/10
**Americans Seek
Entertainment;
Sousa Gives It**

Does Lieutenant Commander John Philip Sousa present a concert or a show? The famous bandmaster, who this season will make his third-of-a-century tour, and who should know, says he is blessed and dogged if he does, but he rather suspects he is guilty, at the behest of the American public, of giving a musical entertainment.

"The American is the greatest entertainment seeker in the world," says Sousa. "The musician must recognize that fact and perhaps one of the reasons for the non-success, financially, of the various symphonic orchestras and opera companies is that they have not recognized it. Many years ago, I discovered that the American wanted entertainment, even in his music, so I sought to make Sousa's Band not only the best concert organization in America but the best show in America. Whether I have succeeded I leave to the opinion of others."

"The American love for entertainment does not imply a lack of appreciation of good music. The works of the greatest composers always have been represented in my programs, and they were always appreciated. It was my good fortune early in my career to discover what the large motion picture houses were to discover a quarter of a century later, that the person who liked ragtime might also have a real appreciation of operatic and symphonic music. When I made that discovery, I tried to put into my programs not merely bright, light music, but good, bright light music. I am certain that it has been well received."

"To be popular, music need not be trashy, but it must be vivacious, invigorating music, and I believe it is possible for the symphony orchestra to play music of variety and of general interest better than it can be played by any other musical organizations in this country."

Sousa and his famous band will be presented in matinee and night performances at the City Auditorium on Sunday, December 27. The seat sale will open at Harris-Hahle's Monday morning.

El Paso Herald 12/12
**Sousa's Band To Celebrate
New Years Day In El Paso**

Wichita Beacon 12/17
John Philip Sousa

Impressiveness Is Added to Band-master's Visit by Probability That It May Have Been His Farewell

Superlatives fall in attempting to describe a Sousa concert. Sousa, like the Statue of Liberty and the Washington Monument, is an American institution. You "feel" him, but he is difficult of expression.

His visit to Wichita Thursday was somewhat of an occasion—as Sousa's visits have come to be. The mayor proclaimed a holiday—which the school children observed by making a somewhat noisy ant hill of the Forum for the matinee—and Local 297 of the American Federation of Musicians gave a banquet for the old master and his men at the Elks Club. All musical organizations in the city, both union and non-union, were represented.

The most impressive number on the evening program was Litoff's overture, "Robespierre," which had its inspiration in the turbulent close of the French Revolution. Its emotional significance lost nothing in Sousa's interpretation.

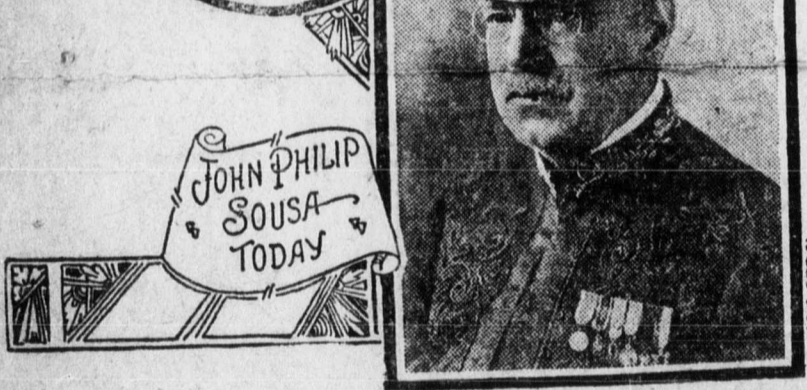
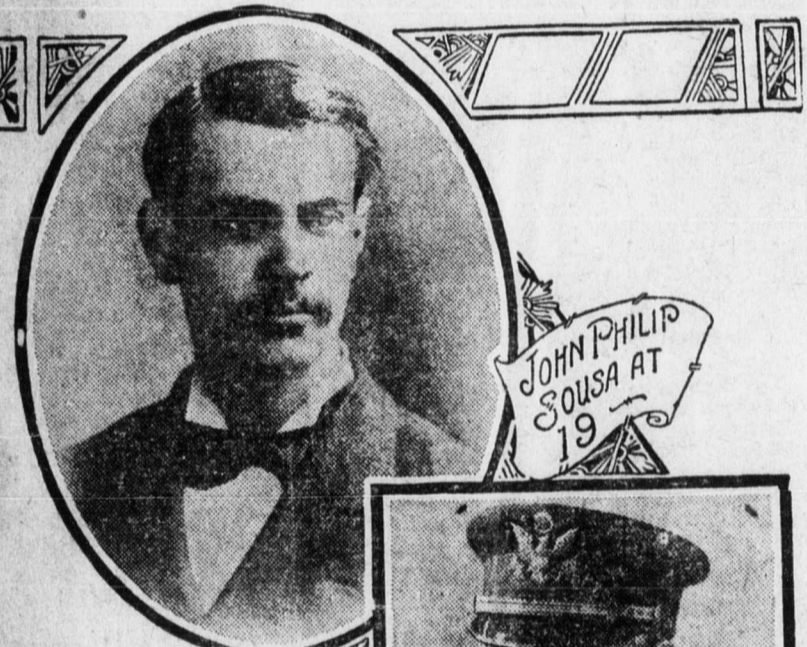
The Love Scene from Richard Strauss' "Feuersoth," failed to elicit the reception it deserved, probably because of its unfamiliarity.

The popular numbers had the greatest appeal for the audience, not only because of their tunefulness, but because of the showmanship of Sousa in their presentation. Who but Sousa would have eight cornets suddenly face the audience and blare out the trio of a march? Or six flutes twitter and warble the "Dance of the Merlions" in unison?

The soloists, William Tong, cornetist; Miss Marjorie Moody, soprano, and George Carey, xylophonist, were up to the Sousa standard, and the saxophone octet provided an amusing interlude.

Sousa's later marches, two or three of which were played, lack the fervor and swing of those which have endured thru the years. But Sousa is an impressionist. His memorable compositions have been produced in times of national stress, when the man drew on his great patriotism for inspiration.

There was an atmosphere of solemnity about the musicians' union banquet for Mr. Sousa and his men. Sousa is 73 years old and in all likelihood his present "third of a century" tour will be his last. City Manager Earl Elliott paid a tribute to the commander for his patriotism and his contributions to American music, a tribute which was graciously acknowledged by Mr. Sousa with an expression of appreciation for Wichita's hospitality. Hans Flath's illustrated novelty overture, "When We First Learned to Play," presented by the Miller Theater Orchestra, took on a new significance under the circumstances. Howard Jones, the "singing waiter," sang two songs and the American Legion Quartet gave a group of numbers. The program was opened and closed by Don Heltzel's Young American Band. A. E. Jacques, president of the union local and father of Clifford Jacques, a member of the Sousa organization, presided as toastmaster—D. S. L.



L. COM. JOHN PHILIP SOUSA and his band will celebrate New Year's day in El Paso. This is the 32nd season that Sousa has appeared at the head of his band. Just recently he celebrated his 70th birthday anniversary.

The famous leader and his band will play a matinee and night performance in Liberty hall on New

Year's day under the local management of Granville S. Johnson and sponsored by El Maida Temple of Shriners.

Sousa's band is the only instrumental musical aggregation, either band or orchestra, which through the years has been able to maintain itself without subsidy.

An average of 2,000,000 people a year for the past 31 years has kept Sousa's band before the public, because Sousa has created programs that have interested and entertained the public.

This year the musical fare will range from the Strauss tone-poem, "Don Juan," to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes are a Sousa suite, a new Sousa march, a Sousa foxtrot, the first he has written, and the annual Sousa Humoresque.

Sousa's band this year will consist of more than 100 musicians, including eight soloists.

Dallas Band Contests
**Sousa Awards Prize in
Dallas Band Contests**

Dallas, Tex., Dec. 5.—Sousa's Band played two splendidly received concerts at Fair Park Auditorium yesterday. The afternoon concert presented six of the Dallas high-school bands in an interesting prize contest, judged by the band leader and three of his organization. Forret Avenue High School R. O. T. C. Band, with Walter Ewell as cadet leader, was presented by Lieut. Commander John Philip Sousa with the Sousa Cup as an award for the best high-school band in Dallas.

Sousa's Friday night concert was also featured by the appearance of two local bands. The Southern Methodist University Band, conducted by Cyrus Barcus, and the Magnolia Petroleum Band, led by Paul Ashley, a member of Sousa's Great Lakes Naval Training Station Band in 1917-18, played with Sousa's Band in massed concert between intermissions.

Kansas City Star 12/10
"STARS AND STRIPES" A SONG.

Sousa's March, However, Became Famous as Martial Music.

Did you know Sousa's famous march, the "Stars and Stripes Forever," originally was a song, with words? Few persons do, despite the fact that more than 2 million copies of sheet music and 5 million copies of the record of the famous selection have been sold in this country alone.

Lieut. Com. John Philip Sousa wrote the "Stars and Stripes Forever" when he was at sea, returning to America after a long visit abroad. At the same time, he wrote a single verse for his famous march. These words were published in an arrangement for mixed voices and for male voices. The words received little attention because the great fame of the march has been achieved through its use as martial music. Every army in the civilized world has marched to its strains, and in the twenty-eight years since it first was played Sousa never has been able to leave it out of his program. Here are the original words as set down by Mr. Sousa:

Hurrah for the Flag of the Free!
May it wave as our standard forever,
The gem of the land and the sea,
The Banner of the Right!
Let despots remember the day
When our fathers, with mighty endeavor,
Proclaimed as they marched to the fray
That by their might and by their right
It waves forever!

The "Stars and Stripes Forever" will be one of the features of the program which Sousa and his band will play in Convention hall Sunday afternoon.

Paul Stahl, a young American artist, is the creator of the official poster for the third-of-a-century tour of Lieut. Com. John Philip Sousa and his famous band, coming to the Kemper December 18. Mr. Stahl is said to have painted the first poster used by the United States during the World war. It was entitled "Food Will Win the War—Don't Waste It" and first appeared as the cover to Leslie's Magazine, in September, 1917. His "Stars and Stripes Forever," which appeared as a cover to "Life" a few months later, probably was the outstanding poster of the war period.

Mr. Stahl three years ago found inspiration in the Sousa organization for a painting entitled "A Sousa March," which became famous. A year ago Sousa posed for a portrait by Mr. Stahl.

This season's poster, in addition to commemorating the thirty-third annual season of Sousa and his band, pictorially brings to mind the two facts that Sousa this season has revived as a feature of his programs "The Liberty Bell," a march written for his first tour as the head of his own organization, and also that he has not given up his annual custom of writing at least one new march for each journey over America. The new march is entitled "The National Game" and was written at the request of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, in order that the baseball organizations of the country might have a distinctive air to which to march upon important occasions, such as the raising of pennants and the opening of seasons.

Little Rock Gazette 12/13

Good Old Silver Cornet Days



Lieut. Com. John Philip Sousa, director of the famous band.

"A man will forget many details of his youth, but he never forgets that he once played in the silver cornet band," says Lieut. Com. John Philip Sousa, who this season makes a thirty thousand mile tour of America at the head of his famous organization.

"A generation ago the town band occupied a position in the average community comparable to that now occupied by the Rotary club, the

chamber of commerce and the country club," says Sousa. "In the smaller American towns, a man belonged to the brass band for recreation and for business reasons. He placed advertisements in the papers offering to hire plumbers, carpenters or blacksmiths upon condition that they were good trombonists, clarinetists and bass drummers, and he let these workmen off for brass band duty because the town band was the great means of advertising a city, and the average small town, especially in the middle west was known by the quality of its band."

"So the man who has played in a small-town brass band never forgets his day as a bandsman. After every concert several men confide to me that they once were bandsmen, and

not a few also admit that they have preserved at home their band uniforms. The brass band was an integral factor in our American life until a few years ago. As a matter of fact the great majority of my men came from the small-town brass bands until a few years ago. Nowadays the majority of them come from colleges and universities, where the student band occupy much the same position of esteem held by the town bands a quarter of a century ago."

Sousa's band will appear in the city auditorium Monday evening at 8 o'clock. Arrangements for the Topeka appearance are in charge of Henry J. Dotterweich.

STRAND SHOWS "MARCH KING"

Latest Sousa Compositions Are Pictured by Young American Artist

The first and the latest of the Sousa marches are pictorially presented in a painting by Paul Stahr, the young American artist, which commemorates the third of a century tour of Lieut. Com. John Philip Sousa and his band. When Sousa, who founded his fame as "The March King" during his leadership of the United States Marine band, launched a career for himself, he decided to feature in his programs a new march. The march was "The Liberty Bell" and it was played throughout his first season, that of 1892 and 1893. The next season Sousa wrote another new march, and the following season another, until he new Sousa March was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written 33 years afterward and the latest Sousa March are presented together by Mr. Stahr.

"The Liberty Bell" was one of the most popular of the Sousa marches. It was the first of the great band-master's compositions to be made into a talking machine record, and until the coming of "Stars and Stripes Forever" it was more widely played than any other march. "The National Game" is a baseball march, composed by Sousa at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and is designed to be played as the official march of the baseball players at all baseball ceremonies, and its composition at this time is particularly fitting, as the National League is celebrating its fiftieth anniversary. Sousa will be at the Strand theater, matinee and night, December 20.

BLOCK OF SEATS TAKEN FOR SOUSA CONCERT BY ST. MARYS BOYS' BAND

One of the most enthusiastic line parties arranged for the Sousa band concert at the city auditorium Monday night will be that of the 25 members of the St. Marys boys' band. The entire band will attend the concert given by the march king and his world famous musical organization, studying band concert style for their own organization.

Early reports on the ticket sale for this concert by the Sousa organization indicate the auditorium will be filled for the occasion, the St. Marys line party not being the only out of town organization that has taken a block of seats in addition to the unusually heavy demand from Topeka music lovers.

Sousa, despite his 71 years, is still as active as ever, officials of his organization declare and the fact that he gives a matinee concert at

Lawrence before coming to Topeka for the evening concert, indicates anything but a feeble constitution.

SOUSA THRILLS AUDIENCE WITH REAL PROGRAM

Band Plays for Grown-Ups, Children and Everybody; All Numbers Good.

To interest the public for a third of a century is a feat. John Philip Sousa, at the Shrine auditorium Tuesday night, proved that he never has had to beat back, for he holds as solidly to the new type of audience as to the old band lovers.

He has elevated the military band to a concert ensemble, which plays programs of a standard used by a symphony orchestra. Composing operettas, suites, ballets, cantatas and modern novels, too, has kept Sousa progressively young. That's why the people have been his only backer. During an average season he plays to over 1,000,000 persons.

Reign Of Terror Given

The overture, "Maximilien Robespierre" (Littoff) described the reign of terror with great rushes of tone from the trumpets, the tympani, the clarinets quivering with distress, the solemn bassoons, a wild trumpet somewhere off stage. And the audience was stilled with the truth of the revolution in music.

"The Carnival" (Arban), a cornet solo with band accompaniment, was rilled off by William Tong as fluently as if eight notes at a turn were nothing. His glibness continued through many numbers, Sousa's suite, "Cuba Under Three Flags," gave almost every section a chance to be outstanding. It brought cheers for "Dixie" and laughs for "Hot Time."

Woodland Queen Sings

Miss Marjorie Moody singing "I Am Titania" (Strauss) was truly a woodland queen with her fresh voice of real purity. Her coloratura work was flexible, cadenzas floating out marvelously. She rivals the flute with staccato, sings against all instruments until her voice takes on a new, rich quality by comparison. Encores, dear favorites, came willingly.

Early in the program military precision began to work. Out would come six piccolos or eight cornets or the trombones to the proscenium stage, working solo parts until we hoped even the tubas would begin to march. They did play leads, thanks to Sousa, who understands our awe of this great wind-catching thing of mellowness. All his theories have been applied to instrumentation.

Show Moves Swiftly

The show moved swiftly, getting us to the saxophone octette in "I Want To Be Happy," the hope of all the jazz lovers who had applauded "Jazz America." Comedy encores scarcely gave those bandsmen time to sit down. The biggest saxophone breathed heavily through its gills, finally becoming kittenish with jiggly little rhythms, as clever as the tiniest brother saxophone.

Sousa knew what was expected, so we got El Capitan, Sempre Fidelis, The Liberty Bell, The American Girl and the inimitable Stars and Stripes. Forever, all favorites impossible to leave out. The march king took his honors quietly, appreciatively.

New Interest in Xylophone

George Carey, at the xylophone, is vibrant. His brilliance is spontaneous, exceptional. "Morning, Noon and Night," with the band, then "To a Wild Rose," alone gave the xylophone a new interest, for it is capable of nuance never heard before. Perhaps only Carey can perform thus.

A feature was "Nobles of the Mystic Shrine," when our own temple band entered, stood as a background and played with the Sousa band. In the afternoon, Sousa put on Mrs. Kathryn Stoveall's "Sammy Band," giving us all the town recognition he could. Mary Olivia Caylor.

NEARLY A HUNDRED MARCHES WRITTEN BY SOUSA; MILLIONS OF COPIES SOLD IN AMERICA

The world at large recognizes Lieutenant Commander John Philip Sousa as the composer of the greatest march music the world has known, and as the director of the finest band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two counts without further accomplishments. But an examination of the catalogues of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer.

If one writes to Sousa's publishers for a catalogue of Sousa compositions, he will receive a list of almost 100 successful, wide selling marches, topped of course by "Stars and Stripes Forever," of which more than 2,000,000 copies have been sold, to say nothing of 5,000,000 talking machine records. In this list, if it is a late one, will be found the newest Sousa march, "The Ancient and Honorable Artillery Company," which will be dedicated this season to the famous Boston military organization.

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the King's Court," "Camera Studies," "Dwellers of the Western World," and others, a total list of about 20 suite compositions. Also will be found a list of more than 40 songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than 50 instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

Sousa's published numbers represent but a small share of his great

labors as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Two new numbers soon will be listed among the Sousa publications. The first of these will be the first Sousa fox trot, "Peaches and Cream," which will not be published until after the beginning of Sousa's season, and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir, recently performed for the first time in Philadelphia at the Philadelphia music week exposition by the Wanamaker Orchestra and a choir of 200 voices.

The best selections from the old and new music of the great band-master will be played when he appears here in matinee and night performances on Sunday, December 27, at the City Auditorium. The seat sale for the Sousa concerts will open Monday morning at Harris-hallo's.

Sousa to Head Famous Band in Anaheim Fiesta

[EXCLUSIVE DISPATCH]

ANAHEIM, Dec. 11.—John Philip Sousa's famous band will present a concert in the auditorium of the Anaheim Union High School on the afternoon of January 10.

This announcement, made today by the Anaheim Music Week committee, under whose auspices the event is to be staged, portends what is declared will be the most outstanding musical event of the season in Orange county. In addition to directing his own orchestra in the concert, Mr. Sousa will also lead the Anaheim Union High School Orchestra in one of the popular Sousa marches. It is announced.

Ticket sale for the concert has not yet been opened, but it is anticipated that the event will draw music lovers from all parts of the county.

TIRELESS SOUSA HAS HIS OWN WAY OF LEADING BAND

There is only one Sousa, there is only one Sousa's Band, and Sousa conducts every concert, and every member of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's Band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa without much doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts about two hours and 30 minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within 15 seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers on his program, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to the end of the concert. There is a story among the Sousa bandsmen that the "governor," as they lovingly term him, rests himself during the 10-minute intermission by taking a brisk walk.

Sousa's familiar and well loved figure as a bandmaster is welcomed wherever he and his band go, and Houston Sousa has had opportunity to greet the march king again, when he gives his matinee and night

SHRINE BAND PLAYS AT SOUSA CONCERT

Oklahoma City's own Shrine band, of which Joe Kasperek is leader, will play the opening number with John Philip Sousa and his famous organization, at the evening concert Tuesday at Shrine Auditorium. Kasperek and his band have accepted an invitation to join with Sousa and his band in playing "Nobles of the Mystic Shrine," a march written by Sousa and dedicated to the Shriners of America.

This number will be played by more than 100 musicians.

Mr. John Philip Sousa confesses that, what with the Voodaid act and everything, he now drinks water. That's what they all say. . . . Mr. Sousa and his band will be in Zenith on December 14. We hereby introduce him to Colonel Charles L. Mitchell, Hon. D. W. Mulvane, Hon. "Dutch" Shultz, Mr. Bill Anderson, Mr. "Doc" Birch and Hon. Dick Hayden. They never fail us, and they'll do as much for any friend of ours. . . . Aside to R. H. C.: The bars are always down, except when we feel like putting them up. . . . Homer Cummings has been criticizing Mr. Borah, and the Washington correspondents view his rash act with much repudiation. . . . Not long ago we wrote a complimentary notice of the New Yorker and they immediately cut us off the free list. Which somehow recalls Casey Stengel. Casey made a couple of home runs which won a World series for the Giants. And the next spring the Hon. McGraw sold him down the river to Boston.

Sousa to Help Us Ring New Year In



Reproduction of Sousa Painting Made During World War.

L. T. COM. JOHN PHILIP SOUSA and his band will help El Paso celebrate the advent of the New Year, when the famous leader and his band will give a matinee and night performance in Liberty hall on New Year's day, under the local direction of Granville S. Johnson and sponsored by El Maida Temple of the Shrine. One does not, of course, know whether Mr. Sousa will wear the six medals conferred upon him by four governments, or not, but the great bandmaster who is now

on his 32d annual tour will bring these medals with him. The medals of which Sousa are 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 war, and the Spanish War medal of the sixth army corps. Upon the occasion of his world tour, 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.

Mr. Sousa has promised a new program with novelties ranging from the Strauss tone-poem "Don Juan" to his "Music of the Minute" which includes the latest syncopated numbers. He also plays a new fox trot, composed by himself. The band will consist of more than 100 musicians, including eight soloists.

'Typical American' Is Applesauce Where Music Is Concerned, Sousa Says

"From the standpoint of musical preferences the typical American is a mess of applesauce, large gobs of jada and a lot of static," says Lieutenant Commander John Philip Sousa, who this season will lead his band on its third of a century tour. "Moreover, there ain't no such animal. Being an American, the average American is too much of an individualist to be typical," says Sousa. So Sousa, as he tours the country—this season he visits 47 states and four Canadian provinces—is always on the lookout for changing preferences in the way of music.

"When I first began my travels the United States was divided into two sections, the one in which it was safe to play 'Marching Through Georgia' and the one in which it wasn't," says Sousa. "A program in those days was fairly certain to please both in Portland, Me., and Portland, Ore. Now it is possible to perceive a difference in the musical preferences of St. Paul and Minneapolis. Two influences have been most largely responsible for variations in American musical tastes. One is the talking machine and the other is the motion picture. I have found that musical appreciation in a city which has a good quality of music in its motion picture houses is miles in advance of that in the town where the music of the movies is only so-so. The talking machine record performed the invaluable service of familiarizing thousands who never saw an opera or heard a symphony concert with the best music.

"From my standpoint, at least, the finest audiences now a days are in the college towns. They are made up of students, of faculty people and townsmen, which always means a greater proportion than usual of college and university graduates. They get the points quicker than other audiences, and my programs now a days contain humoresques, suites, arrangements and small ensemble novelties which bristle with points.

"I have found that a city in which the newspapers are above the average also is a superior concert town. I believe the newspapers reflect the ways of thinking of any city more accurately than any other agency. When I go into a city which I have not visited for several years I always send for the newspapers. If the newspaper which seems to me to be the best in the quality of its news, its editorials and its mechanical get up is the city's largest paper in point of circulation, I know all I need to know about that city."

Sousa and his band will give two

concerts at the City auditorium on Sunday, December 27. Mr. Sousa has conducted his band here many times and invariably is popular.

PLAN MUSICAL PROGRAM

Plans for Musicians' Banquet for Sousa and Band About Completed

Plans for the Wichita musicians' banquet for John Philip Sousa and his band of 85, Thursday, are practically completed. The dinner will be served at 5:15 p. m. at the Elks club. Sousa, his musicians and soloists, will be conveyed in cabs directly from the matinee at the Forum to the Elks building.

The program will open with a selection by Donald C. Heltzel's Young American band, a Wichita organization of 18 talented young men and boys. A. E. Jacques, president of the local branch of the American Federation of Musicians, will give invocation. There will be special entertainment prepared by P. Hans Flath, organist and orchestra conductor. The American Legion quartet will sing, as will Olive Vail Flath who, incidentally, sang before Sousa once before when she was a girl of 15, studying with Madame Rubo in Los Angeles. There will be an address by A. E. Jacques, whose son, Clifford, is a member of Sousa's band, and another by Earl Elliott, city manager of Wichita. Invited guests include Mayor Copley and Mrs. Richard M. Gray. Closing the program and banquet, the Young American band will play "Stars and Stripes," the march known the world over and written by the honored guest of the evening.

The committee handling the banquet includes A. A. Davis, Charles W. Schmidt, George B. Tack, Warner Hill, L. R. Johnson and R. D. Wilbur. Wichita musicians who plan to attend the Sousa dinner may secure tickets from any of the above named men; from J. H. Hobbs' music store, Russell Lowe, or Mr. Weir at the J. O. Adams music store. It is necessary to know the exact attendance by Wednesday night.

WICHITA FORUM IS "JUST RIGHT" FOR BAND MUSIC

Sousa Has No Complaint to Make Against Huge Structure

The Wichita Forum, which in the past has often been criticized by speakers and soloists for its poor acoustic properties, has no fault in John Philip Sousa's opinion. It is just right for the proper rendition of band music, according to the bandmaster, and each one of its seats is just as good as another for the listeners.

Two great audiences are expected to fill the Forum Thursday for the Sousa programs. Reservations are being made by mail from all over the territory surrounding Wichita, and the advance sale at Dockum's is fully up to expectations.

Special for Children

School children will be dismissed in time to attend the matinee, which is set for 3:30 o'clock. A nominal admission of 25 cents is charged for school children. This is Mr. Sousa's own idea and is observed at every one of his matinee concerts.

Sousa's Band furnishes music that appeals to every class of Americans. The musician who enjoys only the best finds it in the concert of the greatest band and the less versed musically enjoy the perfect melody that the band produces.

MOST FAMOUS BACK IN WORLD. Millions of Americans Have Studied Lines of Director's Back.

Apparently the most famous back in the world does not belong to some stage star or movie queen but to Lieut. Com. John Philip Sousa, who this season is making his third-of-a-century tour at the head of his own band. The general public sees the Sousa face but a few seconds at a time, but the million or more persons who attend the Sousa concerts each year, each have two hours or more in which to study the lines of the Sousa back.

So well known is the Sousa back that for several years the only advertisement of his appearances was a silhouette of his back bearing in white letters the words "opera house Monday night." The whole world and his dog knew from that sign that Sousa was coming.

A concert by Sousa's band will be given in the city auditorium Monday evening. Henry J. Dotterweich is in charge of arrangements for the T. J. Peka appearance.

SOUSA WINNERS ANNOUNCED

Cash and Tickets to Be Distributed Tuesday

By **CONTEST EDITOR**
Judges in The News-Sousa Liberty Bell contest have completed reading and judging the hundreds of essays and answers to the contest questions. In the Oklahoma City school contest, they announced their awards Monday.

Helen I. White, 1504 W. 20th-st., a pupil in the sixth grade at Jefferson school was awarded first prize of \$10 in cash.

Orville Gausmann, 1412 W. 7th-st., a seventh grader, won second prize of \$5 and Evelyn Mabry an eighth grade pupil at Our Lady's parochial school won third prize of \$2.50.

Receive Tickets

The next eight were awarded two tickets each to Sousa's concert at Shrine auditorium Tuesday afternoon at 2:30 o'clock. These are, Lois Anita Connor, 1835 W. Ninth-st.; Margaret Makins, Our Lady's school; June Thompson, 1832 W. 30th-st.; Betty Ann Williamson, 1230 W. 32nd-st.; Eleanor Reinhart, Our Lady's school; Mary Ellen Brown, 1705 N. Wickliffe-av.; Catherine Flynn, Our Lady's school; Helen Tucker, 919 W. 19th-st.

Sousa will distribute the prizes in person Tuesday afternoon at 1:30 o'clock at Shrine auditorium. The famous band master also will greet each one of the prize winners.

Children whose names appear in the list of winners should be at Shrine auditorium Tuesday afternoon. Their teachers will give them a slip which will identify them as the prize winners.

List of Answers

The list of correct answers to the 20 questions follow:

- 1: In England.
- 2: 1752.
- 3: It was twice recast, first in April, and again in June, 1753, as the result of an accident during the process of unloading from the ship, which spoiled the tone.
- 4: "Proclaim liberty throughout the land, unto all the inhabitants thereof."
- 5: At the second recasting.
- 6: Leviticus XXV-10.
- 7: It was removed from the tower, and sunk in the Delaware river, near Trenton.
- 8: July 8, 1835, while being tolled in memory of Chief Justice Marshall, who had died two days previously.
- 9: In 1843.
- 10: In 1854.
- 11: At the head of the staircase in Independence Hall.
- 12: In the main corridor of Independence Hall, in Philadelphia.
- 13: One of the 13 sides; representing the 13 original states.
- 14: In 1893, when it was taken, in charge of a guard of honor, to the World's Fair in Chicago.
- 15: The Louisiana Purchase Exposition at St. Louis, in 1904, and the Panama-Pacific Exposition at San Francisco in 1915.
- 16: Upon Independence Day, 1892, in the City of Philadelphia.
- 17: The fact that his son, John Philip Sousa, Jr., upon that day had made a pilgrimage, with a parade of school children, to the famous relic.
- 18: At Plainfield, New Jersey, September 26, 1892.
- 19: The first performance of the March was at the first concert given by Sousa at the head of his own organization.
- 20: The Third-of-a-Century Tour of Sousa and His Band.

Here is the winning essay, written by Helen M. White, Sixth grade, Jefferson School:

AMERICAN GIRL IS SOLOIST FOR SOUSA

Marjorie Moody Has Gained Wide Reputation Since Joining 'March King.'

It is expected that a composer-conductor as thoroughly American as Lieutenant Commander John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-second annual tour, and therefore the famous bandmaster "points with pride" to the fact that Marjorie Moody will be heard for her fifth consecutive season with the Sousa organization, when the band plays two performances at the city auditorium on Sunday, December 27.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccini, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious auditorium in Chicago, where she was heard, among others, by Herman De Vries, of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano," and for the past four seasons, she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York. Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony orchestra, as well as appearing as soloist at the Worcester, Mass., music festival and at the great Maine music festival, at Portland, Me. This present season may be her last with Sousa, as she has entered into a contract with the Chicago civic opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Maude Powell, the violinist, began her career with Sousa, and it was during her countrywide tours with Sousa that she became famous.

SOUSA THEME-SONG FOR CONCERTS GIVEN

Noted Band Leader Always Injects Humor Into Performance by That Means.

Second only in interest to the announcement of the new Sousa marches is the announcement of the theme-song of the annual humoresque written by Lieutenant Commander John Philip Sousa, who this season will make his third of a century tour at the head of his famous organization. "National Baseball March" and "The Black Horse Troop" are the new Sousa marches, and "Follow the Swallow," sung for two years in "Kid Boots" by Eddie Cantor, the comedian, will be the theme-song of the new humoresque.

Sousa, among all composers of the present day, has the ability to put humor into his music, and perhaps it is his gratification of the American love of laughter which brings a round million people to his entertainments

each season. The Sousa recipe for humoresque calls for a theme-song. It must be a popular, well-known song, at once recognized by every member of the audience. Then with the aid of bassoons, clarinets, piccolos, flutes, trumpets and even the big sousaphones, Sousa embroiders the theme with strains from other tunes, old and new, until the result is a running fire of comment and witticism, gay, pert and saucy.

The new Sousa humoresque literally will "follow the swallow from north to south as he takes his long flight from summer home to winter quarters. Sousa describes musically his summer home, the places he stops and the birds he sees along the way. And perhaps of greater interest is Sousa's report of what he tells Mrs. Swallow when he gets there, and what she tells him.

The Sousa seat sale will open Monday at Harris-Hahlo's. The March King will give two concerts at the city auditorium on Sunday, December 27.

Houston Chronicle 12/11

SOUSA'S LIBRARIAN CARES FOR MUSIC VALUED AT \$250,000 AND MUST KEEP 300 NUMBERS READY

Sousa's Band, with Lieutenant Commander John Philip Sousa at its head, shows every indication of going on forever, and aside from its leader, perhaps one of the reasons for the long-sustained career of this famous organization is that a great number of the men with the band have been with it over a period of years, so that it is not a year-to-year organization, but a continuing thing, which constantly is growing in popularity merely from its own momentum and which is constantly becoming a finer organization, as its men year after year absorb more of the Sousa traditions of music.

One of the veterans of the Sousa organization who carries a great measure of responsibility for the day-by-day appearances of the band is C. J. Russell, its stage manager. Mr. Russell, a graduate of Williams College, has been with the band for the last 14 years, as librarian and stage manager. He came to the band after 12 years as assistant principal of a high school in Massachusetts. That he has musical ability as well as executive ability is indicated by the fact that he was formerly a trumpet player with the New York Symphony Orchestra, and at present, between Sousa tours, he is instructor of trumpet and bugle in the Brooklyn School of Music.

Mr. Russell is directly responsible for the presence of the band upon the concert platform at the scheduled time, and has supervision of the arrangements of scenery and seating facilities for the band at each auditorium in which it appears. His great and important

duty is as librarian, and as such he has charge of one of the most valuable and most comprehensive libraries of music in America. This library has a practical value of about \$250,000 and a collector's value of considerably more because of the great number of manuscripts and rare arrangements which he has accumulated during his 4 years as a director either at the United States Marine Band.

Not all of this music is carried on tour, of course, but enough music is carried to fill many trunks, and it is Mr. Russell's duty to see that upwards of 300 selections ranging from operatic and symphonic music to his latest humorous sketches are immediately at hand. Since approximately 100 parts, no counting reserve parts, are carried for each selection, it will be seen that the Sousa music really assumes library proportions. In addition to the mere preservation of the music, it is Mr. Russell's duty to adapt the music of foreign publications for American rendition. The various European compositions offer peculiarities of instrumentation which must be adapted for Sousa's Band. The adaptation embodies that which is best in European orchestration, together with Mr. Sousa's own ideas. In addition, the great majority of foreign selections are written for orchestra, which means that parts must be written for the sousaphones and the other brass and reed instruments used with the band in place of stringed instruments.

Mr. Russell has accompanied the band on all its trips to Houston and will be here when it plays two Sunday performances on December 27. The seat sale will open Monday.

Wichita Eagle 12/10

WORLD'S GREATEST BANDMASTER HERE FOR TWO CONCERTS

Today Designated Sousa Day
By Mayor; Musicians Give
Dinner Tonight

BIG SALE OF TICKETS

Lieutenant Commander John Philip Sousa, world's greatest bandmaster, is

in Wichita today. He arrived early this morning with his band, on a special train over the Rock Island from Enid.

Mayor Ben F. Copley has designated this as Sousa day, in honor of the great musician, who is visiting Wichita on his Third-of-a-Century tour of the United States.

It will be a busy day for the band master. His first concert will be at the Forum at 3:30 in the afternoon. At 5:15 he will be the guest of honor at a dinner given at Hotel Lassen by the musicians of the city. The second concert is scheduled for 8:30, also at the Forum.

At the completion of the present

tour, Sousa will have traveled a million and a half miles during his various tours of the world at the head of his organization.

The Sousa band is bigger and bet-



JOHN PHILIP SOUSA

ter than ever this season, if such a thing is possible. Its personnel includes 100 musicians, with 10 soloists, headed by Miss Marjorie Moody, soprano.

Tom Law, under whose auspices the band is appearing in Wichita, announced last night that the advance seat sale had been extremely heavy.

Houston Chronicle 12/11

YANKEE OPERA

Did Sousa Write the
First One?

Lieutenant Commander John Philip Sousa's friends have claimed for him that he is the composer of the first "all American opera."

That opera was "Destree," which was produced in 1884 in Philadelphia by John A. McCaull. Aside from its own success, "Destree" is remembered because it

marked the stage debut of De Wolf Hopper, who was engaged, strangely enough, because of his pleasing voice rather than because of his comic ability.

Sousa himself does not claim to have written the first American opera.

Does anyone know of an earlier one?

If so the veteran musician will be glad to learn of it when he comes to play a matinee and night performance at the city auditorium Sunday, Dec. 27.

Oklahoma City Times 12/9

SOUSA'S CONCERT HOLDS AUDIENCE FOR TWO HOURS

Crowd Happiest When Master
Is Directing Whole Band.

John Philip Sousa kept a full house at attention for more than two hours at the Shrine theater Tuesday night with his band concert. Which is, in itself, an accomplishment.

A program ranging from classical to popular airs, with a dash of spicy jazz here and there, a little comedy and lots of martial tunes with which Sousa has won international fame, made up one of the best musical treats that has been here for many months.

Sousa's program opened with the overture, "Maximilien Robespierre," of the last day of the "Reign of Terror" (Litolff) and depicted the anxiety of the mob in the streets of Paris, the restless shuffling as the turnkeys and moutons, thrown out of their jobs, were leaving and then, the outburst of the populace as the last of the torturers left the city. The way the march king brought the band from a bare whisper of harmony to a volume of crashing sound, revealed the touch of a master's hand.

Generous With Encores

Sousa was generous with encores. His most popular compositions, including "Semper Fidelis," "The Field Artillery," and his beloved "Stars and Stripes Forever," were given as encores numbers and the applause that greeted each one was only encouragement for another.

Miss Marjorie Moody, who sang "I Am Titania" from Mignon by Thomas, has a soprano voice with a tone so sweet and clear it rivaled the flute and her encore number, "The American Girl" by Sousa, brought the house down.

William Tong's cornet solo, "The Carnival" (Arban) was clear and one of the best solo numbers on the program. George Carey was generously applauded on his xylophone solo, "Morning, Noon and Night," but the encore, "To a Wild Rose," seemed more popular with the audience.

Audience Wanted Sousa

But, in spite of the cornet and soprano solos, the saxophone octette which played "I Want to Be Happy" from "No, No, Nanette," and which injected a lot of humor in its encore numbers, the audience seemed happiest when Sousa stood in front of his band, and gave his old favorites, generously, graciously and easily. Sousa is not an acrobat with the baton. He makes as slight a display of himself as possible, but there's a meaning back of every movement, however slight, of his arms.

Even if he is 71 years old, John Philip Sousa looks as if he will be good for many more continental tours. Maybe he keeps young because he knows he has the solid backing of more than 1,000,000 persons who hear him every year and who are loyal to him.

Newspaper 12/9

Sousa's Band Concert

By ANNA SHAPIRO

SOUSA long ago made his reputation and what any Oklahoma City critic has to say about him, one way or another, matters very little. "Fido can't bite the army."

But I cannot help but voice my disappointment, not in Sousa's band, but in Sousa himself. Never have I seen such lack of animation in conducting.

He stood there at the Shrine Auditorium Tuesday night, languidly waving his baton, sometimes swinging both arms in rhythm, occasionally glancing at his men, but never once giving any sign of animation, which was, perhaps, the cause of an occasional raggedness in rhythm surprising in a band of such repute.

Not that one wishes to see a conductor or soloist sway over the whole platform; Kreisler scarcely mover from the same spot throughout the whole evening, but there is a decision and verve in his playing which always makes itself felt.

SOUSA has a peculiar way of presenting his numbers, one right on the heels of another, as though he were wound up for the evening, and his encores were given in the same manner. No coaxing was needed; at the first sound of applause, he was up and at it again.

The program was headed, then, from the overture, "Robespierre," by Litolff, to American jazz. There was also a variety of special numbers; a cornet solo, "The Carnival," by William Tong, which showed every possibility of the cornet as a solo instrument, a saxophone octette which was recalled again and again and added a humorous note to the program; a xylophone solo, "Morning, Noon and Night," by Mr. Carey, which was one of the best of its kind I have heard.

The scheduled soloist for the evening was Miss Margorie Moody. Miss Moody's choice of "Je Suis Titania" was a happy one, for it was admirably suited to her voice, a clear fresh coloratura. She was recalled twice, making a very favorable impression on her audience.

OUR own Shrine band came in for a bit of glory, too, when they joined with Sousa's band in the playing of the march, "Nobles of the Mystic Shrine."

This is Sousa's third-of-a-century tour and credit should be given where credit is due.

At his age I probably shall be conducting from an easy chair.

For over three decades Sousa has been a shining light in the musical world, and he has done his own particular work better than any living man.

Houston Chronicle 12/9

SOUSA LIBRARY OF MUSIC WILL BE PRESERVED

Public libraries, including the congressional library in Washington, eventually will receive the entire musical collection of Lieutenant Commander John Philip Sousa. The famous bandmaster's scores, valued at upwards of \$500,000 and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to Sousa's announcement made recently.

The Sousa library of music probably is the most comprehensive in America, and it is by far the finest privately-owned collection. Sousa began to collect manuscripts when he was with the Jacques Offenbach orchestra during that composer's tour of America, and throughout all the years that have followed Sousa has added to it a varied collection of works. Because of his prominence in American music, Sousa has been given unusual opportunities to collect manuscripts and autographed scores, and upon the return from his world tour he brought with him manuscripts and autographed scores of the works of virtually every contemporary European composer. The value of this collection of course increases with each passing year.

A recent catalogue of the Sousa collection revealed that it contained the works of about 1100 composers. The library now contains a total of about 3800 manuscript or autographed scores, other than the works of Sousa himself. The Sousa manuscript collection contains about 200 items, including marches, operas, suites and arrangements. Sousa has the manuscript of almost all his marches, including Stars and Stripes Forever, Semper Fidelis, El Capitan, Washington Post, Manhattan Beach and other world-famous tunes, and because the march form has been his distinct contribution to world music, it is probable that this portion of his manuscript collection eventually will become the most valued of the Sousa library.

Sousa carries with him on his average tour complete band arrangements of more than 500 selections. As a rule about \$25,000 insurance is carried on the music taken on tour. The Sousa collection contains nearly all of the numbers which have been played by the Sousa organization during the 32 years of its history. Several old favorites will be played by Sousa in his two concerts at the City Auditorium on Sunday, December 27.

Sousa's Band Coming

More than 30 years ago, Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour with his famous band, experimented with a dance composition in a tempo out of the ordinary. Sousa played it in public a time or two and then put it away because it "shocked" the two-steppers and the waltzers of the day. Recently he came across the manuscript and Sousa audiences are assured that "The Gliding Girl," played occasionally as an encore number this season, and a red-hot bit of jazz, is presented exactly as it was written and played by Sousa almost a third of a century ago. The band will be at the Kemper...

By DONALD MESSENGER

The printed program of Sousa's evening concert in the Forum on Thursday was at least trebled in size by numerous encores, which included such favorite compositions of the veteran leader as "Stars and Stripes Forever," "El Capitan," "U. S. Field Artillery" and "Semper Fidelis."

The outstanding features, considered as musical art, were three: Richard Strauss' love scene from "Feuersnøth," Litolff's overture, "Maximilien Robespierre," with the very dramatic suggestion of the fall of the guillotine; and Miss Marjorie Moody's rendering of Ambrose Thomas' "Je suis Titania" from the opera "Mignon." The closing arrangement by Gulon of an old fiddler's tune, "Sheep and Goats Walking to Pasture" was interesting musically, also.

Musical technique was conspicuously displayed in William Tong's cornet solo "The Carnival" by Arban; by several of the much appreciated novelty encores of the saxophone sextette, which began by playing "I Want to Be Happy" and went on to make all the audience so; and by the two xylophone solos by George Carey,—the first brilliant, with solid hammers, and the second with a wonderful change in tone, using soft mallets. The two numbers were "Morning, Noon and Night" by Suppe, and "To a Wild Rose" by MacDowell.

Of the marches played, the "U. S. Field Artillery" was distinguished by its effective ending, using gun shots for emphasis, while "The Liberty Bell" and "Stars and Stripes Forever" received their usual and long-accustomed applause.

The afternoon program entertained some thousands of children, particularly with the novelty numbers, although the same general arrangement of different types of numbers was followed, commencing with Tannhauser overture. The second half departed entirely from the printed program, substituting Sousa's "Showing off Before Company," an educational presentation, for the scheduled number.

Oklahoma City Times 12/8

SOUSA GREETED BY MEMBERS OF BAND FRATERNITY

Noted Leader Gives Two Con-
certs In City Today.

When he arrived in Oklahoma City Tuesday morning over the Katy, John Phillip Sousa, noted band director, stepped briskly from his car and walked four blocks to the hotel.

Although he celebrated his seventy-fifth birthday last month, he appeared to be little past the half century mark.

He joked with members of the national band fraternity from the University of Oklahoma and Oklahoma A. and M., who greeted him at the station, before starting his walk to the hotel. At Sousa's last appearance in Oklahoma City, he was initiated into the Kappa Kappa Psi band fraternity by the college students.

Sousa first appeared in Oklahoma City in the old Overholser theater. His next appearance was in the Coliseum. He gives two concerts Tuesday in the Shrine auditorium, one at 2:30 o'clock in the afternoon and another at 8:30 o'clock at night. At the afternoon performance he will feature "The Sammy Band," composed by Mrs. Katherine Stovall of Oklahoma City for the local American Legion post.

His company consists of 104 persons, eighty-five of whom are members of the band. He now is on his thirty-third tour of the United States.

Journal 12/8

JOHN PHILIP SOUSA, the noted band leader, widely known as "The March King," in a series of articles in the Saturday Evening Post, says that he never met Mr. and Mrs. A. Garfield (President) James A. Garfield but once. He says:

"Soon after an assassin's bullet ended the life of the President, I was so confident that the President would recover that Wilson J. Vance, at that time the appointment clerk of the Treasury Department, and myself were planning a hymn of thanksgiving for his recovery. We had several interviews, and were about to begin work when the terrible message came that the President had died at Elberon."

"I had retired when I heard the newsboys shouting the sad tidings. I got up, dressed, and told my wife I wanted to get out in the air, and I walked all night, in fact, till 10 o'clock next morning. I came home, took music paper and wrote the 'In Memoriam Dirge,' the one we played when the President's body was received at Washington."

Topeka Journal 12/8

MAYOR LIKES SOUSA CONCERTS.

May Be Farewell Appearance of Famous Bandmaster in Topeka.

The announcement of the appearance of John Philip Sousa, celebrated bandmaster, in Topeka on December 14, set Mayor James Thomas to reminiscing today.

"In all probability," the mayor said, "this will be Sousa's last public appearance in this section of the country. He is 71 years old and soon intends to retire."

"I remember well when Sousa once visited Topeka during the days when John Marshall, founder of Marshall's band, was then director and conductor of the organization. Mr. Marshall composed a piece of band music and

VETERAN BANDMASTER HERE TODAY



—Press Photo.

John Philip Sousa, who, with his famous band, will give a concert this afternoon at 3 o'clock in Convention hall. Mr. Sousa's program, a well selected one, is destined to delight everyone. Marjorie Bambrick, soprano; George Carey, xylophonist, and William Tong, cornetist, will be the soloists.

SOUSA PLAYS HERE TODAY

BAND BEGINS ITS CONCERT AT 3 O'CLOCK THIS AFTERNOON.

Conductor Has Done Much to Obtain Respect for the Band as a Musical Organization—Today's Concert in Convention Hall.

Music Calendar.

Today—Sousa's band, 3 o'clock, Convention hall; Busch Pianists' Club, 2:30 o'clock, 6017 Main; Kaufmann pupils, 3 o'clock, Drexel hall.
Tomorrow—Kansas University Glee Club, 8:15 o'clock, Westport high; Students, Kansas City Musical Club, 3 o'clock, St. Paul's parish house; Rally, 8 o'clock, All Souls.
Tuesday—Southeast Club, 2 o'clock, 5022 Lydia; Miller pupils, 8:15 o'clock, 1515 Linwood.
Wednesday—Music department, 10 o'clock, Athenaeum; Allegro Club, 2 o'clock, 1620 West Fifty-first; Deighton recital, 8:15 o'clock, Linwood Christian.
Thursday—Kindergarten demonstration, 8 o'clock, Horner hall; Stroud pupils, 8:15 o'clock, All Souls.
Friday—Canterbury pupils, 8:15 o'clock, 1614 Broadway; Raleigh recital, 8:15 o'clock, Horner hall.
Saturday—Casella recital, 8:15 o'clock, Mission Hills; Flagg pupils, 8 o'clock, 337 Myrtle; Conservatory juniors, 3:30 o'clock, 1515 Linwood; Rally, 3 o'clock, All Souls.

If there is anyone to whom the public owes more in a musical way than John Philip Sousa, few persons know his name.

It is not that Sousa has martyred himself in the cause of music, as did Theodore Thomas. He has not conducted any sort of a campaign. But he has made the band, an institution likely to exist on the strength of its members' lungs, a respected and respectable musical organization.

Sousa's programs are very cleverly arranged, and the one he will conduct this afternoon is no exception. He has no hesitation about juxtaposing "Follow the Swallow" and the introduction to the third act of "Lohengrin" if he feels inclined. There is always something for everyone. Sousa, for example, introduced Schelling's "A Victory Ball" in an arrangement for band a couple of years ago, and the city waited until two weeks ago to hear it in the original orchestral dress.

He has been careful to reserve exhibitions of temperament for the eyes of his intimates, if he ever indulges in temperament. The public knows him best as the conductor with the arms at the side method of directing. It never will forget his marches, and neither will his friends forget his humanness.

For example, when Sousa's "Wedding March" was announced to be published in June of a certain year, a Kansas citizen saw an opportunity for a little fling on the theme. He wrote the verse and mailed it to Sousa. Immediately the bandmaster answered, promising that the very first copy of the piece off the press should go to the amateur poet—and it did.

The concert this afternoon begins at 3 o'clock in Convention hall, and the program contains a good deal of music that has not been heard before in Kansas City. The company arrives from the West this morning, and is being heard in numerous cities of this territory, both before and after the Kansas City concert. Louis W. Shouse, manager of Convention hall, also is manager of the Sousa concert.

John Philip Sousa.

Cleveland Plain Dealer: John Philip Sousa was born in Washington, D. C., in 1854. He took to music as a very small boy, the violin being his first instrument. At the age of eleven he made his first concert appearance—before an audience of patients at an insane asylum! At fifteen he was a music teacher; at seventeen the conductor of a school orchestra. When he was twenty-six he became conductor of the United States Marine band. He led that orchestra for twelve years and gave it an international fame.

Then, in 1892, he organized a band of his own, which was one of the sensations of the Columbian exposition. He has headed this organization ever since, and with it has made almost annual tours of the United States, a number in Europe, and several around the world. During the war he developed a splendid band at the naval training station in Illinois, and he has been decorated by half a dozen foreign governments.

As everyone knows, Sousa is the author of a number of the best known of American marches, as well as scores of others heard less frequently than "Stars and Stripes Forever." He has written a good deal of other music, comic operas, and even several novels.

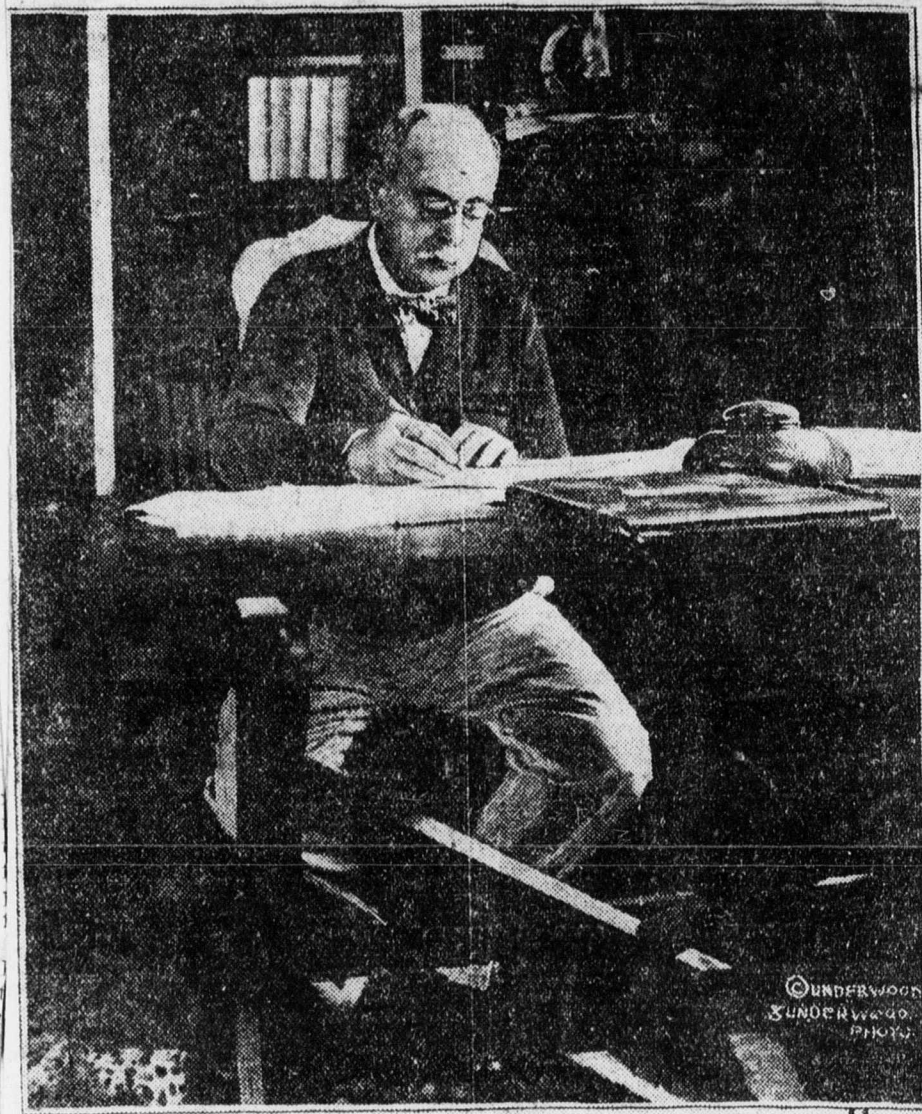
Sousa Broke Soil Of Rich Field Of American Operetta

John Philip Sousa, as he surveys the annals of his musical activity, will have an affectionate memory for two of his comrades who have passed on, leaving him the survivor of the brave trio who first insisted that the United States should have its own school of light opera. Indeed, Sousa is not only the last of the trio; he was the first as well. As far back as 1884, before his fame had been established as either composer or bandmaster, he had produced his operetta of Desiree, a work in which De Wolf Hopper made his debut as a singing comedian.

Reginald De Koven, who died early in 1919, came along in 1881 with "The Begum," Victor Herbert, whose death occurred last May, wrote in 1894 "Prince Ananias." Not one of the three was a success, and it is doubtful if any save the antiquarians have preserved a copy of any of the three scores.

De Koven was the first of the trio to win a lasting success. That was by means of Robin Hood. Then Sousa came to the fore with "El Cantan." Soon thereafter Herbert made a resounding success with "The Heronade." The three pieces remain the outstanding successes of American composition in a style that until then had been mastered principally by the French and German composers.

Sousa will give matinee and night performances at the City Auditorium on Sunday, December 27. The seat



The great bandman, writing something (perhaps his autobiography) in the study of his home at Sands Point, Port Washington, Long Island. Sousa conducts a concert, beginning at 3 o'clock this afternoon, in Convention hall.

SOUSA AND HIS BAND.

Strange as it may now seem, "Stars and Stripes Forever," the most famous of the marches of Lieut. Com. John Philip Sousa, was not an instantaneous success, upon no less authority than the royalty statements preserved by Sousa himself.

"Stars and Stripes Forever" was written by Sousa in 1898, five or six years after he had formed the famous organization with which he now is making his Third-of-a-Century Tour. There was no radio in those days and the talking machine was yet little more than an experimental toy, so a composer's revenue from his compositions depended upon the sale of the music alone. "Stars and Stripes Forever" was published in an arrangement for band, orchestra and pianoforte, but much to Sousa's amazement, the composition did not sell. In an effort to solve the puzzle, since the march had created a profound impression wherever played by his own band, Sousa went to the publishers. On the margin of a set of the band arrangement returned by a music dealer the answer to the puzzle was found. It consisted of three words in the handwriting of a country handmaster and were, "Too many notes."

In the cornet and trombone parts, "Stars and Stripes Forever" is particularly difficult for amateur performers, and since there was a great revenue in those days from the sale of music to the thousands of town bands, Sousa found that unconsciously he had been guilty of writing above the abilities of his consumers. Strand theater matinee and night Sunday.

Entertainments

SOUSA AND HIS FAMOUS BAND IS PLAYING HERE

Matinee Engagement at Kempner Draws Big Crowds.

Advance seat sales indicate a capacity house for John Philip Sousa and his famous band, which played a matinee engagement at the Kempner theatre Friday afternoon, beginning at 2 o'clock. It is the famous bandmaster's thirty-third annual tour.

Various members of the band are scheduled to do individual stunts. At the beginning of the second part the stage is entirely vacant. The first section that appears are the clarinets playing the ballet music of "Sylvia." This is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville.

The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and the games of the same, as there are many instruments in Sousa's band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children and the grownups.

SOUSA MARTIAL FIGURE

Famed Band Master Has Served in Three U. S. Branches

Lieutenant Commander John Philip Sousa, who will bring his famous band here Dec. 27, has an enviable record, having served in the army, navy and marine corps of the U. S.

Sousa was a lieutenant in the marine corps when he directed the Marine Band from 1880 to 1882. During the Spanish-American war he was attached to the Sixth Army Corps. During the world war he was in the navy, being retired as lieutenant commander.

SOUSA THINKS DANCE CAUSED SHORT SKIRT

That music was the primary cause of the present short skirt epidemic is the opinion of Lt. Com. John Philip Sousa, who, with his band, will be heard in El Paso on New Year's day, matinee and night performances.

Music, and particularly jazz and its forerunners, set the American girls to dancing, and dancing decreed the short skirt.

"The present dance craze began about a decade ago," says Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the foxtrot and the maxixe, the predecessors of present-day jazz."

"As a matter of fact, jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music. When the girls began to dance, the muscles of their legs developed from the exercise, with the result that the innocent bystander, these days, sees much less that is distressing to gaze upon than would have been the case, had there been no dance craze."

THE FIRST AMERICAN OPERA.

"Desiree" Was Produced by Lieut. Com. Sousa in 1884.

Lieut. Com. John Philip Sousa's friends have claimed for him that he is the composer of the first "all-American opera." That opera was "Desiree," which was produced in 1884 in Philadelphia by John A. McCaull.

Aside from its own success, "Desiree" is remembered because it marked the stage debut of De Wolf Hopper, who was engaged, strangely enough, because of his pleasing voice rather than because of his comic ability. Sousa himself does not claim to have written the first American opera. Does anyone know of an earlier one?

Sousa's band will appear in the city auditorium Monday night at 8 o'clock. The Topela engagement is in charge of Henry J. Dotterweich.

SOUSA AT PINE BLUFF

Pine Bluff, Dec. 19.—(Special.)—United States flags were displayed by merchants today in honor of the visit of Lieut. Commander John Philip Sousa and band. This was done at the request of Albert B. Reynolds, commander of Allen Hearn Post of the American Legion. Sousa arrived in the city by special train from Little Rock at noon for concerts at matinee and night. Performances at the Saenger theatre.

John Philip Sousa's musical genius was displayed in an unusual way in Lawrence, says the Journal-World. The program advertised a saxophone octette, but there were only seven instruments.

Sousa, of course, knows

Shreveport Times 12/20

SOUSA HAILED BY OKLAHOMAN

Veteran Bandmaster and His Organization Delight Great Audience

Lieut. Com. John Philip Sousa, who, with his band, will be at the Strand today, matinee and night, recently played in Oklahoma City. How well he was received is told in the following from the Daily Oklahoman of that city:

To interest the public for a third of a century is a feat. John Philip Sousa, at the Shrine auditorium Tuesday night, proved that he never has had to beat back, for he holds as solidly to the new type of audience as to the old band lovers.

He has elevated the military band to a concert ensemble, which plays programs of a standard used by a symphony orchestra. Composing operettas, suites, ballets, cantatas and modern novels, too, has kept Sousa progressively young. That's why the people have been his only backer. During an average season he plays to over 1,000,000 persons.

Reign of Terror Given.
The overture, "Maximilien Robespierre" (Littoff), described the reign of terror with great rushes of tone from the trumpets, the tympani, the clarinets quivering with distress, the solemn bassoons, a wild trumpet somewhere off stage. And the audience was stilled with the truth of the revolution in music.

"The Carnival" (Arban), a cornet solo with band accompaniment, was ripped off by William Tong as fluently as if eight notes at a turn were nothing. His glibness continued through many numbers. Sousa's suite, "Cuba Under Three Flags," gave almost every section a chance to be outstanding. It brought cheers for "Dixie" and laughs for "Hot Time."

Woodland Queen Sings.
Miss Marjorie Moody singing "I Am Titania" (Strauss) was truly a woodland queen with her fresh voice of real purity. Her coloratura work was flexible, cadenzas floating out marvelously. She rivals the flute with staccato, sings against all instruments until her voice takes on a new, rich quality by comparison. Encores, dear favorites, came willingly.

Early in the program military precision began to work. Out would come six piccolos or eight cornets or the trombones to the proscenium stage, working solo parts until we hoped even the tubes would begin to march. They did play leads, thank to Sousa, who understands our awe of this great wind-catching thing of mellowness. All his theories have been applied to instrumentation.

Show Moves Swiftly.
The show moved swiftly, getting us to the saxophone octette in "I Want to Be Happy," the home of all the jazz lovers who had applauded "Jazz America." Comedy encores scarcely gave those bandmen time to sit down. The biggest saxophone breathed heavily through its gills, finally becoming kittenish with jiggly little rhythms, as clever as the tiniest brother saxophone.

Sousa knew what was expected, so we got El Capitan, Sempre Fidelis, The Liberty Bell, The American Girl and the inimitable Stars and Stripes Forever, all favorites impossible to leave out. The march king took his honors quietly, appreciatively.

New Interest in Xylophone.
George Carey at the xylophone is vibrant. His brilliance is spontaneous, exceptional. "Morning, Noon and Night," with the band, then "To a Wild Rose," alone gave the xylophone a new interest, for it is capable of nuance never heard before. Perhaps only Carey can perform thus.

A feature was "Nobles of the Mystic Shrine," when our own temple band entered, stood as a background and played with the Sousa band. In the afternoon, Sousa put on Mrs. Kathryn Stoveall's "Sammy Band," giving us all the twon recognition he could. Mary Olivia Caylor.

Free Press Detroit 12/20

John Philip Sousa was once giving a concert when the lights went out and the hall was plunged into utter darkness. Sensing the danger of the situation, Sousa ordered his band to play, "Oh Dear, What Can the Matter Be?" which was kept up, and the audience joined in with

singing until the lights went on again, so that the little incident gave rise to hilarity instead of panic.

New York's center of population

New Orleans Times Picayune 12/13

SOUSA'S BAND PLAYS FIRST JAZZ NUMBERS

Concerts on Christmas Day Will Have Dance Music as Well as Marches

The great Sousa marches that all New Orleans has heard over the phonograph or radio and from other bands or orchestras will be interpreted by their composer, himself, John Philip Sousa, when he gives two concerts at Jerusalem Temple Christmas Day, matinee and night.

A special feature of the concerts, a feature never tried at Sousa concerts before, is the inclusion of snycopated music. The size of the band, more than one hundred musicians, and its excellence, make this announcement of importance. It will be "jazz" by a band already renowned in every other form of music.

Lieutenant-Commander Sousa believes "jazz" music has a definite place in American life. He believes it interprets the spirit of hustle that is characteristic of the United States. Sousa, himself, has composed several numbers that fall under the "jazz" category. Most famous is his "Gliding Girl," which he composed more than thirty years ago. When he attempted to exploit it at that time it "shocked" the waltzers and two-steps of that far distinct epoch, and he withdrew it. It is said to be "jazz" music at its "jazziest."

Sousa's two new marches will also be heard at the concert. They are, "The Black Horse Troop" and "The National Game." Among his new compositions, not of the march type, a foxtrot, "Peaches and Cream" and a waltz, "Co-Eds of Michigan."



John Philip Sousa with three of his prize dogs—an Aircade and two Sealhams at his home at Sands Point, Long Island.

Miss Marjorie Moody, American soprano, with Sousa and his band.



We Have With Us
Next Sunday, December 27, the immortal Sousa and his band.

Times Los Angeles 12/16

FINALS FOR MUSIC TEST TO BE TODAY

Children Competing for Sousa Trophy Will Meet at Auditorium

Finals in the music memory contest for the Sousa silver trophy will be conducted at Philharmonic Auditorium at 1:30 p.m. today, to be followed by presentation of the cup to the winning school. More than 10,000 children representing 200 elementary schools have participated.

The famous bandmaster will direct the combined elementary school orchestras formed by Supervisor Jennie Jones the morning of January 8. Sousa's Band will play at the Philharmonic Auditorium January 7, 8 and 9.

John Philip Sousa heard about the Los Angeles music memory contest from L. E. Behrman and was so impressed that he offered to give this prize, the first granted by him in any city.

His directing of the combined elementary school orchestras formed by Supervisor Jones, the march king jovially terms an "engagement extraordinary" in a telegram of verification.

Miss Winifred Bambrick, harpist, Sousa and his band.



SOUSA AND BAND HERE SATURDAY



"Sousa and His Band" comes to the Saenger theatre on Saturday, December 19th Matinee and night. Seats now selling.

At the matinee performance Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company" 1925 edition—wherein various members of the band will do individual stunts. At the beginning of the sec-

ond part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of Sylvia—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Mr. Clarence Russell,

formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's Band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's Band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children and grownups.

CITY SEES SOUSA AGAIN TODAY

Veteran Bandmaster Has Many Personal Friends Here.

Sousa is here today. That means, of course, also Sousa's band.

The world famous bandmaster, Lieut. Commander John Philip Sousa, who will direct his band this afternoon in Convention hall is known by Kansas Cityans of every generation. There is hardly a man or woman who at some time hasn't looked upon Sousa's noted back or patted a foot to the stirring strains of Sousa's marches.

Sousa, this season, is making his third-of-a-century tour at the head of his own band. He has been here many times before but perhaps is best remembered for his visit at the head of the Great Lakes Naval band, a remarkable organization he assembled during the World war. During the forty years Sousa has conducted a band, no great event in this country has been complete without him.

His back has become so familiar to Americans that for several years the only advertisements of his appearances was a silhouette of his back, bearing in white letters the words, "Opera House, Monday night."

Sousa is known as the march king of America. His marches have a characteristic stirring spirit. Probably the best known of them is "Stars and Stripes Forever."

He has written a total of 104 marches. He also has written songs, operas, cantata suites and miscellaneous compositions. His total compositions number 272.

These figures do not include his two new marches, "The Black Horse Troop" and "The National Game," his suite, "Cuba Under Three Flags," his new foxtrot, "Peaches and Cream," and his new waltz, "Coeds of Michigan."

Sousa's concert will begin at 3 o'clock. The veteran band director has an unbreakable rule that every concert must begin promptly at the time announced.

SOUSA CHEERS HAYS BAND

New Suits and Horn To Come from Concert Earnings.

Hays, Kan., Dec. 19.—For several years the treasury of the college band at Hays has been in a sadly depleted state. But this past week along came Sousa and a good-natural weather man, veritable Santa Claus, and dropped \$1,000 into the coffers of the band. And now the boys can have new suits to wear, new horns to toot, "everything."

The college band sponsored the two concerts given here by Sousa. Ever since the contract was signed last summer, the band boys and their leader, R. A. Seabury, had been "sitting on pins." If the weather man happened to be in an evil temper the day Sousa was here the boys "just figured as to how somebody was going to have to dig in his jeans and find \$2,000 in cold hard cash to pay that guarantee." It was a long shot but the college band needed money, and, anyway, K. S. T. C. wanted western Kansas to hear Sousa.

Then came the day, and never did the weather man smile more benignly on Hays State Teachers college. Western Kansas came to Hays, in car loads and train loads, in throngs and droves. When the smoke of action cleared away and the spoils were counted up, it was found that the gate receipts were \$4,700, approximately \$1,000 of which was clear profit for the college.

HOST OF FRIENDS AWAIT

Busy Time for Famous Bandmaster During His Stay Here.

When John Philip Sousa arrives in Topeka, Monday he will have to hold a reception for his Topeka friends, according to Mrs. Henry Dotterweich, who is handling the ticket sale for the appearance of the famous bandmaster. Among the many Topekans who have inquired regarding the definite time and manner of arrival of the march king is Churchill Sargeant, who played in the Great Lakes Naval Training Station band under Sousa during the war and who as a member of the organization, was on tour with the composer and director.

All arrangements for the entertainment of the band conductor are in the hands of Mayor James E. Thomas who will be personal and official host for the band leader during his stay here. Because Sousa plays a matinee program at the University in Lawrence, preceding the night concert here, his time for entertainment and meeting friends will be very short. The chief event of the program now planned is a dinner at which Sousa will be the guest of honor and Albert Marshall of Marshall's band will be assisting host, with the mayor.



Photo by Fotograms.

"TOO YOUNG FOR GOLF"

So Says John Philip Sousa, March King, Who Is Past 70, So He Rides a Bicycle.

Liberty Books Its Christmas Feature

"Kiss for Cinderella," With Betty Bronson Starring, Opens December 24

The great Sousa marches that all New Orleans has heard over the phonograph or radio, and that thousands here have heard from other bands or orchestras than Sousa's, will be interpreted for this city by their composer, himself, John Philip Sousa, when he gives two of his musical history-making concerts at Jerusalem temple Christmas day, matinee and night.

All the world famous Sousa marches will be rendered. Who does not know them? "Stars and Stripes Forever," "Semper Fidelis," "The Liberty Bell," "The United States Field Artillery," and "The Washington Post." These are the most renowned, but practically every one of the one hundred and four marches Sousa has written rank as great music and high art.

SOUSA SPEAKS BEFORE LIONS CLUB OF ENID

Famous Band Master Relates Number of Humorous Stories

The regular Wednesday noon luncheon of the Lions club at the Oxford was honored yesterday by the presence of a number of state, national and international celebrities.

John Philip Sousa was there and delivered an "After Breakfast" speech, sustained by no other noon tide stimulation, than that portion of the aromatic quaintness of a Lion luncheon which might satiate his appetite through the olfactory nerve, for this internationally famed welder of the baton eats no mid-day meal.

But the great band master was equal to the occasion and convulsed his hearers with laughter, at many times during his speech—especially when he related his experience in editing a column entitled "Advice to the Lovelorn," while running a New Zealand newspaper; and in telling of his experience with the Einstein theory of relativity. In the latter experience the speaker told of sitting at the feet of the noted theorist and studying his teachings on relativity through twelve tedious lessons, lessons, during which he learned nothing at all, only to learn all about it later in 10 minutes from a Boston guardian of the law, or in common parlance—traffic cop—who volunteered to divulge the whole secret of relativity. Mr. Sousa came as the guest of Lion Fleming.

Radio Information Given

J. Herbert Phillips, of the engineering department of the Oklahoma Gas and Electric company, treated the Lions with a ten minute discussion on "Radio Interference," in which he stated that while there had been enough written on the matter to keep one reading a life time, it might be briefly stated that the most common source of interference was from electrical appliances—both household and medical.

According to Mr. Phillips America has 5,000,000 radios, having a retail value of \$500,000,000, and, the export radio business last year amounted to \$13,000,000.

Present were also three out of town Masonic celebrities, who came as the guest of William R. Lence, deputy grand commander, Knights Templar, state of Oklahoma.

Noted Masons Present

The guests of Mr. Lence were Frank Craig of McAlester, sovereign grand inspector general; Gilbert Bristow, grand master grand lodge; and Frank A. Derr, secretary Scottish Rite bodies of Guthrie.

Mrs. H. B. Bogart, soloist, accompanied by Mrs. Walter Scrutens, pianist, was fervidly applauded for her contribution to the program, and responded with an encore.

Lion Waller presented the plan of the Red Cross roll call, whereupon the secretary was instructed to sign up every member of the Lions club and send each a bill for one dollar, and, in addition to appoint eight Lions to aid with the Thursday and Friday canvass of the city.

Lion Graham, in reporting the christening of a new club at Pawnee, particularly praised the wonderfully beautiful speech made by Lion Southard, who presented their charter to the Pawnee Lions.

During the introductory ceremonies the chair also took occasion to present "Bill" Bennett, news hound, as the latest addition to the club litter.

SOUSA'S PROGRAMS FOR SUNDAY GIVEN

With Marjorie Moody, soprano, Wm. Tong, cornet, and George Carey and Howard Goulden, xylophones, as soloists and a variety of music that represents every musical preference of the American people, John Philip Sousa is offering two popular programs for matinee and night concerts at the City Auditorium next Sunday. For a third of a century, Sousa has been studying the tastes of Americans and his program is destined to please the masses.

Following are the programs:

- Matinee.**
1. Overture, "Tannhauser"..... Wagner
 2. The Impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dessau.
 3. The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movements opening with the sedate "Pilgrim's Chorus," which is made to serve as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombone excepted.
 4. After a furious development, which halts for a moment to make way for Venus' seductive song (the Venus motive proper, in the clarinet), the Pilgrim's Chorus is resumed—at first softly and sensually, and then swelling into the mighty paean which brings the overture to a gorgeous conclusion.
 5. Cornet Solo, "Tannhauser"..... Bellstedt
 6. Suite, "El Capitan and His Friends"..... Meyerbeer
 - (a) "El Capitan"
 - (b) "The Charlatan"
 - (c) "The Bride-Elect"
 7. Soprano Solo, "Shadow Dance" from "Dinorah"..... Meyerbeer
 - (Flute obbligato by R. E. Williams.)
 8. Large, "The New World"..... Dvorak
- INTERVAL.**
1. Village Scene, "Sunday Evening in Alsace"..... Massenet
 2. (a) Saxophone Octette, "On the Mississippi"..... Kiehl
 - (b) Saxophone Solo, "The Goodrich Johnson, Weir, Madden, Conklin and Munroe"
 - (c) March, "The National Game" (new)..... Sousa
 3. Xylophone Duet, "March Wind" Carey Messers, Carey and Goulden.
 4. "Pomp and Circumstance"..... Elgar
 1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror"..... Berlioz
 - "Countless odes have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Saul and David," "Robespierre," "William Tell," and "Pomp and Circumstance" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
 - "And so, at 4 in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; the faces of those that were ready to perish; turn-kevs and moutons, fallen from their high estate, look mute and blue. The conqueror had but to look up; his prisoners being already out of law."
 - At 4 in the afternoon, never before were the streets of Paris so crowded. From the Palais de Justice to the Place de la Revolution, for thither again to the tumbrils this time, it is one dense, stirring mass; all windows are open, the very roofs and eaves drip, huddling forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some 23 or so, from Maximilien's roll of "Fleuries" and "Sables," are on their way. All eyes are on Robespierre's tumbril. The gendarmes point their swords at him, to show the people that is he, "scoundrel," there bursts forth shout on shout of applause. Short, which prolongs itself not only over Paris but over France, but over Europe, down to this country. From Carlsbad to the French Revolution."
 2. Cornet Solo, "The Carnival"..... Arban
 3. Suite, "Cuba Under Three Flags" (new)..... Sousa
 - (a) Under the Spanish
 - (b) Under the American
 - (c) Under the Liberty Bell
 4. Soprano Solo, "I Am a Titan" from "Mignon"..... Thomas
 5. Miss Marjorie Moody
 5. (a) Love Scene from "Feuerstern"..... Strauss
 - (This number is the great masterpiece of Richard Strauss' opera, believed to be one of this master's most important works.)
 - (b) March, "The Liberty Bell"..... Sousa
- INTERVAL.**
1. "Jazz America"..... Sousa
 2. Saxophone Octette, "I Want to be Happy" from "No. 90, Sancti"
 3. Soprano Solo, "I Am a Titan" from "Mignon"..... Thomas
 4. Miss Marjorie Moody
 5. (a) Love Scene from "Feuerstern"..... Strauss
 - (b) March, "The Black Horse Troop" (new)..... Sousa
 6. Xylophone Solo, "Morning, Noon and Night"..... Sousa
 7. Old Fiddler's Tune, "Sheen and Goats Walking to Pasture"..... Gulon
- Encores are selected from the following compositions and arrangements of John Philip Sousa: "New Look for the Silver Lining," "Bride-Elect," "Payer and Glory" (new), "Charlatan" (new), "Diplomat" (new), "Music of the Minute" (new), "El Capitan" (new), "The Mystic Shrine," "Fairness of the Fair," "The Dauntless Battalion," "From Lance," "High School Cadets," "From Maine to Oregon," "Washington Post," "Glory of the Yankees Navy," "Semper Paratus," "Across the Sea," "The Tidells," "Hunt for the Treasure," "Callant Seventh," "Imperial Edward," "U. S. Field Artillery," "Jack Tar," "Eagle," "Sabre and Spurs," "King of the Court," "The Thunderer," "Co-Eds Beach," "Liberty Loan March," "Co-Eds of Michigan," "League of Nations March," by G. T. Bye, "Stars and Stripes Forever" (the greatest march ever written).

JOHN PHILIP SOUSA

John Philip Sousa and his Band attracted two large audiences, November 2, at Brown Theater. The organization appeared under local manager Boyd Martin. Included on Mr. Sousa's program for the evening was Strauss's Don Juan, which was superbly rendered. The large audience was warm in its appreciation. An attractive feature was the harp solos played by Winifred Bambrick.

Local Items

ARTIST INSPIRED BY SOUSA MARCH

Paul Stahr, Young American Painter, Does 'March King's Parade in Oil.

The first and the latest of the Sousa marches are presented pictorially in a painting by Paul Stahr, a young American artist, commemorating the third-of-a-century tour of Lieutenant Commander John Phillip Sousa and his band. This tour brings Sousa to Houston for two concerts, matinee and night, next Sunday. He will be presented in the City Auditorium.

When Sousa, who had founded his fame as "the march king" during his leadership of the United States Marine band, launched a career for himself, he decided to feature in his programs a new march. The march was "The Liberty Bell" and it was played throughout his first season, in 1892 and 1893. The next season Sousa wrote another march, and the following season another, until the new Sousa march was eagerly awaited every year in all sections of America. So it is that this year "The Liberty Bell," Sousa's first march, and "The National Game," the latest Sousa march, written 33 years after the first, are presented together pictorially by Mr. Stahr.

"The Liberty Bell" was one of the most popular of the Sousa marches. It was the first of the great bandmaster's compositions to be made into a talking machine record, and until the coming of "Stars and Stripes Forever" it was more widely played than any other march.

"The National Game" is a baseball march, composed at the invitation of Judge Kennesaw Mountain Landis, high commissioner of organized baseball, and is designed to be played as the official march of the baseball players at all baseball ceremonies. Its composition at this time is especially fitting, as the National league is celebrating its fiftieth anniversary.

The seat sale for the Sousa concerts is at Harris-Bahls, to the left of the Main street entrance.

SOUSA'S BAND MARCHES BY

A photographic reproduction of an oil painting by Paul Stahr, presented to Lieutenant Commander John Phillip Sousa by Veterans of Foreign Wars. The picture portrays the enthusiasm of the march past of the band organized by Mr. Sousa during the world war.



SOUSA AND HIS BAND

Monday evening, Sousa gave a concert in the city auditorium. His band is perhaps the most completely rounded out in the world, insofar as instrumentation is concerned.

The overture "Maximilien Robespierre," one of the world's greatest overtures, was given new interest by Mr. Sousa's reading. The pronounced contrasts and the smooth yet solid melody effects were features.

The love scene from "Feuersnott," by Richard Strauss, cannot be so successfully treated by a band. It lends itself better to grand orchestra treatment.

Sousa's Suite "Cuba Under Three Flags" is well written and was entertainingly played, most noticeably the rhythmic effects that are characteristic of the different nationalities involved.

Miss Marjorie Moody, soprano, sang "I Am Titania," from "Mignon," by Thomas. Her voice, lyric in structure, is resonant and exceedingly flexible. She sang with ease, skips and runs were taken with accuracy and decisive clearness. She possesses a really extraordinary technique. For encore, she sang "Carry Me Back to Old Virginia," the last part of which accompanied by muted instruments imitating the cottage organ, was the most beautiful piece of music of the evening. Upon being recalled she sang Sousa's "American Girl."

Mr. William Tong played "The Carnival" by Arban. He is a good cornet soloist, the fact that Kyrill played "The Carnival" here awhile ago sort of spoils it for anybody else.

Mr. George Carey played a xylophone solo, "Morning, Noon and

Night," by Suppe. The flexibility of Mr. Carey's wrists was an interesting feature.

The second half of the program was largely taken up by a series of novelties in the form of introduction of the different instrumental family groups with a short explanation as to the inner workings of each group.

This was very interesting from both a musical and educational point of view and the audience got a great deal of good out of it. Then appeared the saxophone octette, a feature the audience seemed to enjoy immensely. The octette went thru various stunts and was recalled time and again.

Finally came the "Stars and Stripes Forever" by Sousa's and Marshall bands combined. Marshall's band, our premier musical organization at the compliment paid it by Sousa struck a responsive chord with the present, the proof of it was the vigorous applause given the scarlet-uniformed men as they marched on the platform. The difference in volume was startling when the two bands played.

It was a great concert and we will remember it. John Phillip Sousa is a successful psychologist. He gives the people the kind of music they want, draped in lingerie, the classic music lovers think they want. Sousa is not a reformer; he is too wise. He is a caterer. He has grown up with the American public and he more successfully satisfies their demand for band music than anyone else.

DANIEL MULLER.

COMING TO STRAND.

Lieutenant Commander Sousa and His Band.

Does Lieut. Com. John Phillip Sousa present a concert or give a show? The famous bandmaster, who should know, says he is dogged if he does, but he rather suspects that he is guilty of giving a musical entertainment.

"The American is the greatest entertainment seeker in the world," says Sousa. "He will pay millions for entertainment that he wants, and travel hundreds of miles to avoid events, particularly musical events, which he fears are aimed exclusively at his aesthetic nature. Many years ago I discovered that the American wanted his music to be entertaining first of all, so I set out to make my band not only the best concert organization in America, but also the best show."

"The American love for entertainment does not imply a lack of appreciation of good music. I always have presented the works of the great composers—and to appreciative audiences. By chance I discovered that the person who liked ragtime might have a real appreciation for operatic and symphonic music. So I tried to put into my programs not only good music of substance, but also good light music."

"I think the reason most symphonic and opera companies in this country have not been successful financially has been that they were directed in the majority of instances by Europeans. They knew their music, without question, but they did not know the American people. They played good music, but it was tiresome and they failed. They could have played equally good music in a vivacious, invigorating style and found themselves enormously successful."

Strand theater, matinee and night, Sunday, December 20.

AT THE STRAND.

HEAR SOUSA'S CONCERT FREE

Times' Liberty Bell Offering Arousing Much Interest Among Boys, Girls.

Boys and girls of 16 years or less are showing lots of interest in The Times' offer of two Sousa matinee tickets to each of the 10 persons within the age limit who answer with most accuracy and neatness the questions about the history of the Liberty Bell.

Many young people have sought the public library for information about the Liberty bell, according to the librarian, Mrs. Maud Sullivan.

Superintendent A. H. Hughey of the city public school system has called upon all principals to announce the contest throughout their schools, so that every child may be impelled to take part in it.

All answers must be in before 6 p. m. Saturday, December 26. The questions follow:

1. Where was the Liberty Bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it.
5. When was this inscription placed on the bell?
6. Give its Biblical reference.
7. How was the bell preserved from capture by the British during the Revolution?
8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence Hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of a pedestal was it mounted?
14. When was the Liberty Bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited.
16. When did Lieut. Com. John Phillip Sousa write the Liberty Bell March?
17. What gave him the inspiration?
18. What occasion did it mark in the life of Sousa?
19. What occasion did it mark in revival this year?

Sousa's Band.

Lieut. Com. John Phillip Sousa, who is now on his third-of-a-century tour at the head of his famous band, has the enviable record of having served in all three branches of the military service of the United States. Sousa was a lieutenant in the United States Marine Corps, during his dishonorable discharge from the Marine band, from 1892. During the Spanish-American war he was attached to the Army Corps, and during the war he served in the United States Army, being retired upon reaching the limit with the rank of lieutenant.

FORMER SOUSA ARTIST WILL GIVE PROGRAM

NOVELTY NUMBERS AND SOLOS SCHEDULED OVER STATION WRR

Silence prevails Wednesday over WRR, radiophone of the City of Dallas, except for one broadcast at 5 o'clock in the evening, giving the hearers the police bulletins, daily Times Herald market report and the weather forecast. Thursday evening Robert Gooding, formerly saxophone soloist for Sousa's band, will present a mixed and novelty program that bears promise of being one of the best.

Mr. Gooding was at one time one of the most valued members of the Sousa cast and when the great bandmaster came through Dallas recently he was greatly interested in the work here of his former soloist, presenting him with an autographed picture before he left.

Mr. Gooding will present novelty solos, duets with saxophone and clarinet and numbers by the City Temple Saxophone band, of which he is director. Those who have heard the music of this group declare that it swells forth like the music from a great organ.

Late Thursday Program.

The late program Thursday evening will be by George Perfect and her musicians. Late Thursday evening Joseph Banuelos, cellist at the Melba theater, presented some notably played selections. Mr. Perfect declares that he has enough requests to make up a couple of programs. That means popularity. Jack Gardner will play the dinner hour program at 6 to 7 o'clock, with his usual varied and interesting entertainment. Both this and the Gooding program, at 8 to 9 o'clock, will be presented from the dolphus studio.

A program from the studio of the Montgomery Portrait salon, on Elm street, at 8 to 9 o'clock Tuesday evening, was given under direction of Mrs. Joe Dawson, soprano, featuring Hedley Cooper, violinist; Mrs. Jess Illingworth, contralto; Joe J. Murray, baritone, George Dorscher, tenor; Mrs. J. H. Hill and Mrs. Pauline Dean, accompanists.

MAY BE LAST SOUSA EVENT.

Composer, 73 Years Old, Believes He Will Not Play Here Again.

John Phillip Sousa, famous conductor and composer, and his band will make what he believes will be their last appearance in Kansas City at 3 o'clock Sunday afternoon in Convention hall. Sousa is 73 years old and is completing his "third of a century tour."

Twenty-five years ago the famous conductor led his band at the ceremonies attending the opening of Convention hall. Since then he has appeared in Kansas City many times, his last appearance here having been at the Shrine convention in June, 1924, when he directed mass bands at Muehlebach Field. The concert Sunday will be by Sousa's band of one hundred pieces. The composer will give several of his new marches.

Tickets for the concert are on sale at the J. W. Jenkins Sons music store.

Sousa In January

Stokowski, conductor of the Philadelphia orchestra, says that Sousa's band represents the real spirit of America. If popularity is a criterion he certainly satisfies the most Americans.

John Phillip Sousa, conductor and composer, will be here the first week in January and the walls

of the Philharmonic Auditorium will ring again with the "Stars and Stripes Forever."

Sousa's concert band holds a unique place in the life of this country. Much of this is due to the personality of the man—his smile and vigor. America is justly proud of him.

Marjorie Moody, soprano, and William Bambrick, harpist, will be the accompanying soloists.

What His Son Says About The Elder Sousa

My father was one of the best-informed men I have ever been my lot to meet. Speaking several languages—he was, according to those who knew, a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources.

In the later days of his life, when he was an invalid, I have seen on his table four or five books in different languages, each of which he would be reading.

He was very reticent about his boyhood days, but I did know that his father and mother were driven out of Portugal, during the revolution of 1822, or thereabouts, and went over into Spain, where my father was born in Seville on Sept. 14, 1824. As he grew to his youth he left either Portugal or Spain and went to England, and from England came to America sometime early in the 40s.

In Brooklyn he met my mother, who was visiting America with some school friends—she was born in Franconia, Bavaria—and they were married; and my mother used to tell, with a great deal of pride—because if there ever was a wife who loved her husband it was my mother—that she learned English by her using her German Bible and his using an English one, which they translated in that way.

He never let us know—or, if he told my mother, she never told us—just what his standing was in the Old World, but I have read so much of the Sousas since I have grown to manhood that I have every reason to believe that he was a man exceptional in standing and education.

His knowledge of music was very limited, but he had an unusually acute and musical ear, and would no doubt, in these days of jazzing, have made a great name for himself as a jazz player.

My father did not talk much about his youth in Spain, or when he was on the sea; he found many things to interest him in the present. He was a gentleman in the liberal and accurate significance of that much abused and variously defined word. Enough dropped from his lips to show that his family was prominent and influential.

My mother said he served in the Mexican War. He was in the Civil War, and died a member of the Grand Army of the Republic. —John Phillip Sousa in Saturday Evening Post.

Sousa Hopes to Travel Million Miles

One of the ambitions of Lieut. Com. Phillip Sousa, coming to the Kemperner Friday with his famous band, is to travel a million miles with his famous band. This present season, which marks his third-of-a-century tour, finds Sousa with a travel record of

about 835,000 miles, to which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate, Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million.

Incidentally the Sousa transportation bill this season will amount to about \$100,000, of which sum about \$60,000 will be paid for fares and special trains, about \$20,000 for sleeper accommodations and about \$20,000 for baggage transfer.

I Don't Get It At All.

From John Phillip Sousa's autobiography, reprinted in the Saturday Evening Post, this paragraph:

"He was an American, coming from Esens, East Friesland; but was born in New York ten years later. I was born in Washington and came to America on the day I was born, while he had to wait ten years before he had that honor."

It probably means something or other.

Sousa's Band—Then and Now



Lieut. Com. John Philip Sousa's band for his third-or-a-century tour is about twice the size of the organization which he led about America, during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets two flugel horns, three trombones, two euphoniums,

three basses, in addition to drums, triangles, tympani etc. The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of one hundred bandmen and soloists.

SOUSA AIDS TB SEAL SALE

America's March King Uses Christmas Seal Song in Concerts.

John Philip Sousa, America's march king, is a Christmas seal enthusiast, and has stamped his approval on a famous Christmas seal song, composed by members of the Anti-Tuberculosis association, by playing it during the month of December when ever his celebrated band has given performances.

"I am a great believer in the penny Christmas seal and in the splendid work which has been carried on throughout the United States with the money raised by its annual sale," Mr. Sousa recently said to workers of the Anti-Tuberculosis organization. "Of course, I am an enthusiast over the power of music, and I firmly believe that the playing and the singing of a campaign song like this cannot fail to have unique inspirational value in the campaign."

Altho the encores played by Sousa's band are usually selected from the famous marches written by the director himself, it is believed that because of the season the Christmas seal song may be among the encores of the program in the city auditorium tonight.

SOUSA OFFERS CUP IN MUSIC MEMORY TEST

Delighted with the large participation of Los Angeles children and teachers in the music memory contest to close soon, John Phillip Sousa has offered a silver cup to the winning school. Announcement of the sponsorship of this honor prize by the famous band master was made today by Kathryn Stone, music supervisor of elementary schools, in charge of the contest, and Impresario L. E. Behymer, who is bringing the Sousa band to the coast.

More than 10,000 students in some 200 schools today are more than ever bending efforts to win the silver loving cup for their class. Ultimate tryouts will be held among 1000 pupils rating highest during the Los Angeles Teachers' Institute at Philharmonic Auditorium next week.

SOUSA DRAWS A BIG CROWD

BANDMAN HEARD YESTERDAY AFTERNOON IN CONVENTION HALL.

Something for Everyone the Motto, With Music Including a Litoff Overture and "The Old Gray Mare."

A performance of "She Stoops to Conquer" was had yesterday afternoon in Convention hall with John Philip Sousa playing the principal role, and his seventy-five or a hundred bandmen in the supplementary positions.

Nor was the performance anything but interesting. "He" stooped only in the sense that instead of asking the large audience to rise at once to the heights with him, the veteran director achieved his result by bending a little, making up a large share of his long program of pieces that appeal directly to everyone, and especially to the great number of persons who "know when they like the music," although not always why.

MANY OF THE MARCHES.

Most important in that class of music yesterday was a long series of Sousa marches, two of them programmed and the others played as encores. Sousa's hold is so strong, and his position as "march king" so nearly undisputed, that he almost could have played an entire program of marches without offending his hearers. Such favorites as "The Stars and Stripes Forever," "Liberty Bell," "El Capitan," "The U. S. Field Artillery," "The Gallant Seventh" and the new and invigorating "The Black Horse Troop" were the sauce to the program. Every one was met with the warmest applause, even toward the end of the 2-hour session.

Besides which there were three soloists, Marjorie Moody, coloratura soprano; William Tong, cornetist, and George Carey, xylophonist, with Miss Moody probably leading the field in the matter of encores. She began with "Je Suis Titania" from "Mignon," tapering off through a succession of encores to the popular ballad, "The World is Waiting for the Sunrise." In the aria the fluency of her technique was obvious to everyone, and, excepting when she pushed her voice in order to fill the huge hall, (all of it was used yesterday) its quality was even and its timbre excellent.

Mr. Tong played the old "Carnival of Venice" variations at great speed, and Mr. Carey an arrangement for xylophone of Suppe's overture, "Morning, Noon and Night." The audience liked both.

WIDE RANGE OF MUSIC.

Events began with Litoff's overture, "Robespierre," nicely re-scored for band, and closed with David Guion's old fiddler's tune, "Sheep and Goats Walking to Pasture." From his inexhaustible portfolio of new music Sousa drew a suite called "Cuba Under Three Flags," in which Spanish, Cuban and American tunes are combined very pleasantly. One of the tunes amused the audience a good deal—"The Old Gray Mare."

There was another tune that deserves mention, too. It happened along in another arrangement of Sousa's, called "Jazz America," and was none other than Powell Weaver's "Cock-a-Doodle-Do," written for Ararat Temple here at the time of the Shrine convention. The comedians of the afternoon were the members of a saxophone octet, who began a long string of tunes with "I Want to be Happy" from "No, No, Nanette," and cut various capers before they finished.

All Sousa's favorite characteristics were in review; the impersonal manner he adopts when he directs his band, the modest bow and most particularly the arms swinging at his sides while playing the marches. So far as his warm-hearted audience went, Sousa might have been a recent arrival in the classification "national favorite," instead of the survivor of thirty-five full years in that division. It liked him very much, and said so unmistakably.

The inspiring size of the audience was in a good measure due to the efforts of Louis W. Shouse, who managed the concert.

PROGRAM OF SOUSA'S BAND

Marshall's Will Appear With Sousa in Auditorium Tonight.

The complete program to be given by Sousa's band in the city auditorium this evening at 8 o'clock, has been announced by Henry J. Dotterweich, in charge of arrangements here. Marshall's band will be combined with Sousa's band in the playing of "The Stars and Stripes Forever." With an organization of fifty men in Marshall's band, the combined band will have 150 players.

The program, as announced by Mr. Dotterweich:

Overture—"Maximilien Robespierre"—Litoff
Cornet Solo—"Carnival"—Thomas
William Tong

Suite—"Cuba Under Three Flags" (new)
Sousa

(a) Spanish
(b) American
(c) Cuban

Soprano solo—"I Am Tillie" from "Mignon"—Miss Marjorie Moody

Love scene from "Pencenoth"—Sousa
March—"The Liberty Bell"—Sousa

Interval

"Jazz America" (new)—Sousa
Saxophone Octette—"I Want To Be Happy"—Youmans

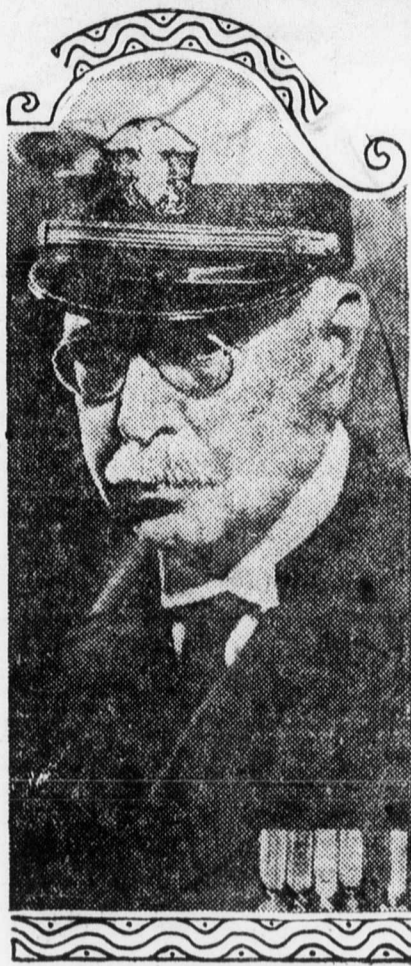
March—"The Black Horse Troops" (new)
Sousa

Xylophone solo—"Morning, Noon and Night"—George Carey

Old Fiddler's Tune—"Sheep and Goats Walking to Pasture"—Guion

All encores will be selected from the famous marches written by Mr. Sousa.

MANAGER AIDS IN MUSICAL SUCCESS



John Philip Sousa

The unprecedented success of Sousa's Band is due to a combination of many things. Not the least of these is Harry Askin, for the past fifteen years genial manager and advance agent for John Philip. And the story of his managership is an interesting one.

In 1891 after Sousa decided to abandon the leadership of the United States Marine Band, whose quickstep from parade ground to barracks inspired the famous marches which bear his name, he sent for Harry Askin and offered him the job he now holds. The astute Mr. Askin refused for the reason that America's first touring band, Gilmore's, seemed to be satisfying all the demand. Not being a seer, Mr. Askin could not foresee the death of the leader of Gilmore's band upon the very day that John Philip Sousa had chosen to start his own tour.

In 1915 when managing the New York Hippodrome, Askin was requested by the owners to see what he could do toward getting Sousa to sign on the dotted line. Knowing that the bandmaster's only aversion to accepting the engagement was a fear of losing the band's identity in the Hippodrome's advertising, Mr. Askin offered him full equality in headlines with the theater itself and the rest was easy. When the engagement was concluded he accepted the managership of Sousa's Band, which

had been tendered him over twenty years before.

For thirty-three years Sousa has conducted an American band. It is the only case in history when one man has owned and controlled a band for such a length of time. It has made him a millionaire and kept him young, for, although this is his seventy-first year, he is directing with all his accustomed vigor and brilliance.

Ninety-seven musicians travel in this band and only one is not American. He is an Italian and plays the little-known euphonium. Eighty-eight players compose the usual number of performers and the correct name for the organization is "concert band" and not brass band, for there are forty-four woodwinds taking the places of the strings which would complete an orchestra. Sousa will bring his band here soon after the first of the year.

SUNDAY AT STRAND.

Famous Bandmaster to Write Tunes. Poem, "Song of the Cities."

An excursion into the realms of impressionistic music termed for the present "Songs of the Cities" is being planned by Lieut. Com. John Philip Sousa, the great bandmaster who this season takes him into the principal cities of America and from the street noises and the industrial hums of New York, Chicago, Philadelphia, St. Louis, Detroit, Cleveland, Pittsburgh, San Francisco and Omaha will come, if all goes well, a tone poem, which for the first time, perhaps, is an experiment in giving musical value to the rhythms of American urban and industrial life.

Sousa, the musician, finds the noises of the various American cities their most pronounced characteristics. New York, he says, is distinguished by the subterranean boom of its subway trains, the clatter of its elevated lines and clank of its surface cars. Chicago roars with might and main and to Sousa's ear there is more vocal quality in its street noises than in those of any other city. Detroit hums with the noises of industry, and even Philadelphia, where life is more serene than in any other large city in America, there is a distinctive range of street sounds.

Musicians in the past have found inspiration in pastoral quiet, in the sounds of the winds and of the sea, says Sousa. To him it is as reasonable that music, which is a reflection of life, should be found in sounds of the modern city. Crash and the rumble of the urban areas he finds a appealing were the sylvan districts to musicians of another day. Theater, matinee and night, S.

Famous March of Sousa Will Be Played Here



"The Liberty Bell" featured in his programs by Lieut. Com. John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third-of-a-century-tour. Sousa's career as a band director began in 1880 when he assumed command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the

March King with such compositions as "High School Cadets," "Semp Fidelis" and others. In 1892 he signed his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward. It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the talking machine, as it is now known, was played on the market. Indeed it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny.

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost about \$500 when "The Liberty Bell" was the latest Sousa March.

Sousa and his band come to the Saenger theatre on Saturday, December 19th, matinee and night performances.

Sousa Ticket Sale Was Opened Monday With Keen Interest

Already interest is keen in the coming of Lieutenant Commander John Philip Sousa, according to the demand for tickets when the seat sale opened at Harris-Hahle's Monday morning. Mr. Sousa will give matinee and night performances at the City Auditorium on Sunday, December 27, and his coming is eagerly awaited by Sousa admirers, who are numbered by the score.

Sousa believes that his success as a bandmaster has been due, in a considerable degree, to the fact that he realized early in his career the American demand for novelty. He is including several novelties this year, together with a revival of "The Liberty Bell," which he played on his first tour with his own band 32 years ago.

AMERICA'S MARCH KING



FOR a third of a century Lieutenant Commander John Philip Sousa has been the idol of the music loving in America. There is just one Sousa's band and John Philip Sousa is its conductor. Sousa's band will be presented in matinee and night performances at the City Auditorium on Sunday, December 27. A good demand for tickets at Harris-Hahlo's, first floor to the left of the Main Street entrance, where the seat sale is being held, indicates that the popularity of the great Sousa is undiminished in Houston.

SOUSA WILL PLAY STIRRING MARCHES

Famous Band Here Christmas Day For Two Concerts

This will be a real Christmas for music lovers of New Orleans, with John Philip Sousa and his band coming to Jerusalem Temple for two concerts Christmas Day, matinee and night.

Lieut.-Com. John Philip Sousa visits New Orleans on what is his third-of-a-century tour. Wherever the band has played on this tour it has received popular applause and critical recognition exceeding even its former records.

Through the North and Middle West the great Sousa marches, rendered matchlessly by their composer and his 101 musicians, thrilled enormous audiences. In Cleveland, Ohio, the crowd at a Sousa open-air concert exceeded thirty thousand, even though Sousa visits Cleveland almost every year.

Lieutenant-Commander Sousa is now 71 years of age, but he retains both his mental and physical vigor, and is the same splendid composer and musician who has thrilled the world with his great marches for more than thirty years.

At the two concerts he will present

varied musical entertainment though the world-famed Sousa marches will form the cornerstone for his playing. As many of the most popular of his marches—Sousa has written 104 of them—as can be played consistent with time, and the desire to render other types of music, will be given.

Among those to be played are the Sousa classics: "Stars and Stripes Forever," "Semper Paratus," "The Liberty Bell," "The United States Field Artillery," and "The Washington Post."

Jazz music will also feature the concert for the first time in Sousa's record, and his band is expected to give a great rendition of the jazz airs in New Orleans. Wherever else they have played on this tour their syncopated numbers have been heartily applauded.

Dignitaries and Hosts of Topekans to Pay Tribute to The Famous March King

America's March King will be Topeka visitor tonight. He comes with his band of 90 musicians and with 10 soloists for what will really be his farewell visit. Lieut. Commander John Philip Sousa and his world-famed musical organization are now making what he calls his "Third-of-a-Century Tour," it being his thirty-third tour of the country with his band.

Sousa gives a special matinee concert at Kansas university in Lawrence this afternoon and arrives in Topeka at the Union Pacific station at 6:55 o'clock. There he will be met by Mayor James E. Thomas, Albert Marshall and John Marshall, of Marshall's band. Sousa will be guest of honor at a dinner at the Harvey House, from where the party will proceed to the city auditorium where the evening concert will be given.

The march king will be greeted tonight by one of the biggest audiences that has attended any concert given here by him. This was the statement by Henry Dotterweich, local manager of the Sousa engagement. In addition to the many advance reservations made by Topekans for the concert, there has been the heaviest out-of-town demand for seats of any Sousa concert, Dotterweich says. Four complete bands will attend the con-



JOHN PHILIP SOUSA

cert as units. They are the Boys' band of St. Marys, the Boys' band of Harveyville, the Pence band of Elmont and the Marshall's band of Topeka.

The concluding number of the program arranged for this evening will be played by Marshall's and Sousa's bands united under the direction of the world-famous band conductor and with Albert Marshall assisting.

Sousa Has Served in Three Branches of U. S. Military



JOHN PHILIP SOUSA.

Lt. Com. John Philip Sousa, who, with his famous band of 100 musicians, will be heard in El Paso New Year's day, matinee and night performances, is on his 33d tour at the head of his own band.

Sousa has the enviable record of having served in all three branches of the military service of the United States.

He was a lieutenant in the United States Marine corps during his directorship of the Marine band, from 1880 to 1892.

During the Spanish-American war he was attached to the sixth army corps, and during the World war he served in the United States navy, being retired upon reaching the age limit with the rank of lieutenant commander.

Seats for the Sousa concerts will go on sale tomorrow morning.

Liberty Bell Contest.

The prizes in the Liberty Bell contest have been awarded. First prize, consisting of \$15 and two tickets to the Sousa band concert in Convention hall today, went to Mildred O'Toole, 3024 Wayne avenue. Second prize, \$5 and two tickets to the Sousa concert, to Mary Arms, 1418 East Thirteenth street. Third prize, \$5 and two tickets, to Byers Rathbone, 3519 Wyandott street. In a larger sense, however, all the children who participated are prize winners. They demonstrated their ability to make a sustained effort, requiring considerable study and some writing. And they were made to appreciate the charm of history. Both, surely, are prizes worth having.

Sousa and His Band Here For Two Concerts, Dec. 30



LIEUT. COM. JOHN PHILIP SOUSA

John Phillip Sousa and his Band, 100 strong, will be in San Antonio Wednesday, December 30, and make two appearances at Beethoven Hall.

This season the march king is making his third-of-a-century tour, and everywhere the band and its illustrious conductor have been greeted with huge acclaim. The recognition given Sousa by the Saturday Evening Post by inviting him to write his life story has attracted a great interest to the personality of the man who has carried America's musical fame to the four corners of the earth.

The friend of presidents, the intimates of kings, the hero of half the youth of America, Sousa is one of the most brilliant figures still remaining in the public eye and his band is an institution which has never been equaled on this continent and which has only won comparisons in the old world, where bands are more numerous.

This year the Sousa Band is offering a number of new marches and novelties. The new marches are "The National Game," a spirited competition dedicated to baseball and inspired by the band master's attendance at the recent world series, and "The Black Horse Troop," dedicated to Cleveland's celebrated company of horses. Both are in the true Sousa style.

A new suite "Cuba Under Three Flags" is one of the most beautiful compositions Sousa has ever tendered an awaiting public, while his jazz composition, "Jazz America," catches and illustrates the spirit of the youth of the day. Other new compositions are "Follow the Swallow" and a new



MARJORIE MOODY, Soloist Sousa's Band.

waltz "Co-eds of Michigan." A revival of the "Liberty Bell March," used on Sousa's first tour 33 years ago. The novelties include Sousa's saxophone octette, Sousa's syncopators, 100 strong, and Sousa's piccolo sextette.

The soloists with the Sousa organization include Marjorie Moody, soprano; Winifred Bambrick, harp; R. E. Williams, flute; John C. Carr, clarinet; John Dolan, cornet; George J. Gey, xylophone; H. B. Stephens, saxophone, and Clifford Ruckle, bass.

JOHN PHILIP SOUSA

Cleveland Plain Dealer.

John Philip Sousa was born in Washington, D. C., in 1854. He took to music as a very small boy, the violin being his first instrument. At the age of 11 he made his first concert appearance—before an audience of patients at an insane asylum! At 15 he was a music teacher; at 17 the conductor of a school orchestra. When he was 26 he became conductor of the United States Marine band. He led that orchestra for 12 years and gave it an international fame.

Then, in 1892, he organized a band of his own, which was one of the sensations of the Columbian Exposition. He has headed this organization ever since, and with it has made almost annual tours of the United States, a number in Europe, and several around the world. During the war he developed a splendid band at the naval training station in Illinois, and he has been decorated by half a dozen foreign governments.

As everyone knows, Sousa is the author of a number of the best known of American marches, as well as scores of others heard less frequently than "Stars and Stripes Forever." He has written a good deal of other music, comic operas, and even several novels.

Sousa's Band

The biennial visits of John Philip Sousa and his great American Concert Band to San Francisco are welcome events.

Sousa is now making his thirty-fourth American tour and is being received everywhere with enthusiastic acclaim. With a band almost entirely American, many of the members of which have been in the Sousa employ during the entire time that the band master has been a public idol, and an organization numbering one hundred principals, together with soloists, Sousa will reach San Francisco to give five entirely different programs at the Exposition Auditorium on Friday night, January 16, Saturday afternoon and night, January 18, and Sunday afternoon and night, January 19.

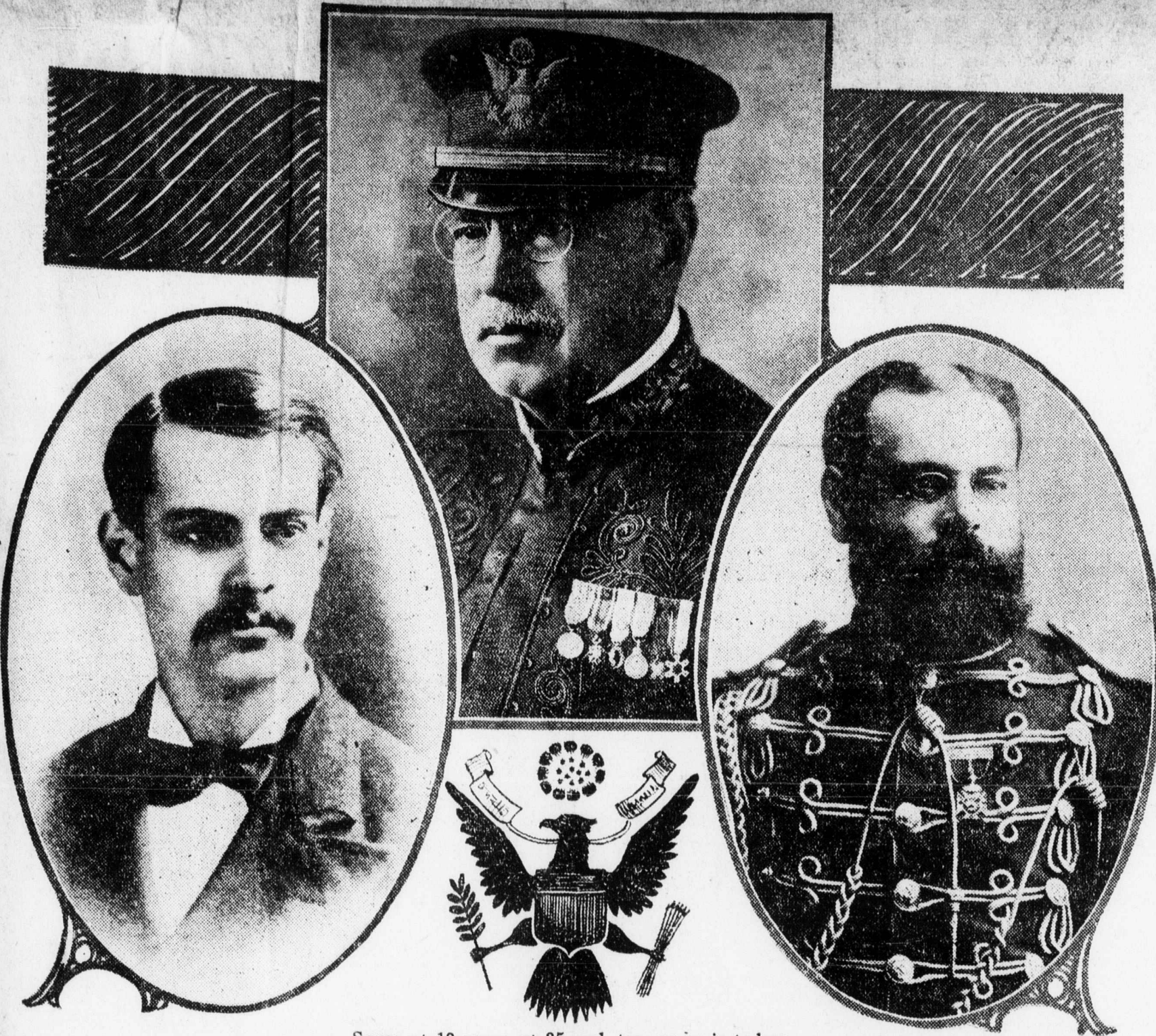
The band will also play under Oppenheimer's management in Mo-jackets, to Byers Rathbone, 3519 Wyandott street. In a larger sense, however, all the children who participated are prize winners. They demonstrated their ability to make a sustained effort, requiring considerable study and some writing. And they were made to appreciate the charm of history. Both, surely, are prizes worth having.

SOUSA FATHERS TWO KINDS OF CIRCULATION

CIRCULATION of two kinds is stimulated by John Philip Sousa. There is the circulation of the blood when the pulses are stirred by his famous marches. There is also the circulation of money, promoted to the extent of more than a million dollars every time his great band makes a tour. The March King and his hundred players travel, in the course of their bookings this year, more than 35,000 miles. At the rate of 3.6 cents a mile for each person, that makes a railroad investment of \$126,000. To this must be added about \$40,000 for sleeping car accommodations.

His annual payroll comes to more than 600,000 dollars. Much of this sums, of course, re-distributed in the cities which the band visits—hotel accommodations, meals and amusements take their toll of each player's income. Advertising, baggage transfer, library, instruments and administrative expenses must also be taken into consideration. L. E. Behymer is bringing this famous organization to Los Angeles, to play at the Philharmonic Auditorium, January 7, 8 and 9.

“Three Ages” of March King



Sousa at 19 years, at 35 and, top, as he is today.

SOUSA SOON TO VISIT

More than 100 of the best band players in the country will constitute that internationally acclaimed band of bands, when John Phillip Sousa, the popular march king, opens his Southern California tour with public afternoon and evening programs January 6 at the new Hollywood High School Auditorium.

Enthusiasm has been so roused by the announcement of Sousa's jubilee visit, that these two anniversary programs have been planned in the movie capital, prior to the six afternoon and evening concerts January 7, 8 and 9, at Philharmonic Auditorium by L. M. Behrmer.

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Long and Short of It.

John Philip Sousa, famous bandsman, said at a banquet in New York: "To succeed in grand opera here at home American girls first go abroad and succeed in Paris, London, Milan and Naples. The longest way round in their case is the shortest way home, you see. It's like Smith. "So your beautiful young wife refused to marry you when you first proposed? I said to Smith in the course of a confidential chat, 'Did you keep on pursuing her till she consented?' "Not much," said Smith. "I went out and made a fortune. After that it was she who did the pursuing."

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2. Cornet Solo, "Centennial" Bellstedt
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5. Largo, "The New World" Dvorak
6. Village Scene, "Sunday Evening in Alsace" Massenet
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Other Bands to Fete Noted Director

Lieutenant Commander John Philip Sousa, while in Houston for his concerts in the City Auditorium, will be the guest of honor at functions planned for him by Houston bands.

Sousa will return the compliment by directing the bands.

The Arabia Temple Shrine Band will tender a luncheon to the march king Sunday noon in the Rice Hotel. The Public School Band will play under Sousa's direction at the matinee. The Knights of Columbus Band will entertain the leader at a dinner.

Sousa, with between 90 and 100 musicians, will arrive Sunday morning. He will play twice, at 3 p. m. and at 8:15 p. m. His band is on a national tour.

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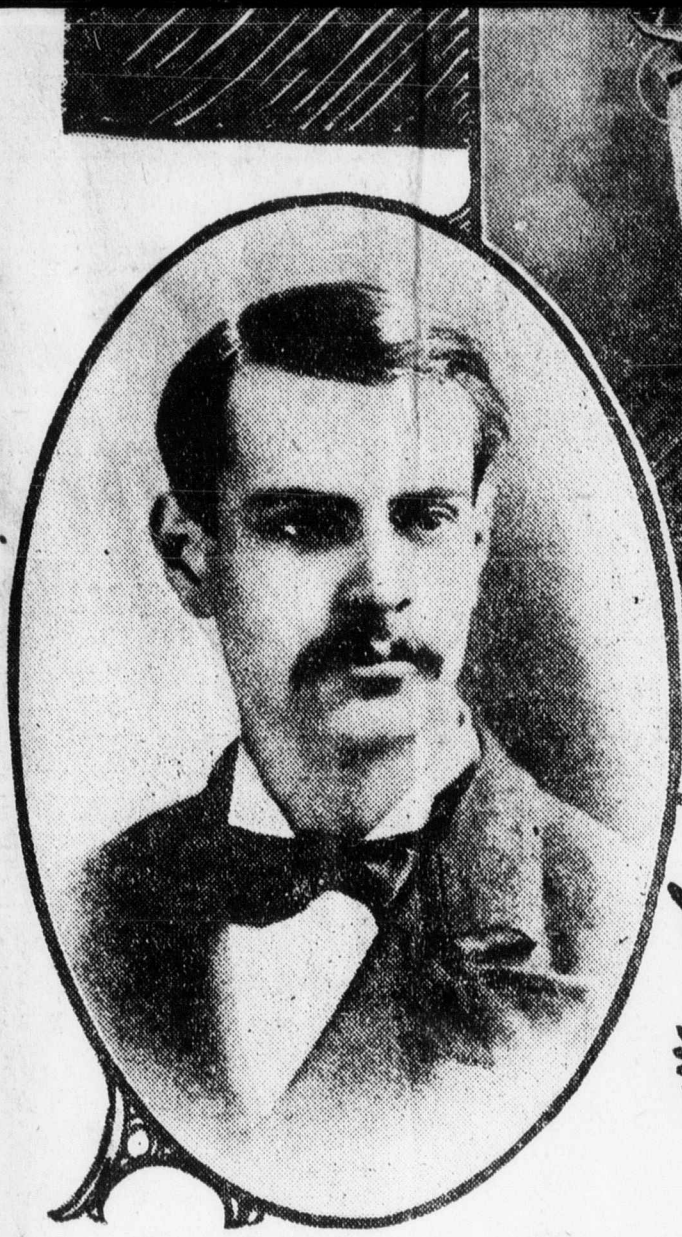
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This year the Sousa band is offering a number of new marches and novelties.



Sousa at 19 years, at 35 and, top, as he is today.

HERE COMES THE BAND—
And it may be led now, as it was
twenty-five years ago, by John
Philip Sousa, who used to wield
baton in Krueger Auditorium.

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1. Overture, "Tannhauser" Wagner

The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dresden.

The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movements opening with the sedate "Pilgrims' Chorus," which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombones excepted.

After a furious development, which halts for a moment to make way for Venus' seductive song (the Venus motive proper, in the clarinet), the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paean which brings the overture to a gorgeous conclusion.

2. Cornet Solo, "Centennial" Bellstedt

William Tong

3. Suite, "El Capitan and His Friends" Sousa

- (a) "El Capitan"
- (b) "The Charlatan"
- (c) "The Bride-Elect"

4. Soprano Solo, "Shadow Dance," from "Djnorah" Meyerbeer

Miss Marjorie Moody

(Flute obligato by R. E. Williams)

5. Largo, "The New World" Dvorak

INTERVAL

6. Village Scene, "Sunday Evening in Alsace" Massenet

7. (a) Saxophone Octette, "On the Mississippi" Klein

Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe

(b) March, "The National Game" (new) Sousa

8. Xylophone Duet, "March Wind" Carey

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9. "Pomp and Circumstance" Elgar

Evening Program.

1. Overture, "Maximilien Robespierre" or

"The Last Day of the Reign of Terror" Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Santalala," "Robespierre," "William Tell" and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

And so, at 6 in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fuguier had not to identify; his prisoners being already out of law.

At 4 in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some 23 or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gentlemen point their swords at him, to show the people which is he.

Sanction's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation. —From Carlyle's "The French Revolution."

2. Cornet Solo, "The Carnival" Arban

William Tong

3. Suite, "Cuba Under Three Flags" (new) Sousa

- (a) Under the Spanish
- (b) Under the American
- (c) Under the Cuban

4. Soprano Solo, "I Am Titania," from "Mignon" Thomas

Miss Marjorie Moody

5. (a) Love Scene from "Feuersgnath" R. Strauss

(This number is the great moment in Richard Strauss' opera and is believed to be one of this master's most important offerings.)

(b) March, "The Liberty Bell" Sousa

INTERVAL

6. "Jazz America" (new) Sousa

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(b) March, "The Black Horse Troop" (new) Sousa

8. Xylophone Solo, "Morning, Noon and Night" Suppe

George Carey

9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Gulon

Encores are selected from the following compositions and arrangements of John Philip Sousa: "New Humoresque" ("Follow the Swallow," "Look for the Silver Lining"), "Bride-Elect," "Power and Glory" (new), "Charlatan," "Ancient and Honorable Artillery" (new); "Diplomat," "Peaches and Cream" (new), "Directorate," "Music of the Minute" (new), "El Capitan," "Nobles of the Mystic Shrine," "Fairest of the Fair," "The Dauntless Battalion," "Free Lance," "High School Cadets," "From Maine to Oregon," "Washington Post," "Glory of the Yankee Navy," "Semper Fidelis," "Hands Across the Sea," "The Gallant Seventh," "Imperial Edward," "U. S. Field Artillery," "Invincible Eagle," "Sabre and Spurs," "Jack Tar," "Comrades of the Legion," "King Cotton," "Boy Scouts," "Liberty Bell," "Bullets and Bayonets," "Man Behind the Gun," "The Thunderer," "Manhattan Beach," "Liberty Loan March," "Co-Eds of Michigan," "League of Nations March," by G. T. Bye; "Stars and Stripes Forever" (the greatest march ever written).

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Paper Herald
12/19/30
Wichita Eagle
12/19/30
Houston Post
12/16/30

Sousa to Play Two New Marches Just Composed

El Pasoans are eagerly awaiting the coming to Liberty hall on New Year's day of Lieut-Com. John Philip Sousa, who is now on his third-of-a-century tour with his famous organization.

In spite of his 70 years, the "March King" is as spry as ever, as is witnessed by his present trip, which lasts 35 weeks, and takes him into 202 cities in 43 states and four Canadian provinces, where he conducts no less than 432 performances. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career at Plainfield, N. J., on September 26, 1892, Sousa has made it a custom to write at least one new march each year.

This season there are two, "The National Game," destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Mountain Landis, commissioner of organized baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization.

He is also reviving "The Liberty Bell," which was featured the season of 1892-1893, and which, having been composed on Independence day, 1892, is older even than Sousa's band itself.

Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite, "Cuba Under Three Flags," in which the island's musical transition from Spanish music to ragtime to jazz is traced.

Sousa's Band to Play Two Concerts In Austin, Dec. 29

Famous Musical Organization to Appear at University Men's Gymnasium.

Lieut. Com. John Philip Sousa and his well-known band will appear for the fourth time in Austin within the past decade when it plays two concerts Tuesday afternoon and night, Dec. 29, at the university men's gymnasium. The band will appear here under the auspices of the Amateur Choral club.

Lieut. Com. John Philip Sousa's band for his third-of-a-century tour is about twice the size of the organization which he led about America during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for 14 clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three basses, in addition to drums, triangles, tympani, etc.

The present organization numbers almost 80 clarinets, five flutes, 10 saxophones, eight trombones, 10 trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about 50 men. This year he has an organization of 100 bandmen and soloists.

SOUSA CONCERT'S RECEIPTS STOLEN

Burglars Secure More Than \$1,000 From Fort Smith Theater.

Special to the Gazette.

Fort Smith, Dec. 18.—No arrests have been made in connection with the robbery of more than \$1,000 early this morning from the Joie theater here. The theft was discovered about 9 o'clock when the negro janitor was clearing up the theater. The robbers, apparently amateurs, entered a back window after midnight and by hammering on the knob, forced an entry into the safe. Inside in money and checks, was the theater's share of the receipts from a concert by Sousa's band.

Sousa to Present Prize to Winner of Times' Contest

Lt. Commander John Philip Sousa, himself, will present to the winner of the Times Liberty Bell contest the replica of the Liberty Bell which will be first prize.

Aside from this, each of the 10 contestants submitting the nearest correct and nearest answers to the question concerning the history of the Liberty Bell will receive two tickets to the Sousa matinee performance on New Year's day.

It's taking considerable trouble to get a replica of the Liberty Bell.

First, a draughtsman had to go to the public library and make an exact drawing of the bell, its engravings, crack, etc.

From this drawing a mold made the mold for the bell, and in the mold the bell is being cast. It will be of bronze and will have an inscription upon it stating that it is presented by Lt. Commander Sousa to the winner of the Liberty Bell Contest.

This contest is for boys and girls of 16 years or less. The answers must be in by Saturday evening, 6 p. m., December 26.

The questions follow:

1. Where was the Liberty Bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it.
5. When was this inscription placed on the bell?
6. How was the bell preserved from capture by the British during the Revolution?
7. When and upon what occasion did the bell become cracked?
8. When was it last sounded?
9. When was it removed from the tower of Independence Hall?
10. Where was it placed?
11. What is its present location?
12. Upon what kind of a pedestal was it mounted?
13. When was the Liberty Bell first removed from Philadelphia?
14. Name two great exhibitions at which it subsequently has been exhibited.
15. When did Lieut-Com. John Philip Sousa write the Liberty Bell March?
16. What gave him the inspiration?
17. What occasion did it mark in the life of Sousa?
18. What occasion did it mark in revival this year?

"CHIEF" SOUSA

Indians Honor Band Master.

Another honor has been added to the long string bestowed upon Lieut. Com. John Philip Sousa, who is now on his Third-of-a-Century Tour at the head of his famous band. Recently Sousa was made a chief of the Star Blanket Band of Indians, from the File Hills Indian Reserve near Regina in the province of Saskatchewan, Canada. The honor was conferred by Chief Ohoo in the presence of W. M. Graham, commissioner of Indian Affairs for Western Canada. The March King's tribal name is Kee-Too-Che-Kay-Wee-Okemow and signifies the Great Music Chief. The honor of a chieftain is not one lightly bestowed by the Canadian Indians, and is attended by considerable solemnity, while all persons adopted by the Indian tribes as chiefs or otherwise must be carried upon the rolls of the Department of Indian Affairs.

Sousa's band will play Tuesday night, Dec. 29 at the University of Texas men's gymnasium under the auspices of the Amateur Choral club. Two free tickets will be given by The Statesman to the person correctly answering the greatest number of questions about the famous "Liberty Bell March." No competing person may use reference material. All answers must be sent direct to the Sousa Editor of The Austin Statesman.

MEETS A BROTHER IN WICHITA SHE HAD NEVER SEEN

Visit of Sousa's Band to Wichita Occasion of Unique Celebration

FAMILY WAS SEPARATED

When Sousa's band came to Wichita last week, it was the means of bringing together a brother and sister who had never seen one another. They were Paul Kniss, bass tuba player, and Mrs. Emma Kniss Dailey of Wellington.

Their parents lived in an eastern state and Mrs. Dailey's mother died when she was a child. She came West with another family and soon after-

ward Mr. Kniss re-married and Paul was born to this union. He was reared in an Odd Fellow's home at Hamilton, Ohio.

The two children never got in touch with one another, although they learned through other relatives of the whereabouts of each other.

When Mrs. Dailey learned her brother was to be in Wichita, she made arrangements to attend the concert and become acquainted with him. After the concert they met at the home of Mrs. F. E. Dailey, 1027 South St. Francis avenue and spent the remainder of the night in discussing their lives since childhood.

Kniss developed his musical talent while in the Odd Fellow's home. He saw service in France during the World war and upon his return became a member of the most famous band in America.

On his recent Western tour, he met many relatives he had never seen before besides his sister in Wellington.

Shriners Give Mr. Sousa Something to Blow About

Committee From Al Amin Temple Descends Upon Him at Theater and Presents Certificate of Honorary Membership.

A quartet of local Shriners descended upon Lieut. Com. John Philip Sousa yesterday afternoon and before he could raise a baton in self defense, they had nominated, elected and initiated him as an honorary member of the Al Amin Temple.

The ceremony took place in the dressing room of the Kemper theater about 1:30 p. m. Just before the famous band director's appearance on the stage. The recipient was so surprised he nearly swallowed the vile stogie he was smoking.

However, he quickly recovered and accepted very graciously the certificate of honorary membership presented by the spokesman, R. B. Watson. The other members of the committee were Elmer McClure, Frank S. Robertson and William A. Wilson. Sousa became a Mason 49 years ago, when he was 35. All his Masonic affiliations are in Washington, D. C., his home. He is a member of the Blue Lodge there, a member of Almas Shrine Temple and of the Commandery of the capital city.

The famous band leader has attend-

ed the national Shrine conventions for the past several years. His specialty at the conventions is directing the massed band concerts of more than 2,000 pieces, which is no small task. At one convention he directed the concerted efforts of nearly 100 Shrine bands from all parts of the country—and achieved some real music, not to mention the noise.

Sousa's Band.

Lieut. Commander John Philip Sousa and his famous band drew an audience which also filled the Kemper theater for the concert he gave yesterday afternoon. The program called for nine numbers but with every number encores, several more than once, more than 20 selections were rendered. The program began with the overture "Maximilian Robespierre" and was followed by a cornet solo by William Tong, arranged from "The Carnival of Venice," and for an encore he gave "Kiss Me Again" in a manner to be remembered. He is a virtuoso on his instrument and his technical skill in triple tonguing and in all other respects is excellent. Another soloist of unusual merit was Miss Marjorie Moody, whose voice was greatly enjoyed in her selection from "Mignon" and she pleased even more by her beautiful rendering of "Carry Me Back to Old Virginia." A clarinet sextette, and a saxophone octette were among the good things. The last named was recalled several times.

The new Jazz America was in a way a jazz number but not of the noisy kind. There are many symphonic passages of great beauty with just an undercurrent of the jazz motif. The encore number of the jazz motif, "The Whistling Farmer" after this was "The Whistling Farmer" and it was one of the most enjoyable for its oddities. The farmer whistles the dog barks, and other farm noises made it very amusing.

John Philip Sousa was once giving a concert when the lights went out and the hall was plunged into utter darkness. Sensing the danger of the situation, Sousa ordered his band to play, "Oh, Dear, What Can the Matter Be?" which was kept up and the audience joined in with singing until the lights went on again, so that the little incident gave rise to hilarity, instead of panic.

SHOW APPRECIATION

A. E. Jacques, clerk of the district court, is in receipt of a letter from the famous band leader, John Philip Sousa, dated at Fort Smith, Ark., in which Mr. Sousa expresses appreciation to members of Local No. 297, American Federation of Musicians, for the dinner and entertainment provided for him and his men in Wichita.

The local A. F. of M. organization is also in receipt of a similar letter from Mr. Jacques' son, D. C. Jacques, who is playing with Sousa this season. Mr. Jacques stated it was the consensus of opinion among even the older members of the Sousa organization that the entertainment furnished by Wichitans was the finest ever accorded them.

Memphis News
12/19/30

87 Bulletin
12/19/30

JANUARY 15.
Sousa's Band—Five concerts by the most famous band conductor

America has ever known. Concerts are scheduled for The Auditorium on Friday night, January 15; Saturday afternoon and night, January 16, and Sunday afternoon and night, January 17. Twelve soloists will appear in five entirely different programs during the coming engagement. Selby C. Oppenheimer management.

SOUSA WILL BRING CREAM OF PROGRAMS FOR CONCERTS HERE

Several persons who have heard Sousa elsewhere on his present tour have bought tickets for his Houston concerts, according to comments heard at the box office. Those who have heard Sousa this fall say the band is playing better than ever and that there is a spontaneity and exuberance in the programs that equal the old Sousa dash and vigor in verve and interest. The programs this year include the cream of Sousa programs for the last third of a century.

Sousa and his band are due to arrive in Houston Sunday morning. The march king is bringing with him the popular soloists who help to give variety to his program. Winifred Bambrick, the harpist, and Marjorie Moody, the soprano, are the only women with the organization. Both have appeared with Sousa in former seasons and both are well liked.

Some of the men in the band have been with Sousa's organization for many years. All are Americans, either native-born or naturalized. Most of them were born and educated in America.

Sousa will play a matinee program at 3 p. m. Sunday and a night program at 8:15, at the City Auditorium. The City Auditorium box office will be open all day Sunday. Sousa's Houston schedule includes: Luncheon with Arabia Temple Shrine Band at the Rice Hotel at 12 noon; matinee, with the Public School Band playing one number on the program, at 3 p. m.; dinner with the Knights of Columbus Band at 6 p. m. at Hotel Bender; night program, with Knights of Columbus Band playing one number on the program, at 8:15 p. m.

SOUSA'S BAND DELIGHTS MANY

Two Audiences at the Strand Thrilled by Master Conductor and Aides

John Philip Sousa long has been a household word in the great American family, for wherever there is love of music there is admiration and respect for the man who, by his compositions and with his great band, for more than 30 years has contributed so much to the musical life of the country. Lieutenant Commander Sousa and his band were in Shreveport Sunday, appearing at the Strand in two concerts, matinee and night. Enthusiastic audiences attended both services.

Although this is the third of a century tour for Sousa and his band, the popularity of the master leader and his organization continues unabated.

The programs presented proved exceedingly popular with the audiences, offering classical numbers from the music masters of the world, lighter strains of contemporary times and one or two selections of the present jazz era. There also is a wealth of solo material in this organization of artists and to break the routine of the program, several vocal and instrumental numbers are given.

The concert opens with an overture, "Maximilian Robespierre," by Litolff. This number is greeted with a storm of applause as are all others with resultant encores.

William Tong plays a cornet solo, proving a master of the instrument. A suite, "Cuba Under Three Flags," an arrangement by Sousa, weaving into the three-act score the popular songs of Spain, America and Cuba, proves a delight.

Miss Marjorie Moody sings a solo choosing for the occasion an aria

from "Mignon," "I Am Titania." She responds with encore numbers, rendering popular songs, "Carry Me Back to Old Virginia" and "Coming Through the Rye."

Another classical selection, "Love Scene," from "Feuersoth," by Richard Strauss follows.

"Liberty Bell" march by Sousa concludes the first section of the program.

"Jazz America," by Sousa, a new composition, proves popular, syncopations of the day being blended into a pleasing piece of harmony.

The band's saxophone octet then gives a cycle of selections, beginning with "I Want to Be Happy" from "No, No, Nanette," by Youmans, and a number of encores, of which the "Old Swinmin' Hole" was a feature.

A new march by Sousa, "The Black Horse Troop," a xylophone solo, "Morning, Noon and Night," by Suppe, played by George Carey, and a band number, "Sheep and Goats Walking to Pasture," an old fiddler's tune, conclude the fixed program.

Among the liberal encores were "Follow the Swallow," an arrangement of ditties of the day by Sousa; "El Capitan," march; "Stars and Stripes Forever," the latter two marches by Sousa, and numerous others.



Miss Marjorie Moody, soprano soloist, with Sousa and his band, who will appear at the University men's gymnasium on Dec. 29, in matinee and night performances.

Sousa, World's March King, Plays Here on Tuesday

Noted Bandmaster Will Appear at Men's Gymnasium With Famous Band.

Appearance of Lieut. Com. John Philip Sousa and his band on Dec. 29 marks the holiday season's musical calendar in Austin, as the noted organization will appear here in two concerts, matinee and night, at the university men's gymnasium under the auspices of the Amateur Choral club of Austin.

That Lieut. Com. John Philip Sousa is one of the most prolific of American composers, as well as one of the most famous, is indicated by the record of his compositions. In a little red book, which dates from his days with the United States marine band, Sousa has set down as he has written them the various works which have flowed from his pen in more than 40 years as a musical director. Sousa's little book indicates there is good reason why he should be called "the march king."

During his career he has written no less than 104 march compositions. There are 80 songs in the Sousa book, 16 suites, one Te Deum, one cantata, two hymns and 16 suites and enough miscellaneous compositions to bring the total to 272. These figures do not include transcriptions and arrangements. As a matter of fact, Sousa has arranged many times the number of his original works. These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop" and "The National Game"; the new suite, "Cuba Under Three Flags"; his new fox trot, "Peaches and Cream"; and his new waltz, "Columbia's Michigan." Sousa never has kept a record of his arrangements and transcriptions, but to the list, if he had kept one, he would have added this season his new humoresque, based upon "Follow the Swallow," and his "Jazz America," a fantasy upon current syncopated tunes.

Novel and Varied Sousa Program New Year's Day

Novelty and variety are the two outstanding characteristics of the programs which Lieut. Com. John Philip Sousa will offer the El Paso music loving public next Friday, January 1st, matinee and night.

This announcement does not mean that Sousa, after 30 years during which he has presented only the best of music, will in any way let down the bars—musical or otherwise. It merely means that Sousa will pack into his programs a greater range of musical fare.

The Strauss tone-poem, "Don Juan," will be the classical feature of the new Sousa program, and Sousa, who presented "Parsifal" music to the American people before that Wagnerian opera had been heard at the Metropolitan Opera house, and who last season scored a sensational success with Schnell's "Victory Ball," which had been performed previously by but one orchestra, is certain that the vast public which he claims, will welcome a number having the high musicianly qualities of this one.

And he is certain also that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward," the new Sousa march, "Ancient and Honorable Artillery Company," the new Sousa humoresque, based on "What Do You Do on Sunday, Mary?"; the first Sousa fox trot, "Peaches and Cream," and another Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

The soloists will include Marjorie Moody and Nora Fauchaud, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and Jack Carr, clarinetist.

American Soprano to Sing With Sousa's Band Friday



MISS MARJORIE MOODY, American soprano, will be the soloist with John Philip Sousa and his band at Jerusalem Temple Christmas Day. Two concerts will be given, matinee and night.

Advance Engagement Of March King's Band

So great is the interest in the coming of John Philip Sousa and his band, originally scheduled to open their Southern California tour January 7, 8 and 9, at Philharmonic auditorium, that impresario L. E. Behymer had to place the premiere performance a day earlier. The honor of greeting the world-famous march king and his super-band in the Southland will fall to Hollywood, where the first afternoon and evening programs will take place in the new high school auditorium.

This being the 60th anniversary of the composing and conducting lieutenant-commander as a musician, he is celebrating this event with extra strong programs, including many novelties, and old favorites not heard here for more than 15 years.

Altogether this is a jubilee year for the Sousa band, now playing its 33rd consecutive season. Present attendance statistics point to a total

audience of more than 1,000,000 march-music lovers by the time the 35-weeks' tour is completed in the middle of the spring.

No one would have dreamt that the little boy who scratched a fiddle so abominably at Washington during the early '60's, would in years to come be ranked among the most popular figures of the concert world. Fame has not affected the famous composer-bandmaster and he has still an open heart for little boys and girls who labor over their music exercises.

Consequently Sousa has included in afternoon programs a number of pieces especially dear to young listeners.

Especially popular also will be his new "Jazz America" suite, the grand fantasia "Looking Upward," and a program section featuring America's most thrilling marches of a third of a century.

SOUSA BAND WILL NOT APPEAR HERE

Sousa's band will not play in Anaheim on January 10, as was announced last week, the music week committee definitely stated today after making every endeavor to bring the famous body of musicians here for a concert.

Instead some other unusual musical feature is being planned by the committee involving a celebrity of high rank to appear on a program scheduled for the first part of January, dependable upon the dates which available artists may have open. John McCormick, the noted singer, has been considered by the committee as has Reinold Werrenrath, famous baritone.

Refusal of the Santa Fe to run a special train to Anaheim from San Diego to carry the musicians is given by the music week committee as the reason for cancelling the engagement. All arrangements were believed to have been made to bring the troupe to this city for an appearance on the afternoon of January 10. However, a telephone call from Sousa's representative in Los Angeles blasted this hope.

A date on a Tuesday afternoon was open, but the committee decided that it would be impossible to get sufficient patronage on the afternoon of a business day to warrant the attempt to give the program. Sousa has more than 100 members in his organization, besides a half-carload of equipment, and hence requires the services of a special train.

The committee reported disappointment in the results thus far obtained to bring a high class musical treat to Anaheim, but promised this morning to persist. Because of the high prize asked by John McCormick for a performance it is not considered likely that an attempt will be made to book this artist.

SOUSA'S BAND TO RENDER PROGRAMS AT AUDITORIUM

Special to The News. Houston, Tex., Dec. 26.—Sousa's Band will render a program at the city auditorium at 3 p. m. tomorrow and again at 8:15 p. m. Included on the program will be the popular soloists, Winifred Bambrick, the harpist, and Marjorie Moody, soprano, favorites in Houston, who will add variety to each concert.

SOUSA'S BIG BAND DUE HERE FRIDAY

Matinee and Night Concerts Will Be Given at Jerusalem Temple

John Philip Sousa and his band come to Jerusalem Temple for two concerts Christmas Day, matinee and night.

Lieutenant-Commander John Philip Sousa visits New Orleans on his Third-of-a-Century tour. Wherever the band has played on this tour it has received popular applause and critical recognition exceeding even its former records, which had it the best and largest band in the world.

Through the North and Middle West, the great Sousa marches rendered masterfully by their composer and his one hundred and one musicians, thrilled enormous audiences. In Cleveland, Ohio, the crowd at a Sousa open air concert exceeded thirty thousand, though Sousa visits Cleveland almost every year.

Lieutenant-Commander Sousa is now seventy-one years of age, but he retains both his mental and physical vigor, and is the same splendid composer and musician who has thrilled the world with his great marches for more than thirty years.

At the two concerts he will present varied musical entertainment, though the world-famed Sousa marches will form the cornerstone.

Among those to be played are the Sousa classics—"Stars and Stripes Forever," "Semper Paratus," "The Liberty Bell," "The United States Field Artillery" and "The Washington Post."

"Jazz" music will also feature the concert, for the first time in Sousa's record. Wherever else they have been played on this tour the "syncopated" numbers have been heartily applauded.

SOUSA'S CONCERTS

Christmas Day New Orleans is expected to rival the rest of America in sending a record-breaking crowd to both the Sousa concerts, matinee and night, at Jerusalem Temple.

The Sousa concert will be featured by the most famous of soloists; by a half an hour of syncopated music; and by vocal solo by Miss Marjorie Moody, soprano, and harp solo by Miss Winifred Bambrick, considered one of America's most beautiful musicians and most distinguished harpists.

The half an hour of syncopated

music, a decided innovation for a Sousa's band, will be one of the most popular features of the program, local musical critics believe. The popularity of syncopated music is not to be denied, and its presentation and arrangement by such a great musician as Sousa will be a most interesting to public and critics.

LAST DAY FOR BELL CONTEST

Only One More Chance to Get Your Answers in for Prizes.

This is the last day for getting in answers to the questions in The Times Liberty Bell contest.

Last hour is 6 p. m. Let's have yours before then.

This contest is open to all children up to 16 years of age. The questions relate to the history of the Liberty Bell.

If you can't answer all of them don't let that discourage you. Make answers to all you can. Be sure of your facts. Prepare the paper neatly. Address it to Liberty Bell Contest Editor, The Times, and send it in or bring it in.

Bringing it in is better, for with the Christmas congestion, the mails are apt to be delayed.

First prize is a bronze replica of the Liberty Bell, with an inscription telling the occasion on which it is given. The bell will be presented to the winner by Lt. Com. Sousa himself in Liberty hall.

Besides this there will be two Sousa matinee tickets to each of the ten who submit nearest correct and nearest answers to the questions, which are as follows:

1. Where was the Liberty Bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it.
5. When was this inscription placed on the bell?
6. Give its Biblical reference.
7. How was the bell preserved from capture by the British during the Revolution?
8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence Hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of a pedestal was it mounted?
14. When was the Liberty Bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited.
16. When did Lieut.-Com. John Philip Sousa write the Liberty Bell March?
17. What gave him the inspiration?
18. What occasion did it mark in the life of Sousa?
19. What occasion did it mark in revival this year?

John Phillip Sousa confesses that with the Volstead Act and all its trimmings he now drinks nothing stronger than water. That's what they all say.

Lieutenant Commander John Philip Sousa and his famous band are in the city today. It's the great leader's third of a century tour. He is a national character and he and his corps of musicians will be given a hearty welcome to Houston. They will play for us at the City Auditorium this afternoon and tonight. All the world loves band music. When Commander Sousa lifts his baton we know that sounds to thrill are coming forth, and Houston citizens will be there to cheer and to greet the "March King of America."

THE WAY IT WORKS.

John Philip Sousa, famous bandman, said at a banquet in New York:

"To succeed in grand opera here at home American girls first go abroad and succeed in Paris, London, Milan and Naples. The longest way round in their case is the shortest way home, you see."

"It's like Smith. So your beautiful young wife refused to marry you when you first proposed? I said to Smith in the course of a confidential chat. Did you keep on pursuing her till she consented?"

"Not much!" said Smith. "I went out and made a fortune. After that it was she who did the pursuing."—Pittsburgh Chronicle-Telegraph.

Sousa's 3300 Mile Trouping Trip Is Record of Season

Without much doubt the season's record for "trouping" by any traveling theatrical or amusement organization was established this past summer by Lieutenant Commander John Philip Sousa and his famous band who come to New Orleans Christmas Day for two concerts, matinee and night, at Jerusalem Temple.

At the outset of his third-of-a-century tour Sousa was engaged for a week's appearances at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan, with the knowledge that exactly seven days after the conclusion of his engagement in Regina, he was due to appear in Philadelphia, thirty-three hundred miles away.

Now the journey from Regina to Philadelphia requires almost seven days for an individual making the trip by the best connections available, while Sousa proposed to give no less than ten concerts on the way. Leaving Regina on Saturday night, the Sousa organization appeared four times on Monday and Tuesday in Winnipeg, Wednesday night found the band in Fort William, Ontario, and Thursday night in Sudbury, Ontario. From Sudbury a comparatively easy journey was made to Ottawa, and from Ottawa the Sousa organization traveled to Lake Placid, New York, with Philadelphia as the next stop.

—BE A GOOD FELLOW—

His Name Is Now Chief Kee-Too-Che-Kay-Wee-Okemow



The elongated name of this Indian means, in their native tongue, Great Music Chief, which is the title that has been bestowed on John Philip Sousa (above), celebrated March King, on his arrival at the File Hills Indian Reserve, near Regina, Canada. Sousa is now on his third-of-a-century tour. He is seen wearing the official Indian headdress of the tribe.

—P. & A. Photos.



Lieut. Commander John Philip Sousa

Denver, Colorado, December 12, 1925. For Thanksgiving this year we had John Philip Sousa, famous march king, for two concerts, under American Legion auspices, and management of Arthur M. Oberfelder.

The program ranged from heavy classics to frothiest jazz, thunderous applause being accorded the veteran conductor and his artists. Sousa's "El Capitan" and "Stars and Stripes Forever" resulted in ovations for their composer. The march "City of Denver," written by Henry Sachs, conductor of Denver Municipal Band and dedicated to Mayor Benjamin F. Stapleton, was also played at both concerts. An outstanding number was the playing of "The Lost Chord," augmented by Clarence Reynolds at the pipe organ. A Sousa feature was the revival of "The Liberty Bell" march, played with a set of chimes cast in England, costing more than \$10,000. The chimes soloist was George F. Carey.

Bantering comedy was furnished by Sousa's saxophone octet, whose members were encored time after time. Miss Marjorie Moody, soprano soloist, likewise was called back for many encores, as were William Tong, cornet soloist, and George Carey, xylophonist, at the night concert, and Carey and Howard Goulden in the afternoon.

JOHN PHILIP SOUSA, famous march king, coming to Portland with his band soon after the holidays.



"Try to Keep Your Feet Still,"
Is Sousa Slogan



MISS MARJORIE MOODY
Soprano Soloist With Sousa

Santa for the Sousa concerts, matinee and night on Friday, January 1, will go on sale tomorrow morning, and from indications it will be the same as in the past, a line of people waiting for the box office to open.

On Sousa's last visit here two years ago, according to Granville Johnson, hundreds were turned away at the night performance. "Try to keep your feet still" has been adopted by Lieut.-Com. John Philip Sousa and his 100 musicians and soloists as his slogan for the 33rd annual tour of his band. While audiences since his first tour at the head of his own band, 33 years ago, have experienced difficulty in keeping their feet still during the playing of his thrilling marches, this season it will be even more difficult, because to his programs Sousa has added "Co-Eds of Michigan," a waltz of his own composition, and the Sousa fantasy of syncopation, entitled "Jazz America," in which he will give a Sousa interpretation of modern dance music.

SOUSA AND BAND TO PLAY ORLEANS XMAS CONCERT

Old Favorites and Some New Jazz to Be Offered

This will be a real Christmas for music lovers of New Orleans, with John Philip Sousa and his band coming to Jerusalem Temple for two concerts Christmas Day, matinee and night.

Lieutenant-Commander John Philip Sousa visits New Orleans on what is his Third-of-a-Century tour. Through the north and middlewest the great Sousa marches, rendered matchlessly by their composer and his one-hundred one musicians, have thrilled enormous audiences. Lieutenant Commander Sousa is now seventy-one years of age, but he retains both his mental and physical vigor.

At the two concerts here he will present varied musical entertainment, though the world-famed Sousa marches will form the cornerstone for his playing. Among those to be played are the Sousa classics—"Stars and Stripes Forever," "Semper Fidelis," "The Liberty Bell," "The United States Field Artillery" and "The Washington Post."



JOHN PHILIP SOUSA
With BAND at JERUSALEM
"Temple Christmas Day"

SOUSA WRITES 101 ARCHES; TO PLAY HERE ON XMAS DAY

Lieut. Com. John Philip Sousa, who with his band comes to Orleans Christmas Day for two matinees and night, at Jerusalem Temple is one of the most prominent American composers as well as of the most famous is indicated by the record of his compositions. In a little red book, which from his days with the United States Marine Band, Sousa has set as he has written more than 1,000 years as a musical director. His little book indicates there is a reason why he should be called "March King."

During his career he has written more than one hundred and four hundred compositions. There are eighty-one in the Sousa book, sixteen suites, one Te Deum, one cantata, two hymns and sixteen suites and enough miscellaneous compositions to bring the total to two hundred and seventy-two. These figures do not include transcriptions and arrangements. As a matter of fact Sousa has arranged many times the number of his original works.

These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop" and "The National Game," the new suite, "Cuba Under Three Flags," his new waltz, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan." Sousa never has kept a record of his arrangements and transcriptions, but to the list, if he had kept one, he would have added this season his new humoresque, based upon "Follow the Swallow," and his "Jazz America," a fantasy upon current syncopated tunes.

JOHN PHILIP SOUSA AND HIS BAND TO VISIT HOUSTON TODAY

Lieutenant-Commander John Philip Sousa and his band of 80 musicians and soloists, will reach Houston this morning from New Orleans on a special train via the Southern Pacific. They are due to arrive at 11:05, according to a message wired The Chronicle.

At noon, Mr. Sousa and several of his artists will be given a luncheon at the Rice Hotel by the Shrine Band. That evening, just prior to the night concert, he will be entertained at the Bender Hotel by the Knights of Columbus Band.

The Public School Band, under the leadership of Victor Alessandro, will be on the platform during the matinee performance, and will render one selection with Mr. Sousa leading. That night, a similar honor will be accorded the Knights of Columbus Band. They will be on the platform, and will give the Marquette University March under the leadership of Mr. Sousa.

The programs for the matinee and night performances are different and include many high class and well-known selections.

The seat sales for the Sousa performances will begin at 9 o'clock Sunday morning at the Auditorium and continue through the day.

SOUSA WILL NOT COME

John Philip Sousa and his band of 100 pieces will not appear at high school auditorium the afternoon of Sunday, January 10, for the reason that no rail transportation can be obtained for him from this city to San Diego, where he is booked to appear that evening. His evening dates for Southern California are all filled. He is now in Texas headed his way. It was thought that an afternoon performance might be given on a week day, but this has been given up. Much regret is expressed that this great leader and his band will not be heard in this city.

SOUSA AND HIS BAND

Sousa and his band of 100 men, many of whom have been with him the entire thirty-five years in which he has headed his own organization in this country, will play at Exposition Auditorium Friday night, January 15, Saturday afternoon and night, January 16, and Sunday afternoon and night, January 17. Five different programs will be given.

SOUSA BAND FEATURES 27 CLARINET PLAYERS; LISTS 14 TRUMPETS

John Philip Sousa and his band will again offer much of interest to the serious music lovers.

Exceptionally large aggregations of certain instruments, such as 28 clarinets, 14 trumpets, 12 trombones, large combinations of flutes, oboes and bassoons will make for fascinating color effects.

Last year Sousa introduced the "Victory Ball" of Schelling and he will have unique transcriptions this season.

Local afternoon and evening appearances are scheduled for January 6 at Hollywood High School Auditorium and January 7, 8 and 9 in Philharmonic Auditorium, under the Behymer management.

Reception That Most Pleased the Famous Sousa



"I have received many wonderful receptions from royal personages on my tours, but never have I received as great a reception as from these orphaned boys," said John Philip Sousa, band leader, when he was greeted at the depot in Omaha by the boys' band of Father Flanagan's Home for Boys. The boys make up their own show each year and tour the country, the profits going to help finance the home, which is a nonsectarian institution housing more than 400 homeless orphans from all parts of the country.

SOUSA TO MEET MARINES FRIDAY WHEN HE ARRIVES

Sousa and his band of 100 musicians will arrive in New Orleans Christmas Day at 11:45 a. m., from Baton Rouge over the Illinois Central. They will be met at the Union Station by a special escort of United States Marines, under the command of Lieutenant Paul, as a tribute to Lieutenant-Commander Sousa, who was for many years director of the United States Marine Band.

Sousa and his band are travelling in three standard Pullmans for night travel, two high grade steel coaches for the day, and with one seventy-four foot baggage car. Christmas day they will render the two concerts at Jerusalem Temple, that New Orleans has been waiting for anxiously ever since the announcement that Sousa was coming here. Sousa's marches, popular waltz music and a half an hour of 'syncopation' will feature the program.

At 11:30 p. m., Christmas night Sousa and his band will leave the city and an event that will make musical history in New Orleans will have been consummated.

SOUSA CONCERT UNDER AUSPICES OF TEXAS SHRINE

Famous Band Leader Looks On Music as Method of Spreading Happiness.

(Special to The Fellowship Forum.)
FORT WORTH, TEXAS. — John Philip Sousa, the "March King," is making his annual triumphant tour of Texas, and recently played to two immense audiences in the auditorium of the First Baptist church of this city. His engagement was under the auspices of Moslah Temple Shrine, and he was royally entertained by the Nobles during his visit to Fort Worth. He immediately entered into his program of spreading sunshine, which is a part of his religion. He is a devotee of Masonry.

"Music is sunshine and after all, the world is a tough lot, with a decided need for happiness and sunshine. If you can get a ray of sunshine into a dark life, that life is made better and happier," Sousa said. It is from this thought that the great musician gets much of the inspiration for his work and at the age of 71, he is appearing daily as director of the largest and most famous band in the world. Between concerts and seasons he snatches enough time to put into music the melodies that originate in his mind.

Music Inspired.

"I have always felt that there is power stronger than mine that put into my mind these melodies and I am the same power that put an appreciation into the ears of my hearers. I am an instrument of some great power that produces for the world the music that carries my name," he said.

Has Sense of Humor.

Sousa has a decided sense of humor and his conversation is filled with wit and originality. The little laugh-lines that are found at the corner of his eyes indicate that he smiles a lot and is of a happy disposition.

"Yes, I'm happy and have a lot to live for still. As long as I am on earth I will travel with my men, for that is my work and has grown to be my life," he said. Sousa has been directing large bands since the age of 25 when he took the leadership of the President's Band of Washington.

Sousa's Band at Auditorium

JOHN PHILIP SOUSA and his band, which will come to The Auditorium January 15, is a national institution.

For many years Sousa has represented the best in band traditions. He is beloved of thousands upon thousands of the American public, both as a musician and as a personality. The five concerts which he will give in The Auditorium bid fair to be the outstanding events of the season from point of attendance, because Sousa has appeal both to the devotees of music and those who lay no claim to musicianship beyond frank enjoyment of stirring tunes well played.

His initial concert will be given Friday, January 15, and will be followed by two performances Saturday—afternoon and evening—January 16; and two more performances, Sunday afternoon and evening, January 17. Twelve soloists will participate in the program, and there will be a complete change of program at each appearance.

Sousa

All arrangements for Sousa's series of five concerts to be given here in the Exposition Auditorium, January 15, 16 and 17, were effected this week by Harry Askin, manager of the march king's band, in a conference with Selby C. Oppenheimer, under whose direction Sousa is to appear.

If one writes to Sousa's publishers for a catalogue of Sousa compositions, he will receive a list of almost one hundred successful, wide-selling marches, topped, of course, by "Stars and Stripes Forever," of which more than two million copies have been sold, to say nothing of five million talking machine records. In this list, if it is a late one, will be found the newest Sousa marches, "The National Game" and "The Black Horse Troop."

Sousa to Compose March For Soldiers

(Associated Press.)

SAN ANTONIO, Texas, Dec. 30.—A march composition dedicated to the second division at Fort Sam Houston will be composed in the near future by John Philip Sousa, the famous band master declared Wednesday at a Lions club luncheon in his honor.

"The record of the fighting Second would inspire any one," he said.

President A. E. Jacques of the local Federation of Musicians has received a delightful personal letter from John Philip Sousa thanking the Wichita musicians for the hospitable way in which they entertained Sousa and his men during their recent Wichita date.

SOUSA IS NOW HEAP BIG INDIAN MUSIC DOCTOR



John Philip Sousa, whose famous band will soon appear here, in his latest "togs" since the Sioux have made him officially their great music chief.

Famed Bandmaster, Due Here In January, Honored By Sioux Tribe

It is no longer Lieut. Commander Sousa, but "Ketochee Kaywee Okenow," which in Sioux Indian means "great music chief of the Star Blanket band."

This latest honor was bestowed officially on the world-famous band leader when the Canadian government approved the action of the Indian chiefs at the File Hill reservation of Saskatchewan in bestowing the head dress of a tribal chief on the "march king," who then was made also honorary conductor of the Indian band.

"Ketochee Kaywee Okenow" just received a letter from W. H. Graham, Canadian commissioner of In-

dian reservation, thanking him for his visit at File Hill, where Indian musicians are being trained, verifying Sousa's chieftainship.

STUDENT RATES

Sousa and his band will open local engagements afternoon and evening of January 6 with public concerts at the Hollywood High School Auditorium.

January 7, 8 and 9 two different programs daily will be given at Philharmonic Auditorium under the management of L. E. Behymer.

Always eager to aid musical education, Sousa will include in the January 7-8 matinee program compositions played by student orchestras in Los Angeles schools.

This is being done by arrangement with the music supervisors and should prove a great incentive to the pupils of all city schools, who are admitted to these performances at reduced rates upon application to the heads of music departments.

Sousa and His Famous Band Will Play Christmas Day At the Jerusalem Temple

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable one hundred bandmen, who will be heard here Christmas Day at Jerusalem Temple.

Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa Syncrators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks "classical music, and syncopated music, until it gradually merge itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's

band for the first time Minute," a Sousaesque of half a dozen of the best syncopated hits will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, a tiny clarinet, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns, and saxophones to create melodies and counter-melodies syncopation will have its first deluxe presentation. Sousa will make further acknowledgement that the present is a dancing age by offering a foxtrot of his won composition, entitled "Peaches and Cream," said to have been inspired by a dancing granddaughter.

In addition to the Sousa syncopation and the Sousa foxtrot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features.

A Criticism

John Philip Sousa said at a musicians' banquet in New York: "I'll tell you a band story. A band, playing away for dear life, marched through the residence section of a city when a pale-faced woman ran out of a house and rushed up to the bandmaster. 'Oh, sir,' she said, 'will you please stop playing as you pass our house? My poor husband is very, very musical.' —Exchange.

JANUARY 15.
Sousa's Band—Five concerts by the most famous band conductor America has ever known. Concerts are scheduled for The Auditorium on Friday night, January 16, and Sunday afternoon and night, January 17.

LIBRARIAN BUSY MAN

Veteran In Sousa's Band Cares For Music Valued At \$250,000 and Must See That 300 Selections Are Kept Ready For Instant Use At Request of Famous Conductor.

NEW YORK, Dec. 26.—Sousa's Band, with Lieut. Com. John Philip Sousa at its head, shows every indication of going on forever, and aside from its leader, perhaps one of the reasons for the long-sustained career of this famous organization is that a great number of the men with the band have been with it over a period of years, so that it is not a year-to-year organization, but a continuing thing, which constantly is growing in popularity merely from its own momentum and which is constantly becoming a finer organization, as its men year after year absorb more of the Sousa traditions of music.

One of the veterans of the Sousa organization who carries a great measure of responsibility for the day-by-day appearances of the band is C. J. Russell, its stage manager. Mr. Russell, a graduate of Williams College, has been with the band for the last 14 years, as librarian and stage manager. He came to the band after 12 years as assistant principal of a high school in Massachusetts. That he has musical ability as well as executive ability is indicated by the fact that he was formerly a trumpet player with the New York Symphony Orchestra, and at present, between Sousa tours, he is instructor of trumpet and bugle in the Brook-

ington School of Music. Mr. Russell is directly responsible for the presence of the band upon the concert platform at the scheduled time, and has supervision of the arrangements of scenery and seating facilities for the band at each auditorium in which it appears. His great and important duty is as librarian, and as such he has charge of one of the most valuable and most comprehensive libraries of music in America. This library has a practical value of about \$250,000 and a collector's value of considerably more because of the great number of manuscripts and rare arrangements which Sousa has accumulated during his 40 years as a director either at the head of his own organization or of the United States Marine Band.

NOT ALL this music is carried on tour, of course, but enough music is carried to fill many trunks, and it is Mr. Russell's duty to see that upwards of 300 selections, ranging from operatic and symphonic music to his latest humoresques are immediately at hand. Since approximately 100 parts, not counting reserve parts, are carried for each selection, it will be seen that the Sousa music really assumes library proportions. In addition to the mere preservation of the music, it is Mr. Russell's duty to adapt the music of foreign publica-

MARJORIE Moody,
young American soprano, one of the soloists with Sousa and his band.



Sousa Features American Girl As Soloist

AS ALWAYS on his concert tours, Lieutenant Commander John Philip Sousa this season carries with his band several soloists. Among those to add variety to the four programs to be presented here, at The Auditorium, January 23 and 24, is Miss Marjorie Moody, young American soprano.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccolini, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious auditorium in Chicago, where she was heard, among others, by Herman De Vries of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from 'La Traviata' surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curiel. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano," and for the past five seasons she has been a delight to the great Sousa audiences.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony orchestra, as well as appearing as soloist at the Worcester, Mass., music festival and at the great Maine music festival at Portland, Maine. This present season may be her last with Sousa as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

SOUSA AND BAND IN GATE CITY

Famous Organization to Give Two Performances on Monday

Hailed as "Still our first musician," John Philip Sousa, conductor and composer, will be in San Bernardino with his famous band Monday, January 4, for a matinee concert at 4 in the afternoon, and an evening concert at 8:15 at the Municipal auditorium.

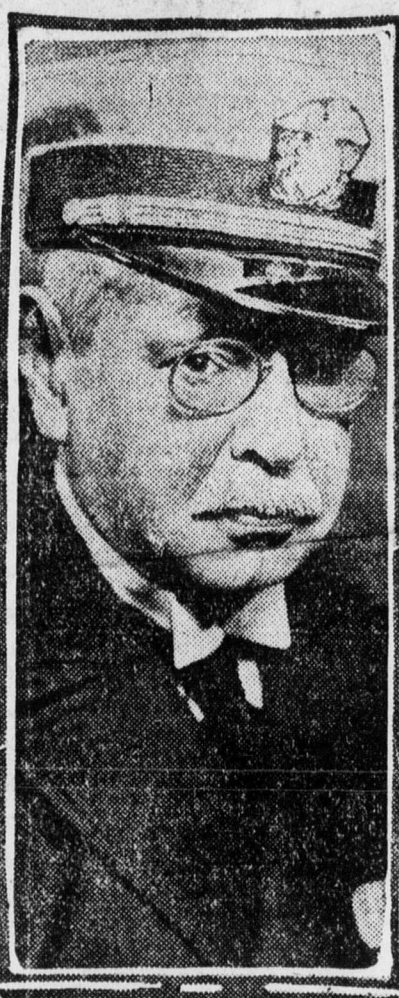
Sousa's concert band holds a unique place in the life of this country. Much of this is due to the personality of the man—his snap and vigor. America is justly proud of him. Sousa has always been consistently patriotic in his music making, and the titles of many of his marches, "The Stars and Stripes Forever," "Manhattan Beach," "U. S. Field Artillery March," "Liberty Bell," "Cuba Under Three Flags," testify to this. There are 25,000 brass bands in America today and approximately 5000 of them are headed by Sousa pupils.

This is the 45th anniversary of America's "first bandsman" in the musical life. At the age of 70 he still plays every day for nine months a year in the cities of his itinerary, enduring the usual discomforts of the road—one night stands and midnight trains.

One of the most interesting features of the San Bernardino concert is the student orchestra which Mr. Sousa himself will conduct. H. A. Ide of the San Bernardino high school, has assembled about 100 boys and girls from the high schools of Redlands, Riverside, Colton, San Bernardino and Chaffey of Ontario. These favored students will be given an opportunity to play "El Capitan" under Mr. Sousa's direction as one number on the program.

Marjorie Moody, soprano, and Winifred Bambrick, harpist, will be the accompanying soloists.

JOHN PHILIP SOUSA, WHOSE BAND IS TO PLAY IN L. A.



SOUSA BAND DATES FOR L. A. ANNOUNCED

There is no more convincing example than John Philip Sousa, the world famous leader, to prove that a band is never better than its master. And it goes without saying that there is only one Sousa and only one Sousa band in the world. The success of his present thirty-third anniversary tour verifies this fact, of which Americans are proud from coast to coast.

Sousa and his super-band of more than 100 players open their local bookings with public afternoon and evening concerts Jan. 6 at Hollywood High School auditorium. Then again two different concerts daily will be given Jan. 7-8-9 under the Behmer management at Philharmonic auditorium.

But it takes also brawn, and much of it, to keep a band going such as this does go. To anticipate, Sousa will lift his arms 4,665,000 times, and probably oftener, this season while leading 432 concerts during a 35 weeks' tour.

That seems exaggerated, but here is the proof. By actual count the king of bandmasters lifts his arms 72 times a minute on the average. The band plays two and one-half hours, often longer, at each concert, and this year's festival tour includes 432 programs in 35 weeks.

Starting with John Philip Sousa on Jan. 6, and continuing to Jan. 27, Manager Behmer is bringing to Los Angeles and Southern California a veritable galaxy of stars. Helen Stanley, the American soprano, is scheduled for Jan. 12, with the great Chaliapin returning for one recital on Jan. 14.

In February will come the Hinchshaw production in English of Mozart's "Marriage of Figaro"; Paul Kochanski, the Polish violinist, on Feb. 11, and Isa Kremer, the "female Chaliapin," on Feb. 16.

The two most famous singers with the Metropolitan opera, Beniamino Gigli, dramatic tenor, and Toti Dal Monte, coloratura soprano, are coming on Feb. 18 and 25. Dal Monte is the last of the great triumvirate of Italian coloraturas, Tetrassini, Galli-Curiel, and Del Monte.

Ignaz Friedman, the last of the justly famous quartet of Polish pianists—Faderewski, de Pachmann, Hofmann and Friedman—is scheduled for March 23. Cyrena Van Gordon, the stately and beautiful contralto of the Chicago opera, is coming March 25.

In April the lovely Claire Dux returns; Richard Crooks, the new American tenor, and the Barrere ensemble will close the season.

John McCormack, the most popular tenor of the generation, is scheduled for March 2, with Ignace Jan Paderewski, March 16, and the irrepressible Will Rogers with his larlat and gulls, comes on Feb. 23.

Most of these artists are scheduled for the famous Behmer Artist Course, and are sold on a season ticket basis, which brings the events well within the reach of every music lover.

All the concerts will be given as usual in the Philharmonic auditorium.

SOUSA'S BAND IN PLEASING CONCERT

Program Enjoyed By Large Crowds; Is Full Of Variety

John P. Sousa, the "march king," led his one hundred men with his old time military precision and snap at the Christmas matinee and night programs, in Jerusalem Temple. These were the first offerings of the Saenger Amusement Company in the concert field.

"The Stars and Stripes Forever," the favorite Sousa composition, and other marches by the 71-year-old conductor, whom no one has reached in popularity, aroused the audience as they always do. He conducted with arms held close to his sides.

Among one of the most enjoyable numbers was "Cuba under Three Flags," one of his own compositions. The Spanish influence of the Spanish and Cuban parts was in strong contrast to the middle part into which several old-time popular airs were introduced. "The Black Horse Troop," one of his most recent compositions, was as popular as the older marches.

His arrangement of snatches of more or less familiar airs into "Jazz America" gave the modern touch, but not fearfully so, while at the other extreme was the love scene from Richard Strauss's "Feuersnot," a Gaelic fantasy, was another number not heard often at band concerts.

A saxophone octette furnished the humorous element. A cornet solo and xylophone solos added variety. Miss Marjorie Moody, the vocal soloist, gave "I am Titania," from "Mignon," "Carry Me Back to Old Virginia," "Waiting for the Sunrise" and "Coming Through the Rye." Her voice, although light for heavy accompaniments, was pleasing.

Encores are selected from the following compositions and arrangements of Mr. Sousa:

New Humoresque—"Follow the Swallow." "Look for the Silver Lining." "Bride Elect."

Charlatan. Diplomat. Directorate. El Capitan. Fairest of the Fair. Free Lance.

From Maine to Oregon. Glory of the Yankee Navy. Hands Across the Sea. Imperial Edward. Invincible Eagle.

Jack Tar. King Cotton. Liberty Bell. Man Behind the Gun. Manhattan Beach. Co-Eds of Michigan.

Power and Glory (new). Ancient and Honorable Artillery (new). Peaches and Cream (new). Music of the Minute (new). Nobles of the Mystic Shrine. The Dauntless Battalion.

High School Cadets. Washington Post. Semper Fidelis. The Gallant Seventh. U. S. Field Artillery. Stars and Spurs. Comrades of the Legion. Boy Scouts.

Bullets and Bayonets. The Thunderer. Liberty Loan March. League of Nations March, by G. T. Byle. Stars and Stripes Forever (the greatest march ever written).

John Phillip Sousa Guest at Luncheon

Upward of 40 were present at a luncheon given by Granville S. Johnson in honor of Lieut.-Com. John Philip Sousa at noon yesterday in Hotel Paso del Norte.

W. H. Burges welcomed Mr. Sousa in the name of all El Paso lovers of music. R. E. Thomason spoke on behalf of the Shriners, inasmuch as the Sousa concerts here were to be given under Shrine auspices. It was particularly fitting, he said, that this should be so since Mr. Sousa is a member of the Temple in Washington, D. C. "And pay my dues, too," interjected Mr. Sousa.

Mr. Thomason informed the distinguished composer of marches and director of bands that El Paso is the place where "sunshine spends the winter," although the fact might not be apparent. This incident may have had something to do with the fact that Sousa had his band play, "El Paso, Where Sunshine Spends the Winter," in both concerts.

Mr. Sousa made one of his characteristically fluent and humorous addresses, principally relating anecdotes of his career.

El Paso Times 1/27/20

SOUSA PLEASES WITH VARIETY

Powerful Work of Band
Supplemented by
Great Soloists.

Sousa gave two El Paso audiences Friday about as wide a variety of entertainment as one afternoon or evening can hold. There were many encores and no waits, and swift contrast marked the succession of numbers played.

Never anywhere else in this country does one hear a brass choir like Sousa's. Having just heard the Mexican string orchestra the contrast in effects was striking. A French brass band, moreover, is first of all melodious, while Sousa's unparalleled attack and accent principally distinguish his present-day work. Many fine effects are achieved by the brasses, whether massed for maximum volume of sound or muted for delicacy and effect of distance.

Nothing on the program was more notable than the Suppe number, "Morning, Noon and Night," with a xylophone solo that by reason of the intense concentration and coordination of faculties demanded, seemed the most marvelous solo performance of all. Yet this is hardly fair to the cornetist who played with amazing skill, even accompanying himself while playing a melody so that several instruments seemed to be playing, and who followed his first demonstration with "Killarney" all loveliness and sentiment. So did the xylophone soloist out-do himself when as an encore he played Emmett's lullaby with three hammers making wonderful harmonies poignantly sweet like a distant human choir across twilight gardens.

A pretty girl with a pretty voice sang a pretty song, a famous operatic air, making friends with everybody so that when she came back to sing "Old Virginny" and other familiar, enjoyment was deepened by reason of her sincerity.

A flute sextette in a Tchaikowsky dance was a charming novelty, and a lot of saxophonists played all kinds of funny stunts besides making music.

An operatic number by Richard Strauss, a rich and grandiose thing, was played with much strength and less sweetness than the band is capable of. The Tannhauser overture was thrilling.

A new "Cuba" suite by Sousa brought back a lot of well loved American tunes, with sweeping Spanish dances, sentiment and languor, and rollicking folk songs, the talky-talky Spanish music that needs no words to tell its story.

And all through, struck up as spontaneously as the small boy's whistle, the inimitable Sousa marches the likes of which the world knows not from other pen, or other baton.

GIVING credit to the San Francisco Argonaut of several years ago, one reads in John Philip Sousa's delightful series of reminiscences in the Saturday Evening Post, that "Julien, who came to New York in 1855, may be said to have created the taste for orchestral music in the United States. He was a man of genius, and knew a little of everything except the science of music. But he was an admirable conductor, and possessed the gift of imbuing his players with the feeling that they must deny themselves the luxury of expressing their own feelings, in order to render the conductor's conception of the composer's idea. He was, also, an absolutely perfect judge of public taste.

Created Taste for Orchestral Music in U. S.

"He used to say of himself that his vocation in life was to popularize music. He was a Frenchman, and like many Frenchmen, was nothing if not theatrical. Those whose memories go back 40 years will remember him as he used to appear, graciously smiling, in an enormous white waistcoat, with huge wristbands folded back over his coat sleeves, bowing his thanks for plaudits. As he stood before the footlights, a valet in full dress brought him a pair of white gloves on a silver salver. Having donned these and seized his jeweled baton, he gave the signal, and very capital music, indeed, ensued.

"As he still figures as the prince of bandmasters, it is sad to recall the harshness with which he was treated by fortune throughout his life. He made money by his concerts, but invested it in a lease of Drury Lane, which landed him in bankruptcy. He wrote an opera and brought it out at his own expense at Covent Garden; it was a total failure. His entire stock in trade was destroyed by a fire. He started a company to give garden concerts; it went to smash, taking Julien with it.

"Driven out of England by poverty, he went to Paris, ran into debt, and was imprisoned at Cliefly. His friends in London were raising money to clear him, when the news reached him that he had died sud-

denly.

Pine Bluff Commercial 1/27/20

SOUSA THRILLS LOCAL AUDIENCE BY HIS ARTISTRY

Martial Music Conducted by
Sousa May Prove National Insurance.

Should a time ever come in the history of this nation when American men are lagardly in springing to the defense of their homes and their birthright as American citizens, it should be only necessary to have the men of these United States listen to John Philip Sousa lead any band in one of his own stirring martial refrains.

That was evidenced Saturday night when John Philip Sousa, march king of America and beloved of all who appreciate music and worshipped by those who profess to like "tunes," thrilled two audiences at the Saenger theater in Pine Bluff.

John Philip Sousa and his musicians, numbering over a hundred this year, are always worthy of the highest praise, but last Saturday they eclipsed former records for beauty of performance and attained as near perfection as any human musical organization of its kind is possible. That is to say they were worthy of being hailed as Sousa's band.

It is doubtful if there is one percent of the American population that has not heard of John Philip Sousa, and it is certain that there is not one percent of those that have heard him that has not been thrilled to the core by the stirring strains of his marches and his interpretations of other great composers. John Philip Sousa is known as the March King and justly deserves that title, but he is also a musician of the highest calibre and proved it Saturday night when his musicians evoked strains rivaling the capabilities of any symphony orchestra and symphony conductor.

Opening with the "Robespierre" overture, the program reached its highest achievement in this number. Litoff's masterpiece was carried to new heights by the Sousa organization and although the audience Saturday night in Pine Bluff was not worthy of Sousa's band or the program given by that band, those present were truly appreciative of this number.

They were truly appreciative, it is true, but tradition is strong and it seems that many of those present came to hear John Philip Sousa, the march king, and saw him only in two of his popular numbers, "El Capitan" and "The Stars and Stripes Forever." These numbers, Sousa's offering to Pine Bluff were greeted by a storm of applause and probably proved the best numbers on the program for a majority of those in attendance.

Featured artists with the Sousa aggregation Saturday night were William Tong, cornetist and Miss Marjorie Moody, soprano soloist. And both were worthy of being featured. Mr. Tong is probably the personification of the goal of all cornetists and himself justifies the existence of that instrument. Miss Moody is possessed of a beautiful voice, one of the best heard for a long, long time in Pine Bluff and high honor is paid her in saying that she held a local audience with a coloratura rendition of the Titiana song from Mignon, sung in French. She was unanimously encored and gave "Coming Through the Rye" and Sousa's "The American Girl."

San Francisco Call 1/27/20

Sousa's Band in Five Concerts at Auditorium Soon

Lieut. Commander John Philip Sousa, America's "march king," is bringing to San Francisco on his "third of a century" tour next month a band and a repertoire that promise to make the present Sousa season his outstanding success.

Sousa is now in his seventy-first year and evidences all the vigor, originality and initiative that have made his band and his concerts memorable. During the week, Harry Askin, manager of the band, arrived here and completed arrangements with Selby C. Oppenheimer for five concerts in Exposition Auditorium, January 15, 16 and 17.

San Antonio Express 1/23/20

SOLOIST WITH SOUSA'S BAND WEDNESDAY



Marjorie Moody, the soprano soloist with Sousa's Band, is considered one of the most beautiful women on the concert stage. The Sousa Band will be heard at Beethoven Hall Wednesday afternoon and evening.

Los Angeles Times 1/27/20

Sousa, Young for Golf, Prefers to Swing Stick

John Philip Sousa, world-famous composer of marches and unquestionably the most popular bandmaster, considers the time has not come to change the conductor's stick for that of golf.

Only 71 years "young," America's only lieutenant-commander who "navigates" a band of more than 100 players, prefers other sports. When at home in Washington or guest at athletic clubs he loves to do target-shooting. His "beat" on a moving clay-pigeon is as snappy and accurate as in concert, when thrilling his audiences. Every summer he hunts in the South Carolina mountains.

Different as a bandmaster from any other, the former conductor of the great Marine Band, though a fine sailor, is a cavalry man at heart. If long enough in a city, Sousa, who is an early riser, can be seen on horseback. While passing through the Southwest these last two weeks, he spent much of his leisure time in horse corrals and had dozens of cowboys and broncho-busters in chaps and spurs at his concerts.

By request, he programed all of his thrilling cavalry-marches, which he will do also during the local engagement, having been told that "horse-flesh," even if only expressed in music, is popular in California. Here, Sousa will present different programs January 6, afternoon and evening at the Hollywood High School auditorium, and twice daily January 7, 8 and 9, at Philharmonic Auditorium, under the Behymer management.

DANCE music is one of the features of the Third-of-a-Century Tour of Lieut. Com. John Philip Sousa, and his famous band. "Peaches and Cream," a foxtrot, written by Sousa, and "Co-Eds of Michigan," a waltz of his own composition, are on the program this season, as is the Sousa arrangement of present-day jazz airs, entitled "Jazz America." It is not generally known that Sousa has written in addition to his marches about 20 dance tunes which in their time were as widely danced to as "Oh, How I Miss You Tonight!" "My Best Girl," "Titina," and "A-ha." They were tucked away in the scores of his various operas, such as "El Capitan," "The Bride Elect," "Desire" and "The Queen of Hearts." Sousa will give two concerts here, one at three Tuesday and one at 8:15.

Dallas Statesman 1/27/20

NIGHT CONCERT

Program For Final Sousa Concert.

Doors at the Hancock theater will be thrown open tonight when John Philip Sousa and his 100-piece band make their last appearance in Austin for this season.

Sousa and his band were brought to Austin under the auspices of the Amateur Choral club.

An overture, "Maximilien Robespierre," by Litoff, will open the program, and a cornet solo, "The Carnival," will be played by William Tong, cornet soloist. The third number on the program will be a suite, "Cuba Under Three Flags," by Sousa, representing Cuba under Spain, America and then home-government. The entire company will present the suite.

"I Am Titania" from Mignon will be sung by Miss Marjorie Moody, soprano, as the fourth number on the program, and "Fantods," played by the company will follow. A love scene from "Feuersnot," and the Liberty Bell march by Sousa will conclude the program before the intermission.

Sousa's new number, "Jazz America," will be played first after the intermission, and a saxophone octette composed of Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe, will play, "I Want to Be Happy" from "No, No, Nanette." Sousa's new march, "The Black Horse Troop" will then follow.

George Carey will use the xylophone for a solo, "Morning, Noon and Night," and an old fiddlers' tune, "Sheep and Goats Walking to Pasture," will be the final selection.

Oakland Tribune 1/31/20

Sousa to Play at Auditorium Jan. 14

"Make it Snappy" is the watchword of the American music public," says Lieutenant Commander John Philip Sousa, now on his thirty-third annual tour at the head of his own band and coming to the Oakland Auditorium arena for a matinee and night performance Thursday, January 14. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

Sousa comes to Oakland under the joint management of Z. W. Potter and Selby C. Oppenheimer.

Portland Journal 1/27/20

Sousa's Band To Be Heard in Four Concerts

ARRANGEMENTS have been completed for the appearance in four concerts here of Lieutenant Commander John Philip Sousa, who is now on his third-of-a-century tour with his famous band.

In spite of his 70 years, the "March King" is as spry as ever, as is witnessed by his present trip, which lasts 35 weeks, and takes him into 202 cities in 43 states and four Canadian provinces, where he conducts no less than 432 performances. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career at Plainfield, N. J., on September 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game," destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. He is also reviving "The Liberty Bell," which was featured the season of 1892-1893, and which, having been composed on Independence day, 1892, is older even than Sousa's band itself. Other Sousa features include the annual humorous, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite, "Cuba Under Three Flags," in which the island's musical transition from Spanish music to ragtime to jazz is traced.

The Sousa business organization estimates that this season's appearance will be attended by no less than one million persons, and Sousa has been touring so long that it is possible to base the estimates upon past records of several engagements in almost every city he visits.

The band will play here January 23 and 24, afternoons and evenings, at The Auditorium.

Public libraries, including the congressional library in Washington, eventually will receive the entire musical collection of Lieutenant Commander John Philip Sousa. The famous bandmaster's scores, containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to Sousa's announcement made recently. The Sousa library of music probably is the most comprehensive in America, and it is by far the finest privately-owned collection. Sousa began to collect manuscripts when he was with the Jacques Offenbach orchestra during that composer's tour of America, and throughout all the years that have followed Sousa has added to it a varied collection of works. Because of his prominence in American music, Sousa has been given unusual opportunities to collect manuscripts and autographed scores, and upon the return from his world tour, he brought with him manuscripts and autographed scores of the works of virtually every contemporary European composer. A recent catalogue of the Sousa collection revealed that it contained the works of about 1100 composers. The library now contains a total of about 3800 manuscript or autographed scores, other than the works of Sousa himself. The Sousa manuscript collection contains about 200 items, including marches, operas, suites and arrangements. Sousa has the manuscript of virtually every march, including "Stars and Stripes Forever," "Semper Fidelis," "El Capitan," "Washington Post," "Manhattan Beach" and other world-famous tunes, and because the march form has been his distinct contribution to world music, it is probable that this portion of his manuscript collection eventually will become the most valued of the Sousa library. Sousa carries with him on his average tour complete band arrangements of more than 500 selections.

Scranton Post 1/30/20

John P. Sousa's Father Born In Spain.

"My father was one of the best informed men I has ever been my lot to meet. Speaking several languages, he was, according to those who knew, a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources," says John Philip Sousa in the Saturday Evening Post.

"He was very reticent about his boyhood days, but I did know that his father and mother were driven out of Portugal during the revolution of 1822 or thereabouts, and went over into Spain, where my father was born in Seville on Sept. 14, 1824. As he grew to his youth he left either Portugal or Spain and went to England, and from England came to America some time early in the 40's.

"My father did not talk much about his youth in Spain, or when he was on the sea; he found many things to interest him in the present. He was a gentleman in the liberal and accurate significance of that much abused and variously defined word. Enough dropped from his lips to show that his family was prominent and influential. My mother said he served in the Mexican war. He was in the Civil war and died a member of the Grand Army of the Republic."

With the quantity of solid linen in sight now, the convening of congress seems like washday.—Anderson Herald.

SOUSA'S BAND TO PLAY HERE FRIDAY

Concerts In Afternoon
And Night In Jerusa-
lem Temple

When John Philip Sousa stepped from a train in the Union station Friday morning he was greeted by the Marines of New Orleans, the "devil dogs" of Uncle Sam's fighting force. For Sousa has made of the Marines some of the best musicians in the country and when he came here the local boys turned out in force to meet the seventy one year old orchestra leader who has done more to endear American music than any other in the country.

Conductor Sousa plays at 3 and 8:15 p. m., Friday in Jerusalem temple. The program for the two concerts at Jerusalem Temple, is as follows: (a) Gaelic fantasy—"Amrain Na N-Gardeal" (O'Donnell); cornet solo, "The Carnival" (Arban), rendered by William Tong; Suite, "Cuba Under Three Flags" (a) under the Spanish, (b) under the American (c) under the Cuban (Sousa); soprano solo, "I Am Titania" from "Mignon" (Thomas), rendered by Miss Marjorie Moody; love scene from "Feuersoth" (R. Strauss); march, "The Liberty Bell" (Sousa); "Jazz America" (Sousa); saxophone octette, "I Want To Be Happy" from "No, No Nanette" (Youmans) rendered by Messrs. Stephens, Heney, Goodrich Johnson, Weir, Madden, Conklin and Munroe; march, "The Black Horse Troop" (Sousa); xylophone solo, "Morning, Noon and Night" (Supper), rendered by George Carey; and old fiddler's tune, "Sheep and Goats Walking in Pasture" (Guion).

Encores will be selected from the following compositions and arrangements of John Philip Sousa: "New Humoresque," "Bride Elect," "Charlatan," "Diplomat," "Directorate," "El Capitán," "Fairest of the Fair," "Free Lance," "From Maine to Oregon," "Glory of the Yankee Navy," "Hands Across the Sea," "Imperial Edward," "Invincible Eagle," "Jack Tar," "King Cotton," "Liberty Bell," "Main Behind the Gun," "Manhattan Beach," "Co-eds of Michigan," "Power and Glory," "Ancient and Honorable Artillery," "Peaches and Cream," "Music of the Minute," "Nobles of the Mystic Shrine," "The Dauntless Battalion," "Washington Post," "Semper Paratus," "United States Field Artillery," Boys Scouts, "The Thunderer," "Liberty Loan March," and "League of Nations" march by G. T. Bye; concluding with "The Stars and Stripes Forever."

Plays Here



JOHN PHILIP SOUSA

MUSIC LOVERS OF COUNTY NOT TO HEAR BAND

ANAHEIM, Dec. 18. — Disappointment rewarded the efforts of Anaheim's music week committee to present John Phillip Sousa and his band in an afternoon concert here during music week, it was revealed this morning. Telegraphic dispatches received from Mr. Sousa's agent brought word that refusal of the Santa Fe company to run a special train from San Diego to this city, on January 10, necessitated the abandonment of the project. Efforts to secure some other outstanding musical artist to form the nucleus of an appropriate music week program are now being made by the committee. The possibility of John McCormack or Reginald Warrenrath, being secured for the event, has been expressed.

He Will Play Here Friday



JOHN PHILIP SOUSA, who will be here Christmas Day to give two concerts. He will be met at the train by U. S. Marines.

Marines Here To Greet Sousa At Station Friday

The marines have not forgotten John Phillip Sousa, who for many years directed the United States Marine band.

They will give conclusive proof of what admiration they have for him Christmas day, when a detachment of United States marines, under the command of Lieutenant Paul, will meet Lieutenant-Commander John Phillip Sousa at the Union Station at 11:45 a. m., upon his arrival here with his band of 100 musicians.

Sousa and his band are traveling in three standard Pullmans for night travel, two high grade steel coaches for the day, and with one seventy-four foot baggage car.

Christmas day they will render the two concerts at Jerusalem Temple, that New Orleans has been waiting for anxiously ever since the announcement that Sousa was coming here. Sousa's marches, popular waltz music and a half an hour of "syncopation" will feature the program.

SCHOOL PRIDE IS AROUSED BY HONOR TO BAND

Students of Houston Public Schools Rally to Band That Will Play Under Sousa.

School children of Houston may hear the great march king, Lieutenant Commander John Phillip Sousa, in his matinee program for 50 cents, according to permission granted by Mr. Sousa when arrangements were completed for the Public School Band to play one number in the matinee concert Sunday at the City Auditorium. The entire parquet is open to the school children at 50 cents a ticket.

Stars and Stripes forever, which has been called the greatest march in the world, will be played by the Public School Band under Mr. Sousa's direction. They have been rehearsing for the appearance by their director, Victor Alessandro. Since scholarship and deportment, as well as musical ability, are requisites for membership in the Public School Band, it is an honor just to be a member. Now that the band is to play a number under Sousa's direction school pride is aroused throughout the city and all the school children are supporting the band that represents them on such an occasion.

The Knights of Columbus Band will play one number on the night program. They have been diligently rehearsing by their director, W. J. Hartz, who has prepared them to play Marquette University March, a piece written by Sousa when Marquette University conferred the honorary degree of doctor of music upon him.

In addition to appearing in a number under Sousa's direction, the Knights of Columbus Band will give a dinner for him at the Hotel Bender, following the matinee program. Bandmen everywhere seek to do honor to Sousa. He has received medals, honorary degrees and honorary memberships all over the United States and from foreign governments. On the occasion of his visit to Houston two years ago he was made an honorary life member of Arabia Temple Shrine in recognition of his long membership in the Shrine organization and his great distinction as a band conductor.

At that time Mr. Sousa conducted a number by the Shrine Band on his night program, as he will do for the Public School Band and the Knights of Columbus Band Sunday. The Shrine Band played Nobles of the Mystic Shrine, composed by Sousa for the National Shrine convention in Washington, D. C., two years ago. Sousa's membership is in Almas Temple, Washington.

Members of the divan of Arabia Temple felt that they could not omit to honor Sousa's presence in Houston Sunday and were delighted that the veteran bandmaster could accept their invitation to be honor guest at a luncheon given by the Shrine Band at noon at the Rice Hotel.

Brisk demands for tickets at the box office at Harris-Hallo's indicate that Sousa's concert Sunday will draw representative attendance.

SOUSA AND BAND AGAIN WIN FAVOR IN TWO CONCERTS

Virtuosity of Musicians
Played in March and Or-
chestral Numbers

John Phillip Sousa and his band, the world's standard for thirty years, gave two concerts at Jerusalem Temple yesterday, both being sponsored by the Saenger Amusement Company and marking that organization's first step into the concert field. Attendance was fair.

The audience went mad, as usual, when the marches began. The perennial favorite, "The Stars and Stripes Forever," received what amounted to an ovation, applause continuing far into the introductory bars of the music.

Sousa, more than any other man, perhaps, has the gift of physical rhythm. He is the "march king" indeed. Stamping feet are inevitable when a Sousa march is played. His very method of conducting is stamped with his specialty. His arms, instead of being raised akimbo, rest low at his side and swing with the rhythm of the walker, or the runner.

A Sousa concert moves with military precision, and yesterday's were not the exceptions to the rule. The lieutenant-commander didn't even stop for a prolonged bow. On the contrary he swung from the platform to the floor, back again and into a new selection. His bandmaster's personality, in spite of his seventy-one years, is unimpaired. The "march king," in fact, seems as young as he has ever seemed—for the last ten or twenty years.

The programs opened with a Gaelic fantasy, "Amrain Na N-Gardeal," an unusual number, modern in its harmonic idioms and richly colored in its instrumentation. In the more subdued manner, it revealed to the fullest the virtuosity of the one hundred Sousa musicians. They are perfect technicians, these men, and their virtuosity is evident without recourse to the freak sounds produced by jazz band artists. William Tong followed with a cornet solo, "The Carnival," by Arban, and one of Sousa's new compositions, "Cuba Under Three Flags," was next. It is an impressionistic suite, including its second movement, several popular merican melodies.

Miss Marjorie Moody was the soloist of the evening, offering "I Am Titania" from "Mignon," "Carry Me Back to Old Virginia" and "Comin' Through the Rye." Her voice is an exquisite instrument and, though its volume seems rather slight, carries through the brass band accompaniment easily.

The love scene from "Feuersoth," by Richard Strauss, brought the band back, in its orchestral guise, and a Sousa march, "The Liberty Bell," brought the first half of the program to a stirring conclusion.

Interesting in its subdued freak instrumentation was the first number of the second half, "Jazz America," a medley arranged by Sousa. Comedy and gutturals entered with a saxophone octette, encored several times after the original number, "I Want to Be Happy," Sousa's new march, "The Black Horse Troops," xylophone solos and an interesting arrangement of an old fiddler's tune, "Sheep and Goats Walking to Pasture," closed the program.

Two or three encores were offered for every scheduled number, as is customary at Sousa concerts, the majority being from Sousa's hundred or more marches.

SOUSA AND BAND HAPPY CLIMAX OF CHRISTMAS JOYS

Two Concerts at Jerusa-
lem Temple Given With
Popular Repertoires

BY JAMES RAMP

Christmas is a time when we turn instinctively to old friends and familiar melodies. It seemed especially fitting, therefore, that Sousa should give two concerts at the Jerusalem Temple on Christmas day. The 70-piece band, with numerous soloists appeared under the auspices of the Saenger Amusement company and gave one of the most enjoyable concerts of the season. John Phillip Sousa conducted. The name of Sousa is known around the world, and he has become an American household idol. This veteran of American music has had his own band for 33 years, and each year adds new compositions to his repertoire of music composed by himself. His marches, "The Stars and Stripes Forever" and "El Capitán" have become epochal in martial music. The concert last night was composed of many of the famous marches, "The Liberty Bell," "The Black Horse Troop," "U. S. Field Artillery," and "Nobles of the Mystic Shrine" and others.

Most notable in interpretive beauty was the first selection: "Amrain Na N-Gardeal." This number is a fantasy of Gaelic melodies treated in the modern method. The melodies retain their individuality and the harmonic coloring of the whole is remarkable. The band produced some fine orchestral effects in the rendition of the selection. Tchaikowsky's "Dance of the Mirlitons" and Guion's "Sheep and Goats Walking to Pasture" were also pleasing. A selection from Strauss's "Feuersoth" was admirably played. The saxophone octette proved very popular and played many encores to their "I Want to Be Happy." Miss Marjorie Moody, soprano soloist, sang "I Am Titania" from "Mignon" and as encores "Carry Me Back to Old Virginia" and "Comin' Through the Rye." Miss Moody has a pleasing voice but almost too light for such a large volume of music as the band produces. Other soloists of the evening were William Tong, cornetist, and George Carey, xylophonist.

Sousa Musician Taken For Bell-Hop

The bellboys wouldn't move, and they wouldn't answer "front!" so C. Murrin Clark, jovial young clerk at the Stephen F. Austin, began a sweeping investigation. Now he will remember Sousa for quite a few days.

It all happened Tuesday when the eminent "March King" and his band registered. Although Mr. Sousa went upstairs, some of his bandmen lounged around the lobby with their caps off.

Another guest registered, and Clark yelled "front!" at a "bellboy"

who leaned pensively against a pillar. The bellboy didn't move.

"FRONT!" yelled Clark, pounding on the bell. No answer. Then the "bell-boy" turned around, and the clerk saw a most un-bellboy-like moustache.

"How was I going to know he wasn't a bell-boy!" wailed Clark later. "Those Sousa band uniforms look just like our bellboy uniforms, and besides, he hadn't his cap on!"

But Clark says he will always remember the day he tried to press one of Sousa's bandmen into service.

Sousa's Billing

In other years, during the tours of John Phillip Sousa, only the famous bandmaster has been mainly advertised. The name was considered sufficient as a draw. This year a new aspect is given through the billing of Sousa's new marches, "The National Game," "Black Horse Troop" and "Cuba Under Three Flags." Also exploited is "American Jazz" as played "by 100 men," the Sousa humoresque, "Follow the Swallow," and "Liberty Bell March."

MARINES TO GREET SOUSA ON ARRIVAL

The Marines have not forgotten John Phillip Sousa, who for many years directed the United States Marine Band.

They will give conclusive proof of that Christmas Day, when a detachment of United States Marines, under command of Lieutenant Paul, will meet Lieutenant-Commander Sousa at the Union Station at 11:45 a. m., when he arrives with his band of 100 musicians from Baton Rouge to give the public of New Orleans two concerts, matinee and night, Christmas day, at Jerusalem Temple.

Sousa, Bringing Biggest Band Ever Seen in El Paso

When the Sousa special train arrives Thursday evening, it will bring the largest aggregation of band-players ever heard in this city. This year the popular march king will be accompanied by 108 musicians, each one picked for his skill. John Phillip Sousa and his band are appearing at Liberty hall Friday afternoon and evening, January 1.

Nine big boxes are necessary to hold the traveling library of the band, but even if some of these were lost the concerts could go on just the same, for one of the wonderful and unrivalled assets of this marvelous band is the fact that these 108 players could render entire programs from memory.

March King Includes Stockton In Itinerary of His Thirty-Second Tour With Two Programs

LIEUTENANT-COMMANDER JOHN PHILIP SOUSA and his famous band which is now on its Third-of-a-Century Tour of America, will give two concerts in Stockton on the afternoon and evening of January 18. The matinee concert will be under the auspices of Stockton High School. The evening concert, with an entire change of program, will feature a full and varied program built up according to Sousa's idea of what the American public wants.

Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan. In short, "Make It Snappy."

Sousa has appealed to the American public so strongly that his coming is an event. It is not uncommon for his appearance in a city, even as large as San Francisco, to be declared a holiday, and throughout the country it is the custom to display flags from public buildings, homes and places of business during his visit. He believes his success has been due entirely to a policy of giving programs which always contained the elements of novelty and variety, and by novelty and variety he did not mean solely popular music of the day. For instance, he found an appreciative public for excerpts from "Parsifal" throughout America before that work was performed at the Metropolitan Opera in New York, and two years ago, American audiences throughout America, heard Schelling's much discussed "Victory Ball," which at that time had been performed by but two orchestras.

The Matinee Performance

At the matinee performance under the auspices of Stockton High School, Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," 1925 edition—wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of "Sylvia"—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's Band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's Band that are not seen elsewhere. This work of Mr. Russell is a valuable educational feature and also a source of amusement for the children and grown-ups.

Giving credit to the San Francisco argonaut of several years ago, one reads in John Philip Sousa's delightful series of reminiscences in the Saturday

Created Taste Evening Post, for Orchestral that "Julien, who Music in U. S. came to New York in 1853, may be

said to have created the taste for orchestral music in the United States. He was a man of genius and knew a little of everything except the science of music. But he was an admirable conductor, and possessed the gift of imbuing his players with the feeling that they must deny themselves the luxury of expressing their own feelings, in order to render the conductor's conception of the composer's idea. He was, also, an absolutely perfect judge of public taste.

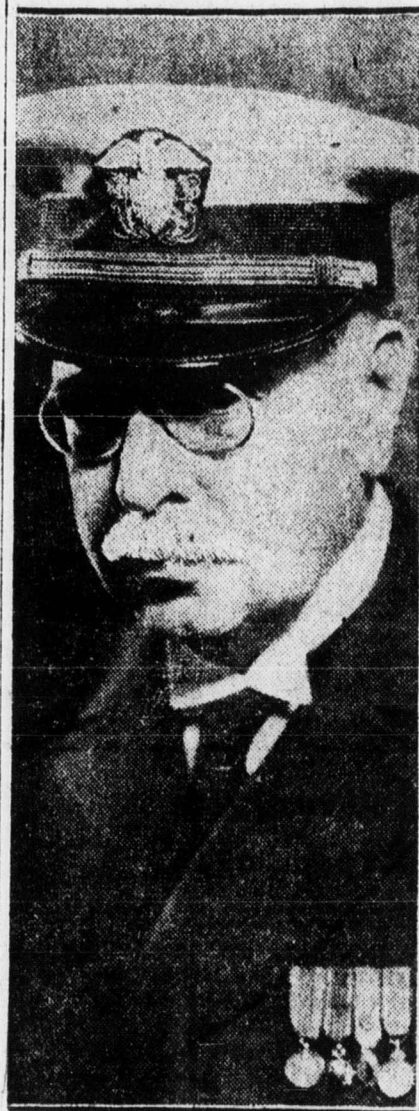
"He used to say of himself that his vocation in life was to popularize music. He was a Frenchman, and, like many Frenchmen, was nothing if not theatrical. Those whose memories go back 40 years will remember him as he used to appear, graciously smiling, in an enormous white waistcoat, with huge wristbands folded back over his coat sleeves, bowing his thanks for plaudits. As he stood before the footlights, a valet in full dress brought him a pair of white gloves on a silver salver. Having donned these and seized his jeweled baton, he gave the signal, and very capital music, indeed, ensued.

"As he still figures as the prince of bandmasters it is said to recall the harshness with which he was treated by fortune throughout his life. He made money by his concerts, but invested it in a lease of Drury Lane, which landed him in bankruptcy. He wrote an opera and brought it out at his own expense at Covent Garden; it was a failure. His entire stock in the opera was destroyed by a fire. He started a company to give garden concerts, it went to smash, taking Julien with it.

"Driven out of England by poverty, he went to Paris, ran into debt, and was imprisoned at Chichey. His friends in London were raising money to clear him, when the news reached them that he had died suddenly."

Somebody has related this again. We'll have to take his word for it.

JOHN PHILIP SOUSA, march king of the world, believes that America wants action in its music.



Sousa to Give Three San Francisco Concerts

One of the ambitions of Lieut. Commander John Philip Sousa, who will be here January 15, 16 and 17 is to travel a million miles with his famous band. The present season which marks his third-of-a-century tour, finds Sousa with a travel record of \$25,000 miles, to which his present transcontinental jaunt will add 25,000 miles. Incidentally, the Sousa transportation bill this season will amount to about \$100,000.

The advance reservation for Sousa's five concerts at the Exposition Auditorium has been very heavy according to Selby C. Oppenheimer, under whom the march king will appear here.

Two Win Tickets To Sousa Concert

WINNERS of The Statesman's Liberty Bell contest were named Tuesday morning as J. E. Ponton, 2010 University avenue, and Anna Louise Brown, 2710 Rio Grande street. The two winners will each receive a ticket to Sousa's concert tonight by calling at The Statesman office. The award was made for the greatest number of correct answers to a questionnaire concerning Sousa's "Liberty Bell March."

It is interesting to speculate now much more quickly a leader like John Philip Sousa would have risen to fame if he had been able to count on radio as a first aid. It was years before Sousa reached the height of his fame. It was necessary to take his band on many tours before the public became fairly familiar with his work as a leader. Nowadays the Marine Band concerts, broadcast from Washington, are picked up by millions of fans. A composer of Sousa's originality would have his name established overnight under

SOUSA DUE SOON IN OAKLAND CONCERT.

John Philip Sousa, famous band master, comes to the Oakland Auditorium Arena for two performances, matinee and night, Thursday, January 14th.

Sousa began his thirty-third annual tour on Saturday, July 4 at Hershey, Pa., appearing before 20,000 people at his first concert.

Since then his has been a triumphal march across the country, in the South, in the Middle West, in the North and now nearing the Pacific slope. His tour also includes four Canadian provinces and will embrace 202 cities, ending in Richmond, Va., March 6.

Sousa has as soloists this year Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; and Harold Stephens, saxophone.

Sousa's Oakland appearance is made under the management of Zannette W. Potter and Selby C. Oppenheimer of San Francisco.

Longview to Have Sousa Band Concert

Longview, Wash., Dec. 31. — John Philip Sousa, famous bandmaster, will bring his organization of 100 musicians to Longview, January 25, giving two concerts at the Columbia theatre. Longview will be one of three cities in the Northwest where the famous band will give concerts, the others being Portland and Seattle, and Longview is the youngest and smallest of 246 cities where the band will appear during its tour. Harry Askin, manager for the band, was here today making arrangements.

SOUSA and his band will arrive in New Orleans Christmas morning. After dinner they will repair to Jerusalem Temple and give their matinee concert, a splendid Christmas present to the music lovers of New Orleans. Christmas night they will render their final concert, New Orleans has always loved the Sousa marches, regarding them as the best representatives of their class, and will be unusually interested in their rendition by their commander, himself. And extreme interest attaches itself to the interpretation of "syncopated" airs by Sousa band. It is regarded by musical critics as a good test of the innate value of these airs, how they teach the ear when rendered by a band of the first rank. The seat sale for the Christmas concert is now on at World's Music Store.

When the Sousa band special rolls into the Southern Pacific yards Jan. 6 it will bring the largest aggregation of band players ever heard in this city. This year the popular march king will be accompanied by 108 musicians, who will open that afternoon and also give an evening performance in the new Hollywood high school auditorium. Matinee and evening concerts, all different, will be given Jan. 7, 8 and 9 at Philharmonic auditorium under the management of L. E. Behymer.

SOUSA TO BE SPEAKER AT LIONS LUNCHEON

Lieut. Commander Philip Sousa will deliver the principal address before members of the Lions Club at their luncheon Wednesday in the Gunter Hotel. Sousa is due to arrive in San Antonio Wednesday morning and give a matinee and evening concert at Beethoven Hall.

Sousa is said to be an entertaining speaker, and will be furnished a special escort of five Lions members. Mrs. Kate Hymas will present a group of her students, introducing a clown dance and descriptive ballet.

SOUSA'S BAND John Philip Sousa and his great orchestra will play twice here Christmas Day, at 3 p. m. and at 8:15 p. m., in Jerusalem Temple. Seats are now on sale, at Werlein's. Director Sousa ranks as one of the greatest of all band leaders in the country and his performance will be the equal of any ever given before by him anywhere.

Austin Woman Given Ovation At Sousa Concert Here

By LUCILE MORLEY.

Howard Mumford Jones, formerly of the university faculty here, said, in the New Republic magazine, last year, that only a Sousa program clicked along like a great shining, glittering machine. "There are none of these long pauses," he said, "that make you so afraid that the lady on your right is going to say something unintelligible about tone color."

No airs are put on; it is not American to put on airs. And Sousa and his band are so American, so much a part of the America of the past 30 years, that they have come to be regarded as one of our institutions—almost an American tradition—"We want Sousa," he adds. "We like him."

Last night, at the Hancock, another Sousa audience—made up of tired business men, as well as tired housewives, university professors, social leaders, financiers and musicians of noteworthy professional reputations—gathered again to hear a typical Sousa program and to express their approval in loud applause and pleased comments. The program was the second to be given by the band yesterday at the Hancock.

Audience Pleased.

It began with what Mr. Jones calls the "classical piece," overture, "Maximilian Robespierre," by Litoff. William Tong followed with a cornet solo, "The Carnival," by Arban, in which he displayed unusual technical ability, a pleasing tone and the swinging rhythmic sense that all the parts of a Sousa organization must have. He even managed a sentimental appeal in the encore, "Kiss Me Again."

The three new Sousa numbers were a suite, "Cuba Under Three Flags," "Jazz America" and "The Black Horse Troop." It was in the last of these that the audience felt more of the familiar surge and swing of a Sousa march; and when the band swung into "Stars and Stripes Forever" as the encore, with the eight cornetists standing in a row, ringing out the stirring melody straight to the applauding people, there was the same thrill and tingle that he always gives, now more intense, perhaps, with the added associations of football games, wars and peacetime gatherings with which the celebrated march has become more closely a part of American life.

Mrs. Crosby Honored.

But to the audience last night the most interesting number on the program was "Fantods," by Mary Iglehart Crosby, better known to Austin as Mrs. Robert G. Crosby, who needed no introduction to the audience as a composer and song writer, nor as one of the best known and most admired women in Austin's social, club and musical activities. As the note on the programs said, "Mrs. Crosby was for many years a leader in the work of bringing to Austin the world's greatest artists, and as honorary president of the Amateur Choral club, she is now one of Austin's musical benefactors."

A number of years ago Mrs. Crosby, like most other Americans, was very much impressed with John Philip Sousa and his music. She heard his band every time she had the opportunity. But she wanted to express for her own satisfaction some of the pleasure he gave to her, and since expression with her takes musical form, she wrote one day this gay and charming little piece, "Fantods," in an imitation of the

Robt. Ross and Sousa's Band

John E. Ross has received from his brother, Robert A., the itinerary of Sousa's Band, of which he has been a member for several years. The band will play in Medford on Sunday Jan. 20, in Eugene and Salem on the 21st and 22nd, and at the auditorium in Portland on Saturday and Sunday Jan. 23 and 24.

Mr. and Mrs. Ross expect to accompany the band through the state

Long and Short of It

John Philip Sousa, famous bandman, said at a banquet in New York: "To succeed in grand opera here at home American girls first go abroad and succeed in Paris, London, Milan and Naples. The longest way round in their case is the shortest way home, you see."

"It's like Smith. "So your beautiful young wife refused to marry you when you first proposed?" I said to Smith in the course of a confidential chat. "Did you keep on pursuing her till she consented?"

"Not much," said Smith. "I went out and made a fortune. After that it was she who did the pursuing." — Pittsburgh Chronicle-Telegraph.

Sousa style. Yesterday afternoon and last evening Lieut. Com. Sousa and his world famous band played the number in the inimitable Sousa style, bringing out its sprightliness, its daintiness, its graceful appeal, by his clever orchestration and sympathetic understanding. An ovation followed, and Mrs. Crosby, sitting in her box, was forced to rise and bow many times to the audience and to receive the large baskets of roses presented to her by her appreciative friends. A repetition of the number would have been welcome.

The soprano solo, "I Am Titania," from "Mignon," followed immediately. The singer, Miss Marjorie Moody, won the approval of her hearers by the ringing bell-like quality of her voice, a pleasing simplicity of manner and adequate technical ease in florid passages. Two encores followed, the perennial favorites, "Carry Me Back to Old Virginia" and "Comin' Through the Rye."

Singer Praised.

A saxophone septet added a little Paul Whiteman spice to the program by their amusing antics, and the virtuosity of the xylophone, George Carey, startled the audience with his technical proficiency in "Morning, Noon and Night," by Suppe, and the muted tones of appealing quality in the encore, "To a Wild Rose," by MacDowell. The band brought the program to a brilliant close by another number by a Texas composer, "Sheep and Goats Walking to Pasture," by David Guion, formerly of Dallas, now in Chicago.

FEW PEOPLE KNOW SOUSA WROTE WORDS FOR FAMOUS MARCH

It goes without saying that every man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem, "The Star-Spangled Banner," and it also goes without saying that almost every man, woman and child in the United States can hum or whistle the tune, "Stars and Stripes Forever," by acclamation the national march. But scarcely a man, woman or child in America can repeat the third verse of "The Star-Spangled Banner," or the second, for that matter, and few people know that words were written for "Stars and Stripes Forever," in spite of the fact that more than two million copies of the sheet music and 5,000,000 copies of the record of the famous selection have been sold in America alone.

Sousa wrote "The Stars and Stripes Forever" when he was at sea, returning to America for a long visit abroad. The greater part of the original theme came to Sousa on a sleety, foggy night in December, when the liner upon which he was returning lay fogbound in the lower bay of New York harbor waiting for the clearing weather to permit it to sail up the bay to its dock. Sousa at the same time wrote a single verse for his famous march. Those words were published in an arrangement for six male voices. Perhaps one of the wisest uses made of the words was by the Slayton Jubilee Singers, an organization of negroes, which used the number for a finale to its entertainments. The Slayton Jubilee Singers at the time were regarded as one of the best singing organizations of the kind of America.

The reason that the comparatively small number of persons know the words of "The Stars and Stripes Forever," of course, lies in the fact that the great fame of the march has been achieved through its use as martial music. Every army in the world has marched to its strains and in the 28 years since it was first performed Sousa has never been able to leave it out of his programs. Here, merely as a matter of record, are the original words as set down by Sousa:

Hurrah for the Flag of the Free! May it wave as our standard forever. The gem of the land and the sea, The Banner of the Right! Let despotism remember the day When our fathers, with mighty endeavor, Proclaimed as they marched to the fray That by their might, and by their right, it waves forever!

Medford Oregon Tribune 1/23/26
Sousa's Band, Medford Armory, Jan. 20th



Does Lieut. Com. John Philip Sousa present a concert or give a show? The famous bandmaster, who should know, says he is doggoned if he does, but he rather suspects that he is guilty of giving a musical entertainment.

"The American is the greatest entertainment seeker in the world," says Sousa. "He will pay millions for entertainment that he wants and travel hundreds of miles to avoid events, particularly musical events, which he fears are aimed exclusively at his aesthetic nature. Many years ago, I discovered that the American wanted his music to be entertaining first of

all, so I set out to make my band not only the best concert organization in America, but also the best show.

"The American love for entertainment does not imply a lack of appreciation of good music. I always have presented the works of the great composers—and to appreciative audiences. By chance I discovered that the person who liked ragtime might have a real appreciation for operatic and symphonic music. So I tried to put into my programs not only good music of substance but also good light music.

Sousa and his band will appear in two programs at the Medford Armory afternoon and night of January 20th.



HERBERT. BERLIN. SOUSA.

That Berlin scored a real success is testified by his friendship with Victor Herbert, the late orchestra leader and composer, and John Phillip Sousa, the famed bandmaster. Musicians were won to Berlin by his charming personality, modesty, hard work and sincerity.

Sousa Christmas Day Attraction in New Orleans

Lieut. Com. John Philip Sousa, who is now on his thirty-third annual tour, inaugurated a Southern season for his famous band in New Orleans on Christmas Day, where he made two appearances in Jerusalem Temple. After his New Orleans appearances, Sousa was scheduled to leave for California for the month of January, and then will cross the Southern States again in order to reach Florida on February 1, when he will begin a round of engagements at the Southern resorts. Sousa began his present tour on July 4 in Hershey, Pa., and will conclude his season in Richmond, Va., on March 6. Although Sousa is now seventy-one years old, this season has been one of the longest of his career.

SOUSA WILL GIVE PRIZES FOR LIBERTY BELL ESSAYS

Twenty Questions Submitted for Contest Open to All Below College Grade—Awards Run From \$10 Cash to Tickets.

WHEN John Philip Sousa comes to Portland this month on his third-of-a-century tour, he will bring more than his world-famous band of 100 pieces. He will bring an opportunity for every school boy and girl in Portland below college grade to compete for cash prizes and tickets to the concert. The contest will be handled by The Oregonian.

Sousa is reviving this year "The Liberty Bell" march, which he composed in 1892. It is of special interest just now because on New Year's day, for the first time in 90 years, the Liberty bell rang again, announcing the new year and the sesqui-centennial celebration.

List of Questions Ready.

To compete in the contest, which is open to all high school, grade school, private school and parochial school boys and girls, the list of questions printed below must be carefully studied and answered. The questions were listed by Sousa himself and he has compiled the list of answers. His answers will be the final referee in judging the contest. Prizes will be \$10, first prize; \$5, second prize, and the next five awards will be pairs of tickets for the Saturday matinee concert.

Sousa will be in Portland for four concerts, Saturday and Sunday afternoons and nights, January 23 and 24, at the public auditorium, under the auspices of W. T. Pangle. All contestants must submit their list of answers by January 15 to the Sousa Contest Editor of The Oregonian.

Concise Answers Wanted.

Answers must be written in clear, concise form and each answer should be numbered to match the question. Manuscripts must be written on one side of the paper only, leaving ample margin at the top. Name, address and telephone number must be



John Philip Sousa, who comes to Portland this month on third-of-a-century tour.

at the top of the first sheet. If typewritten, the manuscript must be double spaced, and if handwritten, it should be legible and neatly written. If more than enough perfect papers are turned in at The Oregonian office, the prizes will go to

those which show greatest comprehension of the subject and are prepared with the most care and neatness.

"The Liberty Bell" featured in the programs which Sousa gave on his first tour with his band, the season of 1892 and 1893.

Directing Begun in 1880.

He began his career as a band director in 1880, when he assumed command of the United States Marine band in Washington. "The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous bell from Philadelphia to the world's fair in Chicago. The march caught the popular fancy and was played by Sousa not only during the season in which it was written, but as an encore number for several seasons afterward. "The Liberty Bell" was one of the first phonograph records made after the talking machine, as it was then known, was placed on the market.

For the revival of "The Liberty Bell" Sousa has caused a set of chimes to be cast, costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the organization. The contest questionnaire follows:

1. Where was the Liberty bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it.
5. When was this inscription placed on the bell?
6. Give its Biblical reference.
7. How was the bell preserved from capture by the British during the revolution?
8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of a pedestal was it mounted?
14. When was the liberty bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited.
16. When did Lieutenant-Commander John Philip Sousa write the "Liberty Bell March"?
17. What gave him the inspiration?
18. When and where was it first played?
19. What occasion did it mark in the life of Sousa?
20. What is the occasion of its revival this year?

SOUSA BAND WILL PLAY AT STATE

Tuesday, January 19, has been announced as the date for the appearance of John Philip Sousa's band which will play two concerts, one in the afternoon and the other in the evening.

That Lieutenant Commander Sousa and his famous band, which this season makes its Third-of-a-Century tour, is America's favorite musical organization, has been demonstrated in a most emphatic way. The recent announcement that the Chicago Opera Company had lost \$100,000 on its last season, and had been forced to call upon its guarantors for 80 per cent of their underwriting brought attention to the fact that Sousa, and Sousa alone, has been able to provide a type of musical entertainment which will be adequately supported by the American people.

SOUSA AND HIS BAND WILL PLAY IN S. A.

John Philip Sousa and his 100-piece band will give two performances at Beethoven hall Wednesday, matinee and night, arriving in the city Wednesday. Sousa will be the guest of the Lion's club at the noon, luncheon.

At the matinee performance Lieutenant Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company." At the beginning of the second part the stage is vacant. Then the clarinet players appear, playing the ballet music from Sylvia.

This is followed by other sections of the band doing individual stunts, many of them funny, the whole resolving itself into a musical vaudeville. The various instruments and their part in the ensemble will be described by Clarence Russell, librarian of the band.

TWO NEW MARCHES WRITTEN BY SOUSA

Novelty—and more novelty—is the demand of the American music public, says Lieutenant Commander John Philip Sousa, who comes to the Oakland Auditorium Arena for two concerts—matinee and night—on his Third-of-a-Century Tour at the head of his famous band.

Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two. "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the instigation of Judge Kenesaw Mountain Landis, high commissioner of baseball.

To these annual novelties this year are added a new suite, "Cuba Under Two Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American Jazz. One of the features this season is Sousa's revival of "The Liberty Bell March," played to a set of chimes, cast in England and costing more than \$10,000.

The great bandmaster comes to Oakland under the joint management of Zannette W. Potter and Selby C. Oppenheimer. The chimes soloist is George F. Carey.

SOUSA'S BAND TO APPEAR HERE TWICE.

Sousa and his band are due in Oakland January 14, and will give two performances, matinee and night on that day. This is the century tour as the head of his own band.

Lieutenant Commander John Philip Sousa has long ranked as

a favorite with American audiences. He is a prolific composer, having written no less than 104

march compositions and a total of 272 miscellaneous ones in the forty-odd years he has been a musical director. Many times this number of arrangements have been made by him for his concerts.

Among the soloists engaged to appear on the present tour are Miss Marjory Moody, American soprano, and Miss Winifred Benbrick, harpist. George Carey, xylophonist, will play the \$15,000 set of chimes which will be used in the famous "Liberty Bell" march which is a feature of the evening concert.

VIOLIN TECHNIC TO

Sousa's Band Coming Soon

John Philip Sousa and his superb band open their 33rd visit to Los Angeles with two public performances January 6 at the Hollywood high school auditorium. Then follow daily matinee and evening concerts of different programs January 7, 8, 9, at Philharmonic auditorium under Impresario L. E. Behymer, who again is responsible for the visit of the "march king" to the southwest.

Sousa's programs again offer a wonderful combination of thrilling marches, pictorial suite, dance music, the latter including a brand-new series entitled "Jazz America" and a galaxy of soloists.

There are 23 feature players in the great band who are starred individually and in serious as well as comic ensembles.

Of especial interest to younger admirers of Sousa is the fact that student rates have been arranged for January 7 and 8 matinees.

Sousa's Band Comes To Oakland Jan. 14

Lieut. Commander John Philip Sousa comes to Oakland Auditorium Arena for two great concerts—matinee and night—on his Third-of-a-Century-Tour at the head of his famous band, January 14.

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World Famous Organization
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Concerts Here January 25;
Travel in Special Train.

John Philip Sousa, declared the world's greatest living bandsman, and his organization of 100 musicians will give two concerts at the Columbia theater here on January 25. Final arrangements for the appearance of this premier of bands were completed yesterday afternoon by Harry Askin, Sousa's manager, and William G. Ripley, manager of the Columbia.

Booking of the famous Sousa band marks a new era in music circles in this section of the state of Washington and will bring the most renowned and largest professional musical organization that has ever appeared in this vicinity. Additional significance is added by the fact that only three Pacific Northwest cities will hear the band on its present tour, and Longview is one of the select trio. The others are Seattle and Portland, and the Columbia theater manager promises that prices here will be no greater than those charged in the two larger cities.

Started Touring 33 Years Ago.

Sousa is 71 years old. He started his touring organization 33 years ago and the present tour is his seventeenth transcontinental jaunt. The musicians travel in a special train of several coaches. Aside from being America's most famous bandmaster, Sousa has also attained eminence as a composer his outstanding achievement in that line being "The Stars and Stripes Forever," declared by many critics to be the greatest march ever written. Others well known are "Semper Fidelis," "Sabre and Spurs," "Bullets and Bayonets," "Liberty Loan March," "U. S. Field Artillery," "Nobles of the Mystic Shrine," "The Black Horse Troop March," "Boy Scouts," "Comrades of the Legion" and "Peaches and Cream."

"The present tour of the band, covering 246 cities in the United States, is proving the most successful in the 33 years that the Sousa organization has been trouping," said Mr. Askin yesterday. He accounts for this in part by the increasing number of theatergoers and music lovers developed through the medium of motion picture theaters and in part to the public's interest in Mr. Sousa—renewed by publication of his reminiscences in The Saturday Evening Post.

Mr. Sousa first came to the northwest in 1891 as director of the famous United States Marine band. He appeared in Portland that year. He played his first concert with his own band soon after the exposition in 1893.

Smallest City on Tour.

In booking the Sousa band Mr. Ripley, who only took over the Columbia theater management a few days ago, is giving this community a treat that usually can be only enjoyed in cities much larger than Longview. Longview is the smallest city of the entire 246 that the band will play in on its present tour, advised Mr. Askin.

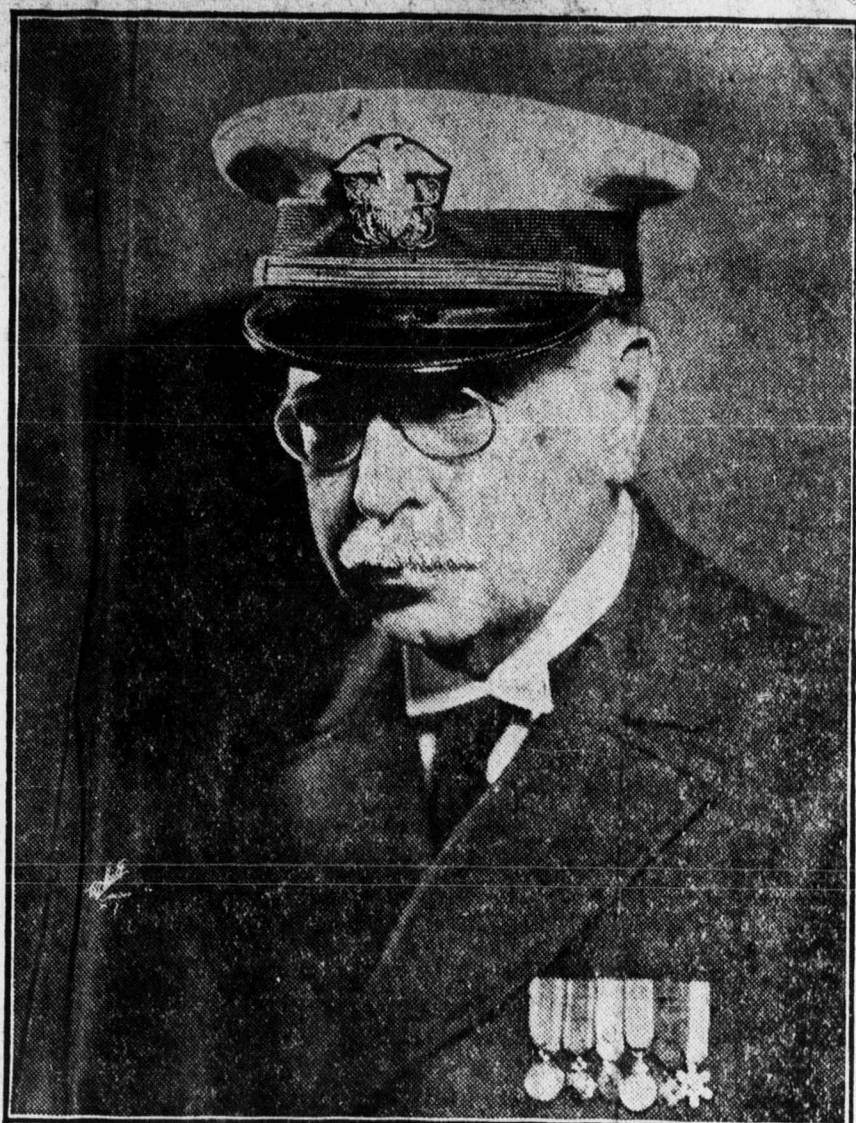
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Anna Clyde Plunkett, composer of the Rice university song, presented Lieutenant-Commander John Philip Sousa with a copy of the college song after the matinee performance of the band last Sunday.

The great band leader appeared highly pleased with the gift, and

Coming to Longview



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"STARS AND STRIPES" RECEPTION GIVEN SOUSA

100-Piece Concert Band Pleases
Two Audiences at Beethoven
Hall.

"The Stars and Stripes Forever" flashed and sparkled through every number of the two concerts given Wednesday afternoon and night in Beethoven Hall by Lieutenant-Commander John Philip Sousa and his 100-piece concert band. Whether the selection played was listed on the program as the "High School Cadets" played as the first encore, or the "Suite, El Capitan and his Friends, El Capitan, the Chalan and the Bride-Elect," the "United States Field Artillery," or "Semper Fidelis," the musical impression created and the response received was all "Stars and Stripes Forever."

The huge band which overflowed the stage of Beethoven Hall into the wings on both sides, showed the same sumptuous tone quality, splendid instrumental balance and rhythmic elasticity which has always been a distinguishing feature of the Sousa organization. The band is particularly satisfying in the perfect tune of the instruments both when used in special groups and as a full band, and in the closely woven tonal texture which at times is organ-like in quality.

The latter part of the program was changed from listed numbers to introduce and display different branches of the band family, which appeared in groups playing familiar melodies adapted to the type of instruments shown, with accompaniment by the full band. The educational display began with a harp solo, followed by oboes, representatives of every branch of the clarinet family, six tubas, a flute and five piccolos, an old English coaching horn, four horns, a double bell baritone horn augmented by a full jazz orchestra, two red bassoons, seven saxophones of the alto, tenor, baritone and bass persuasions, and finally two xylophones. Many of the players proved their versatility by giving solo performances of several different and widely varied instruments, as, for instance, one musician who played first on the bass saxophone, then the banjo, and then on the bassoon.

As the second number on the program, the solo cornetist, William Tong gave a performance that ran the gamut of tonal possibilities of his instrument and showed real virtuosity in the player. Six flutists gave a striking performance of Tchaikovsky's "Dance of the Mirlitons," which was a feature of the program.

The soprano soloist, Miss Marjorie Moody, sang the "Shadow Song" from "Dinorah," with marked clarity of tone and ease of voice production, to an accompaniment by the full band and a beautiful flute obligato. She was enthusiastically encored.

Three Houston Bands Planning To Honor Sousa

Breathes there the bandman who is not thrilled at the mention of Sousa's name? Wherever silver cornets are blown, wherever saxophones whine, wherever drums are drummed, there is one name that leads all the rest, and that name is Sousa's. To play under Sousa's direction is the highest goal, the seventh heaven, of the bandman's attainment.

A busy day, filled with all the honors that Houston bandmen can heap upon him, awaits the grand old march king when he arrives Sunday for two concerts at the City Auditorium.

Arabia Temple Shrine Band, which played under Sousa's direction two years ago, will give him a luncheon at 12 noon; the Public School Band will play Stars and Stripes Forever under Sousa's direction on the matinee program, which begins at 3 p.m., and the Knights of Columbus Band will give Sousa a dinner at the Bender Hotel and play Marquette University March under his direction on the night program, which begins at 8:15.

Marquette University March was written by Sousa at the time he received the honorary degree of doctor of Music from Marquette University several years ago.

W. J. Hartz is director of the Knights of Columbus Band, and has been rehearsing his men for some time on the Marquette University March.

Victor Alessandro is director of the Public School Band, and has rehearsed his boys on Stars and Stripes Forever until they "play it in their sleep."

Arabia Temple Shrine Band's luncheon for Sousa is being arranged by Joseph A. Gedeist, director of the band which had the honor two years ago of appearing on the Sousa program.

In response to a special request from Houston and in recognition of the fact that the Public School Band is to play on the matinee program, Mr. Sousa has granted permission to offer a rate of 50 cents a ticket to children for parquet seats for the matinee. The regular prices will prevail for children at the night concert. Because of the immense popularity of the Public School Band and the loyalty felt throughout the school toward the organization, a large attendance of school children is expected for the matinee.

The Knights of Columbus Band is composed of 75 men, most of whom began as amateurs less than three years ago. They made their first public appearance of note on Armistice Day two years ago and have taken part in numerous public celebrations and parades of a patriotic nature. Steady improvement has been noted in their playing and they rank at present as one of the leading bands of South Texas.

John Philip Sousa Entertains And Is Entertained in Visit Destined to Become Memorable

By Ellen Douglas MacCorquodale.

Sunday was a long day for Lieutenant-Commander John Philip Sousa, for he rose at 6 a.m. in Lake Charles, arrived in Houston at 11, and was either conducting concerts or being feted by his friends until nearly midnight, when the band left for Corsicana.

The genial veteran of band conductors was told on every side how well he looked, with what real affection he was venerated as a great American and the greatest of bandmen, and how earnestly his admirers hoped he would come this way many more times. Seemingly unwearied by the constant entertaining and two long concert programs, Sousa received the plaudits of his friends with that kindly mellow humor that colors everything he says and even characterizes his musical compositions.

Every bandman and future bandman in Houston wished to have a part in honoring Sousa Sunday, and the march king in his turn cheerfully conferred on half a hundred boys and 70 grown men one of the most coveted honors a bandman can receive, the privilege of playing a number on a Sousa program, with Sousa himself directing. The Public School Band played at the matinee concert, the Knights of Columbus Band played at the night concert, Arabia Temple Shrine Band, which played with him on a previous concert here, gave Sousa, who is an honorary member of Arabia Temple, a luncheon. The Knights of Columbus showed their appreciation of Sousa's friendship with a dinner in his honor.

Programs Have Variety.

Sousa's programs are a huge musical mirror reflecting American taste in all its aspects. There are Sousa's own famous marches, his humoresques and suites with their frequent quotations from popular tunes of the past half-century; good overtures; solos by a charming singer, Marjorie Moody, who sings coloratura arias and folk songs; a little clowning by a saxophone octet; red-blooded passages from the marches played by the piccolo, cornet, and trombone sections lined up across the front of the stage; a harpist, petite Winifred Bambrick, who played request solos at the matinee; William Tong, a cornet soloist; two xylophone soloists, Carey and Goulden; a flute obligato for Miss Moody by R. E. Williams; and encores that included a variety of music from Peaches and Cream, a new composition by Sousa, played for the school children, to Dance of the Mirlitons by Tchaikowsky.

Stars and Stripes Forever was the number played at the matinee by the Public School Band, who were marched out by themselves during the intermission and seated in regular band formation about the conductor's stand. Sousa did not just "go through the motions" of directing them, but gave them their cues and marked their time for them with the same seriousness he gave his own band. The boys kept their time remarkably well, considering their excitement, and with the exception of a sour note or two, toward the end, went through with colors flying.

The band was trained by Victor Alessandro, and this is its second honor this fall, the first being the Rotary trip to the valley. The audience was full of teachers, school-mates, and members of family present to honor the boys.

At the night concert, 70 members of the Knights of Columbus Band marched out on the stage and were lined up in a semi-circle behind Sousa's band. They played Marquette University March, for which the band had been trained by W. J. Hartz, their conductor, and they played it part of the time with Sousa's band and part of the time with the professional band silent, keeping the tempo smoothly. For an encore they played Stars and Stripes Forever.

Sousa Entertained.

The Knights of Columbus dinner for Mr. Sousa was given in the ballroom of the Hotel Bender, with Arthur O'Connor, grand knight of the Houston Council, Knights of Columbus, presiding. Miss Moody and Miss Bambrick and M. E. Foster, publisher of The Chronicle, also were honor guests.

Mr. Hartz, the principal speaker, recalled his first acquaintance with Sousa nearly 25 years ago when he requested the conductor to play Husky Hands, a composition by Mr. Hartz. He attributed his musical career to the encouragement given him at that time by Sousa's consent, and paid Sousa a high tribute for the good that he has done wherever he has gone in encouraging young talent.

Thomas Kehoe, master of the fourth degree, Southern District, Knights of Columbus, reviewed the history of the band since its organization less than three years ago.

Mr. O'Connor told in humorous vein of carrying Sousa's luggage on board a flagship in Hampton Roads

ber on the program was a solo, sung very sweetly by Loretta Bommer, accompanied by Louise Daniel.

Joseph A. Gedeist, conductor of the Shrine Band, arranged the noon-day luncheon for Mr. Sousa at the Rice Hotel. H. L. Robertson, potentate of the temple, presided, with Mr. Sousa, Miss Moody, and Miss Bambrick as honor guests.

Giving credit to the San Francisco Argonaut of several years ago, one reads in John Philip Sousa's delightful series of reminiscences in the Saturday Evening Post, that "Jullien, who came to New

York in 1853, may be said to have created the taste for orchestral music in the United States. He was a man of genius, and knew a little of everything except the science of music. But he was an admirable conductor, and possessed the gift of imbuing his players with the feeling that they must deny themselves the luxury of expressing their own feelings, in order to render the conductor's conception of the composer's idea. He was, also, an absolutely perfect judge of public taste.

"He used to say of himself that his vocation in life was to popularize music. He was a Frenchman, and, like many Frenchmen, was nothing if not theatrical. Those whose memories go back 40 years will remember him as he used to appear, graciously smiling, in an enormous white waistcoat, with huge wristbands folded back over his coat sleeves, bowing his thanks for plaudits. As he stood before the footlights, a valet in full dress brought him a pair of white gloves on a silver salver. Having donned these and seized his jeweled baton, he gave the signal, and very capital music, indeed, ensued.

"As he still figures as the prince of bandmasters, it is sad to recall the harshness with which he was treated by fortune throughout his life. He made money by his concerts, but invested it in a lease of Drury Lane, which landed him in bankruptcy. He wrote an opera and brought it out at his own expense at Covent Garden; it was a total failure. His entire stock in trade was destroyed by a fire. He started a company to give garden concerts; it went to smash, taking Jullien with it.

"Driven out of England by poverty, he went to Paris, ran into debt, and was imprisoned at Clichy. His friends in London were raising money to clear him, when the news reached them that he had died suddenly."

Luncheon Is Given Mr. Sousa And El Pasoans

Mr. and Mrs. Granville
Johnson Hosts To New
Year's Festivity.

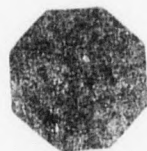
Mr. and Mrs. Granville Johnson were hosts at luncheon Friday at Hotel Paso Del Norte in honor of Lt. Com. John Philip Sousa. A number of El Paso people had been invited to meet Mr. Sousa and welcome him to the city. Covers were laid for 48. With Mr. Sousa were his soprano soloist, Miss Marjorie Moody, and his harpist, Miss Winifred Bambrick.

Brief addresses of a happy kind were made by W. H. Burges, R. E. Thomason and Mr. Sousa.

In addition to the guests of honor, those who enjoyed the hospitality of Mr. and Mrs. Johnson were:

Mr. and Mrs. W. H. Burges, Mr. and Mrs. A. H. Rodes, Mr. and Mrs. W. F. Brown, Judge and Mrs. W. D. Howe, Capt. and Mrs. Walter Bender, A. L. Behrmer of Los Angeles, Capt. and Mrs. C. R. Roberts, Mr. and Mrs. Harry Connolly, Mr. and Mrs. Hope Smith, Mr. and Mrs. Will Shutes, Mr. and Mrs. Breedlove Smith, R. E. Thomason and sister, Mrs. Elizabeth Craven, J. W. Peak and Miss Grace Peak, Lt. and Mrs. L. D. Weddington, Dr. and Mrs. B. F. Jenness, Mr. and Mrs. J. H. Ormsbee, Mr. and Mrs. Fabian Stolaroff, Lt. and Mrs. McDaniel and Mr. and Mrs. Hubert S. Hunter.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

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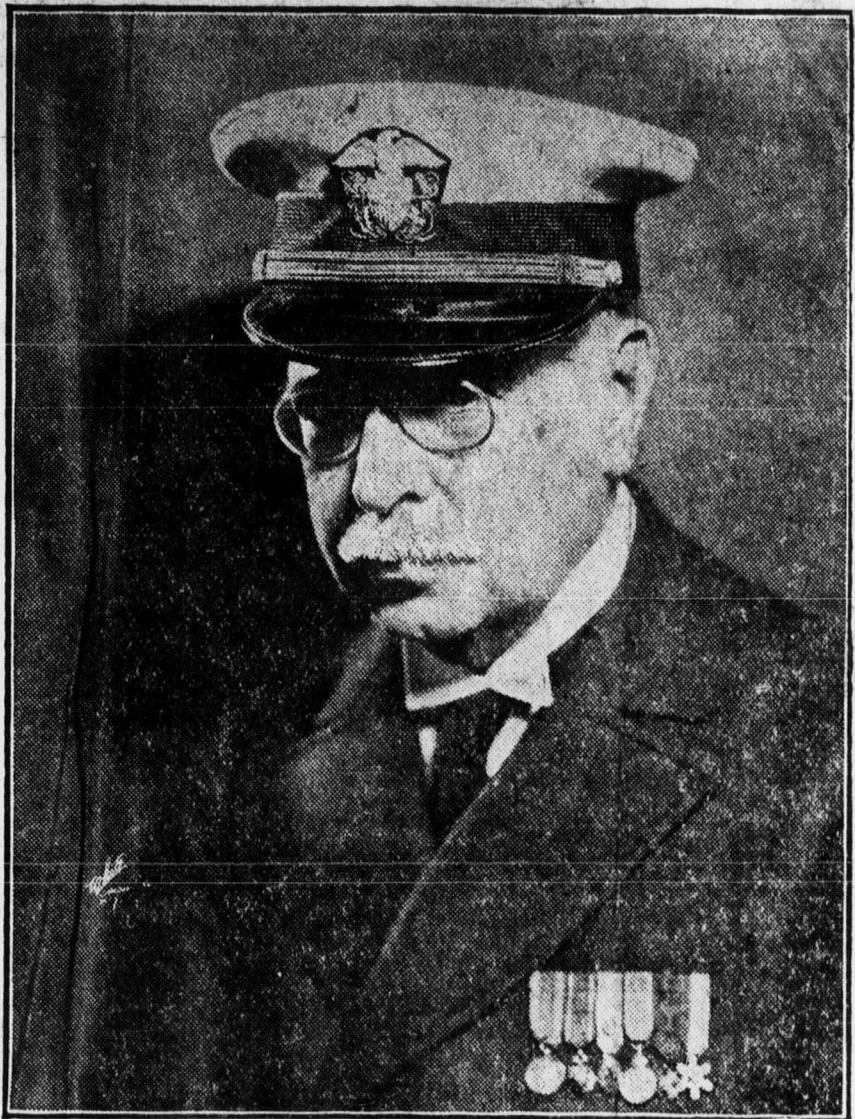
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Hall.

"The Stars and Stripes Forever" flashed and sparkled through every number of the two concerts given Wednesday afternoon and night in Beethoven Hall by Lieutenant-Commander John Philip Sousa and his 100-piece concert band. Whether the selection played was listed on the program as the "High School Cadets" Suite, El Capitan and his Friends, El Capitan, the Chalan and the Bride-Elect, or "Semper Fidelis," the musical impression created and the response received was all "Stars and Stripes Forever."

The huge band which overflowed the stage of Beethoven Hall into the wings on both sides, showed the same sumptuous tone quality, splendid instrumental balance and rhythmic elasticity which has always been a distinguishing feature of the Sousa organization. The band is particularly satisfying in the perfect tune of the instruments both when used in special groups and as a full band, and in the closely woven tonal texture which at times is organ-like in quality.

The latter part of the program was changed from listed numbers to introduce and display different branches of the band family, which appeared in groups playing familiar melodies adapted to the type of instruments shown, with accompaniment by the full band. The educational display began with a harp solo, followed by oboes, representatives of every branch of the clarinet family, six tubas, a flute and five piccolos, an old English coaching horn, four horns, a double bell baritone horn augmented by a full jazz orchestra, two red bassoons, seven saxophones of the alto, tenor, baritone and bass persuasions, and finally two xylophones. Many of the players proved their versatility by giving solo performances of several different and widely varied instruments, as, for instance, one musician who played first on the bass saxophone, then the banjo, and then on the bassoon.

As the second number on the program, the solo cornetist, William Tong gave a performance that ran the gamut of tonal possibilities of his instrument and showed real virtuosity in the player. Six flutists gave a striking performance of Tchaikovsky's "Dance of the Mirlitons," which was a feature of the program.

The soprano soloist, Miss Marjorie Moody, sang the "Shadow Song" from "Dinorah," with marked clarity of tone and ease of voice production, to an accompaniment by the full band and a beautiful flute obligato. She was enthusiastically encored.

Three Houston Bands Planning To Honor Sousa

Breathes there the bandman who is not thrilled at the mention of Sousa's name? Wherever silver cornets are blown, wherever saxophones whine, wherever drums are drummed, there is one name that leads all the rest, and that name is Sousa's. To play under Sousa's direction is the highest goal, the seventh heaven, of the bandman's attainment.

A busy day, filled with all the honors that Houston bandmen can heap upon him, awaits the grand old march king when he arrives Sunday for two concerts at the City Auditorium.

Arabia Temple Shrine Band, which played under Sousa's direction two years ago, will give him a luncheon at 12 noon; the Public School Band will play Stars and Stripes Forever under Sousa's direction on the matinee program, which begins at 3 p.m., and the Knights of Columbus Band will give Sousa a dinner at the Bender Hotel and play Marquette University March under his direction on the night program, which begins at 8:15.

Marquette University March was written by Sousa at the time he received the honorary degree of doctor of Music from Marquette University several years ago.

W. J. Hartz is director of the Knights of Columbus Band, and has been rehearsing his men for some time on the Marquette University March.

Victor Alessandro is director of the Public School Band, and has rehearsed his boys on Stars and Stripes Forever until they "play it in their sleep."

Arabia Temple Shrine Band's luncheon for Sousa is being arranged by Joseph A. Gedeist, director of the band which had the honor two years ago of appearing on the Sousa program.

In response to a special request from Houston and in recognition of the fact that the Public School Band is to play on the matinee program, Mr. Sousa has granted permission to offer a rate of 50 cents a ticket to children for parquet seats for the matinee. The regular price will prevail for children at the night concert. Because of the immense popularity of the Public School Band and the loyalty felt throughout the school toward the organization, a large attendance of school children is expected for the matinee.

The Knights of Columbus Band is composed of 75 men, most of whom began as amateurs less than three years ago. They made their first public appearance of note on Armistice Day two years ago and have taken part in numerous public celebrations and parades of a patriotic nature. Steady improvement has been noted in their playing and they rank at present as one of the leading bands of South Texas.

John Philip Sousa Entertains And Is Entertained in Visit Destined to Become Memorable

By Ellen Douglas MacCorquodale.

Sunday was a long day for Lieutenant-Commander John Philip Sousa, for he rose at 6 a.m. in Lake Charles, arrived in Houston at 11, and was either conducting concerts or being fêted by his friends until nearly midnight, when the band left for Corsicana.

The genial veteran of band conductors was told on every side how well he looked, with what real affection he was venerated as a great American and the greatest of bandmen, and how earnestly his admirers hoped he would come this way many more times. Seemingly unwearied by the constant entertaining and two long concert programs, Sousa received the plaudits of his friends with that kindly mellow humor that colors everything he says and even characterizes his musical compositions.

Every bandman and future bandman in Houston wished to have a part in honoring Sousa Sunday, and the march king in his turn cheerfully conferred on half a hundred boys and 70 grown men one of the most coveted honors a bandman can receive, the privilege of playing a number on a Sousa program, with Sousa himself directing. The Public School Band played at the matinee concert, the Knights of Columbus Band played at the night concert, Arabia Temple Shrine Band, which played with him on a previous concert here, gave Sousa, who is an honorary member of Arabia Temple, a luncheon. The Knights of Columbus showed their appreciation of Sousa's friendship with a dinner in his honor.

Programs Have Variety.

Sousa's programs are a huge musical mirror reflecting American taste in all its aspects. There are Sousa's own famous marches, his humoresques and suites with their frequent quotations from popular tunes of the past half-century; good overtures; solos by a charming singer, Marjorie Moody, who sings coloratura arias and folk songs; a little clowning by a saxophone octet; red-blooded passages from the marches played by the piccolo, cornet, and trombone sections lined up across the front of the stage; a harpist, petite Winifred Bambrick, who played request solos at the matinee; William Tong, a cornet soloist; two xylophone soloists, Carey and Goulden; a flute obligato for Miss Moody by R. E. Williams; and encores that included a variety of music from Peaches and Cream, a new composition by Sousa, played for the school children, to Dance of the Mirlitons by Tchaikowsky.

Stars and Stripes Forever was the number played at the matinee by the Public School Band, who were marched out by themselves during the intermission and seated in regular band formation about the conductor's stand. Sousa did not just "go through the motions" of directing them, but gave them their cues and marked their time for them with the same seriousness he gave his own band. The boys kept their time remarkably well, considering their excitement, and with the exception of a sour note or two, toward the end, went through with colors flying.

The band was trained by Victor Alessandro, and this is its second honor this fall, the first being the Rotary trip to the valley. The audience was full of teachers, schoolmates, and members of family present to honor the boys.

At the night concert, 70 members of the Knights of Columbus Band marched out on the stage and were lined up in a semi-circle behind Sousa's band. They played Marquette University March, for which the band had been trained by W. J. Hartz, their conductor, and they played it part of the time with Sousa's band and part of the time with the professional band silent, keeping the tempo smoothly. For an encore they played Stars and Stripes Forever.

Sousa Entertained.

The Knights of Columbus dinner for Mr. Sousa was given in the ballroom of the Hotel Bender, with Arthur O'Connor, grand knight of the Houston Council, Knights of Columbus, presiding. Miss Moody and Miss Bambrick and M. E. Foster, publisher of The Chronicle, also were honor guests.

Mr. Hartz, the principal speaker, recalled his first acquaintance with Sousa nearly 25 years ago when he requested the conductor to play Husky Hands, a composition by Mr. Hartz. He attributed his musical career to the encouragement given him at that time by Sousa's consent, and paid Sousa a high tribute for the good that he has done wherever he has gone in encouraging young talent.

Thomas Kehoe, master of the fourth degree, Southern District, Knights of Columbus, reviewed the history of the band since its organization less than three years ago.

Mr. O'Connor told in humorous vein of carrying Sousa's luggage on board a flagship in Hampton Roads during the war when Sousa came aboard with a band of 500, and of how the Sousa marches had helped to make soldiers out of rookies.

Mr. Foster in a brief talk acknowledged the value of music as a means of entertainment and the influence of music as an inspiration to brave deeds. He paid a tribute to Mr. Sousa and the ladies who accompanied him, for the pleasure they gave others with their talents.

Sousa's entrance was greeted by the band playing Washington Post march. The only other musical num-

ber on the program was a solo, sung very sweetly by Loretta Bommer, accompanied by Louise Daniel.

Joseph A. Gedeist, conductor of the Shrine Band, arranged the noon-day luncheon for Mr. Sousa at the Rice Hotel. H. L. Robertson, potentate of the temple, presided, with Mr. Sousa, Miss Moody, and Miss Bambrick as honor guests.

Giving credit to the San Francisco Argonaut of several years ago, one reads in John Philip Sousa's delightful series of reminiscences in the Saturday Evening Post, that "Jullien, who came to New

York in 1853, may be said to have created the taste for orchestral music in the United States. He was a man of genius, and knew a little of everything except the science of music. But he was an admirable conductor, and possessed the gift of imbuing his players with the feeling that they must deny themselves the luxury of expressing their own feelings, in order to render the conductor's conception of the composer's idea. He was, also, an absolutely perfect judge of public taste.

"He used to say of himself that his vocation in life was to popularize music. He was a Frenchman, and, like many Frenchmen, was nothing if not theatrical. Those whose memories go back 40 years will remember him as he used to appear, graciously smiling, in an enormous white waistcoat, with huge wristbands folded back over his coat sleeves, bowing his thanks for plaudits. As he stood before the footlights, a valet in full dress brought him a pair of white gloves on a silver salver. Having donned these and seized his jeweled baton, he gave the signal, and very capital music, indeed, ensued.

"As he still figures as the prince of bandmasters, it is sad to recall the harshness with which he was treated by fortune throughout his life. He made money by his concerts, but invested it in a lease of Drury Lane, which landed him in bankruptcy. He wrote an opera and brought it out at his own expense at Covent Garden; it was a total failure. His entire stock in trade was destroyed by a fire. He started a company to give garden concerts; it went to smash, taking Jullien with it.

"Driven out of England by poverty, he went to Paris, ran into debt, and was imprisoned at Clichy. His friends in London were raising money to clear him, when the news reached them that he had died suddenly."

Luncheon Is Given Mr. Sousa And El Pasoans

Mr. and Mrs. Granville
Johnson Hosts To New
Year's Festivity.

Mr. and Mrs. Granville Johnson were hosts at luncheon Friday at Hotel Paso Del Norte in honor of Lt. Com. John Philip Sousa. A number of El Paso people had been invited to meet Mr. Sousa and welcome him to the city. Covers were laid for 48. With Mr. Sousa were his soprano soloist, Miss Marjorie Moody, and his harpist, Miss Winifred Bambrick.

Brief addresses of a happy kind were made by W. H. Burges, R. E. Thomason and Mr. Sousa.

In addition to the guests of honor, those who enjoyed the hospitality of Mr. and Mrs. Johnson were:

Mr. and Mrs. W. H. Burges, Mr. and Mrs. A. H. Rodes, Mr. and Mrs. W. F. Brown, judge and Mrs. W. D. Howe, Capt. and Mrs. Walter Bender, A. L. Behymer of Los Angeles, Capt. and Mrs. C. R. Roberts, Mr. and Mrs. Harry Connolly, Mr. and Mrs. Hope Smith, Mr. and Mrs. Will Shutes, Mr. and Mrs. Breedlove Smith, R. E. Thomason and sister, Mrs. Elizabeth Craven, J. W. Peak and Miss Grace Peak, Lt. and Mrs. L. D. Weddington, Dr. and Mrs. B. F. Jenness, Mr. and Mrs. J. H. Ormsbee, Mr. and Mrs. Fabian Stolaroff, Lt. and Mrs. McDaniel and Mr. and Mrs. Hubert S. Hunter.

JOHN PHILIP SOUSA march king of the world and famous band conductor announced for The Auditorium January 23 and 24, afternoons and evenings. His band this season is larger than ever, with 107 persons in the party.



Sousa's Band Now Larger Than Ever

LIEUTENANT COMMANDER JOHN PHILIP SOUSA'S band for his third-of-a-century tour which brings him to Portland January 23 and 24 at The Auditorium, is about twice the size of the organization which he led about America during his first independent tour, the season of 1892-93.

Recently Sousa happened upon the instrumentation of his first band. It called for 14 clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three tubas, in addition to drums, triangles, tympani, etc. The present organization numbers almost 30 clarinets, five flutes, 10 saxophones, eight trombones, 10 trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about 50 men. This year he has an organization of 100 bandmen and soloists.

For 12 years before he became director of his own organization, Sousa was director of the United States Marine band. During that period he became schooled in the military theory that promptness is among the cardinal virtues, with the result that not more than once or twice a season does the exact minute upon which the concert is to begin fail to find Sousa on the conductor's stand. "The way to begin a concert is to begin it," says Sousa.

SOUSA COMING WITH BAND, NEW NUMBERS

Novelty—and more novelty—is the demand of the American music public, says Lieut. Commander John Philip Sousa, who comes to Oakland Auditorium arena for two great concerts—matinee and night—on his third-of-a-Century-Tour at the head of his famous band.

Sousa believes that his success as a band master in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually: One is the new Sousa march, and the other is the new Sousa humoresque.

Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two: "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march, written at the instigation of Judge Kensaw Mountain Landis, high commissioner of baseball. The Sousa humoresque is always a revue of the popular tunes of the day, with one being used as the theme. This year it is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Mary?" and the year before it was the classic chanson, "Mr. Gallagher, Mr. Shean."

To these annual novelties this season are added a new suite, "Cuba Under Two Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz. One of the features this season is Sousa's revival of "The Liberty Bell March," played to a set of chimes, cast in England, and costing more than \$10,000.

The great bandmaster comes to Oakland under the joint management of Marnette W. Potter and Selma Oppenheimer. The chimes solo is by George F. Carey.

SOUSA AND BAND TO SAN BERNARDINO MONDAY

FAMOUS COMPOSER AND LEADER WILL GIVE TWO CONCERTS THERE

Hailed as "still our first musician," John Philip Sousa, conductor and composer, will be in San Bernardino with his famous band Monday, January 4, for a matinee concert at 4 o'clock in the afternoon, and an evening concert at 8:15.

Sousa's concert band holds a unique place in the life of this country. Much of this is due to the personality of the man—his snap and vigor. America is justly proud of him. Sousa has always been consistently patriotic in his music making, and the titles of many of his marches, "The Stars and Stripes Forever," "Manhattan Beach," "U. S. Field Artillery March," "Liberty Bell," "Cuba Under Three Flags," testify to this. There are 25,000 brass bands in America today and approximately 5000 of them are headed by Sousa pupils.

This is the forty-fifth anniversary of America's "first bandsman" in the musical life. At the age of 70 he still plays every day for nine months a year in the cities of his itinerary, enduring the usual discomforts of the road—one night stands and midnight trains.

One of the most interesting features of the San Bernardino concert is the student orchestra which Mr. Sousa himself will conduct. H. A. Ide of the San Bernardino High School has assembled about 100 boys and girls from the high schools of Redlands, Riverside, Colton, San Bernardino and Chaffey of Ontario. These favored students will be given an opportunity to play "El Capitan" under Mr. Sousa's direction as one number on the program.

Marjorie Moody, soprano, and Winifred Bambrick, harpist, will be the accompanying soloists.

At the matinee performance Lieutenant Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," 1925 edition—wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant. The first section that appears are the clarinets, playing the ballet music of "Sylvia." This is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's Band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's Band that are not seen elsewhere. This work of Mr. Russell is a valuable educational feature and also a source of amusement for the children and grown-ups.

SOUSA WILL DEDICATE SECOND DIVISION MARCH

Record of Indian Heads Would Inspire Anyone, Composer Tells Lions Club.

A march composition dedicated to the Second Division at Fort Sam Houston will be composed in the near future by John Philip Sousa, the famous band master, declared Wednesday at a luncheon of the Lions' Club in the Gunter Hotel.

"The record of the fighting Second would inspire any one," he said.

Awkwardness and ugliness are among the unforgivable sins, Sousa said, declaring that anything that brings beauty into the world is worth while. The noted director said he could see nothing radically wrong with the youth of today, and asserted the present age is not as fast as it often is made out to be.

"Jazz is as old as the world itself," he declared, commenting on present-day syncopation, "and will continue until the destruction of the world. They used to call it plantation melody, then it became ragtime, and now it is jazz. Tomorrow it will be something else, but it will never die."

SOUSA AND BAND IN GATE CITY

Famous Organization to Give Two Performances on Monday

Hailed as "Still our first musician," John Philip Sousa, conductor and composer, will be in San Bernardino with his famous band Monday, January 4, for a matinee concert at 4 in the afternoon, and an evening concert at 8:15 at the Municipal auditorium.

Sousa's concert band holds a unique place in the life of this country. Much of this is due to the personality of the man—his snap and vigor. America is justly proud of him. Sousa has always been consistently patriotic in his music making, and the titles of many of his marches, "The Stars and Stripes Forever," "Manhattan Beach," "U. S. Field Artillery March," "Liberty Bell," "Cuba Under Three Flags," testify to this. There are 25,000 brass bands in America today and approximately 5000 of them are headed by Sousa pupils.

This is the 45th anniversary of America's "first bandsman" in the musical life. At the age of 70 he still plays every day for nine months a year in the cities of his itinerary, enduring the usual discomforts of the road—one night stands and midnight trains.

One of the most interesting features of the San Bernardino concert is the student orchestra which Mr. Sousa himself will conduct. H. A. Ide of the San Bernardino high school, has assembled about 100 boys and girls from the high schools of Redlands, Riverside, Colton, San Bernardino and Chaffey of Ontario. These favored students will be given an opportunity to play "El Capitan" under Mr. Sousa's direction as one number on the program.

Marjorie Moody, soprano, and Winifred Bambrick, harpist, will be the accompanying soloists.

SOUSA PLEASES Varied Programs Offer Notable Numbers.

John Philip Sousa is a great entertainer and his audiences always leave with a sense of satisfaction. Wide variety in his programs prevents any indifference or fatigue, and there is something to be heard with pleasure by those of every taste in musical indulgence.

Friday in two concerts he presented several notable soloists. No better xylophonist ever has been heard here than George Carey, who played pieces exacting the most perfect concentration of mind and coordination of movement, and brought out much beauty with his William Tong, the knows all the tricks.

Trickster; his music is as as a cornet can produce. Marjorie Moody, the soprano, won everybody with her gracious ways and her sweet voice in operatic airs and familiar songs.

A number of grand selections were given at each concert, with rich effects especially in passages calling for great power in the brasses and for perfection of attack and accent. There were many enjoyable stunts, too, with remarkable things done with saxophones, trombones, fifes, drums and guns.

Many of the Sousa marches were played, some new, and some of the older favorites. "Liberty Bell" was given with a set of chimes. A pretty feature of the band ensemble was the harp, whose mellow notes often enriched the harmonies.

In Sousa's 1926 programs, jazz has been shucked down to the lasting and worthwhile qualities, and under his kindly baton it will be still further refined.

Sousa Will Appear Here

The most famous back in the world does not belong to America's favorite stage star nor to a movie queen, but to Lieutenant Commander John Philip Sousa, who is scheduled to arrive here January 15 for a series of five concerts at The Auditorium. This is the assertion of Selby C. Oppenheimer, who declares that the advance reservations for the five concerts indicate that San Francisco will make this one of the high spots on Sousa's third-of-a-century tour.

Oppenheimer calls attention to the fact that the public sees Sousa's face but for a few seconds at a time, but the million or more persons who attend the concerts each year have two hours or more in which to study the lines of Sousa's back.

Sousa Band Holds Long-Jump Mark

The season's record for "trouping" by any traveling theatrical or amusement organization was established last summer by Lieut. Com. John Philip Sousa and his famous band which will be at Beethoven Hall Wednesday matinee and night. At the outset of his Third-of-a-Century Tour Sousa was engaged for a week's appearances at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan, with the knowledge that exactly seven days after the conclusion of his engagement in Regina, he was due to appear in Philadelphia, thirty-three hundred miles away.

The journey from Regina to Philadelphia requires almost seven days for an individual making the trip by the best connections available, while Sousa proposed to give no less than ten concerts on the way. Leaving Regina on Saturday night, the Sousa organization appeared four times on Monday and Tuesday in Winnipeg, Wednesday night found the band in Fort William, Ontario, and Thursday night in Sudbury, Ontario. From Sudbury a comparatively easy journey was made to Ottawa, and from Ottawa the Sousa organization traveled to Lake Placid, New York, with Philadelphia as the next stop. The concerts were given—and on time—and were heard by more than sixty thousand persons. Special trains and special facilities for loading and unloading the two cars of baggage at each city were arranged beforehand. The length of the Sousa "jumps" an average of about five hundred miles, is interesting when compared to those of a circus, which seldom finds it advisable to travel more than one hundred miles, except over Sunday.

Sousa's Band To Visit Sacramento January 19th.

Lieutenant Commander John Philip Sousa and his band will visit Sacramento on Tuesday, January 19th. They will appear at the State Theater for a matinee and an evening performance on that date. Sousa's present trip will last thirty-five weeks, and take him into 102 cities in forty-three states. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

This year the band will play two new marches, The National Game and The Black Horse Troop, dedicated to the famous Cleveland military organization. He is also reviving The Liberty Bell, which was featured the season of 1892-1893. Other features include the annual humoresque, based this season on Follow the Swallow, a new phantasy, Jazz America, and a new suite Cuba Under Three Flags, in which the island's musical transition from Spanish music to ragtime to jazz is traced.

John Philip Sousa, the great band leader, told several of the "Will Rogers" style of "worst stories" at the Knights of Columbus dinner in Houston. Here is one: An Irishman was very sick. His smallpox, and his friend said he might die. And he advised him to send for a doctor. "Is this smallpox thing catching?" the Irishman asked. "Very," was the answer. "Then don't ye send for a doctor, get me a rabbit."

Tales That Are Told

ORIGINAL AND OTHERWISE.

Musical Plagiarism.

A young woman at a musicale in New York, played a martial number, then turned to John Philip Sousa.

"A German composed that," she said, "but it is all your work, really. What a shame!" "It's just one of those cases," Mr. Sousa laughed, "where they seem to have stolen a march on me."

Reception That Most Pleased the Famous Sousa



"I have received many wonderful receptions from royal personages on my tours, but never have I received as great a reception as from these orphaned boys," said John Philip Sousa, band leader, when he was greeted at the depot in Omaha by the boys' band of Father Flanagan's Home for Boys. The boys make up their own show each year and tour the country, the profits going to help finance the home, which is a nonsectarian institution housing more than 400 homeless orphans from all parts of the country.

SOUSA AND HIS BAND HERE ON WEDNESDAY

Internationally Famous Leader
Making Third of Century
Tour.

No public personage has been before the public eye for as long a period of time as John Philip Sousa, who brings his celebrated band to Beethoven Hall, Wednesday matinee and evening, December 30, on his third-of-a-century tour.

The fact that the Saturday Evening Post recently invited him to write his auto-biography points to the interest in the man and his accomplishments held by the public.

No city holds Sousa in higher esteem than San Antonio, probably due to the presence of several of the leading band organizations of the country in this city. The bands of the various military organizations situated around San Antonio are more numerous than in any city in the nation and the Elks and Shrine bands of this city are nationally famous.

The Sousa program this year is completely different from any of the others he has offered on his various

visits to this city and contains many new novelties. He carries sixteen soloists with him and the band numbers a hundred strong. In visiting San Antonio the Sousa organization is completing its first leg on its trans-continental jump to Los Angeles.

In his half century before the public, Sousa has composed one hundred and four marches. In point of sales of the sheet music and the talking machine records the five most popular have been "Stars and Stripes Forever," "Semper Parvulus," "The Washington Post," "The Liberty Bell," and "United States Field Artillery," probably in that order. "Stars and Stripes Forever" was written in 1895 while Sousa was returning from a long journey abroad. "Semper Parvulus" was written while Sousa was director of the United States Marine Band, for a ceremonial march, and since has become the official march of the Marine Corps. "The Washington Post" was written for the exercises held by the Washington, D. C., newspaper of that name when the prizes were distributed in an essay contest for children. "Liberty Bell" was written on July 4, 1892, in Philadelphia shortly after Sousa had paid a visit to the famous relic while "United States Field Artillery" was written in 1917 for the 309th Field Artillery, and was first played when that organization marched down Fifth Avenue in a Red Cross parade.

JOHN PHILIP SOUSA, who with his band, will visit Sacramento for two performances on January 19th. They will appear in the State Theater.



AMERICAN LOVES ENTERTAINMENT, SAYS MR. SOUSA

Does Lieutenant Commander John Philip Sousa, who appears at the Tabernacle February 3, present a concert or give a show? The famous bandmaster, who should know, says he is doggoned if he does, but he rather suspects that he is guilty of giving a musical entertainment.

"The American is the greatest entertainment seeker in the world," says Sousa. "He will pay millions for entertainment that he wants and travel hundreds of miles to avoid events, particularly musical events, which he fears are aimed exclusively at his esthetic nature. Many years ago I discovered that the American wanted his music to be entertaining first of all, so I set out to make my band not only the best concert organization in America, but also the best show."

"The American love for entertainment does not imply a lack of appreciation of good music. I always have presented the works of the great composers—and to appreciative audiences. By chance I discovered that the person who liked ragtime might have a real appreciation for operatic and symphonic music. So I tried to put into my programs not only good music of substance, but also good light music."

"I think the reason most symphonic and opera companies in this country have not been successful financially has been that they were directed in the majority of instances by Europeans. They knew their music, without question, but they did not know the American people. They played good music, but it was tiresome, and they failed. They could have played equally good music in a vivacious, invigorating style and found themselves enormously successful."

March



JOHN PHILIP SOUSA
March king coming with his famous band for a San Francisco engagement in January.

Sousa Concerts January Event

All arrangements for Sousa's series of five concerts to be given in the civic auditorium Jan. 15, 16 and 17 were effected this week by Harry Askin, manager of the march king's band, in a conference with Selby C. Oppenheimer, under whose direction Sousa is to appear.

Sousa is on his "third-of-a-century" tour of the United States and, according to Askin, has already achieved a success that promises to make this the greatest experience in the 71 years of the band.

The 1926 repertoire of Sousa's band, Askin reports, includes many of the bandman's own compositions, both old-time favorites and new works. If one writes to Sousa's publishers for a catalogue of Sousa compositions, he will receive a list of almost 100 successful, wide-selling marches, topped, of course, by "Stars and Stripes Forever;" about 20 suite compositions.

A list of more than 40 songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than 50 instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

Sousa's published numbers represent but a small share of his great labors as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Sousa's Band to Give Five Concerts Here

Harry Askin, the manager of the band of John Philip Sousa was a visitor in San Francisco this week, during which time he completed arrangements for the five concerts the march king will give here January 15, 16 and 17 in the Exposition Auditorium.

This is Sousa's first visit here in two years and marks his "third-of-a-century" tour of the country. Askin also brought the news that next year Sousa will make a tour of the world under the joint management of a group of American impresarios.

Sousa is bringing a repertoire, according to Askin, that is destined to make this present tour a great success. Among the programs will be many of Sousa's own compositions, both old-time favorites and new works.

In speaking of the repertoire Askin calls attention to the fact that Sousa has written music of a greater number of classifications than any other American composer. If one writes to Sousa's publishers for a catalogue of Sousa compositions he will receive a list of almost 100 marches, topped, of course, by the "Stars and Stripes Forever." In this list, if it is a late one, will be found the newest Sousa marches, "The National Game" and "The Black Horse Troop."

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the King's Court," "Camera Studies," "Dwellers of the Western World" and others, a total list of about twenty suite compositions. Also will be found a list of more than forty songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than fifty instrumental numbers not to be classified as marches, and a collection of waltzes.

Scouting System Builds Sousa's Band

That a system of scouting, similar to that used in professional baseball, has been relied upon for several years to provide the new blood for Sousa's band is not generally known, although John Philip Sousa, who this season will make his thirty-third annual tour, coming to the tabernacle February 3, has made no particular secret of the arrangement. The efficacy of the plan is demonstrated by the presence in the band, this season, of no less than thirty-eight men who came to it solely through the enterprise of Jay G. Sims, for a decade a trombonist with the organization, and more important, perhaps, Sousa's chief scout.

Scout Sims is a tall, rangy North Carolinian, who still says "you-all" occasionally, and who is as saving of words as a Scotchman writing a cablegram. The secret of his success is a long and varied musical career and an acquaintanceship with musicians in all sections of America. To Sims, each year, come several hundred letters, all "tips" from persons he knows concerning certain young men, according to the writers, of the Sousa caliber. The young man may be playing a clarinet with a circus. He may be the first trombone in a remote motion picture house, or he may be the first trombone in the local band in Athens, Georgia. Or more than likely, he is the bass drummer with the brass band of the University of Illinois.

The "tips" are carefully sorted. The Sousa organization changes slightly. The majority of its members remain season after season, but even with an organization held intact from one year to another, Sousa must always know where to look in an emergency for capable men. So Sims as he tours with the band, looks up the various men to whom he has been "tipped." Sometimes the prospect knows he is being watched. Generally he does not. Sims first satisfies himself as to the musical qualifications of the prospect, but that is only one of the qualifications of a Sousa bandman. Will he make a good "trouser"? In other words, will he be an easy traveler? Does he get along with other people with whom he is thrown in close contact? If he is a bandman, will he be congenial with other bandmen? Does he please the personality from the standpoint of the audience? These are some of the tests. If the candidate passes them, he is put on the waiting list. Some day he may hold down a "first chair" in the most famous band in the world.

And what class makes the best bandmen? Men from the interior states, says Scout Sims. He finds them more thorough, more reliable, more adaptable to changing conditions and quicker to learn. They do not form cliques and, more important, they everlastingly cheer for each other.

Sousa Band to Play In Modesto On January 13th

The visit of John Philip Sousa and his great American concert band to Modesto is a welcome event. The Stanislaus County Musical association was fortunate in securing Sousa for Modesto as the band will only visit three northern California cities: San Francisco, Oakland and Modesto.

Sousa is now making his thirty-fourth American tour and is being received everywhere with enthusiastic acclaim. With a band almost entirely American, many of the members of which have been in the Sousa employ during the entire time that the band master has been a public idol, and an organization numbering one hundred principals, together with soloists, Sousa will give five entirely different programs at the Exposition auditorium on Friday, January 15, in San Francisco.

The band will play under Oppenheimer's management in Modesto on Wednesday, January 13, and in the Auditorium Arena, Oakland on Thursday afternoon and night, January 14, these concerts being the only ones to be given in northern California by Sousa's band this year.

The holders of season tickets may make their reservation at Sherman Clay's music company December 28. The reservation for general admission may be made on January 4.

SOUSA'S HAI CLIMAX OF CHRISTMAS JOYS

Two Concerts at Jerusalem Temple Given With Popular Repertoires

BY JAMES RAMP

Christmas is a time when we turn instinctively to old friends and familiar melodies. It seemed especially fitting, therefore, that Sousa should give two concerts at the Jerusalem Temple on Christmas day. The 70-piece band, with numerous soloists appeared under the auspices of the Saenger Amusement company and gave one of the most enjoyable concerts of the season. John Philip Sousa conducted.

The name of Sousa is known around the world, and he has become an American household idol. This veteran of American music has had his own band for 33 years, and each year adds new compositions to his repertoire of music composed by himself. His marches, "The Stars and Stripes Forever" and "El Capitan" have become epochal in martial music. The concert last night was composed of many of the famous marches, "The Liberty Bell," "The Black Horse Troop," "U. S. Field Artillery," and "Nobles of the Mystic Shrine" and others.

Most notable in interpretive beauty was the first selection: "Amrain Na N-Gardeal." This number is a fantasy of Gaelic melody treated in the modern method. The melodies retain their individuality and the harmonic coloring of the whole is remarkable. The band produced some fine orchestral effects in the rendition of the selection. Tchaikowsky's "Dance of the Mirlitons" and Guion's "Sheep and Goats Walking to Pasture" were also pleasing.

Old-Time Dances.

Editor: Not only has Ford accomplished the feat of marketing and using a valuable invention, in addition become one of the world's leading advertisers.

few of the great inventions profited their originators but is generally conceded that the old-fashioned dance, I must confess, is better the showmanship than the chances for success.

we examine Mr. Ford's career from that standpoint we find that he first used the racing or speed field to attract attention, after which came the profit sharing with customers' plan, then the peace ship, and finally the old-fashioned dance, which to a lover of the old-time dances is the best of all.

I must confess that except the racing plan, each of the features mentioned aroused my interest and sympathy, but with the revival of the old-fashioned dance, I immediately surrendered without condition. And I feel there are thousands who like myself are advancing in years who hall the time when they may again trip the light fantastic toe to the strains of the waltz, schottische, Cecilian circle, polka, mazurka, redowa and the other old-time dances.

The music is unforgettable. "The Blue Danube," "After the Ball," "Over the Garden Wall," "Comin' Through the Rye," etc. The old dances had real grace and genuine music. If the modern generation prefer gymnastics and acrobatics it is their privilege.

A. B. CHRISTMAS,
1423 Seven Mile Road.

PAINTING INSPIRED BY SOUSA MARCH



A photographic reproduction of an oil painting by Paul Stahr, young American artist, which was presented to Lieut. Com. John Philip Sousa by Veterans of Foreign Wars. The picture portrays the enthusiasm of the march past the band battalion organized by Mr. Sousa during the late war. Sousa and his famous band play two concerts in Stockton on January 18.

March King of America With Third Generation



Sousa and His Grandchildren

A real American family. Left to right—John Philip Sousa III, Baby Nancy, Jane Priscilla, Thomas Adams and Elleen.

FAMOUS BANDMASTER HERE

John Philip Sousa Schedules Busy Week of Concerts; First Los Angeles Program for Children

Sousa, the March King, returns to Southern California this week for a series of concerts. Today he will be the guest of the city of San Bernardino, where at luncheon he is being entertained by the combined men's luncheon clubs, before his concerts this afternoon and evening. Tomorrow afternoon Pomona men's clubs are entertaining him at luncheon before the matinee performance. Tomorrow evening his organization plays in Pasadena.

Wednesday will be Hollywood day, with a motor ride in the forenoon, a visit to the convalescent soldiers at Sawtelle, a citizens' luncheon at the Hollywood Athletic Club, with matinee and evening performances at the Hollywood High School. The entire band is being entertained at dinner at the Athletic Club by a special committee.

Thursday at 11:30 a.m. he conducts a special rehearsal of the combined elementary school orchestras, numbering 240 children from 160 schools, at Philharmonic Auditorium. This rehearsal program has been prepared by Miss Jennie Jones, supervisor of orchestral music in the elementary schools, assisted by Misses Mary Ludlow, Alma L. Stickel, Le Reavis, Grace M. Dering and Marion W. Rice. At 3 p.m. the regular Sousa program starts, which will virtually be given to the children of the public schools, 2000 of them will face the bandmaster. This concert, is, however, open to the public with reser-

SOUSA TELLS HOW HE RUNS 'SHOW'

Does Lieutenant Commander John Philip Sousa, who will be here with his band January 15, 16 and 17, give a concert or present a show? The famous bandmaster says he suspects that he is guilty of giving a musical entertainment. He comes to Exposition Auditorium under Selby C. Oppenheimer.

"The American is the greatest entertainment seeker in the world," says Sousa. "Many years ago I discovered that the American wanted his music to be entertaining, first of all, so I set out to make my band not only the best concert organization in America, but also the best show."

"I think the reason symphony and opera organizations in this country have not been successful financially has been that they were directed, in the majority of instances, by Europeans. They knew their music, but they did not know the American people. They played good music, but it was tiresome, and they failed. They could have played equally good music in a vigorous, invigorating style and found themselves enormously successful."

SOUSA TO DEDICATE MARCH TO FAMOUS SECOND DIVISION

San Antonio, Texas, Dec. 31.—John Philip Sousa, noted bandmaster, told a civic club, whose luncheon guest he was here yesterday, that he will compose a march and dedicate it to the army Second Division at Fort Sam Houston here. "The record of the Fighting Second would inspire anyone," Sousa declared.

'Snappy Music' U. S. Tempo; Sousa Meets Popular Demand

Kay Arnis, exponent of the Charleston, is teaching John Philip Sousa, the march king, how to swing from the martial music to the tempo of jazz.



March King, Band to Be Heard in Five Concerts Here Jan. 15, 16, 17

"Make it snappy" is the watchword of the American music public," says Lieutenant-Commander John Philip Sousa, who this season is making his thirty-third annual tour at the head of his own band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more melody, but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in fifteen minutes, and drive sixty miles an hour in an automobile en route to the place where they expect to loaf all day," says Sousa.

"The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention and his patronage is to give him music of the tempo of the country in which he lives."

"When I am in New York, I attend the performances of the symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things, generally to business. Even

while the strings play allegro non tanto, the tired business man is back at his desk.

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."

Sousa and his band will be heard here at the Exposition Auditorium in five concerts, January 15, 16 and 17.

John Philip Sousa Reviews Half Century of Band Music

With a musical career now extending over half a century and with a record of a third of a century at the head of his own band, Lieut. Com. John Philip Sousa occasionally takes time to compare the present day with the early days of his musical leadership. Sousa comes to Stockton January 18. He will play a matinee performance under the auspices of Stockton High School and will give a typical Sousa concert that evening.

"The most pronounced change in my time has been that in the personnel and antecedents of musicians, and particularly of bandsmen," says Sousa. "When I was a youth, it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too American, when I was a candidate for the directorship of the United States Marine Band in 1890. As I was but 26 years old at that time, the ferocity of the initial Sousa beard may well be imagined."

"For the first twenty years of Sousa's band, I was constantly on the search for native musicians. I was writing a type of music which I hoped would become recognized as thoroughly American music, and it seemed to me that the proper persons to play it were Americans. I am a bit proud of the fact that I never committed the artistic sin of selecting a man solely upon grounds of nationality. The American had to be as good as the foreigner to get the job."

"For a long time the best native musicians came from the small-town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organizations. Of later years, I have been getting the finest new blood from the universities and colleges. This season I will have about forty college and university graduates, students and former students in my band."

"Frequently I have been urged to make my band an all-American organization. To do this would mean the dismissal of four or five men who were born abroad, and who in addition to being excellent musicians, have been faithful to me and my band. I do not feel that the boast of an all-American band ever would be worth the injustice of dismissal to these men. It would be as narrow and unbecomingly to dismiss them as it would be to exclude all but American music from my programs, another thing I frequently have been urged to do."

JOHN P. SOUSA IS NOW LAST OF 'THE BIG THREE'

March King Sole Survivor of Men Who Founded American Operetta

John Philip Sousa, as he surveys the annals of his musical activity, has an affectionate memory for two of his comrades who have passed on, leaving him the survivor of the brave trio who first insisted that the United States should have its own school of light opera. Indeed, Sousa is not only the last of the trio; he was the first, as well. As far back as 1884, before his fame had been established as either composer or bandmaster, he had produced his operetta of "Desiree"—a work in which, by the way, De Wolf Hopper made his debut as a singing comedian.

Reginald De Koven, who died early in 1919, came along in 1887 with "The Begum." Victor Herbert, whose death occurred last May, first clicked in 1894 with "Prince Ananias." It is singular that not one of the three was a success; and it is doubtful if any save the antiquarians have preserved a copy of any of the three scores that put America on the musical map in the rich field of comic opera.

De Koven was the first of the trio to win a lasting success. That was by means of "Robin Hood." Then Sousa came to the fore with "El Capitan." Soon thereafter Herbert made a resounding success with "The Serenade." The three pieces remain the outstanding successes of American composition in a style that until then had been mastered prosperously by the French and German composers.

Sousa's Band in Concert Here January 18 On the afternoon and in the evening of January 18, Lieut. Com. John Philip Sousa and his famous band will play two concerts in Stockton. The first will be at 3 o'clock in the afternoon under the auspices of Stockton High School. The matinee concert as well as the evening concert will be held in the high school auditorium.

Sousa Comes to Oakland January 14



Winifred Bambrick, Harp Soloist With Sousa

With a musical career now extending over half a century at the head of his own band, Lieut. Com. John Philip Sousa, in two concerts, matinee and evening, comes to Oakland January 14, at the Oakland Auditorium Arena, occasionally takes occasion to compare the present day with the early days of his musical leader-

The most pronounced change my time has been that in the personnel and antecedents of musicians and particularly of bandmen," says Sousa. "When I was a youth, it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too American, when I was a candidate for the directorship of the United States Marine Band in 1880. As I was but 25 years old at the time, the beard of the initial Sousa beard will be imagined. For the first twenty years of my band, I was constantly on the search for native musicians. I was writing a type of music which I hoped would become recognized as thoroughly American music, and it seemed

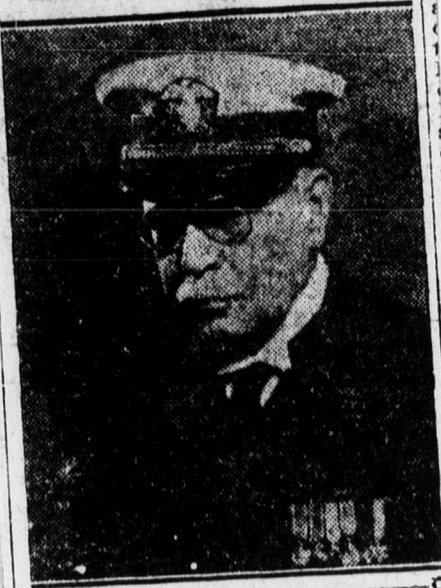
to me that the proper persons to play it were Americans. I am a bit proud of the fact that I never committed the artistic sin of selecting a man solely upon grounds of nationality. The American had to be as good as the foreigner to get the job.

"For a long time the best native musicians came from the small-town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organizations. Of late years, I have been getting the finest new blood from the universities and colleges. This season I will have about forty college and university graduates, students and former students in my band.

"Frequently I have been urged to make my band an all-American organization. To do this would mean the dismissal of four or five men who were born abroad, and who in addition to being excellent musicians, have been faithful to me and my band. I do not feel that the boast of an all-American band ever would be worth the injustice of dismissal to these men. It would be as narrow and snobbish to dismiss them as it would to exclude all but American music from my program, another thing I frequently have been urged to do."

Sousa comes to Oakland under the joint management of Zannette W. Potter and Selby C. Oppenheimer. Tickets to both concerts are now on sale at Sherman Clay, Oakland. Tickets for the matinee are from 50 cents to \$1.50 and for the evening performance 50 cents to \$2.00.

SOUSA WRITES 104 MARCHES IN HIS LONG CAREER



John Philip Sousa and his band are coming to the Oakland Auditorium Arena for two concerts Tuesday, January 14.

That Lieut. Com. John Philip Sousa, who comes to Oakland first, in two performances, matinee and night, Thursday, January 14, is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine Band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than 40 years as a musical director. Sousa's little book indicates there is good reason why he should be called "The March King".

During his career he has written no less than 104 march compositions. There are 80 songs in the Sousa book 16 suites, one Te Deum, one cantata, two hymns and 16 suites and enough miscellaneous compositions to bring the total to 272. These figures do not include transcriptions and arrangements.

Sousa has engaged a number of splendid soloists for his third-of-a-century tour. Among these are Miss Marjory Moody, American soprano, and Miss Winifred Bambrick, a harpist of international fame. Then there is George Carey, for several years xylophonist with the Sousa organization, who will play the \$15,000 set of chimes which will be used to present Sousa's famous march, "The Liberty Bell," a special feature of the "March King's" appearance in Oakland.

Sousa's Band Numbers Over One Hundred Fine Musicians

America's greatest musician, the redoubtable Lieut. Commander, John Philip Sousa, together with his notable band of 100 members, is now engaged in making what he is pleased to term "the third of a century" tour of his famous organization. For thirty-five years Commander Sousa and his sterling organization have been before the American public as its foremost musical organization. The great bandmaster is world famous and his stirring marches have carried the message of American music to all parts of the world. Recently the Associated Press has carried the story that "The Stars and Stripes Forever," "The Liberty Bell," "Manhattan Beach," "The National Emblem," "The High School Cadets," "El Capitan" and the more recent Sousa March, "The National Game," have crowded "Jazz" out of the dance halls of Paris' "Montmartre."

Wherever music is known in the civilized world, the name of Sousa is revered and the opportunity to once again greet the beloved American "Music King" and his organization, will undoubtedly be the high water mark in the coming season of music in Modesto. This year's band is said to be greater than ever, numbering one hundred of the finest musicians obtainable and Sousa's programs, especially arranged for his Modesto concerts, will feature a number of new and extraordinary compositions.

Sousa and his band will come to the Strand theater on Wednesday, January 13th under the auspices of the Stanislaus County Musical Association. Tickets may be reserved at the Sherman Clay Music Company. Holders of season tickets may make reservations December 28. The sale for general admission opens on January 4th.

Special Matinee

In addition to the regular program scheduled as the feature of the Stanislaus County Musical Association's coming season, Sousa and his band will give a special matinee at the Strand Theater at 3 o'clock. Works and compositions particularly adapted to the education and enjoyment of the school children will be given on that occasion.

John Philip Sousa Gives Two Programs

Lieutenant Commander John Sousa and his famous band has prepared two splendid programs for presentation at his matinee and evening concerts in the Oakland Municipal Auditorium arena, Thursday, January 14. Miss Zannette W. Potter, who jointly presents Sousa with Selby C. Oppenheimer, announces that the "March King" comes to Oakland before his appearance in San Francisco.

SOUSA'S BAND WILL PAY SALEM A VISIT

Noted Conductor to Appear Here at Heilig Theatre on January 22

Lieutenant Commander John Philip Sousa, conductor of the "World Famous Band," consisting of 100 musicians, will appear in Salem January 22, announced the management of the Heilig theater last night. This band concert will come as the culmination of one of the greatest "theater-going" months in the history of Salem, it is stated.

This band—Sousa's own, and known as the greatest assemblage of true band musicians throughout the world—is making its third of a century tour of the United States and has accepted an engagement in Salem.

The concert will be held in the armory, it is stated, due to the greater seating capacity, but will be under the management of the Heilig theater. This will give music lovers a better chance to hear a band which has toured the United States as well as Europe. The armory will be splendidly decorated for the occasion, it is said, and every available seat will be placed.

John Philip Sousa comes this year with an entire new list of compositions created by himself, besides the pieces made famous by his bands in recent years. The list includes such compositions as "The Black Horse Troop March," "The National Game," "Cuba Under Three Flags," and his famous "The Stars and Stripes Forever" march.

The man Sousa recently celebrated his 70th birthday in Chicago and in so doing led his band in two inspiring concerts besides signing a contract to conduct the band for a period of 20 years.

Following the concerts the people who heard it claimed that the band this season has a mellowness, flexibility and a facility that other bands may grope for a long time to attain.

This alone does not make up the great "theater" month as announced by the Heilig management, it is stated, as several musical comedy and plays have been scheduled to appear.

Robert B. Mantell and company will appear here January 13 in a Shakespearean play. This play is to be chosen by the people of Salem, it is stated. The people will be asked to make known their choice to the management.

Other entertainments include the Bringing Up Father company in a musical comedy play entitled "New York." In all, it promises to be the biggest season of entertainment ever indulged in by Salem.

HOLLYWOOD TO HEAR SOUSA AND BAND

World Famous Composer to Play in Memorial Auditorium

By BILL HUNT

John Philip Sousa, world-famous composer of marches and unquestionably the most popular bandmaster in the world today, will appear on the second number of the Hollywood high school artist course this coming Wednesday in the Memorial auditorium.

Those holding student artist course tickets exchanged their stubs for regular \$1.50 reserved seats at the ticket office last Tuesday, as everyone in the entire student body has been waiting for this opportunity to hear the world-famous band, in their own auditorium.

Sousa will give only a limited number of concerts during his sojourn in California, and the students of Hollywood high can be numbered among the lucky ones who will hear Sousa and his 100 piece band.

By request, Sousa will give number of his thrilling cavalry marches, which he will also play during his local engagement.

During a tour of Europe Sousa received high honors from the Belgium Academy of Arts, Science and Literature of Hainault, where he was awarded a "grand diploma of honor" and was decorated with the "cross of artistic merit of the first class."

A number of tickets have been put on sale at the Platt Music Co. in Hollywood for the benefit of the people of the community who wish to hear Sousa and his famous band.

Sousa Seat Sale Is Going Briskly For Final Week

Renewed interest in the seat sale for the concerts of Sousa's Band, to be given in matinee and night performances at the City Auditorium Sunday, were observed at the box office at Harris-Hahlo's Monday morning. Brisk interest all last week and a good sale Monday indicate that Sousa is to have fine audiences for his concerts this year.

Mr. Sousa's programs for this year are arousing a good deal of comment on account of their freshness of interest in the addition of new features as well as for the revival of several favorites of a third of a century ago. The new march Sousa introduces this year is called The National Game, and is a tribute to baseball as the national sport.

SOUSA BAND IN SAN BERNARDINO MONDAY

John Philip Sousa and his band will appear in San Bernardino Monday, January 14, at the Municipal Auditorium under the auspices of the Harmonic Club of this city.

Being the sixtieth anniversary of the composing and conducting of the noted Commander Sousa as a musician, he is celebrating this event with especially strong programs. These include many novelties and favorites that have not been heard here for more than 15 years.

SOUSA HERE JANUARY 15 WITH HIS BAND

One of the ambitions of Lieut. Comdr. John Philip Sousa, who will be here Jan. 15, 16 and 17, is to travel a million miles with his famous band. The present season, which marks his third-of-a-century tour, finds Sousa with a travel record of 835,000 miles, to which his present transcontinental jaunt will add 25,000 miles. Incidentally the Sousa transportation bill this season will amount to about \$100,000.

The advance reservations for Sousa's five concerts at the exposition auditorium have been very heavy, according to Selby C. Oppenheimer, manager, whom the march king will appear here.

Sousa and Brilliant Soloists Feature Week in Musical World



Perhaps nothing better could be said of the galaxy of star soloists to be heard during the latter half of next week's Sousa band concerts than that the "king among band masters" will conduct every one of these feature attractions.

Despite his 73 years and 423 concerts within 35 weeks of his present "Third of a Century" jubilee tour, the silver-haired "march king" yet eloquent tribute to his soloists, when he wields his magic baton for their accompaniments.

Records show that no other band director does this. The answer is that there is only one Sousa, man and musician, and only one band like this, carrying a constellation of stars.

Programs for next week are to open with public matinee and evening performances on next Wednesday at Hollywood high school auditorium, then twice Thursday, Friday and Saturday at Philharmonic auditorium, under Impresario L. E. Behymer.

Marjorie Moody, the lovely American soprano; Winifred Bambrick, the zephyr of the harp; William Tong, world-renowned cornetist; R. E. Williams and his "Nightingale" flue, and, by way of contrast, Joseph DeLuca, the euphonium virtuoso, the eight-solo trumpets, and the comic saxophone octette may be mentioned.

Programmatically the Sousa band concerts, like the band itself, are novel and fascinating. Smashing marches, alluring waltzes, fox trots and jazz hits which make sitting still equally hard; great pictorial suites such as "Cuba Under Three Flags," "The Chariot Race," and also stirring arrangements from operas, make for sheer endless variety. "Don Juan" by Richard Strauss; Wagner's profoundly moving "Tristan," and that throbbing overture, "Comes Autumn Time," by one of America's most gifted young composers, are but a few instances toward proving that here is a superb band in the fullest sense of the word.



John Philip Sousa (top, left), veteran bandmaster, will conduct his organization at its Los Angeles performances next week. Marjorie Moody, lovely American soprano (top, right), will be the soloist at the concerts. Sigrid Onegin (bottom, left), eminent contralto of the Metropolitan opera house, will sing here next Tuesday evening under the management of L. E. Behymer. Lorna Doone Jackson (bottom, right), is the prima donna contralto of the San Carlo grand opera company, which will begin an engagement here Jan. 18.

JOHN PHILIP SOUSA



SOUSA, PROLIFIC COMPOSER, COMING TO OAKLAND SOON

That Lieut. Com. John Philip Sousa, who comes to Oakland in two performances, matinee and night, Thursday, January 14, is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. There is good reason why he should be called "The March King."

During his career he has written no less than one hundred and four march compositions, eighty songs, one Te Deum, one cantata, two hymns, sixteen suites and enough miscellaneous compositions to bring the total to two hundred and seventy-two. These figures do not include transcriptions and arrangements.

These figures do not include the two new marches, "The Black Horse Troop," and "The National Game"; the new suite, "Cuba Under Three Flags," his new fox-trot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan." Sousa never has kept a record of his arrangements and transcriptions, if he had he would have added this season his new humoresque, based upon "Follow the Swallow," and his "Jazz America," a fantasy upon current syncopated tunes.

Sousa has a number of splendid soloists. Among these are Miss Marjorie Moody, American soprano and Miss Winifred Bambrick, a harpist of International fame. George Carey, for several years xylophonist with the Sousa organization, will play the \$15,000 set of chimes which will be used to present Sousa's famous march, "The Liberty Bell," a special feature of the "March King's" appearance in Oakland.

Sousa's band—five concerts by the most famous band conductor America has ever known. Concerts are scheduled for The Auditorium on Friday night, January 16, and Sunday afternoon and night, January 17.

St. Bulletin
JANUARY 15.
Sousa's Band—Five concerts by the most famous band conductor America has ever known. Concerts are scheduled for The Auditorium on Friday night, January 16, and Sunday afternoon and night, January 17.

25 Years Ago!

IF YOU'RE a member of the "I Knew Him When" Club you'll recognize this bewhiskered person instantly. To others we announce—John Philip Sousa!



SOUSA'S BEARD LONG ABSENT

Famous Bandmaster Grew One to Give Dignity While Young; Clips It Now Young

Lives of men naturally divide themselves into periods. John Philip Sousa's career has been divided into three eras—no whiskers, whiskers, and again no whiskers.

When the famous bandmaster set out on his career, nearly half a century ago, his smooth cheeks betrayed his youth. Bearded cornetists of the day looked distrustfully at the youngster who was wielding the baton. Therefore he absented himself from the barber and cultivated the appearance of dignity.

When he went for a horseback ride on Main street, Los Angeles, twenty-six years ago, he sported a luxuriant growth on his chin that was quite patriarchal. It impressed all but the horse. This animal, unappreciative of the dignity of the occasion, became alarmed by a passing street car and tried to do a handspring. When the maestro, clinging to the neck of his steed, called for help from a Chinaman who was leaning against a nearby lamp post, he encountered a new difficulty in the passive philosophy of the Orient. "No can do," replied the Celestial, his hands in his pockets. "Not my horse."

At the outbreak of the World War Sousa assumed charge of a band of 3500 at the Great Lakes training station. His was the only beard in the assemblage. With a bow to the new conventions, Sousa got out his razor and entered upon his third era.

When he appears with his band next Wednesday at the Hollywood Memorial Auditorium, and on Thursday, Friday and Saturday at the Philharmonic, audiences will see only a close cropped mustache—the remnant of the erstwhile foliage. Other times, other ways—but still the same Sousa, and still the March King.

Shortage of Material

JOHN PHILIP SOUSA, famous bandmaster is always on the alert for new developments in anything pertaining to music. Here he is shown receiving a lesson in the Charleston, his teacher being graceful Florence Parker of Ed Wynn's Grab Bag company.



The trouble with the lipstick is too many girls think its slapstick.—Dayton News.

"MY father was one of the best-informed men it has ever been my lot to meet. Speaking several languages, he was, according to those who knew,

John P. Sousa's Father Born in Spain
...a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources," says John Philip Sousa in the Saturday Evening Post.

"He was very reticent about his boyhood days, but I did know that his father and mother were driven out of Portugal during the Revolution of 1822 or thereabouts, and went over into Spain, where my father was born in Seville on September 14, 1824. As he grew to his youth he left either Portugal or Spain and went to England, and from England came to America some time early in the '40's.

"My father did not talk much about his youth in Spain, or when he was on the sea; he found many things of interest in the present. He was a gentleman in the liberal and accurate significance of that much abused and variously defined word. Enough dropped from his lips to show that his family was prominent and influential. My mother said he served in the Mexican War. He was in the Civil War and died a member of the Grand Army of the Republic."

What is needed is less advice for the merchant marine and more freight.

Wednesday evening, January 13th



Lieutenant-Commander JOHN PHILIP SOUSA and his Band

America's greatest musician, the redoubtable Lieut-Commander, John Philip Sousa, together with his notable band of 100 members, is now engaged in making what he is pleased to term "the third of a century" tour of his famous organization. For thirty-five years Commander Sousa and his sterling organization have been before the American public as its foremost musical organization. The great bandmaster is world famous and his stirring marches have carried the message of American music to all parts of the world. Recently the Associated Press has carried the story that "The Stars and Stripes Forever", "The Liberty Bell", "Manhattan Beach", "The National Emblem", "The High School Cadets", "El Capitan" and the more recent Sousa march, "The National Game", have crowded "Jazz" out of the dance halls of Paris' "Montmartre."

Wherever music is known in the civilized world, the name of Sousa is revered and the opportunity to once again greet the beloved American "Music King" and his organization, will undoubtedly be the high-water mark in the coming season of music in Modesto. This year's band is said to be greater than ever, numbering one hundred of the finest musicians obtainable, and Sousa's programs, especially arranged for his Modesto concerts, will feature a number of new and extraordinary compositions. Special Matinee

In addition to the regular program scheduled as the feature of the Stanislaus County Musical Association's coming season, Sousa and his band will give a special matinee at the Strand Theatre at three o'clock, January 13th, 1926. Works and compositions particularly adapted to the education and enjoyment of the school children will be given on that occasion.

Jazz Aid to Physical Beauty John Philip Sousa Says So

That music was the primary cause of the present short skirt epidemic, is the opinion of Lieutenant Commander John Philip Sousa, who this season makes his Third-of-a-Century tour with his famous band. Music, and particularly jazz and its forerunners, set the American girls to dancing, the dancing developed their leg muscles, and once pipestem legs had become the exception, rather than the rule, fashion decreed the short skirt.

"The present dance craze began about a decade ago," says Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the foxtrot and the maxixe, the predecessors of present-day jazz. As a matter of fact, jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music. When the girls began to dance, the muscles of their legs developed from the exercise, with the result that the innocent bystander these days sees much less that is distressing to the eye upon than would have been the case had there been no dance craze."

"Back in the petticoat days, an occasional windy corner used to impress upon us the fact that a great number of American girls had legs of the pipestem variety. It is my guess that if we had not gone through a vogue for ballroom dancing, there would have been no short skirts, and the 10 years' popularity of ballroom dancing, of course, has been due to the development of jazz music. Incidentally, it is my opinion that the present short skirt fashion is entirely due to the fact that the average woman now looks well in an abbreviated garment. The success of any fashion depends upon its ability to flatter the individual—or to make the individual feel that she is flattered, which is the same thing—so we come to the conclusion that the short skirt persists because the average woman has danced until she has the sort of underpinning that goes with a short skirt."

If one doubts that the American leg—masculine as well as feminine—is not more slightly than a short generation ago, he has only to look at a few photographs made in the bicycle era in the '90s.

"A generation ago the town band occupied a position in the average community comparable to that now occupied by the Rotary Club, the Chamber of Commerce and the Country Club."—Lieutenant-Commander John Philip Sousa.

Reception That Most Pleased the Famous Sousa



"I have received many wonderful receptions from royal personages on my tours, but never have I received as great a reception as from these orphaned boys," said John Philip Sousa, band leader, when he was greeted at the depot in Omaha by the boys' band of Father Flanagan's Home for Boys. The boys make up their own show each year and tour the country, the profits going to help finance the home, which is a nonsectarian institution housing more than 400 homeless orphans from all parts of the country.

SOUSA IS GRANDFATHER

NOTED BANDMASTER HAPPY
WITH HIS FAMILY.

Famous Musical Organization to
Give Concerts in Portland
January 23 and 24.

John Philip Sousa, noted American bandmaster who has grown gray in the service of American music-lovers, has also become a grandfather in the years that have passed since he first inspired a band audience with a snappy Sousa march.

When not on tour Mr. Sousa, according to his intimates, is very much of a home man, and is never happier than when surrounded by his young grandchildren.

They will be the legal and favored heirs of the Sousa estate, but public libraries, including the Congressional Library, Washington, D. C. Mr. Sousa recently announced, eventually will receive his entire collection of music, including his own famous scores, valued at upward of half a million dollars.

Mr. Sousa, who will visit Portland Saturday and Sunday, January 23 and 24, with his famous bands for two concerts daily, afternoon and night at the municipal auditorium, carries with him on his average tour complete band arrangements for more than 500 selections. About \$25,000 insurance is carried on this music. The Sousa collection contains virtually all of the numbers that have been played by the Sousa organization in the 33 years of its history. Mr. Sousa will speak over KGW, The Oregonian radio station, on Saturday night, January 23.

Five Concerts by Sousa and Band To Start Friday

John Philip Sousa, America's march king, and his famous band are due here Friday night for five concerts in Exposition Auditorium, and Selby C. Oppenheimer, under whose management he will appear here, declares that the present season, which marks Sousa's third of a century tour, is the greatest he has ever had.

Sousa's repertoire will cover popular American music he has given the world in several generations, including his famous marches of long ago and many of his later compositions. There will be three evening programs and two matinees—Friday night, Saturday afternoon and night and Sunday afternoon and night. The Saturday matinee has been arranged especially for school children.

SEVERAL SOLOISTS

In addition to the band numbers Sousa will again offer a number of solo artists. Heading these is Marjorie Moody, soprano, who has proved one of Sousa's greatest finds; Winifred Bambrick, harpist; William Tong, cornet; George Carey, xylophone; R. E. Williams, flute, and Joseph de Luca, euphonium.

At Friday night's concert the opening number will be Litolfo's overture, "Maximilien Robespierre." Other features will be a cornet solo by Tong, "The Carnival"; a band number, "Cuba Under Three Flags"; a solo by Miss Moody, "I Am Titania" from "Mignon"; Richard Strauss' "Love Scene from 'Feuers-nacht'"; Sousa's "The Liberty Bell"; a saxophone octet, "I Want to Be Happy" from "No, No, Nanette"; Sousa's "The Black Horse Troop," and a xylophone solo by Carey, "Morning, Noon and Night."

SOUSA TO GIVE FIVE CONCERTS

After an absence of two years, Lt. Commander John Philip Sousa and his famous band will revisit San Francisco this week for five concerts to be given at the exposition auditorium. These will be Friday night, Saturday matinee and night and Sunday matinee and night. The concerts are under the management of Selby C. Oppenheimer.

Sousa is now in his seventy-second year but all advance reports indicate that both the venerable leader and his famous band have never had a more successful season than is now being registered.

The band's repertoire this season includes not only many of the famous marches, but also many of his latest compositions. He is bringing with him a strong array of solo artists, headed by Miss Marjorie Moody, soprano, said to be one of Sousa's greatest finds. Among the other soloists are Miss Winifred Bambrick, harpist; Mr. William Tong, cornet; Mr. George Carey, xylophone; Mr. R. E. Williams, flute; Mr. Goulden, xylophone, and Mr. Joseph DeLuca, euphonium.

At the Saturday matinee concert Miss Moody's solo number will be "Caro Nome" from "Rigoletto." Among the other numbers will be the overture "When Autumn Comes," Massenet's Neapolitan Scenes, Saint-Saens' Fantasia, "Algerienne," a harp solo by Miss Bambrick; a euphonium solo by DeLuca and a xylophone solo by Carey.

The Saturday night concert will be opened with Wagner's Overture from "Tannhauser" followed by a cornet solo by Tong. Miss Moody will sing "Shadow Dance" from "Dinorah." There will be a saxophone octet, "On the Mississippi" and a xylophone duet, "March Wind." Among the band numbers will be "El Capitan and His Friends," "The New World," "Sunday Evening in Alsace" by Massenet and Elgar's "Pomp and Circumstance."

HE ENJOYED THE MUSIC OF THE CHINESE BAND

Editor The Chronicle—Sir: John Philip Sousa tells us that a generation ago the town band occupied a position comparable to that of a Rotary Club, which is true. Our city years back boasted of many good bands, but they appear to have passed away. The Chinese, however, in our locality have a band (the Cathay band) they are justly proud of. It made a hit during the jubilee parade, playing the latest marches with perfect harmony and military precision. Their work would do credit to any organization. VICENTI GUTTI.

San Francisco, Jan. 8, 1926.

TO PLAY SOUSA'S LATEST Addison Junior to Include Marches in School Concert.

Two of Sousa's newest marches will be played by Addison Junior High school's state championship band in concerts Thursday and Friday nights at the school auditorium, corner E. 79th street and Hough avenue N. E.

Addison is the first junior high in the country to win a state championship trophy.

SOUSA AND BAND IN OAKLAND ON 14TH OF JANUARY

Lieutenant Commander John Philip Sousa and his famous band has prepared two splendid programs for presentation at his matinee and evening concerts in the Oakland Municipal Auditorium Arena, Thursday, January 14th.

Miss Zannette W. Potter, jointly presents Sousa with Selby C. Oppenheimer. The "March King" comes to Oakland before his appearance in San Francisco on the sixteenth.

SOUSA TO TALK VIA KHJ TONIGHT.

John Philip Sousa, America's march king, who is now making his annual tour of the country with his famous band, is scheduled to appear before KHJ's microphone at 7:30 p. m. tonight. He will give a short talk on "The Appreciation of Music."

SOUSA FAREWELL TONIGHT

This evening the Sousa band will play its farewell program at Philharmonic Auditorium.

NATION TO BE HEIR TO SOUSA MANUSCRIPTS

Bandmaster Will Give Great Collection of Music Scores to Libraries of the Country

Public libraries, including the Congressional Library in Washington, eventually will receive the entire musical collection of John Philip Sousa. This was the information received here yesterday by Selby C. Oppenheimer, under whose management Sousa is to appear here the latter part of the week.

The famous bandmaster's scores, valued at upwards of half a million dollars and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to word received here.

FINEST COLLECTION.

The Sousa library of music probably is the most comprehensive in America, and it is by far the finest privately-owned collection. Sousa began to collect manuscripts when he was with the Jacques Offenbach Orchestra during the composer's tour of America, and throughout all the years that have followed Sousa has added to it a varied collection of works.

Because of his prominence in American music, Sousa has been given unusual opportunities to collect manuscripts and autographed scores, and upon the return from his world tour, he brought with him manuscripts and autographed scores of the works of virtually every contemporary European composer. The value of this collection of course increases with each passing year.

PIONEER IN HIS FIELD.

"Americans, avid collectors of first editions and manuscripts of books, for some reason have not yet become collectors of music," Sousa said recently. "My attention was called to the present small collectors' value of a great deal of music recently when music of the late Victor Herbert was dispersed at a sale. I then determined that I would hold intact or at any rate dispose of all the music which I have collected in such a manner that it could be preserved. Because of my twelve years with the United States Marine Band, I first considered leaving it to that organization. Then I decided to give it a wider use by depositing it with the Congressional Library."

A recent catalogue of the Sousa collection revealed that it contained the works of about 1,100 composers. The library now contains a total of about 3,800 manuscripts or autographed scores, other than the works of Sousa himself. The Sousa manuscript collection contains about two hundred items, including marches, operas, suites and arrangements.

MARCH MANUSCRIPTS.

Sousa has the manuscript of virtually every march, including "Stars and Stripes Forever," "Semper Paratus," "El Capitan," "Washington Post," "Manhattan Beach," and other world-famous tunes, and because the march form has been his distinct contribution to world music, it is probable that this portion of his manuscript collection eventually will become the most valued of the Sousa library.

Sousa carries with him on his average tour complete band arrangements of more than 500 selections. As a rule about \$25,000 insurance is carried on the music taken on tour. The Sousa collection contains virtually all of the numbers which have been played by the Sousa organization during the thirty-three years of its history.

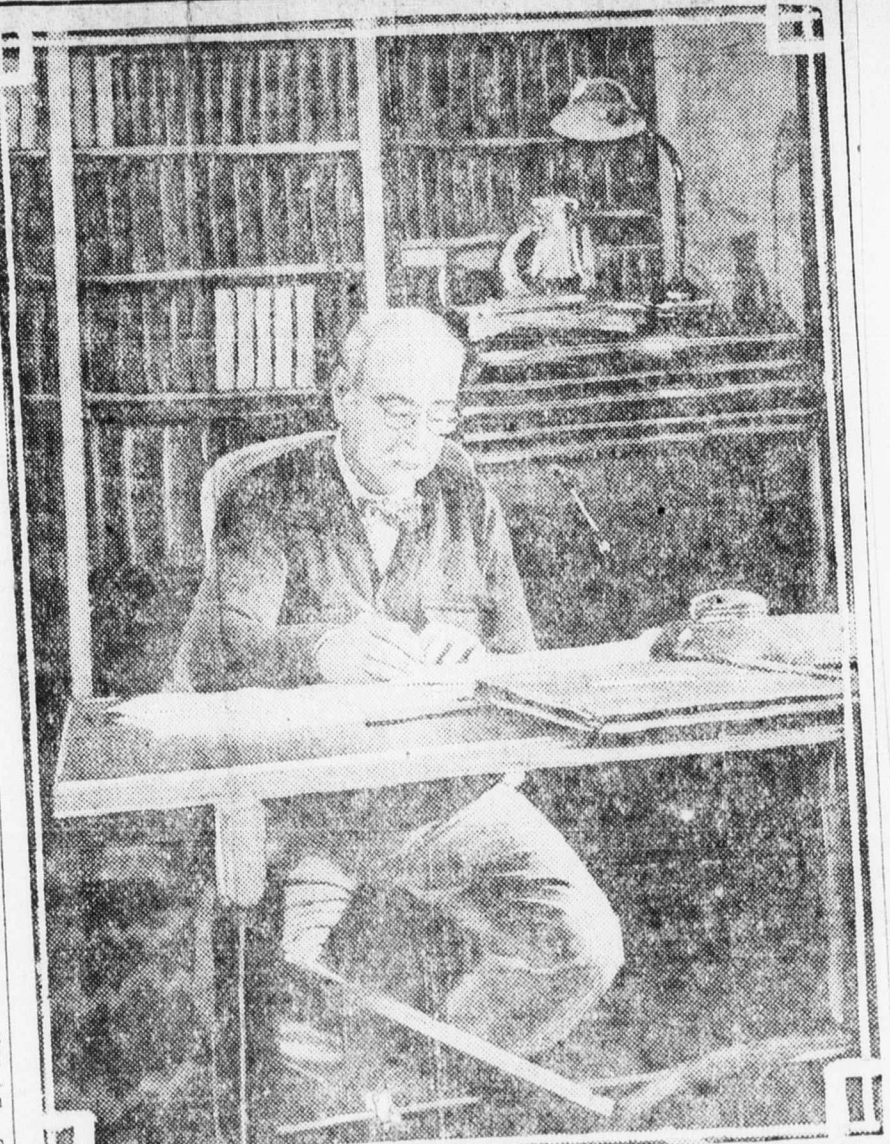
ROTARY CLUB

John Philip Sousa, famous band leader, who is also a Rotarian, will be present at the Rotary Club luncheon tomorrow. Dick Smith will be heard on "The Einstein Theory."

STUDENTS GREET SOUSA

The student body of Hollywood High School turned out en masse yesterday afternoon to meet John Sousa. He was greeted with yells and music by the high band at Hollywood Boulevard and Calhoun Avenue and conducted to the school, where he presided at a band concert program.

Sousa in His Famous Library



Famous bandmaster shown among the music manuscripts volumes that ultimately will be the nation's inheritance.

DIVERSIFIED OFFERINGS ON SOUSA PROGRAM

Sousa's Band held the boards at Philharmonic Auditorium again last evening, presenting another program replete with novelties and old Sousa favorites, as well as numbers of a more symphonic nature. Many of the selections were reminiscent of one's childhood days, as melodies and snatches of popular airs of other years were recalled. Neither was the humorous element overlooked, several selections adding their share to this feature of the evening's entertainment.

The organization is indeed a versatile one. Opening the program with the majestic overture from Wagner's "Tannhauser," the broad outlines of which were even more extenuated by the band's rendition of the number, they followed with a lively march tune. As at Thursday evening's concert, encores were generously provided, and included many of Sousa's most popular compositions.

William Tong, cornetist, also contributed solo numbers to last evening's program, and proved that he is not only an adept at triple tonguing but a master of melody as well. This was demonstrated in his rendition of an encore number, (an arrangement of "Killarney"), which was distinguished by a notable legato and a lovely sustained quality in the tones the accomplishment of which is a difficult feat for a cornetist to perform.

Other programmed numbers included a xylophone duet, "March Wind," (Carey), played by Messrs. Carey and Goulden, and a soprano solo, "Shadow Dance from 'Dinorah'" by Marjorie Moody who scored another success last evening. Several numbers were also given by a saxophone octet.

The Largo from Dvorak's symphony, "The New World," "Pomp and Circumstance," (Elgar), and a suite "El Capitan and his Friends," (Sousa), were among the other band selections offered.

Throughout the performance, the band displayed a spirit in its renditions which was echoed by the audience in the enthusiasm with which the various selections were applauded.

Sousa Addresses Masonic Luncheon

Lieutenant Commander John Philip Sousa, through the courtesy of L. E. Behymer, addressed the members of the Masonic club of Los Angeles at their noon luncheon today in their new quarters, 623 South Grand avenue. The Masonic Club orchestra furnished the musical program under the direction of Carl B. Pirie.

Union Fails to Silence Sousa's Talk Over KHJ

That an attempt was made by officials of the Los Angeles Musicians' Union to prevent radio fans from hearing John Philip Sousa over The Times' radio KHJ came to light yesterday.

The famous bandmaster and composer, who is here under management of L. E. Behymer, local impresario, was scheduled, through courtesy of the Motor Transit Company, to give a talk on "Music" through KHJ's microphone to the music devotees of Radioland.

Some time before the hour set for the talk an agitator for the local union, it was learned, approached Sousa and virtually forbade the famous musician from broadcasting over KHJ, explaining that the local organization is boycotting KHJ.

Sousa fulfilled the engagement as scheduled, Wednesday evening.

CITY BREAKFAST CLUB HONORS BAND LEADER

John Philip Sousa was placed upon the Breakfast Club's roll of honor when the noted band leader was a guest of that organization at its regular weekly meeting yesterday morning. Sousa is the first musician to occupy this distinction, which is shared by eleven others of international repute. The club was also host to George Wilson, all-American halfback, and his team, which will play Red Grange at the Coliseum next Saturday.

Sousa's Band Plays Auditorium Jan. 14

"Try to Keep Your Feet Still" when Lieutenant-commander John Philip Sousa and his one hundred musicians and soloists "open up" at the Oakland Municipal Auditorium arena next Thursday, January 14, in two concerts—matinee and night—says Zannette W. Potter, who, with Selby C. Oppenheimer, presents the "march king" on his third of a season-turn annual tour. This season Sousa presents two new marches, "The National Game," and "The Black Horse Troop." Sousa is also reviving "The Liberty Bell," which was featured the season of 1922-1923 and was composed on Independence Day, 1892. Soloists accompanying Sousa on his present tour include Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, a harpist.

My Baton for a Bat!

JOHN PHILIP SOUSA, world famous bandmaster, presented a silver baton to Judge K. M. Landis, world-famous baseball czar, and received in return a baseball bat, when the pair met for the first time in Los Angeles.



LANDIS, SOUSA, SWAP 'TOKENS'

'Follow the Swallow' Basic Theme for Sousa

Nearly a month in advance of the next appearance of Sousa and his famous band, to be heard at the Salt Lake tabernacle February 3, there is evident an exceptional amount of public interest in the coming of the "March King."

Many of Sousa's compositions have been familiar to the public for more than a quarter of a century. His organization can well interpret anything ever written for a band instrumentation, and the veteran master has for years made it a custom to include a "humoresque" in his programs. His concert this year will include two new marches, "National Baseball" and "The Black Horse Troop," while the new humoresque will be the theme-song of "Follow the Swallow," sung for two years in "Kid Boots" by Eddie Canton, comedian.

Sousa has the unquestioned ability to put humor into his music, and perhaps it is his gratification of the American love of laughter which brings a round million people to his entertainments each season. The Sousa recipe for a humoresque-calls for a theme-song. It must be a popular, well-known song to be recognized by every member of the audience. Then with the aid of bassoons, clarinets, piccolos, flutes, trumpets and even the big sousaphones, Sousa embroiders the theme with strains from other tunes, old and new, until the result is a running fire of comment and witicism, gay, pert and saucy.

The new Sousa humoresque literally will "follow the swallow" from north to south as he makes his long flight from summer home to winter quarters. Sousa describes musically his summer home, the places he stops and the birds he sees along the way. And perhaps of greater interest is Sousa's report of what he tells Mrs. Swallow when he gets there—and what she tells him.

LOS ANGELES, Cal., Jan. 12.—John Philip Sousa, world-famous bandmaster, and Judge Kenesaw Mountain Landis, czar of baseball, met here today at the Biltmore Hotel, where they exchanged gifts denoting their professions.

While friends and admirers of both men looked on, Sousa presented Judge Landis with the silver baton which he has used to lead his band through hundreds of concerts.

The judge, in return, presented the famous bandmaster with a baseball bat.

Sousa to Give Five Concerts in S. F.

John Philip Sousa and his band will give their first concert of the season Friday night, January 16, at The Auditorium.

The march king will give a series of five concerts in which San Franciscans will not only have an opportunity to hear the marches that have given him world renown, but also interesting programs in which a group of solo artists of undeniable ability will participate.

Marjorie Moody "all-American soprano," is one of these. She is with Bambrick, harpist; William cornet; George Carey, xylophone; R. E. Williams, flute; and J. euphonium.

Swat One Hard, Sousa!



IF YOU SEE SOUSA wave a baseball bat to start his band on a lively march, you will know it is the weapon presented to him by ex-Judge Landis, boss of baseball. But the Judge never could make a two-bagger with this baton, given to him in turn by the March King.

International Newsreel Photo.

MUSIC CONTEST CUPS TO BE GIVEN CHILDREN TODAY

By CAROLYN PEARSON

Public school children of the fifth and sixth grades who participated in the music memory contest recently conducted by Miss Kathryn Stone, supervisor of music in the elementary schools of Los Angeles, are preparing for a tremendous thrill today.

The awards have been decided on, and this afternoon, during the intermission at Sousa's concert at the Philharmonic Auditorium, the silver cup, given as second prize by the great bandmaster, will be presented by him to the Soto School. L. E. Behymer, impresario, who inspired Sousa's interest in the contest, will preside.

The first prize, a silver cup offered several years ago, will be awarded for the second year to the Santa Barbara School.

The papers were exceptionally well written. I had the pleasure of looking them over. They surpass anything of the kind I had seen before. The mistakes were very minor, and in most instances were of spelling. In other cases, the form was given correctly but the composers were mixed—a very easy mistake when the same form was given by several composers.

The gold and silver buttons will be presented to the winners January 4 p.m., at the Sentous Junior School.

The scrapbooks given by the Illustrated Daily News, to be filled with stories by this writer, and other material, must be turned in before January 15.

School Children Welcome Sousa

Arriving under escort of the U. S. marines from the Biltmore hotel, John Philip Sousa, the famous bandmaster, now here on his "Third of a Century" tour, was greeted by more than 2000 children, delegations from nearly 200 city schools, at the Philharmonic auditorium today. Sousa led the 240 piece children's orchestra in several numbers.

Military honors were extended to the famous bandmaster by the navy here in recognition of Sousa's triple service with that branch of the force, which he left at the end of the war with the rank of lieutenant-commander.

Squads of marines will escort Sousa also this evening from the Biltmore to Philharmonic auditorium where the "devil dogs" will conduct a special flag drill in his honor.

Special features will also mark the programs of tomorrow and Saturday afternoon and evening, which close the engagement of the Sousa band.

Tomorrow noon Lieutenant Commander Sousa, Marjory Moody, eminent soprano, Winifred Bambrick, the brilliant harpist, and other star soloists of the band, will be honored guests at the Rotary club luncheon tendered them in the Biltmore hotel.

LOS ANGELES MARCHES TO FAMOUS LEADER OF BAND



JOHN PHILIP SOUSA

March King Is Greeted With Serenade by Musicians Upon Arrival

Many civic, commercial and patriotic organizations will honor John Philip Sousa, composer, who arrived this morning with his band.

Honors began early today when a large band formed by the Musicians' Mutual Protective Association serenaded the "march king" with several of his smartest compositions at the Biltmore Hotel, where the celebrated leader is staying.

At 9 o'clock official and personal visitors saw Lieutenant Commander Sousa off for Sawtelle, where he entertained his former comrades with a concert.

Following a spin along the beaches Sousa, his soloists and Band Manager Schneider were guests at an honor luncheon in the Hollywood Athletic Club, sponsored by some 20 organizations of the movie capital, with the Hollywood Chamber of Commerce and Rotary Club acting as hosts. R. E. Jones of the Rotary Club was chairman.

MANUSCRIPT AS GIFT

Presentation of the manuscript of his brilliant orchestra suite, "My Impressions of the Movies," to George H. Coffin, president of the Chamber of Commerce, who accepted the dedication on behalf of his community, formed the climax of the festive event.

Following the afternoon concert in Hollywood High School Auditorium Sousa and his entire band were to be guests at a dinner to be given by the Hollywood Athletic Club, who extended the "freedom" its establishment to the visiting musicians. Movie stars and prominent citizens were to be honored guests. A second program will be rendered by the Sousa band this evening at Hollywood High School.

CONCERTS IN LOS ANGELES

In Los Angeles Sousa concerts are scheduled twice daily for tomorrow, Friday and Saturday at Philharmonic Auditorium.

Tomorrow afternoon at 1:30 Sousa will conduct a special rehearsal of the combined elementary school orchestras, Supervisor Jenny Jones in charge. Afterwards the popular leader will present the silver cup

HUGE AUDIENCE HELD SPELLBOUND

Children of All Ages Delighted With Fine Program Given by Sousa and His Band

BY CHESTER HANSON

Inspired by an audience that was a picture of "Silver Threads Among the Gold," Sousa and his dazzling band delighted thousands of persons who literally packed the Phil-

harmonic Auditorium at yesterday's matinee.

An unusual audience it was, made up for the most part of school children, all agog over the prospect of hearing the great band. So many of them applied for tickets for the concert the day before that only half of them could get in. The howl of disappointment that went up was stilled by Sousa himself who generously announced that he would admit children to yesterday's matinee at the special school rate, if they wanted to come.

And they certainly came, proving that Sousa's Band is one of the most popular of America's institutions. The youngsters were packed in clear to the roof. "Skinnay" and some of his bunch were crouched under the eaves, with their backbones scraping the rafters. They whistled and waved at their more fortunate brethren—"Red," "Lefty," et al, who sat in state in the second row, center, on the main floor, alongside three little colored girls with white starched dresses and fancy hair ribbons.

Most of the adults in the audience were elderly people, their white and gray heads riding calmly on a sea of young golden locks that bobbed, tossed, twisted and turned excitedly.

And when the curtain shot up, revealing the uniformed band precisely arranged in a veritable forest of glittering brass and silver instruments, with Sousa himself walking out to his post, the house shook with the applause.

Sousa took his enthusiastic audience from the woodland pictures conjured up by the soft notes of the reed instruments to the militant compositions that smacked of the battle fields, where the horns blared and the big drums boomed. There was everything on the musical menu offered to satisfy the widest range of tastes.

The program opened with "When Autumn Comes," then a harp solo, "Fantasia, Oberon," by Miss Winifred Bambrick, a "Camera Studies" suite by the band, some fine soprano solos by Miss Marjorie Moody, and then more band music before the interval.

By that time Sousa and his artists, particularly the two lady soloists, could have been elected to any office in the land by the houseful of youngsters. The features of the second part of the program were the two solo numbers. One was a euphonium solo by Joseph De Luca. It was a big hit. The euphonium, by the way, was described by one youngster as a "sort of Dutchman's horn with two exits." But it has a beautiful tone. The other soloist who also walked away with his house was George Carey on the xylophone.

The regular numbers were supplemented by a most generous collection of encores, all very popular. Of course, no Sousa concert would be complete without his "Stars and Stripes Forever," which set the house on its ear. The final programs will be given this afternoon and this evening.

SMOKING WITH SOUSA.

IT'S hard for the public to keep seeing the halo above the artist's head even though it put the shiny thing there.

Mr. Pryor tells us about a village band leader who, more than anything in the world, wanted to smoke a cigar with Sousa. The episode occurred in a small mid-western town when Sousa, Arthur Pryor and one or two other members of the band were in the lobby of the hotel before the concert.

Mr. Sousa, who had his own brand of cigars and was very particular about them, happened to want one at the moment. Not having one of his own with its special jacket bearing his name, he picked out a 35 cent one from the show case in the lobby.

When his cigar had gone off into smoke a strange man hurried in and

approached Mr. Sousa. The man was the leader of a small band in a neighboring town and had driven many miles to see his hero, Sousa. And he came, clutching the ambition to talk with Sousa and maybe even smoke a cigar with him.

Boldly he approached and begged for his boon. "But I have just smoked a cigar," said Sousa "and I never smoke two at once." But the man was insistent. "But I want to go back and tell the boys I smoked a cigar with you," he pleaded.

So Sousa arose and went to the case. Inside were all sorts of five cent cigars stretched out in state, but Mr. Sousa without thinking pointed to the same kind he had had before. The clerk handed it to him.

For a moment the man hesitated. Then with a flourish he threw out a 50-cent piece on the counter and said "If you don't mind, Mr. Sousa, I believe I won't smoke today."

Sousa to Give Special Matinee For School Children

Lieut. Com. John Philip Sousa and his band of over one hundred musicians will play at the Strand theater at a special matinee for school children at 3:15 o'clock Wednesday, January 13th. Sousa loves children and in order that they may hear this world famous band Sousa has arranged this special performance. The price will be fifty cents for children and one dollar for adults for the afternoon's concert.

Sousa will give the evening concert at the Strand.

Lieut. Com. Sousa, who is now on his third-of-a-century tour at the head of his famous band, has the enviable record of having served in all three branches of the military service of the United States. Sousa is a lieutenant in the United States marine corps during his directorship of the marine band from 1880 to 1892. During the Spanish-American war he was attached to the sixth army corps and during the world war he served in the United States navy, being retired upon reaching the age limit with the rank of lieutenant commander.

When
AZO



MUSIC HAS I CHARM—

And the music master John Philip Sousa apparently has soothed the savage bosoms of his three pet terriers, with which he is here shown in his garden. The terriers all need a haircut—officially known as a stripping—but, being of a musical family, they are entitled to this exhibition of temperament. Buster is the Airedale and Prince and Gallywag are the Sealyhams. Sousa brings his regular musicians to Hollywood tonight, and to the Philharmonic Auditorium for the balance of the week.



SOUSA AWARDS PUPILS' PRIZES

Fifth and Sixth Grade Music Memory Contests Attend Children's Matinee

Prizes in the sixth annual music memory contest held for pupils of the fifth and sixth grades of the city will be awarded by John Philip Sousa, famous bandmaster, this afternoon at a special children's matinee to be given by his band at Philharmonic Auditorium, FOR SECOND TIME

For the second successive time the students of the Santa Barbara Avenue School won first prize with an average score of 75 per cent. Students of the Soto Street School were second with a score of 69 per cent. The first prize winners will receive a silver trophy donated by the music department of the elementary schools, and the other team will receive the "Sousa trophy," the first trophy ever given by the bandmaster in the United States.

In addition to the cups, gold and silver pins will be awarded to the members of the teams according to their individual scores at a program to be held at the Sentous Junior High School next Thursday afternoon.

GOLD PIN WINNERS

Winners of gold pins are—Santa Barbara Avenue: Margaret Howard, Phyllis Ardell, Harry Boswell, Helen Gross, John Fletcher, Sylvia Vardaro, Edith Katz, Weston Blair, Mildred Kabakoss, Elizabeth Merela, Miriam Feigelman, David Muller and Wipona Murray. Soto Street: Jimmie Bellak, Krus Mendoza, Anna Chernel, and Aurelia Gama.

MATINEE WILL BE PLAYED BY NOTED LEADER

Gave His First Program Here 33 Years Ago; 100 Men Under Baton; Pupils to Attend

TODAY is Sousa Day, so nominated by proclamation of Mayor George E. Cryer. This honor has been bestowed upon the march king in honor of his "third of a century" tour.

Mayor Cryer's proclamation reads, in part, as follows: "I deem it fitting to point out that John Philip Sousa has rendered active and patriotic service in four branches of our national defense organizations; viz., the National Guard, the Marines, the Infantry and the Cavalry Band under our beloved Roosevelt."

Building Long Gone

Thirty-three years ago Sousa gave his first Los Angeles program at the Los Angeles Grand Opera House. Although this building, located at First and Main streets, and then the "show house" of the city, has long been torn down, many Angelenos can still recall the success of the concert given there.

Since that time Sousa has increased the number of his players from fifty to 100 and his fame has spread to all countries of the world.

Will Play Tonight

This afternoon at 3 o'clock the first matinee of the Sousa band will be given. Another program will be given tonight, followed by appearances twice tomorrow and twice Saturday.

Thousands of school children are to attend the matinees at special student rates granted by Manager L. E. Behymer.

SOUSA PLAYS STRAUSS

Special credit is due for John Philip Sousa for acquainting Los Angeles with music from the first opera Richard Strauss, the great German composer, wrote in the 1890s. "Feuersnot" is the title of this work, and Sousa chose the music from the "Love Scene" which forms the climax.

"Feuersnot" is a word of obscure meaning and literally implies "lack of fire," the flaming element symbolizing love. Briefly, the story is that of a young magician who is treated very coolly by the daughter of a patrician family.

She mocks him publicly when she feigns to draw him in a basket up to her balcony, then leaves him suspended in midair and invites the neighborhood to enjoy the spectacle.

Retorting, the young magician extinguishes all the fires and lights in the city, and in the darkness wins the hand of his beloved, who, after admitting him to her balcony and loving arms, also restores the "fire" to the hearts of her fellow-citizens.

It is this final love scene which Sousa selected. The music very much resembles that of "Don Juan," which tone-poem, incidentally, was programmed this afternoon.

One may find fault with the "March King," from a viewpoint of aesthetics, but the fact remains that during his "third of a century" of music-making for the masses he has introduced to untold thousands such newer classics as these and "put them across." Sousa was also one of the first to "popularize" Wagner from "Rienzi" to "Parsifal," and he played Tchaikowsky to multitudes when the great Russian still was new in symphony halls. All honor to America's bandmaster!

3000 KICK TIME TO SOUSA BATON

BY PATTERSON GREENE

THREE THOUSAND spines tingled in unison in the Philharmonic Auditorium yesterday afternoon. John Philip Sousa and his band discoursed the music which is all their own, and the response was overwhelming. At the beginning of the concert, most of the listeners were children. At the end of it, all of them were. Inhibitions go by the board when Sousa's band plays a Sousa march and you cheerfully kick time against the chair in front of you, or against your neighbor's feet.

Two thousand or more children swarmed all over the auditorium yesterday afternoon, romped up and down the aisles and through the corridors during intermissions, applauded rapturously and behaved admirably. Youngsters are the most outspoken and merciless of judges. A musical performance that absorbs their attention and evokes their spontaneous plaudits is GOOD. And Sousa's did.

Always the Showman

As always, the March King is that rare combination—a skilled musician and a wonderful showman. He knows what audiences want, and he gives it in its best form. On the other hand, he knows what they ought to have, and he makes them like it. He supplies humor, swing, life and real music. He is as American, as reliable and as invaluable as a five-dollar gold piece.

If the symphony orchestra is music of the mind, the brass band is music of the body. It offers the exhilaration of physical movement; it suggests romance and action. All of these qualities are compacted in the Sousa marches, and they are the numbers which, year after year, command chief interest at the leader's concerts.

Never Forgets Comedy

Many old favorites were offered yesterday, including the "Liberty Bell," "El Capitán" and "U. S. Field Artillery." Encore numbers were replete with comedy effects, especially those by the saxophone octette.

More formal offerings were the "Robespierre" overture, Sousa's "Under Three Flags" and a scene from Strauss' "Feuersnot." In an aria from "Mignon" Marjory Moody disclosed a clear soprano voice, and William Tong, cornet soloist, showed himself a master of double, triple and flutter tonguing and all the rest of the tricks of the trade. The program was repeated last night.

This afternoon and this evening the organization will offer two entirely different programs.

SOUSA, MARCH KING, IS HONORED BY L. A.

"Sousa day" proved most auspicious for America's foremost bandmaster, who opened his engagement at Philharmonic auditorium this afternoon before a capacity audience.

Tremendous enthusiasm prevailed during the brilliant program at which delegations from nearly 200 city schools attended.

Tonight "Sousa day," officially declared by Mayor Cryer, will be recognized also by the U. S. Marines. An honor squad has been detailed from the navy base at the harbor to escort the former director of the U. S. Marine band of Washington, D. C., from the Biltmore hotel to the Philharmonic auditorium. Special flag drill will close the program there this evening as a special salute to Lieut. Commander Sousa with Sergeant Spencer in command.

Divers honors are planned for the "march king" also during the afternoon and evening concerts of tomorrow and Saturday.

Tomorrow noon John Philip Sousa and two of his star soloists, Marjory Moody, the eminent soprano, and Winifred Bambrick, the "fairy of the harp," will be honor guests at the Rotary club luncheon tendered them in the Biltmore hotel.

ADVERTISEMENT

SOUSA TO CONDUCT SCHOOL ORCHESTRA

John Philip Sousa, famous march king, is now in the southland, where he will conduct a series of concerts, both in Los Angeles and neighboring communities. Thursday at 11:30 a. m. at the Philharmonic auditorium Sousa will conduct a special rehearsal of the combined elementary school orchestras, numbering 240 children from 160 schools.

SOUSA CONCERT SEAT ORDERS ARE RECEIVED

Many mail orders are being received for seats to concerts to be given by Sousa's band at the Auditorium Saturday and Sunday, January 23 and 24.

Sousa Wins L. A. Hearts

By SADIE MOSSLER

John Philip Sousa will have good cause to remember his pleasant visit to Los Angeles.

For if ever a city took anyone to its heart, it certainly has done so with the man who proved years ago that he knew the sort of music most people love and, somehow, no one has ever been able to wrest his laurels.

Last night an audience packed Philharmonic auditorium to capacity to hear the Sousa concert and scores, disappointed, were turned away.

True to the usual atmosphere at a Sousa performance, it was a decidedly informal musical evening.

As Sousa played number after number that the public long has heard and hummed, spectators would look at one another and smile and nod their heads, as if meeting old friends.

And when new numbers were played such as "The National Game" and "Peaches and Cream," both by Sousa, there was even more tremendous applause for the march king.

Sousa is Sousa in the hold he has on the public heart, in his composition, and in his ability to conduct a program varied and entertaining.

There were some beautiful numbers in last night's program, especially the "Overture from Tannhauser," and the largo from the "New World" symphony by Dvorak, and there were also clever descriptive numbers done in the inimitable Sousa manner.

All evening the audience had waited to hear the one piece most associated with Sousa—his "Stars and Stripes Forever."

When his band broke into the opening strains of the march as familiar to the public as "The Star Spangled Banner," the audience went wild with happy applause and anybody who didn't feel a thrill run up and down his spine as the music filled the auditorium—well, he must have been born without any thrills.

Marjorie Moody, soprano, sang several numbers and there were solos by William Tong, cornetist, and George Carey and Howard Gould, xylophonists.

But—aside from Sousa there wasn't an individual on the stage that gave the audience as great a "kick" as the big white-haired man who had the time of his life with the cymbals and drums.

Sousa Coming



John Philip Sousa, world's greatest composer and director of band music, is bringing his band to Portland shortly. They will appear in the auditorium.

JOHN PHILIP SOUSA TO ADDRESS MASONS

Lieutenant Commander John Philip Sousa, through the courtesy of L. E. Behymer will address the Masonic Club of Los Angeles at their luncheon for tomorrow in the new quarters at 823 South Grand avenue. The Masonic Club orchestra will furnish a musical program under the direction of Carl B. Pirie.

Brings Band To Phoenix



JOHN PHILIP SOUSA

famous band leader, who brings his noted aggregation to Phoenix to play in the Shrine auditorium Sunday night, January 3.

LANDIS TO BE MUSIKER



JOHN PHILIP SOUSA

World-famous bandmaster, is shown presenting Judge Kenesaw Mountain Landis, king of baseball, with a silver baton, with which he has led his band through many concerts. Judge Landis is presenting the bandmaster with a baseball bat. Both men are in Los Angeles and exchanged gifts at the Biltmore Hotel.

'FAIRY OF HARP' WILL BE ONE OF SOUSA FEATURE SOLOISTS



Winifred Bambrick, the "fairy of the harp," who will be a feature soloist on Sousa's concert program.

Played for Boys in Trenches In Salvation Army Hut; Tells of War Thrills

When Winifred Bambrick, the harp virtuosa appearing with John Philip Sousa and his band during the latter part of this week, plays her charming solos, she will celebrate a unique anniversary.

Ten years ago this time of the year, the charming Canadian arrived back of the firing lines in France with a party of entertainers. Within two days she found herself playing solos in a Salvation Army hut, while German air-bombs and British anti-aircraft guns boomed a bass that almost drowned the golden tones of her peaceful instrument.

WILL NEVER FORGET

"It was an experience I shall never forget, about as incongruous a combination of sound as a harpist may ever fear. As the captain in charge of our party said with grim fun, it was a 'bombination' which the boys will never forget," Miss Bambrick said today.

When appearing at the Sousa band concerts Wednesday afternoon and evening in the Hollywood High School Auditorium, Thursday, Friday and Saturday at Philharmonic Auditorium, Miss Bambrick will be heard here for the first time. She is one of the most brilliant harpists, yet also of a grace as to have won the title of the "fairy of the harp."

ONLY 4 HARPISTS

Incidentally, she was one of only four harpists admitted by the allied governments to the war zone. The reason for it was that every available vehicle was needed for transportation of war material. So the rather large case of her instrument was lashed to the side of the truck in which the company traveled from camp to camp.

SOUSA'S BAND COMES TO SEATTLE JAN. 26

Famous Organization on Third-Century Tour Will Be Heard at Metropolitan.

"There is only one Sousa and he will be there rain or shine."

This statement might well be the slogan of Lieut. Comdr. John Philip Sousa who this season will make his third-of-a-Century Tour with his world-famous band. Although his fame as an organizer of musical ensembles is great enough to justify the presentation of other Sousa-trained organizations, and although he frequently has been urged to do so, there never has been but one Sousa's Band and Sousa was the director of that! Sousa and his band will play at The Metropolitan January 26 and 27.

Canceled Engagements Once.

Sousa, knocking wood, declares the greatest good luck which ever came to any musical director has accompanied him through his years of travels. Only once in his career has he been compelled to cancel engagements and that was for a period of two weeks, about five years ago, when he was injured by a fall from a horse. But he quickly recovered and resumed his tour.

Thoroughness of Preparation.

Back of the Sousa luck, of course, there is thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned. Train service between two scheduled cities must not only suffice—there must be a margin of safety. The touring manager takes with him not only a detailed itinerary but full information as to alternate routes in case of train service failing from any cause. The transfer organization which moves the Sousa baggage from railway car to concert hall is engaged months in advance.

Sousa Forever!

By GILBERT BROWN

TWO thousand and several hundred odd school children, all humming with conversation like electric vibrators and jiggling in their seats like Charleston dancers, had the supreme thrill of their rest-less young lives yesterday afternoon when John Philip Sousa, lieutenant-commander U. S. naval reserve, and lord high admiral of bandmasters, came to town.

His afternoon program at Philharmonic auditorium was spiced for the particular benefit of the kids, and made memorable by the presentation, from the maestro's own hands, of a silver cup won by the Soto street school in the annual music memory contest. The school re-tallied by giving Sousa an ebony baton. Previously in the day he had conducted the combined school orchestras of 240 players.

At a Sousa concert I always extend a pitying thought to the good, well meaning, sober, arty folk of this world. If they are alive 25 or 50 years from now they will go to concerts given by "groups" in the interest of some "new movement" and listen to Sousa marches dished up in symphonic style. It will be interesting, but it will be only third-hand or fourth-hand criticism. It may be art, but it will be wishy-washy art compared to the fine raw bellow of Sousa's original marches, played by Sousa's own brass blowers. And it won't be life.

Let 'Er Go, Professor

There is nothing in the world quite like the thrill you feel when the veteran bandmaster, his arms swinging nonchalantly at his side, turns his players loose on the Stars and Stripes Forever. Your spine is shot full of pin holes when his six piccolos drill out their staccato flourishes on the theme, and when the six trombones and the eight or ten trumpeters—be pardon, cornetists—line up on the apron of the

stage with the piccolo tooters and let loose their combined thunder, your feelings start kicking over the dashboard.

Another high spot of yesterday afternoon's program (it was repeated last night) was an encore performance of the U. S. Field Artillery March. The composer's martial feeling rises to such a height in this dashing work that drums will not suffice at one point. A pistol, fired three times in quick succession, provides a satisfactory intensification of drum beats. The march ends with two revolvers fired in the air. You feel like rushing to the recruiting office to "ship over" in the naval reserve.

Lotsa Soloists

Sousa has brought his usual corps of soloists to augment the work of his 100 players. Marjorie Moody, soprano, sang the Mignon polonaise, "Carry Me Back to Old Virginia," and "Comin' Through the Rye" in excellent voice. How she can officiate at every one of his concerts is a mystery.

Seven saxophone players were kept lined up in front of the band for five or six numbers. The kids couldn't get enough of the droll mutterings of these hybrid instruments.

George Carey, drummer, galloped through a xylophone solo, and William Tong, who has succeeded Herbert Clarke as solo cornetist, triple-tongued through a concerto in the glorious manner of the gay nineties.

Sousa's glittering aggregation plays today and tomorrow at Philharmonic, afternoons at 3 o'clock and evenings at 8:15.

Fall in!

Reception That Most Pleased the Famous Sousa



"I have received many wonderful receptions from royal personages on my tours, but never have I received as great a reception as from these orphaned boys," said John Philip Sousa, band leader, when he was greeted at the depot in Omaha by the boys' band of Father Flanagan's Home for Boys. The boys make up their own show each year and tour the country, the profits going to help finance the home, which is a sectarian institution housing more than 400 homeless orphans from all parts of the country.



Stars in Widely Separated Fields of Endeavor, George Wilson, all-American half-back (left), and John Philip Sousa, band leader, met yesterday morning at the Breakfast Club. Winslow B. Fells, the host, and Maurice DeMond, chairman of the club, are the middle figures.

Sousa Has Written 104 Noted Marches

Lieutenant Commander John Philip Sousa, who this season makes his third-of-a-century tour with his famous band, during which he will appear at the Tabernacle, February 3, has written a total of 104 marches. In point of sales of the sheet music and the talking machine records, the five most popular have been "Stars and Stripes Forever," "Semper Fidelis," "The Washington Post," "The Liberty Bell," and "United States Field Artillery."

"Stars and Stripes Forever" was written at sea in 1898 while Sousa was returning from a long journey abroad; "Semper Fidelis" was written while Sousa was a director of the United States Marine band for a ceremonial march, and since has become the official march of the marine corps; "The Washington Post" was written for the exercises held by the Washington, D. C., newspaper of that name when the prizes were distributed in an essay contest for children; "Liberty Bell" was written on July 4, 1892, in Philadelphia, shortly after Sousa had paid a visit to the famous relic, while "United States Field Artillery" was written in 1917 for the Three Hundred Ninth field artillery, and was first played when that organization marched down Fifth Avenue in a Red Cross parade.

Sousa Sizes Up Americans' Music Tastes

Lieutenant Commander John Philip Sousa will appear here with his band January 15, 16 and 17 at the Civic Auditorium under Selby C. Oppenheimer.

"The American is the greatest entertainment-seeker in the world," says Sousa. "He will pay millions for entertainment that he wants and travel hundreds of miles to avoid events, particularly musical events, that he fears are aimed exclusively at his aesthetic nature. Many years ago I discovered that the American wanted his music to be entertaining first of all, so I set out to make my band not only the best concert organization in America but also the best show."

"The American love for entertainment does not imply a lack of appreciation of good music. I always have presented the works of the great composers and to appreciative audiences. By chance I discovered that the person who liked ragtime might have a real appreciation for operatic and symphonic music. So I tried to put into my program not only good music of substance but also good light music."

"I think the reason most symphonic and opera companies in this country have not been successful financially has been that they were directed in the majority of instances by Europeans. They knew their music, without question, but they did not know the American people. They played good music, but it was tiresome and they failed. They could have played equally good music in a vivacious, invigorating style and found themselves enormously successful."

SOUSA'S BAND AGAIN IN CITY

After an absence of two years, Lt. Com. John Philip Sousa and his famous band will revisit San Francisco this week for five concerts, to be given at the exposition auditorium. These will be Friday night, Saturday matinee and Sunday matinee and night. The concerts here are under the management of Selby C. Oppenheimer.

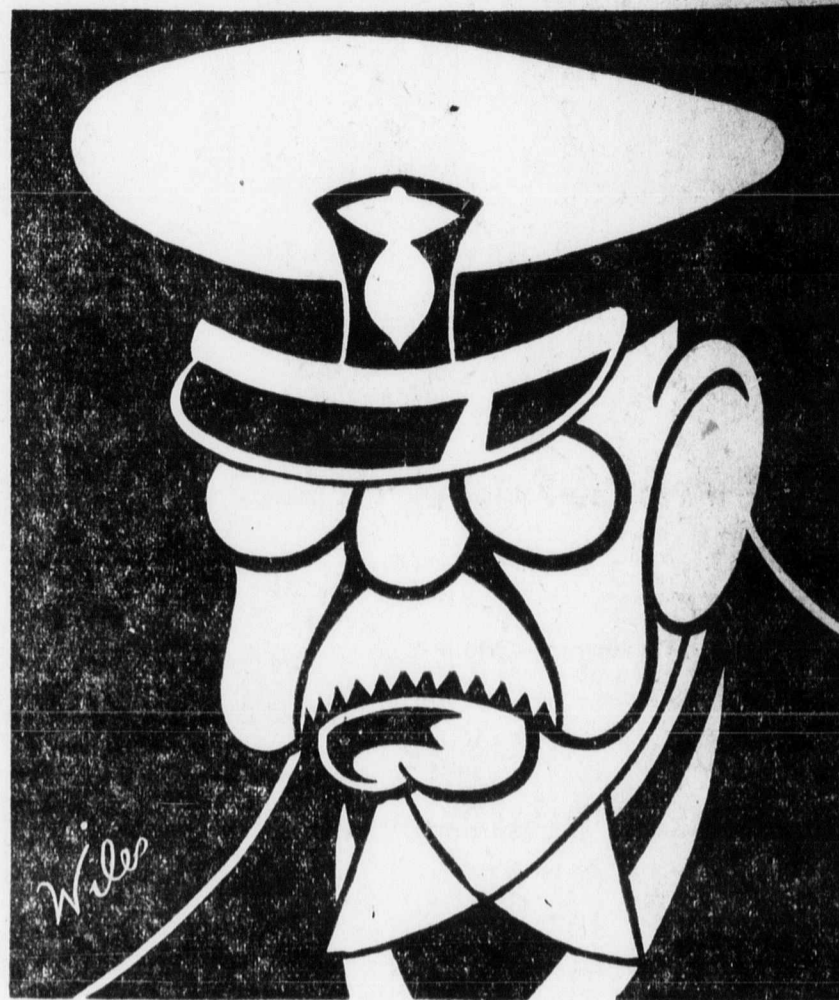
The concerts to be given here will be strikingly Sousaesque, with each program crowded with novelties, action and variety. At the Friday night concert the opening number will be Litoff's Overture, "Maximilien Robespierre."

At the Saturday matinee concert Miss Moody's solo number will be "Caro Nome" from "Rigoletto." Among the other numbers will be the Overture, "When Autumn Comes," Massenet's Neapolitan Scenes, Saint-Saens' Fantasia, "Algerienne," a harp solo by De Luca and a xylophone solo by Carey.

The Saturday night concert will be opened with Wagner's Overture from "Tannhauser."

Welcome, March King

JOHN PHILIP SOUSA, who arrives in Los Angeles today on concert tour, as he appears to Otis Wiles.



SOUSA ARRIVES IN CITY TODAY

BY OTIS WILES

John Philip Sousa, the hardy perennial of bandmasters, will arrive in Los Angeles this morning for a series of concerts here.

Sousa's reception here will be a memorable one for the dean of baton wielders. Following the reception at the station he will appear at the Old Soldier's Home at Sawtelle with thirty of his players and a number of his soloists.

HONORED AT LUNCHEON

At noon he will be the honored guest at a luncheon at the Hollywood Athletic Club, where he will present the original manuscript of his orchestral suite, "My Impressions of the Movies," to President George H. Coffin of the Hollywood Chamber of Commerce.

A parade from Caluenga avenue and Hollywood boulevard to the Hollywood High School, where Sousa will play concerts this afternoon and evening, will follow the luncheon. A reception will be held at the conclusion of the afternoon concert with prominent film luminaries in attendance.

While in Los Angeles, Sousa promises to prove that an analogy between man and music still exists, to wit:

That the thump-thump-thump of the bass drum still is analogous to Paw bouncing down the stairs to boot Susie's sweetie out of the parlor.

And that the pah-pah-pah of the second alto is not unlike the stuttering boulder asking for a nickel's worth of pistachio nuts.

TWO PROGRAMS ARE OFFERED BY SOUSA.

Lieut. Commander John Philip Sousa comes to Oakland with his band in two performances, matinee and night, Thursday, January 14. Sousa is one of the most prolific of American composers. During his career he has written no less than one hundred and four march compositions. There are eighty songs in the Sousa book, sixteen suites, one Te Deum, one cantata, two hymns and sixteen suites and enough miscellaneous compositions to bring the total to two hundred and seventy-two. These figures do not include transcriptions and arrangements.

Sousa has engaged a number of soloists for his third-of-a-century tour. Among these are Miss Marjorie Moody, American soprano, and Miss Winifred Bambrick, a harpist of international fame. Then there is George Carey, for several years xylophonist with the Sousa organization, who will play the \$15,000 set of chimes which will be used to present Sousa's famous march, "The Liberty Bell," a special feature of the "March King's" appearance in Oakland.

Following are Sousa's afternoon and evening programs:

- MATINEE.**
1. Overture, "Tannhauser"..... Wagner
 2. Suite, "El Capitan and His Friends"..... Sousa
 - (a) "El Capitan".....
 - (b) "The Charlatan".....
 - (c) "The Bride-Elect".....
 4. Soprano solo, "Shadow Dance," from Dinorah..... Meyerbeer
 - Miss Marjorie Moody.
 - (Flute obligato by R. E. Williams)
 5. Largo, "The New World"..... Dvorak

- INTERVAL.**
6. Village Scene, "Sunday Evening in Alsace"..... Massenet
 7. (a) Saxophone Octette, "On the Mississippi"..... Klein
 - Messrs. Stephens, Henry, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
 - (b) March, "The National Game" (new)..... Sousa
 8. Xylophone Duet, "March Wind"..... Carey
 - Messrs. Carey and Goulden.
 9. "Pomp and Circumstance"..... Elgar

- EVENING.**
1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror"..... Litoff
 2. Coronet Solo, "The Carnival"..... Arben
 - William Tong.
 3. Suite, "Cuba Under Three Flags" (new)..... Sousa
 - (a) Under the Spanish.....
 - (b) Under the American.....
 - (c) Under the Cuban.....
 4. Soprano Solo, "I Am Titania," from "Mignon"..... Thomas
 - Miss Marjorie Moody.
 5. (a) Love Scene from "Faust"..... R. Strauss
 - (b) March, "The Liberty Bell" (new)..... Sousa
 6. "Jazz America" (new)..... Sousa
 7. (a) Saxophone Octette, "I Want to Be Happy" from "No, No, Nanette"..... Youmans
 - Messrs. Stephens, Henry, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
 - (b) March, "The Black Horse Troop" (new)..... Sousa
 8. Xylophone Solo, "Morning, Noon and Night"..... Suppe
 - George Carey.
 9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture"..... Guion

BELVEDERE PUPILS HEAR SOUSA TODAY

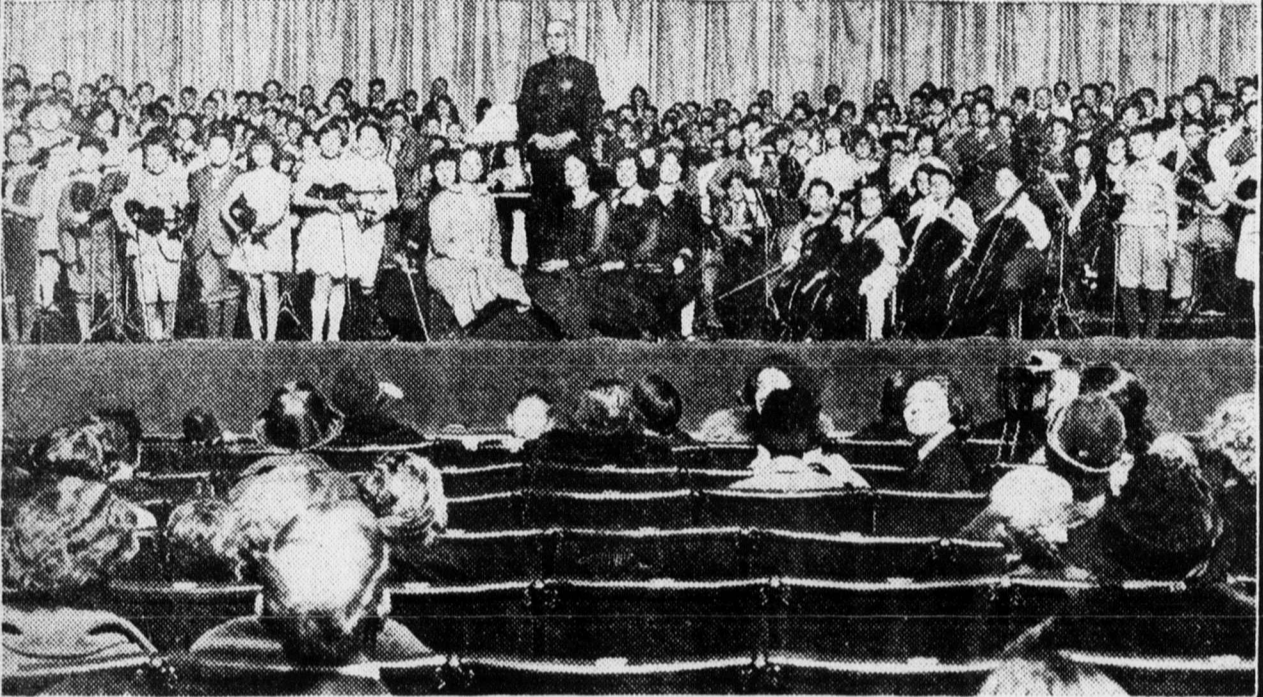
Through a possible misunderstanding parents of many pupils of the Belvedere Junior High school today protested that their children had been denied the privilege accorded all other high schools of attending the Sousa concert yesterday.

This was explained by school authorities today who pointed out that inasmuch as the auditorium had been sold out yesterday, pupils of the Belvedere school had agreed to attend today's Sousa concert. All students at the Belvedere school who purchased tickets, at the same rate as that afforded the pupils at yesterday's concert, were permitted to leave school at 2 o'clock today. Teachers accompanied the children to the concert.

news Los Angeles 1/8/26

Times for Angeles 1/8/26

1/7/26



—Vanderbilt Photo.

SOUSA LEADS SCHOOL MUSICIANS—John Philip Sousa, the march king, served as leader for an orchestra composed of 240 school children yesterday at the Philharmonic Auditorium. Top photo shows the Los Angeles Boy Scout Band leading the parade of the youthful musicians to the auditorium.

Harold Colepatrick cal 1/7/26

Reception That Most Pleased the Famous Sousa



"I have received many wonderful receptions from royal personages on my tours, but never have I received as great a reception as from these orphaned boys," said John Philip Sousa, band leader, when he was greeted at the depot in Omaha by the boys' band of Father Flanagan's Home for Boys. The boys make up their own show each year and tour the country, the profits going to help finance the home, which is a nonsectarian institution housing more than 400 homeless orphans from all parts of the country.

Available Libby's Tel 1/13/26

Call San Francisco 1/11/26

SOUSA'S BAND REGISTERS IN RAILWAY COACHES AT EL PASO

EL PASO, Tex., Jan. 12.—Philip Sousa and his band of 50 members were registered, assigned rooms, and given their keys aboard a Southern Pacific train enroute here recently. The train made an unscheduled stop down the valley and allowed Hotel Paso del Norte bell hops to board it. So many dancers were expected in the lobby of the hotel that the manager believed it would be impossible to register the band after its arrival so he arranged the novel plan with the railroad company. The manager's forecast proved correct.

SOUSA MAY DEDICATE NEW COMPOSITION TO S. F.

"The March of San Francisco" or some more appropriate title will be the theme of the next work composed by America's march king, Lieutenant Commander John Philip Sousa. Selby C. Oppenheimer revealed this today in the announcement of a telegram received from Sousa. The march king is now in Los Angeles and is due here Friday for a series of five concerts in the Exposition Auditorium under Oppenheimer's management. "If my inspiration equals the greatness of the city of San Francisco I hope to dedicate shortly a march for your giddy city," Sousa

wired in part. Special significance is attached to this offer of Sousa's by local music lovers, who recall that a little short of two score years ago the famous bandmaster started on his career as an independent leader in this city. This was on the occasion of his retirement as bandmaster of the United States Marine Corps. Sousa has always expressed a deep devotion to San Francisco. His visits here have always been the occasion for reunions with his many old friends, both in and out of the musical profession. When completed the new march will have the distinction of being the 105th march written by the famous composer.

SOUSA AND LANDIS CREATE ENTHUSIASM

Bandmaster and King of Baseball Share Tribute of Huge Audience

BY ISABEL MORSE JONES

Two American institutions joined hands when John Philip Sousa, commander of the country's most famous band, grasped the hand of Judge Landis, king of baseball, on the stage of the Philharmonic Auditorium last night.

A packed house greeted the veteran leader as he stepped onto the platform to open the first evening concert of his series of six in Los Angeles. The audience broke into cheers when he paid a graceful compliment to the visiting baseball official by presenting him with a new Sousa march entitled "The National Game," which was dedicated to the Judge.

Judge Landis responded with: "To be in Southern California in January can be put up with in a pinch, but to be here in the company of my old-young friend" (shaking hands with the band-leader) "is the perfection of harmony."

Opening with the "Robespierre" overture by Litolff the huge band seemed like a greatly enlarged orchestra with the woodwinds taking the place of the strings and the many additional brass instruments increasing the volume. Encores were demanded immediately and so many were given that the concert soon turned itself into a series of the old Sousa favorites with intermissions of programmed numbers which was only half under way at 10 o'clock.

William Tong did amazing things with his cornet. Triple tonguing was child's play to him. Again and again he responded to demands for encores.

Marjorie Moody, soprano, held the audience with her very high clear voice which she displayed to advantage in the "Mignon" aria by Thomas, in "Carry Me Back to Old Virginia" and in "Comin' Thro the Rye." Miss Moody has a pleasingly feminine stage presence and her effectiveness was not lessened by her good looks.

The Sousa band men are noticeably young this year. Their leader will always be young. For thirty-five years he has been piloting America's most popular band and he is as keen about pleasing his public as ever. Yesterday he gave three concerts, one for school children, matinee and the evening performance. Nothing daunted, he doubled his last performance with innumerable encores.

One of the most interesting figures in the whole organization is the bass drummer. He must have been in the original Marine Band which Sousa commanded for he swings his stick with a vigor that belies his white hair and adds many an extra twirl above his head for good measure.

There will be a matinee and evening concert by Sousa's Band today and tomorrow.

SOUSA BREAKFAST IN L. A. YESTERDAY FIRST IN 34 YEARS

Lieut. Commander John Philip Sousa, noted band leader, ate his first breakfast in 34 years yesterday morning when he was an honor guest of the Breakfast Club, he told members of the organization.

The last previous breakfast, he explained, was when he was in California in 1892. Robert Burdette, of Pasadena, well known in Southern California in the early days, invited Sousa to have breakfast at Burdette's Pasadena residence. Sousa rode a horse from Los Angeles, ate breakfast in Pasadena at 11:00 a. m. and then rode back to Los Angeles.

NO EARLY RISING

"I do not believe in getting up in the middle of the night so as to be on hand for breakfast at daybreak," Sousa told the Breakfast Club members.

An honorary membership in the Breakfast Club, the twelfth extended by the organization, was conferred upon the bandmaster. Such memberships, it was explained, are only given persons of national or international prominence who breakfast at the club.

WILSON GUEST

George Wilson, All-American University of Washington football player, who will lead a team, the Los Angeles Tigers, against "Red" Grange and his Chicago Bears here next Saturday, also was a guest, with some of his teammates. Next Friday morning "Red" Grange and his team will be guests. (Picture on Page 1-13)

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SOUSA'S BAND DUE TOMORROW

After a two-years' absence John Philip Sousa with his famous band and soloists is due to be San Francisco's guest tomorrow for a three-day stay during which time he will present five concerts at the Exposition auditorium. The present is Sousa's third-of-a-century tour.

Selby C. Oppenheimer, under whose management Sousa is appearing here, left last night to meet the famous march king and his band and accompany him here. Sousa on his arrival will be the recipient of an unusual honor conferred on him by the United States Marine Corps, which is planning to formally receive the veteran director-composer. Plans for this are being handled by First Lieutenant Albert E. Benson.

At the opening concert tomorrow night all three branches of the service, the Marine Corps, the Army and the Navy will participate with color guards and detachments when Sousa plays the marches written for each. Ranking officers of all three services will be in attendance. The program for tomorrow night is as follows:

- Trooping of Colors Sousa
- United States Army, Navy and Marine Corps (participating)
- Overture, "Maximilien Robespierre" .. Litolff
- Cornet solo, "The Carnival" Arban
- Suite, "Cuba Under Three Flags" .. Sousa
- (a) Under the Spanish.
- (b) Under the American.
- (c) Under the Cuban.
- Soprano solo, "I Am Thinking of You (Mignon)" .. Thomas
- Love Scene from "Feuerzauber" .. R. Strauss
- March, "The Liberty Bell" Sousa
- INTERVAL
- "Jazz America" (new) Sousa
- Saxophone octet, "I Want to Be Happy" (from "No, No, Nanette") Youmans
- March, "The Black Horse Troop" .. Sousa
- (new)
- Xylophone solo, "Morning, Noon and Night" Suppe
- Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Gulon

1/13/26

Sousa Has Modesto Boys' Band Play

MODESTO, Jan. 15.—So impressed was John Philip Sousa by the playing of the Stanislaus County Boys' band that he invited the boys to play during an intermission in his concert here last night. This was the first time that any other musical organization had played on the same platform as his own band, Sousa said. Sousa pronounced the local organization, which has won the state juvenile championship for five years in a row, "one of the best boys' bands in the world."



BREAKFAST CLUB HONORS SOUSA—Lieut. Comdr. John Philip Sousa was made one of the Breakfast Club's seven honorary members yesterday. Photo shows Sousa signing the Breakfast Club register, with George Wilson, all-American football player, at left, enjoying his portion of flapjacks.

MARCH KING SPEAKER AT MASONIC CLUB

Sousa Expresses Hope That He Will be Able to Make Home Here Permanently

John Philip Sousa, famous composer and director, was guest of honor and principal speaker at a luncheon given in his honor yesterday at the Masonic Club.

Following addresses of welcome to Lieutenant Commander Sousa by Irving Mitchell, president of the Masonic Club, Mayor Cryer and others, and introduction of the honored guest by L. E. Behymer, Mr. Sousa responded with a brief address in which he praised everything Californian and expressed the hope that he may one day be allowed to remain in Los Angeles permanently.

"Your glorious climate and beautiful scenery are the symbols of the fine, hospitable character and the sunshine in the hearts of the citizens of this lovely section," said Mr. Sousa. "So far I have met only optimists in your Southland. In fact, if I should come up against a pessimist I think it would give me such a shock that I should not be able to lift a baton for a month."

Introducing the speaker, Mr. Behymer referred to him as "a Mason, a patriot, a crusader and the March King of the world."

"Mr. Sousa first visited our little pueblo thirty-one years ago," said Mr. Behymer. "Since that time Los Angeles has grown, and so have Mr. Sousa and his band, and today both our wonderful city and the March King and his musicians are known and admired the world over."

The speaker at the Masonic Club at noon today will be Rex B. Goodcell, Internal Revenue Collector. A musical program by the Masonic Club orchestra will precede the address.

March King Booked For Two Concerts

Lieut. Com. John Philip Sousa, the march king, will pay his usual visit to Sacramento this year on January 26th and will be heard in two concerts at the State theater, one in the afternoon and the other in the evening.

To the average person, the task of standing upon a small platform and waving a light wand over the devoted heads of a hundred musicians is merely a profession, involving only a minor amount of physical exertion. But to Sousa, physical exertion is a matter of life and death. He has been waving his stick over his own organization for thirty-three years, and over various bands and orchestras for at least forty years. It is a species of exceptionally hard labor.

In musical circles Sousa is known as the "iron man" of conductors, because he is the only one who is able to stand the physical strain of conducting an entire program without assistance.

FAMOUS MARCHES TO BE PRESENTED ON SOUSA PROGRAM

"Try to Keep Your Feet Still" when Lieutenant Commander John Philip Sousa and his one hundred musicians and soloists "open up" at the Oakland Municipal Auditorium arena next Thursday in two concerts—matinee and night—says Zannette W. Potter, who with Selby C. Oppenheimer present the "march king" on his third of a century annual tour.

Audiences all over America have been experiencing difficulty in making their feet behave at the Sousa concerts ever since Sousa first organized his band.

This season Sousa presents two new marches, "The National Game," destined to be the nation's baseball march, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. Sousa is also reviving "The Liberty Bell," which was featured the season of 1892-1893 and was composed on Independent Day, 1892, a march older than Sousa's band itself. A \$10,000 set of chimes cast in England will be played by George Carey as a feature of "The Liberty Bell" march.

Other soloists accompanying Sousa on his present tour include Miss Marjorie Moody, noted soprano, and Miss Winifred Bambrick, a delightful harpist.

Sousa's complete afternoon and evening programs follow:

Matinee:
Overture, "Tannhauser".....Wagner
Cornet solo, "Centennial".....Bellstedt
Suite, "El Capitan and His Friends".....Sousa
Soprano solo, "Shadow Dance" from Dvorak.....Meyerbeer
Fine obligato by Mr. E. R. Williams.....Sousa
Largo, "The New World".....Dvorak
Village scene, "Sunday Evening in Alsace".....Massenet
Saxophone octette, "On the Mississippi".....Klein
March, "The National Game" (new).....Sousa
Xylophone duet, "March Wind".....Carey
"Pomp and Circumstance".....Elgar
Evening:
Overture, "Maximilian Robespierre" or "The Last Day of the Reign of Terror".....Litolff
Cornet solo, "The Carnival".....Arban
Suite, "Cuba Under Three Flags" (new).....Sousa
Soprano solo, "I Am Titania" from "Mignon".....Thomas
Miss Marjorie Moody.....R. Strauss
Love scene from "Feuersnagel".....Sousa
March, "The Liberty Bell".....Sousa
Saxophone octette, "I Want to Be Happy" from "No, No, Nanette".....Youmans
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin, Munroe.....Sousa
March, "The Black Horse Troop" (new).....Sousa
Xylophone solo, "Morning, Noon and Night".....Suppe
Old Fiddler's Tune, "Sheep and Goats Walking to Pasture".....Gulon

SOUSA ENTERED BAND WHEN 11 YEARS OLD

Lieutenant Commander John Philip Sousa is making his third of a century tour at the head of his own band, but this is his sixtieth year as a musician. Sousa began his musical career at the age of 11 as a cymbal player in the marine band at Washington. In 1880, at the age of 26, he became its director with the rank of Lieutenant, resigning in 1892 to form his own organization. Sousa's band will play at the Auditorium on January 25 and 26.

SOUSA TO OPEN S. F. CONCERTS TOMORROW

Sousa, America's "march king," veteran of several wars and decorated by many nations, will arrive here tomorrow for the biennial visit of his noted band and soloists. Sousa's engagement here will consist of five concerts at the Exposition Auditorium under the management of Selby C. Oppenheimer, the first of which is to be given tomorrow night.

Interest centers in the visit of Sousa in view of his desire to write a march to be dedicated to San Francisco. The marine corps, in which Sousa began as a bandman in San Francisco, is arranging to formally receive the march king on his arrival.

The opening concert tomorrow night will be participated in by high ranking officers of the army, navy and marine corps. As the opening number Sousa will play "Trooping the Colors."

In addition to the concert tomorrow night there will be a matinee Saturday at which school children will be given specially reduced admission. There will also be a concert Saturday night and two closing concerts Sunday, one in the afternoon and the other in the evening.

The program for tomorrow night is as follows:

"Trooping of the Colors".....Sousa
C. S. army, navy and marine corps participating
Overture, "Maximilian Robespierre" or "The Last Day of the Reign of Terror".....Litolff
Cornet solo, "The Carnival".....Arban
Suite, "Cuba Under Three Flags" (new).....Sousa
(a) Under the Spanish
(b) Under the American
(c) Under the Cuban
Soprano solo, "I Am Titania" from "Mignon".....Thomas
Miss Marjorie Moody.....R. Strauss
(a) "Love Scene from 'Feuersnagel'"
(b) March, "The Liberty Bell".....Sousa
Interval
"Jazz America" (new).....Sousa
(a) Saxophone octette, "I Want to Be Happy" from "No, No, Nanette".....Youmans
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.....Sousa
(b) March, "The Black Horse Troop" (new).....Sousa
Xylophone solo, "Morning, Noon and Night".....Suppe
George Carey
Old Fiddler's Tune, "Sheep and Goats Walking to Pasture".....Gulon

Military Forces to Pay Sousa Honor

Lieut. Comdr. John Philip Sousa, veteran of all three branches of the nation's armed service will be honored by the Army, Navy and Marine Corps on his arrival here Friday.

SOUSA TALKS TO RADIOLAND

Sweethearts of Air Appear for First Time

Ruth Pitts Heard During Matinee Program

Smith Orchestra Plays for Noon Broadcast

BY PAUL SHEEDY

Radio patrons of the Southwest early last evening heard the voice of one of the greatest personalities in music—Lieutenant-Commander John Philip Sousa, renowned "March King," who appeared before the tower studio microphone immediately after the children's hour program, giving Radioland a brief talk on "Music," through the courtesy of the Motor Transit Company, who provided transportation for the entire band, which immediately afterward went to the Soldiers' Home at Sawtelle to give the veterans a concert.

The visitors' gallery at the studio was packed when the noted musician arrived, and he was greeted over the air by his famous "Semper Fidelis" march, played by Louis F. Klein, long a radio favorite. Sousa has opened his engagement here in Los Angeles, playing afternoons and evenings again today and tomorrow at the Philharmonic Auditorium as well as a number of concerts in surrounding cities.

McDOWELL SISTERS SING

Immediately after the talk by Sousa, the patrons of The Times' station were given a splendid two hours of brilliant entertainment through the courtesy of a large group of favorite artists, featuring the first appearance here in the Southwest of the "Sweethearts of the Air," who are the widely known McDowell Sisters, who first gained renown for their playing over WFAA and WBAP, the two major Texas units.

These two entertainers have been featured for their novel Hawaiian songs, accompanying themselves on the steel guitar and ukulele. They have been personally directed for phonograph records for his company by Thomas Edison, who is particularly fond of the music from the Pacific islands. The two girls spent many months on the islands to perfect themselves in the language and music.

Another group of Hawaiian artists, the All-American Serenaders, also made their microphone debut last evening on this special program, which was also made outstanding by the appearance again of the Los Angeles Railway Orchestra. These players stopped in the studio in the earlier part of the program while on their way to another engagement.

Bernice Neal, long a featured soloist of the station, came in for the latter part of the broadcast, giving several beautiful cello solos, with Mona Content, accomplished concert pianist of the station, playing her accompaniments as well as giving several excellent piano solos. The vocal solos of the evening were given by Charles Way, talented baritone, and Viola Aimee Mayot, possessor of that rare beauty, a female baritone voice. Dick Kennedy was another artist who made his bow, giving several warmly applauded solos on his piano-accompanist.

Sousa Plays Here Friday

Lieutenant Commander John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous band, has the enviable record of having served in all three branches of the military service of the United States. Sousa was a lieutenant in the United States Marine Corps during his directorship of the Marine Band, from 1880 to 1892.

During the Spanish-American War he was attached to the Sixth Army Corps, and during the World War he served in the United States Navy, being retired upon reaching the age limit with the rank of lieutenant commander.

Sousa Discovers Perpetual Motion, Leads All Concerts



With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band which plays at the Strand theater Wednesday, January 13th has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-third, by the way—for any other is "Sousa, himself in Person (Not a Motion Picture)."

There is only one Sousa, there is only one Sousa's band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's band, and the Olympic games included an event for conductors of bands and orchestras, Sousa without doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn his band over to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts two hours and thirty minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers on his program, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to end of the concert. There is a story among the Sousa bandmen that the "governor" as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk.

Tickets for the Sousa concert on sale at Sherman-Clay Music Co.

Sousa's Band

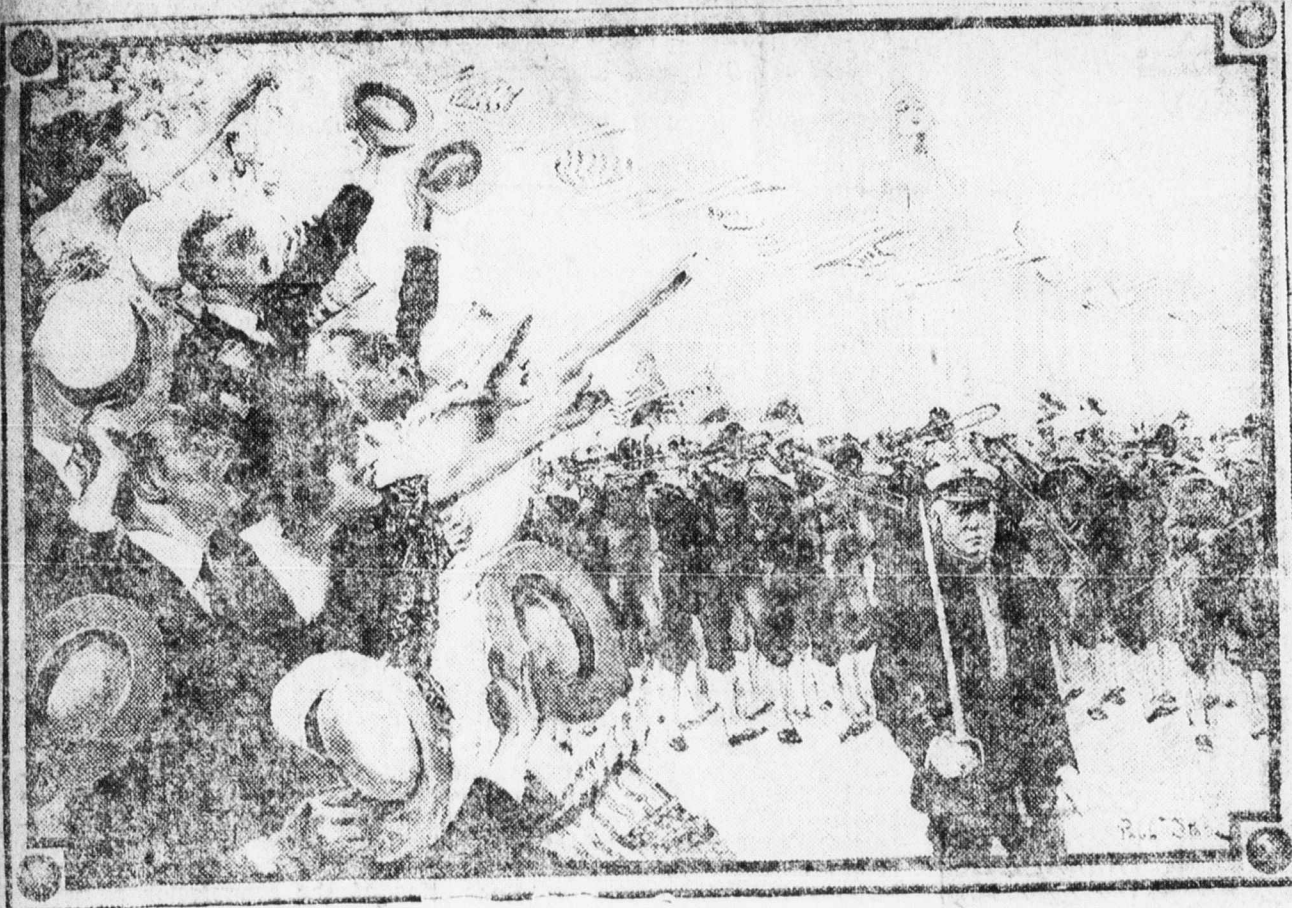
Does Lieutenant - Colonel John Philip Sousa, who will be here with his band January 15, 16 and 17, present a concert or give a show? The famous bandmaster rather suspects that he is guilty of giving a musical entertainment.

Sousa will make his appearance here at the Exposition auditorium under Selby C. Oppenheimer.

"The American is the greatest entertainment-seeker in the world," says Sousa. "He will pay millions for entertainment that he wants and travel hundreds of miles to avoid events, particularly musical events, which, he fears, are aimed exclusively at his aesthetic nature. Many years ago, I discovered that the American wanted his music to be entertaining first of all, so I set out to make my band not only the best concert organization in America, but also the best show."

"The American love for entertainment does not imply a lack of appreciation of good music. I always have presented the works of the great composers and to appreciative audiences. By chance I discovered that the person who liked ragtime might have a real appreciation for operatic and symphonic music. So I tried to put into my program not only good music, but also good shows."

DID CHILDHOOD IMPRESSIONS MAKE SOUSA THE MARCH KING



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieut. 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.

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 the Armies of the Potomac and the James would have been in numbers at least, but a "corporal's guard." Sousa comes to the Heilig theatre on Friday, Jan. 22.



SOUSA A CAMPFIRE "GIRL"—Yes, sir. The march king was made the only male member of the organization several years ago and after the afternoon performance of his band Saturday afternoon members gathered in Pershing Square to welcome him back to Los Angeles. Sousa has written a musical number in honor of the Campfire girls.

Sousa Will Make "Sax" Respectable

One of the avowed purposes of the third-of-a-century tour of Lieut.

Sousa is to make the saxophone respectable. That fine instrument got into bad company several years ago, when it became the worst offender in the first crude jazz music. Sousa believes that a saxophone, like a man, may be down, but never out, and this season the saxophone "comes back" if Sousa can make it possible. So Harold B. Stephens, saxophone soloist, and a saxophone octette will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.

"The saxophone seems to have been the invention of one Antoine Joseph Sax, of Belgium and Paris, who about the year 1840 invented or at least developed not only the brass-and-reed instrument which we know as the saxophone, but also a family of brass horns known as saxhorns," says Sousa. "One of the original saxophones made by Sax is still in existence and as recently as two or three years ago was in nightly use by Tom Brown, whose clown band used to be a feature of the Fred Stone shows."

"I have used the saxophone throughout my musical career. I have a full choir of eight in my present organization, and in glancing through some programs of my United States Marine band days of more than 35 seasons ago, I recently noticed that I used four—as large a number proportionately as I now employ. So we are doing nothing revolutionary. We merely are moving the saxophones down front so the audience may see what a fine family of instruments they can be—when they keep good company."

4 GOVERNMENTS HONOR J. SOUSA

England, Belgium, France and United States Award Medals to Bandmaster.

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now in his thirty-second annual tour with his band and will appear with his band in two concerts at the Columbia theater on January 25. 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 metal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

Sousa to Dedicate New March to S. F.

As an expression of the admiration and love that Lieut. Comdr. John Philip Sousa has for San Francisco, the march king today announced his intention to dedicate his next march to this city.



Sousa

Whether or not the march will be in readiness for its first presentation here at that time is not known. In his telegram Sousa said in part:

"If my inspiration equals the greatness of the city of San Francisco I hope to dedicate shortly a march for your goodly city." Special significance is attached to this offer of Sousa's by local music lovers, who recall that a little short of two score years ago the bandmaster started on his career as an independent leader in this city.

SOUSA TO HONOR S. F. WITH MARCH

Sousa's next march is to be dedicated to San Francisco, according to a telegram received by Selby C. Oppenheimer in which the march king said: "If my inspiration equals the greatness of the city of San Francisco, I hope to dedicate shortly a march to your goodly city."

The bandmaster is now in Los Angeles and will arrive here on Friday for a series of five concerts to be given under Oppenheimer's management in the Civic Auditorium.

It is recalled that it was San Francisco which first heard Sousa with his own band, when he retired from the United States Marine Corps some thirty years ago. He has since expressed a special fondness for the city and has many friends here.

Mr. and Mrs. Bernard W. Ford gave a dinner Friday evening at their home in Burlingame. The party was in celebration of Mr. Ford's birthday.

SOUSA TO TALK TO RADIO WORLD FROM PORTLAND STATION

John Philip Sousa, world-famous band director and musician, who gives a concert in Stockton January 18, will broadcast a fifteen-minute talk from KGW, The Oregonian, at Portland, Ore., on Saturday evening, Jan. 23. Sousa and his band will play a short engagement in Portland, and during his sojourn in the "City of Roses" has kindly consented to give a brief talk to the KGW radio audience.

Sousa's voice will be thrown on the air at 7 o'clock and during his fifteen-minute talk the world-famous band conductor will tell listeners of details pertinent to band organization, development and maintenance.

Thousands of listeners, many of whom have had no opportunity of seeing or hearing this eminent musician, will thus be afforded a chance to hear one of the most renowned musicians of the day.

F. O. FRAZIER HOST TO BANDS BOYS AT CONCERT

Mr. F. O. Frazier acted as host to thirty-two of the band boys from Baldwin Park at the Philip Sousa band concert given at Pomona this week. Many of the ladies of the Park provided the automobiles in which the boys made the trip. It recalled to Mr. Frazier the inauguration of President Garfield in

Washington, when Mr. Sousa was leader of the Marine band and led the big parade on that occasion. Mr. Frazier was then playing in the band that headed the G. A. R. section of the parade.

Sousa and His Band Here Soon

Lieutenant Commander John Philip Sousa and his ever popular band are now on their thirty-third annual tour of the United States and will come to Portland January 23 and 24 at the Auditorium. Sousa has made a practice of presenting interesting soloists at all of his concerts and this year will be no exception to the rule. Miss Winifred Bambrick, harpist, probably the only woman who has been presented as assisting artist by a band, will make her initial bow to Portland. Miss Bambrick is one of the best harpists in America today. She was born in Canada, but, like all of Sousa's soloists, received her training entirely in this country. After her tour with Sousa, Miss Bambrick will go abroad for a concert tour.

SOUSA BAND TO PLAY AT STAT

Apparently the most famous band in the world does not belong to some stage star or movie queen but to Lieutenant Commander John Philip Sousa, who this season is making his third-of-a-century tour at the head of his own band. The general public sees the Sousa face but for a few seconds at a time, but the million or more persons who attend the Sousa concerts each year, each have two hours or more in which to study the lines of the Sousa back. So well known is the Sousa back that for several years the only advertisement of his appearances was a silhouette of his back bearing in white letters the words "Opera House Monday Night." Sousa, with his organization of artists, will appear at the State theater for two performances, Tuesday afternoon and evening.

Advance
Seniors
col
1/7/26

John Phillip Sousa Bringing Large Band

HANFORD, Jan. 6.—When the Sousa Band Special rolls into the yards in Hanford, it will bring the largest aggregation of band-players ever heard in this city. This year the popular march-king will be accompanied by 108 musicians each one picked for his superlative skill.



But not only a super-band of soloists, but also super-programs are being presented on this jubilee-tour. John Phillip Sousa and his band are appearing at Hanford January 12, at 2 p. m. at the Civic Auditorium.

This being the thirty-third annual tour, Lieutenant-Commander Sousa has chosen monster-programs, packed with thrilling selections in which his 28 feature-players and his great band will shine. "Cuba Under Three Flags," "Looking Upward," "Jazz America," a new version of "Camera Studies," in short more than 20 song medleys, excerpts from six grand operas, some two dozen new and favorite marches, potpourris, waltzes, as full of life and swing as the marches make up these exhilarating programs.

Nine enormous boxes are necessary to hold the travelling library of the band, but even if some of these were lost the concerts could go on just the same, for one of the wonderful and unrivalled assets of this marvelous band is the fact that these 108 players could render entire programs from memory and yet with that captivating freedom and smashing energy which make the hearts of the audiences beat higher. This unique achievement is due not only to the great care taken by the directing genius of Sousa, but each man in the band has put himself on self-discipline and made himself so entirely a part of the organization, that it is a very impersonation of the Sousa spirit.

Little Rock
1/10/26

Sousa Recalls Success of "Pinafore"

In a series of reminiscences in the Saturday Evening Post, John Phillip Sousa says that the immediate success of "Pinafore" was to some extent due to an admirable topical joke. Just before it was produced Disraeli had appointed W. H. Smith, head of a firm of publishers, as first lord of the admiralty. Mr. Smith was an admirable man of business and a high-minded politician, and his proved an excellent administration, though there was something humorous in the British navy being ruled by a man without sea experience. Gilbert worked the joke for all it was worth in Sir Joseph Porter's song, "And Now I'm a Ruler of the Queen's Navee."

"Pinafore" was produced at the Opera Comique, London, Saturday, May 25, 1878, and ran over 700 nights in its first run. "What, never? Hardly ever," was heard times without number every day, and everybody sang whistled or went to see "Pinafore." Its popularity in America was perhaps brought to a cumulative interest by an editorial in the Philadelphia Public Ledger. The Ledger's second name was the "Philadelphia Bible," Mr. Childs, its editor, was greatly respected and had a penchant for giving everybody who called on him a cup and saucer as a remembrance. The Ledger published an editorial pointing out the innocence, the cleanliness and purity of "Pinafore," in happy contrast to the tights—God knows they were modest in those days—and coarseness of the French pieces that occupied the stage. The effect was electrifying. People who had never been in a theater in their lives came to see "Pinafore." It was a time of emancipation for pennied youth, for all the myriads of puritanical people suddenly discovered that the theater gave innocent enjoyment and wasn't such a hole of the devil as they had been taught to believe.

Recon
med
1/11/26

AMERICAN PUBLIC DEMANDS NOVELTY, SAYS SOUSA.

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Phillip Sousa, who this season will make his Third-of-a-Century Tour at the head of his famous band.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa Season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Mary?" and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

One of the Sousa features this season will be the revival of "The Liberty Bell" March. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization. Sousa and his band will appear at the Armory, Medford, Matinee and night, January 20th. —Don't miss it.

Long View
new
1/9/26

SOUSA COMPOSER OF 104 MARCHES

That Lieut. Com. John Phillip Sousa, who comes here with his band on January 25, is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than 40 years as a musical director.

Sousa's little book indicates there is good reason why he should be called "The March King." During his career he has written no less than 104 march compositions. There are 80 songs in the Sousa book, 16 suites, one Te Deum, one cantata and two hymns and enough miscellaneous compositions to bring the total to 272. These figures do not include transcriptions and arrangements. As a matter of fact Sousa has arranged

Glenn
for Angeles
1/11/26

Sousa Engagement Triumph in Music

BRILLIANT programs last Saturday afternoon and evening at the Philharmonic Auditorium brought the engagement of Sousa's band to a triumphant close. As at previous performances, capacity audiences greeted the famous organization and hundreds were turned away.

Many Sousa favorites were performed as programmed numbers and as encores. "U. S. Field Artillery" and "Semper Fidelis" had particular verve and animation. As symphonic numbers, Strauss' "Don Juan" and the "Liebestod" from "Tristan" were given.

Marjorie Moody, soprano, sang "Depuis le Jour" and "Ah, Fors e Lui," and added numerous encores. William Tong, R. E. Williams and George Carey were heard in flute and xylophone

Journal
Millbury
1/11/26

Reception That Most Pleased the Famous Sousa



"I have received many wonderful receptions from royal personages on my tours, but never have I received a great a reception as from these orphaned boys," said John Phillip Sousa, band leader, when he was greeted at the depot in Omaha by the boys' band of Father Flanagan's Home for Boys. The boys make up their own show each year and tour the country, the profits going to help finance the home, which is a nonsectarian institution housing more than 400 homeless orphans from all parts of the country.

San Francisco
Chronicle
1/11/26

Sousa to Write March for S. F.

Famous Band Leader to Give Concerts Here

Lieutenant-Commander John Phillip Sousa, band master, will dedicate his next effort to the city of San Francisco. This was the telegraphic advice received yesterday by Selby C. Oppenheimer from the march king, now in Los Angeles.

Sousa is due here Friday for five concerts at the Exposition Auditorium. It is possible that a new Sousa march of San Francisco will be finished at that time. In his telegram, Sousa said in part: "If my inspiration equals the greatness of the city of San Francisco I hope to dedicate shortly a march for your city." The famous band master started his career as an independent leader in this city on his retirement as bandmaster of the United States Marine Corps.

Seattle
Record
1/10/26

U. S. PUBLIC DEMANDS NOVELTY, SAYS SOUSA

Novelty is the demand of the American music public, says Lieut. Comdr. John Phillip Sousa, who this season is making his third-of-a-century tour at the head of his famous band.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball.

The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Mary?" and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and then to Sousa's American jazz.

One of the Sousa features this season will be the revival of "The Liberty Bell" march. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

Composer



JOHN PHILIP SOUSA

March King to Come Tomorrow

John Phillip Sousa, march king, and his famous band will reach San Francisco tomorrow for a three-day stay, during which they will give five concerts in the civic auditorium. On his arrival the United States marine corps will give the veteran composer and director a formal welcome and with the army and navy will participate with color guards and detachments in the opening concert tomorrow evening. There will be a matinee concert Saturday afternoon to which school children will be admitted at reduced price. There will also be a concert Saturday night and two on Sunday.

Times
for Angeles
1/11/26

SOUSA POPULAR IN KINGS COUNTY CITY

(LOCAL CORRESPONDENCE)

HANFORD, Jan. 10.—A musical boom seems to have struck this county of Kings, or else the "march king," Sousa, is exceedingly popular here. Sousa's band is to give a concert at the new municipal auditorium here next Tuesday afternoon, and tickets, therefore are practically all sold, largely to school-children in different towns, who bought them by the hundreds. Some of the schools in neighboring towns have announced they will close for Tuesday afternoon so the pupils can attend the concert and the Hanford Retail Bureau, of which nearly all the merchants of this city are members, has announced its stores will be closed from 2 to 4:30 o'clock p. m. on the day of the concert to give all employees, as well as themselves, an opportunity to attend. The Sousa concert was promoted by the Hanford City Trustees as a big event for the new municipal auditorium, the largest in the San Joaquin Valley and its full seating capacity of 2,400 is evidently going to be taxed to the utmost.

Record
for Angeles
1/11/26

Sousa Ends Engagement

Sousa's triumphant engagement closed in a blaze of glory Saturday evening, when crowds jammed Philharmonic auditorium to the last seat to sit through two hours of musical entertainment.

The program was, as the others which preceded it, excellently arranged with an abundance of solo features and humor, interspersed with many of the march king's most famous compositions.

A suite by Sousa, entitled "Dwellers in the Western World," proved one of the many outstanding numbers. Its three movements carry one first through the primitive yet dignified music of the red man, next the conquering strains of the invading white man, and finally, gay and barbarous notes of the third dweller, the black man.

The Love Death from "Tristan and Isolde" was beautifully rendered and a soprano solo by Miss Marjorie Moody, "Ah Fors e Lui," from "Traviata," brought repeated encores.

Sousa's famous saxophone octette and that splendid xylophonist, George Carey, delighted the crowds, who called them back time and again.

San Francisco
Chronicle
1/10/26

Band King Is One of Week's Music Features

Lieutenant-Commander John Phillip Sousa and his band are due here this week for a series of five concerts at the Exposition Auditorium, beginning Friday night. This is Sousa's third-of-a-century tour, and notwithstanding the march king's 32 years, reports indicate that both the leader and his band are in better trim this season than at any time in their memorable careers.

There will be three evening programs and two matinees, Friday night, Saturday afternoon and night, and Sunday afternoon and night. The Saturday matinee is especially designed for school children.

In addition to a repertoire that includes not only many of the famous marches that have made Sousa world renowned, as well as his later compositions, he is bringing here a strong array of solo artists. Heading these is Miss Marjorie Moody, soprano, who has proved one of Sousa's greatest finds. Among the other soloists are Miss Winifred Bambrick, harpist; William Tong, cornet; George Carey, xylophone; R. E. Williams, flute; R. G. Goulden, xylophone, and Joseph De Luca, euphonium.

SOUSA'S BAND THRILLS CROWD

Veteran Leader Given Ovation By Audience Packing Phil- harmonic Auditorium

John Philip Sousa and his famous band thrilled the capacity audience at Philharmonic Auditorium last night.

Greeted with applause, admiration grew from number to number until audience and players seemed to vie with each other. So great was the appeal of the music that 17 encores had to be added to the regular program.

More than musical interest was injected into the concert when Lieutenant Commander Sousa presented the manuscript of his "National Game" march to Judge K. M. Landis, high commissioner of the National Baseball League, at whose suggestion the "march king" wrote the thrilling piece, rendered stirring after the ceremony.

This was the first "score" by a musician submitted to Judge Landis.

MARCHES THREE

Not only marches, but colorful overtures; a new suite, "Cuba Under Three Flags;" golden-toned cornet solos by William Tong; coloratura arias by Marjorie Moody, the soprano, who had to add two encores; also a passionate excerpt from an old opera by Richard Strauss, "Love's Fires," formed a program of uninterrupted pleasure and fascination.

Dances and more marches, including that old favorite, "The Liberty Bell;" a new hit, "The Black Horse Troop;" a most amusing suite, "Jazz America," likewise new here; xylophone solos, saxophone octets, and that old Kentucky tune, "Sheep and Goats Walking in the Pasture," were but a few of the titles which will be remembered by the audience.

PROGRAMS VARIED

Yesterday afternoon's concert also was sold out. Different programs are announced for tonight, tomorrow afternoon and evening, which close the Sousa engagement.

Orchestra students of elementary schools, in charge of Supervisor Jenny Jones, who played a special rehearsal conducted by Sousa, presented him with a silver-mounted baton. Sousa's appreciation of the excellent work done in the Los Angeles schools was manifested when he dedicated a large silver cup trophy to the winners in the music memory contest, in charge of Supervisor Kathryn Stone. The award in this competition went to the Soto Street School.

PRODUCTION BY

BANDMAN WILL HAVE BUSY DAY

Sousa Program Calls for Hollywood Reception and Series of Concerts

A program that will engage all the famous bandmaster's time from 9:30 a.m. to 11:30 p.m. today has been arranged for John Philip Sousa, who arrives at the breakfast hour and will go at once to the Biltmore. From there he will go to the Soldiers' Home in Sawtelle, with twenty-five members of his band and several soloists, including Marjorie Moody, soprano, and Winifred Bambrick, harpist.

After a quick trip through the bay district, Sousa will be whisked to Hollywood for a luncheon at noon at the Hollywood Athletic Club. The Chamber of Commerce, Rotary, Kiwanis, Lions, Exchange, Optimist, Business Men's, Business Women's, Velada, Co-operative, Two Thirty-Three, Ex-Service Men's, Knights of Columbus and Shrine clubs will be joint hosts. Lieutenant Commander Sousa will present the original manuscript of his orchestra suite, "My Impressions of the Movies," to George H. Coffin, president of the Hollywood Chamber of Commerce.

At 1:30 p.m. he will take his place in a parade to the Memorial Auditorium on Highland avenue, where his band will play at 2:30 and at 8 p.m. After the afternoon concert the conductor and his band will have the freedom of the Hollywood Athletic Club and dinner at 6 p.m. Headliners from the studios will endeavor to entertain him.

Tomorrow, Friday and Saturday Sousa's Band will play double performances at Philharmonic Auditorium, under the Behymer management.



"The Liberty Bell" featured in his programs by Lieut. Com. John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third-of-a-century tour. Sousa began his career as a band director in 1880 when he assumed command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward. It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the talking machine, as it is now known, was placed on the market. Indeed it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny!

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost about \$500 when "The Liberty Bell" was the latest Sousa March.

Armory, Medford, Matinee and night, Jan. 20. Mail orders are being received now by Andrews and Hazelrigg, No. 7, Sparta Bldg., Medford.

Sousa to Address Air Fans Over KPO

John Philip Sousa, famous band leader and composer, will address the radio audience of station KPO tomorrow when audible features of a luncheon to be tendered the noted musician by the Masonic Club of San Francisco at the Palace Hotel will be broadcast.

The broadcast, on the air from 12:05 to 1 p.m., will include a short talk by Sousa, and a program of music by the "million dollar" band

IDOL OF BAND BOYS
John Philip Sousa, who will be the honor guest of the Stanislaus County Band Boys Wednesday, will play in Stockton January 18.



Sousa's Programs To Be Heard January 18

John Philip Sousa and his band will give two concerts in Stockton in the afternoon and evening of January 18 in the high school auditorium.

The matinee concert, which will begin at 3 o'clock, will be given under the auspices of Stockton High School, and will be open to the students of the high school and the grammar schools. Reservations are now being made through Sherman, Clay & Co. and tickets will be placed on sale there at 9 o'clock Thursday morning.

Matinee Program

Sousa's matinee program follows:
Overture, "Tannhauser" . . . Wagner
Cornet solo, "Centennial" . . . Bellstedt
William Tong
Suite, "El Capitan and His Friends" . . . Sousa
"El Capitan"
"The Charlatan"
"The Bride-Elect"
Soprano solo, "Shadow Dance" from "Dinorah" . . . Meyerbeer
Miss Marjorie Moody
(Flute obligato by R. E. Williams)
Largo, "The New World" . . . Dvorak
Interval
Village scene, "Sunday Evening in Alsace" . . . Massenet
Saxophone Octette, "On the Mississippi" . . . Klein
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe
March, "The National Game" (new) . . . Sousa
Xylophone duet, "March Wind" . . . Carey
Messrs. Carey and Goulden
"Pomp and Circumstance" . . . Elgar
The Evening Program
The evening program which will be played in the High School Auditorium, beginning at 8:15 o'clock, follows:
Overture, "Maximilian" . . . Robespierre
or "The Last Day of the Reign of Terror" . . . Litolff

Cornet solo, "The Carnival" . . . Arban
William Tong
Suite, "Cuba Under Three Flags" (new) . . . Sousa
Under the Spanish
Under the American
Under the Cuban
Soprano solo, "I Am 'Tania" from "Mignon" . . . Thomas
Miss Marjorie Moody
Love Scene from "Feuersnøth" . . . R. Strauss
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)
March, "The Liberty Bell" . . . Sousa
Interval
"Jazz America" (new) . . . Sousa
Saxophone Octette, "I Want to Be Happy" from "No, No, Nanette" . . . Yeumans
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe
March, "The Black Horse Troop" (new) . . . Sousa
Xylophone solo, "Morning, Noon and Night" . . . Suppe
George Carey
Old Fiddler's tune, "Sheep and Goats Walking to Pasture" . . . Gulon

Sousa Discovers Perpetual Motion, Leads All Concerts



With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band which plays at the Strand theater Wednesday, January 13th, has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-third, by the way—or for any other is "Sousa, himself, in Person (Not a Motion Picture.)"

There is only one Sousa, there is only one Sousa's band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa without doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn his band over to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts two hours and thirty minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers on his program, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to end of the concert. There is a story among the Sousa bandmen that the "governor" as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk.

Tickets for the Sousa concert on sale at Sherman-Clay Music Co.

RESERVE SEATS TO HEAR SOUSA

Mail Orders Being Received for Concerts— Many Inquiries.

Mail order reservations for the John Philip Sousa band concert to be presented at the Lewis and Clark high school on the afternoon and evening of January 29 are now being received, Principal Henry M. Hart announced today.

Many out-of-town inquiries are being received daily and Mr. Hart stated that reservations are being filled in the order received, both for local patrons of the arts and out-of-town music lovers.

The appearance of the world-famous bandmaster and his 100-piece organization is being sponsored by the school and promises to be a highlight in the 1926 music season. It is the musicians' 33d transcontinental tour, under the leadership of famed instrumentalist and composer, who has gained international recognition for his successful concert appearances.

The group of musicians will be assisted by a soprano soloist and Miss Winifred Bambrick, harpist. They will make but the two appearances while in the city.

SOUSA'S BAND IS COLLEGE-TRAINED

That the "silver cornet" band of the small town gradually is yielding to the college and university as the recruiting ground for brass band musicians is the statement of Lieut. Com. John Philip Sousa, who this season will make his third of a century tour at the head of his famous organization. This year the Sousa personnel of more than 100 men includes about 40 college and university graduates, students and former students.



Thruout most of his musical career, Sousa, who comes to the Metropolitan theater, January 26, has been looking to small-town America for his most promising new blood. Small city brass bands, always a source of local pride, have yielded the big organization many cornetists, saxophonists and trombonists. But a few years ago, Sousa began to notice an occasional college boy in his ensemble, and this season almost one-half his entire band is composed of college men.

Other qualifications being equal, the college man of course has the preference when Sousa's roll for the season is made up. The Sousa bandman must not only be a capable performer upon his chosen instrument—he must be clean-cut and intelligent as well—and college men may be counted upon for these virtues.

Sousa and his band will give four concerts in Seattle, making matinee and evening appearances at the Metropolitan, January 26 and 27.

Spokane Will See Sousa and His Famous Band

Lieutenant-Commander John Philip Sousa, the world's most famous composer-conductor, and his band of 100 members with its soloists, will be presented by the Lewis and Clark high school in its auditorium, January 29, in matinee and evening performance on his 33d annual tour.

Miss Marjorie Moody, an American born and trained singer, has appeared with the Sousa organization for the last five seasons. Miss Moody is said to have a voice of remarkable sweetness and tremendous power and the unusual faculty of making herself heard before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York.

Miss Winifred Bambrick, said to be the only harp soloist with a band, is again a soloist on the Sousa programs. She is a musician of much interest, not only because of her talents, but on account of her diminutive size and the greatness of her instrument.

Lieutenant-Commander Sousa's band for his third-of-a-century tour is about twice the size of the organization which he led about America during his first independent tour, the season of 1892-93.

Recently Sousa happened upon the instrumentation of his first band. It called for 14 clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four french horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three basses, in addition to drums, triangles, tympani, etc.

The present organization numbers

almost 30 clarinets, five flutes, 10 saxophones, eight trombones, 10 trumpets, and other instruments in proportion. The lugubrious horns have been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about 50 men. This year he has an organization of 100 bandmen and soloists.

MAN HAVING FIT---THAT'S JAZZ: SOUSA

By ELFORD EDDY

Six-year-old Catherine Garthwaite, who is one of the youngest conductors in the entire bay district—she conducts a kindergarten orchestra—knows a great deal about the art of conducting as a result of having met John Philip Sousa, whose band will be heard tonight in Exposition Auditorium in the first of five concerts.

Cathie is studying the piano, and when Sousa took time out of a busy morning to explain to the little girl the theory of conducting he had an extremely interested audience of one.

RETIRE? NOT YET!

Sousa, who is 71 and says he is not going to retire for many years and after that will make farewell tours only every other season, has a way with children. He stood Cathie on a chair and talked long and earnestly.

"Conductors," he explained, "are as widely apart in their manner of conducting as the world is in its estimate of beauty."

Then both hands went up in gesture of a full pause as he told Cathie she had eyes like Mrs. Sousa's.

"Mrs. Sousa," he said, "has the prettiest eyes in America."

The first consideration in conducting, he went on, is curves. He illustrated with a penholder.

"The leader should strive for grace of line. His movements should be even with the shoulder. His baton should not describe squares or angles, should not beat up and down—that wearies the eye."

"JAZZ LIKE MAN IN FIT"

"Jazz," observed the veteran, "wearies the eye, even when the ear can stand the strain. Jazz will endure as long as it lives in the ballroom. When it is thrown out of the ballroom it will die."

"Jazz is popular for dancing because even a person with fallen arches can get along very nicely. All you have to do is keep moving."

"Jazz always reminds me of an active man throwing a fit."

"Jazz is robbery. The whole library of music has been plundered and set to jazz time. Everything

Continued From Page Three

ever written except 'Safe in the Arms of Jesus' has been jazzed."

"There's nothing new in jazz. It's the old plantation melody, which afterward was called the cakewalk. Now it's called jazz."

When Sousa steps out on the stage he is ready for business. He never raps for attention, but heaven help any musician in his band who isn't ready.

Sousa said every conductor has his own method and he believes in no waste motion.

"No man can get in my band unless he has complete routine—knows music—and understands gestures."

There are no frills about Sousa. His morning coat is his bandmaster's blouse. His eyes seem to be smiling always, very quietly.

Every year he writes a humorous.

Sousa's arrival in San Francisco today was the signal for a demonstration staged by a guard of honor of the Marine Corps and members of the staff of General Wendell C. Neville. Sousa began his career as an independent bandman in this city nearly two score years ago.

The first number of Sousa's concert tonight in Exposition Auditorium will be "Trooping the Colors," and as the pieces which Sousa has dedicated to the respective branches of the service are played, color guards and detachments of the army, navy and marine corps will pass in review. Commanding officers of the three branches of the service will attend as Sousa's guests.

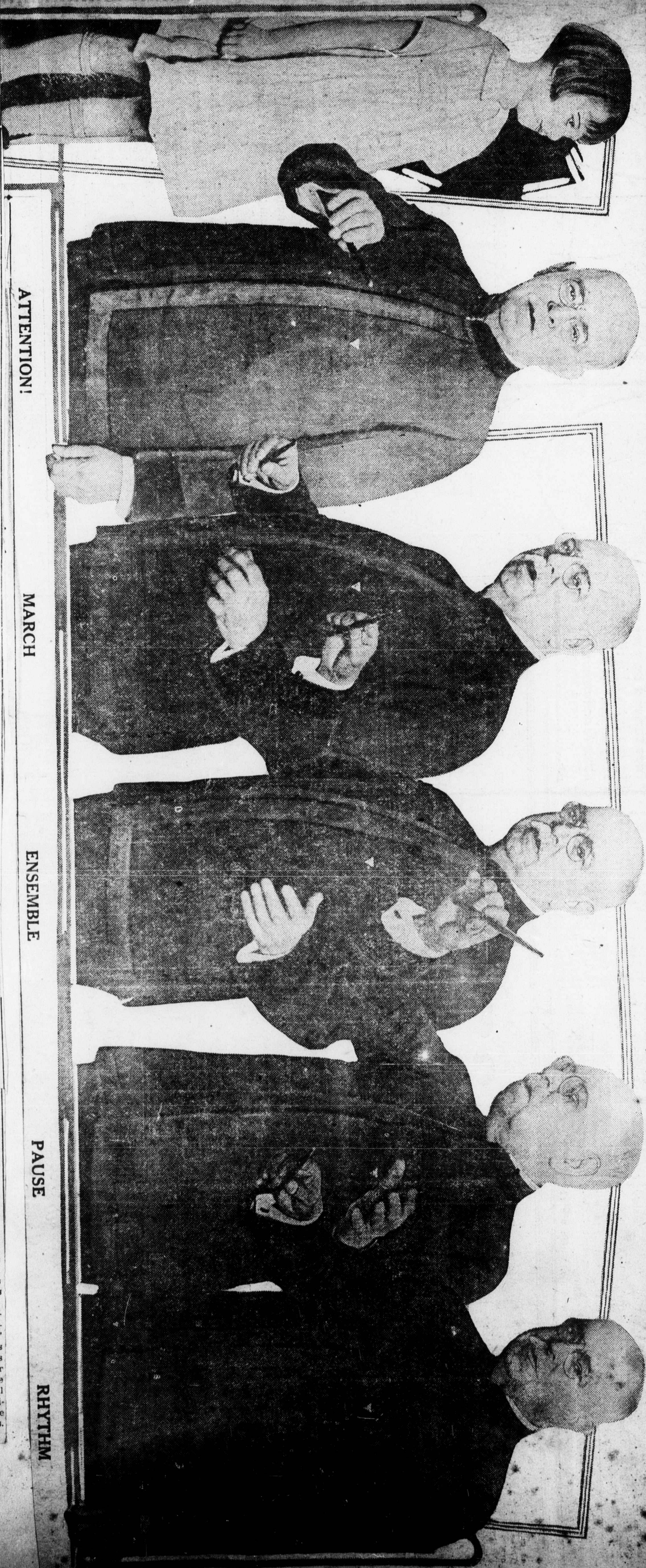
ATTENTION!

MARCH

ENSEMBLE

PAUSE

RHYTHM



When Catherine Garthwaite called on John Philip Sousa here today to get some pointers on leading—Cathie is an orchestra leader herself, even if she is only 6 years old—the American march king stood her on a chair, impressed a pen-

holder into service as a baton, took a graceful stance and proceeded to give the little girl a lot of inside information in a few minutes. Sousa's characteristic poses (left to right): Ready to go. He never raps for attention, but when he

steps onto the platform the boys must be on their notes. Sousa saw years of military service, and when he leads a march there is the swing of the good soldier in his arm movements. The center pose shows him in the full swing of a

selection. Notice his conservatism. The next pose shows the traffic signal he gives for a symphonic stop. The last pose for "The Call" cameraman really ought to be a motion picture, as it illustrates the grace of his curved line in leading.

Get in Step, Miss San Francisco! Mr. King's Band to Play!

Call San Francisco 11/10/26 119

Reception That Most Pleased the Famous Sousa



"I have received many wonderful receptions from royal personages on my tours, but never have I received as great a reception as from these orphaned boys," said John Philip Sousa, band leader, when he was greeted at the depot in Omaha by the boys' band of Father Flanagan's Home for Boys. The boys make up their own show each year and tour the country, the profits going to help finance the home, which is a nonsectarian institution housing more than 400 homeless orphans from all parts of the country.

SOUSA MAY USE MUSIC OF YOUNGSTOWN WOMAN

A musical number, composed many years ago, by Mrs. J. E. Rhoads, 518 Oak Hill, may be included in John Phillip Sousa's American group of compositions.

The production is "America Valse Caprice."

Mrs. Rhoads was introduced to Sousa during his recent appearance here, by Miss Lois Thayer, whose uncle, Colonel Thayer, once traveled with the famous bandmaster.

"America Valse Caprice" was published in 1894 and was to have been introduced during the World's Fair in Chicago. Publication of the music was not completed in time for the fair, however.

The number won first prize in the cisteddded contest in 1924 and immediately became popular.

Mrs. Rhoads is a graduate of New England Conservatory of Music, Boston, and a member of the Monday Musical club.



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Sousa, March King, Gets Unprejudiced Concert Criticism

FRESNO, Jan. 13.—America's march king, John Philip Sousa, whose bands have been touring the United States for 33 years, today proved in Fresno that he likes to obtain an "unprejudiced idea" of what the public thinks about him.

A chance acquaintance in a hotel lobby commented that he had heard Sousa last night.

"How did you like the concert?" Sousa inquired.

"It was wonderful," the man said.

"Say, by the way, you look an awful lot like Sousa."

"My name is Philip," Sousa responded.

The man was apparently satisfied. Then he asked if Sousa heard the concert. When Sousa said yes, he was asked how he liked it.

"It was terrible," Sousa declared, bursting out laughing and revealing his identity.

BAND CONTEST ARRANGED

HIGH SCHOOLS TO PLAY FOR PRIZE AND HONOR.

Winner Will Get \$25 and Appear With John Philip Sousa at Public Auditorium.

The high school bands of Portland are going to engage in a friendly contest for a prize of \$25 and the honor to appear on the stage with John Philip Sousa and his famous band when the great march king comes here next week for a series of four concerts.

The contest will be held January 21 at 4 o'clock at the public auditorium, and the public is invited to attend. George Cracknell, general manager for Oregon and southern Washington for the Conn-Portland Music company, hit upon the happy contest idea and is looking after the arrangement details.

Willem van Hoogstraten, conductor of the Portland symphony orchestra, will be one of the judges. When invited by Mr. Cracknell to act in this capacity he responded enthusiastically: "Sure, I am glad to do everything I can to help arouse interest in good music."

Five bands have been entered—the Benson Polytechnic, the Franklin high, the Jefferson high, the Lincoln high and the Washington high. Each band will play a number of its own selection and a Sousa march, "The Thunderer."

The winning band will appear on the stage and play for the great bandmaster and the audience at the matinee Saturday, July 23, when Sousa opens his series of four concerts.

Sousa Off Jazz



—Photo by International

JOHN PHILIP SOUSA

Noted band leader, had to put his fingers to his ears when recently he visited Hollywood and Bébe Daniels started to "step on it" on the saxophone. Sousa is not a lover of the "syncopated noise," as he calls it, and to keep it out he threatens to wear ear muffs.

Name Wanted for Sousa's S.F. March

Noted Bandmaster Will Welcome Suggestions

What title will Sousa choose for the march that he is to dedicate to San Francisco? This is the question that many San Franciscans were asking yesterday following the announcement that America's march king, due here Friday for a series of concerts, is composing a work in honor of the city where he started his professional career.

According to Selby C. Oppenheimer, under whose management Sousa is to appear here, the noted composer-director will welcome suggestions for a title for the march that will associate through coming generations the names of San Francisco and Sousa. Oppenheimer expressed the hope that many San Franciscans would give this their best thought as an evidence of the city's co-operation with the composer.

Sousa Plays to Record Audiences

Lieut. Com. John Philip Sousa played to the largest receipts of his career for Arizona and Southern California and in all probability to the largest business ever enjoyed in this locality by any musical attraction, the week ending January 9. The week's receipts totalled \$40,000 and the

cities visited were Tucson and Phoenix in Arizona and San Bernardino, Pasadena, Hollywood and Los Angeles. After playing his way up the Pacific Coast to Seattle, Sousa will go to Florida and the South for the month of February, concluding his tour on Mardi Gras in Richmond, Va. The season, the thirty-third of Sousa's organization, opened in Hershey, Pa., on July 4.

Sousa Honors Judge Landis

In the presence of a large audience, John Philip Sousa presented his new composition "National Game," to Judge Landis, and amidst great applause, played it as an encore. Judge Landis returned the compliment by saying something about his "old young friend Sousa and his outfit" making Los Angeles complete.

When Two Kings Meet

JOHN PHILLIP SOUSA, world famous band master, is shown presenting Judge Kenesaw Mountain Landis the silver baton with which he has led his band through many concerts. The judge is giving the band leader a baseball bat. It is hoped Sousa does not use it on his musicians.—(International Newsreel Photo.)



SOUSA AND LANDIS MEET. John Philip Sousa, the march king, and Judge Kenesaw Mountain Landis met recently in Los Angeles. It was Sousa's first opportunity to discuss his baseball march with the ruler of the national pastime. Judge Landis appears interested in the composer's conversation.

SOUSA AND HIS BAND NOT KEEN ON MARCHES

Four Times in Thirty-Three Years Is Limit of Hiking for Famous Leader and Musicians.

Has John Philip Sousa, "the March King," ever actually marched in the street at the head of his far-famed band?

In the thirty-three years of its existence the band has appeared as a marching organization on just four occasions, the great American composer and conductor, who comes to The Metropolitan for four concerts, January 26 and 27, tells in his memoirs recently published in The Saturday Evening Post.

In 1893, when Sousa's Band had been in existence but a year, Sousa marched with his men at the ceremonies opening the World's Fair in Chicago.

In 1898, five years later, Sousa and his band headed the procession which bade farewell to the famous Black Horse Troop of Cleveland, O., departing for service in the Spanish-American War.

A few months later Sousa marched with his band in the procession which welcomed home Admiral Dewey, hero of Manila Bay. A few days later Sousa and his band marched in the parade of a Pittsburgh, Pa., regiment returning from Cuba.

Sousa has marched at the head of a band many times, of course. As director of the United States Marine Band, before the formation of his own organization, Sousa marched at the inaugurations of at least three presidents, as well as taking part in countless ceremonies in Washington. During the World War he marched with his great organization of bluejackets from the Great Lakes Naval Training School. One of these marches, down Fifth Avenue, New York, when he headed a band of 1,800 musicians, probably was the greatest military display ever seen in America, and this band probably was the largest marching band ever assembled, although Sousa since has directed massed bands of as many as 6,000 musicians.

And Sousa has done other marching. Virtually every Sousa march has been composed as he marched, by himself, mile after mile, around his estate on Long Island, on the decks of ocean liners (as in the case of "Stars and Stripes Forever") or along the streets and in the parks of the cities which he visits each season.

FAMOUS MARCH NOT SUCCESS AT FIRST

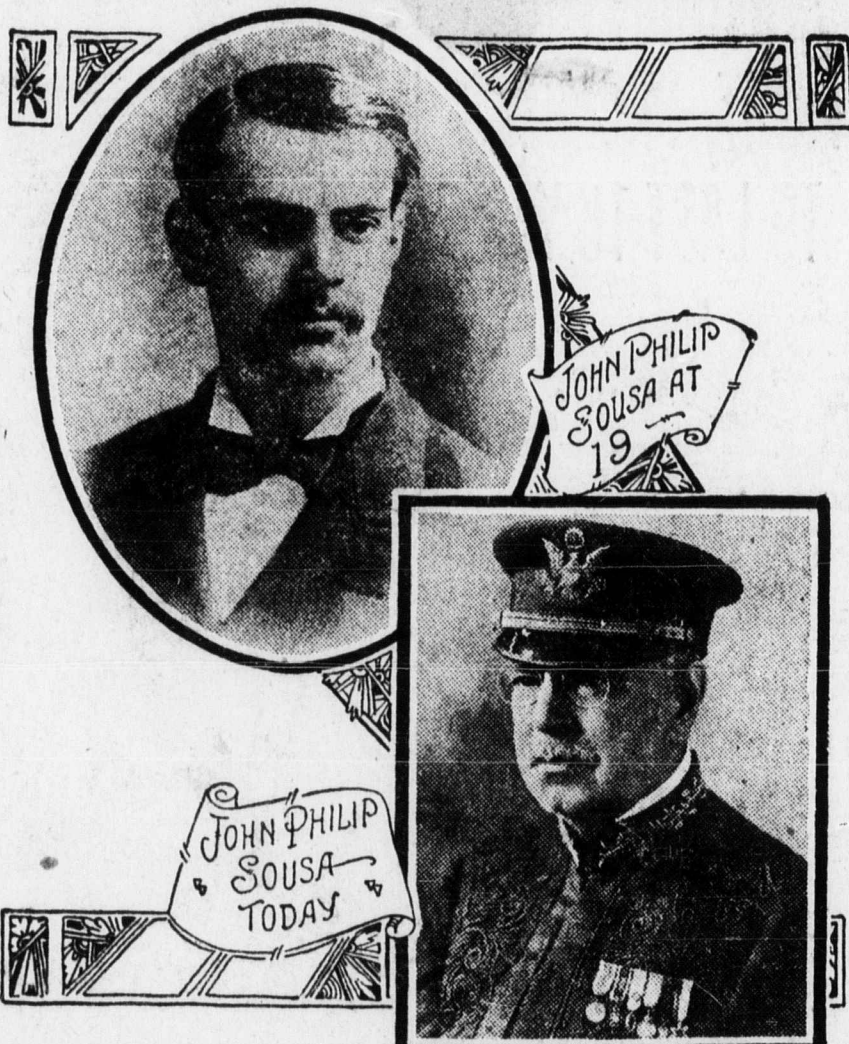
Strange as it may seem, "Stars and Stripes Forever," the most famous of the marches of Lieutenant Commander John Philip Sousa, who comes here with his band on January 25, was not an instantaneous success, upon no less authority than the royal statements preserved by Sousa himself.

"Stars and Stripes Forever" was written by Sousa in 1898, five or six years after he had formed the famous organization with which he now is making his third-of-a-century tour. It was published in an arrangement for band, orchestra and pianoforte, but much to Sousa's amazement, the composition did not sell. In an effort to solve the puzzle Sousa went to the publishers. On the

margin of a set of the band arrangement returned by a music dealer the answer to the puzzle was found. It consisted of three words in the handwriting of a country bandmaster and were, "Too many notes."

In the cornet and trombone parts, "Stars and Stripes Forever" is particularly difficult for amateur performers, and since there was a great revenue in those days from the sale of music to the thousands of town bands, Sousa found that unconsciously he had been guilty of writing above the abilities of his consumers.

Dance Music Caused Short Skirts



That music was the primary cause of the present short skirt epidemic is the opinion of Lieut. Com. John Philip Sousa, who this season makes his Third-of-a-Century tour with his famous band, appearing in Medford matinee and night, January 20th, under the management of Andrews and Hazelrigg. Music, and particularly jazz and its forerunners, set the American girls to dancing, the dancing developed their leg muscles and once pipstems legs had become the exception, rather than the rule, fashion decreed the short skirt.

"The present dance craze began about a decade ago," says Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the foxtrot and the maxixe, the predecessors of the present day jazz. As a matter of fact jazz largely developed in the dance halls, where small orchestras

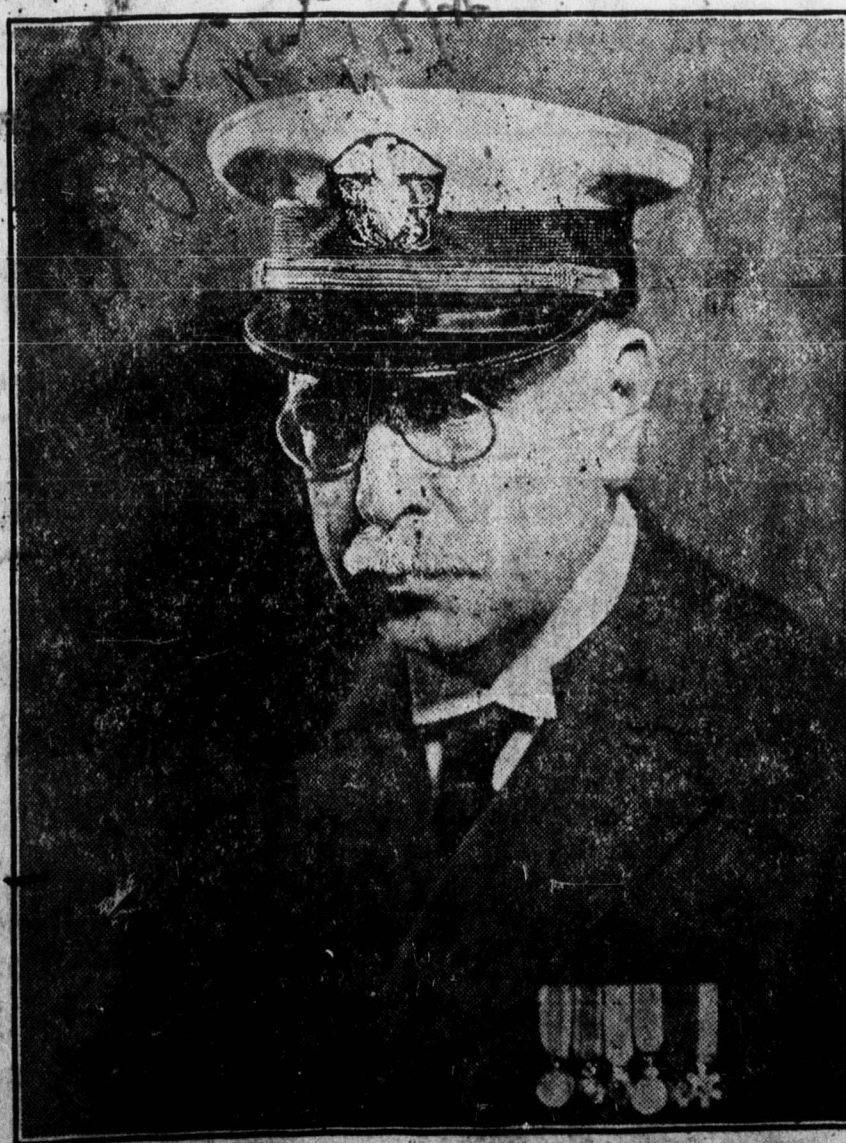
sought out new effects with which to enliven programs of dance music.

"Incidentally, it is my opinion that the present short skirt fashion is entirely due to the fact that the average woman now looks well in an abbreviated garment. The success of any fashion depends upon its ability to flatter the individual—or to make the individual feel that she is flattered, which is the same thing—so we come to the conclusion that the short skirt persists because the average woman has danced until she has the sort of underpinning that goes with a short skirt."

Incidentally, dancing and golfing have had their effect upon the beauty of the masculine leg—which probably is the reason for the present popularity of "plus fours."

Seats on sale at Model Pharmacy, beginning 10 a. m., Friday, January 15th.

SOUSA'S BAND IS COMING



Sousa's Band is coming to the Metropolitan Theatre, Seattle, Tuesday and Wednesday, January 26 and 27, giving two performances each day. Lieut. Com. John Philip Sousa's Band for his third-of-a-century tour is about twice the size of the organization which he led about America during his first independent tour, the season of 1922-23. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets, two euphoniums, three trombones, two euphoniums, three basses, in addition to drums, bugles, horns, etc. The present organization numbers almost thirty clarinets, flutes, oboes, etc. The present organization numbers almost thirty clarinets, flutes, oboes, etc. The present organization numbers almost thirty clarinets, flutes, oboes, etc.

SOUSA WANTS TO TAKE BAND MILLION MILES

One of the ambitions of Lieutenant Commander John Philip Sousa, who will give concerts at the Auditorium on January 22 and 23, is to travel a million miles with his famous band. This present season finds the band master with a travel record of about 835,000 miles, to which he will add about 25,000 miles before March 26, 1926, when his journey ends. At his present rate Sousa will reach his goal six or seven years hence. Then, quite likely, he will start after the second million.

SOUSA AND HIS BAND BOOKED HERE

Combination of 100 Players Supplemented by Nearly a Score of Other Artists to Regale Eugene Music Lovers

Thirty years ago, when John Philip Sousa and his band of 50 pieces toured the country, people hailed his coming as a great event and flocked in great numbers to hear this gifted young leader and his organization.

Today Mr. Sousa brings a band of 100 in which is combined not only the best band in the entire United States but nearly a score of other features. He will offer two two-hour programs at

the armory, Thursday, January 21. Sousa's band is known primarily for its incomparable rendition of marches and other stirring varieties of music. Sousa himself is the composer of many marches now nationally recognized, and these are featured in the concert, "Stars and Stripes Forever," "Liberty Bell," "American Patrol," are three of the most popular. At this concert he will also introduce new compositions. It is

SOUSA'S BAND IS COMING



Sousa's Band is coming to the Metropolitan Theatre, Seattle, Tuesday and Wednesday, January 26 and 27, giving two performances each day. Lieut. Com. John Philip Sousa and his famous band will come to a close with concerts this afternoon and tonight in the Exposition Auditorium.

This is Sousa's third-of-a-century tour made in his seventy-second year. As an indication of his virility and enthusiasm it has been announced that he is now planning to take his famous organization on another world tour in 1927.

The matinee program today will be as follows:

Overture, "Maximilien Robespierre" (Litolff); cornet solo, "The Carnival" (Arban); William Tong; suite, "Cuba Under Three Flags" (Sousa); soprano solo, "I Am Titania" (Thomas); Miss Marjorie Moody; "Love Scene from Feuersnot" (Strauss); march, "The Liberty Bell" (Sousa); saxophone octette, "I Want to Be Happy" from "No, No Nannette" (Toumans); Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe; march, "The Black Horse Troop" (Sousa); xylophone solo, "Morning, Noon and Night" (Suppe); George Carey; old fiddler's tune, "Sheep and Goats Walking to Pasture" (Gulon).

Tonight: Rhapsody "Ethiopian" (Hosmer); flute solo, "Concerto" (Chaminade); R. E. Williams; suite, "Dwellers in the Western World" (Sousa); soprano solo, "Ah Fors's Lull" from "La Traviata" (Verdi); Miss Marjorie Moody; love death "Tristan and Isolde" (Wagner); new fantasia, "Themes" (Sullivan); saxophones, "A Rube" (Penn); Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe; march, "Ancient and Honorable Artillery" (Sousa); xylophone solo, "Rondo Capriccioso" (Mendelssohn); George Carey; folk tune, "Turkey in the Straw" (Gulon).

Three Sousas



John Philip Sousa, the world-famous bandmaster, here appears at the piano flanked by his son and grandson, John Philip Sousa 2d and 3d, respectively. Perhaps they are composing a new Sousa march to be played when the master and his band appear at the Metropolitan January 26 and 27.

SOUSA'S BAND HERE NEXT WEEK

LIEUT. COMMANDER JOHN PHILIP SOUSA and his incomparable band will grace the stage at the Metropolitan Theatre, January 26 and 27, offering four concerts that promise to be rich in popular musical appeal.

With a galaxy of gifted soloists and a band that is said to be better than ever—the best band in the world—Sousa will make matinee and evening appearances on both dates.

Now seventy years old, the veteran bandmaster is still as active in a creative way as he was in the days when "The Washington Post" was a novelty. Several new marches and suites from his fertile pen will be heard at the Metropolitan.

Great as a musician, Sousa is also a master showman. He knows how to make his concerts interesting to every class of concert-goer. And therein lies the secret of his amazing success. His career has been an unbroken succession of popular triumphs.

His program for Tuesday afternoon and evening, January 26, is announced by Lieut. Commander Sousa as follows:

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" (Litolff)
Cornet solo, "The Carnival" (Arban)
Mr. William Tong
Suite, "Cuba Under Three Flags" (new)
(a) Under the Spanish
(b) Under the American
(c) Under the Cuban
Soprano solo, "I Am Titania" from "Mignon" (Thomas)
Miss Marjorie Moody
(a) Love scene from "Feuersnot" (Strauss)
(b) March, "The Liberty Bell" (Sousa)
Interval
"Jazz America" (new) Sousa
(a) Saxophone octette, "I Want to Be Happy" from "No No Nannette" (Toumans)
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe
(b) March, "The Black Horse Troop" (new) Sousa
Xylophone solo, "Morning, Noon and Night" (Suppe)
Mr. George Carey
Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" (Gulon)
An entirely different program will be offered at the two concerts scheduled for January 27. This program will be published in the near future. Manager George T. Hood announces.

JOHN PHILIP SOUSA



On Friday, January 22, John Philip Sousa and his band will play a Salem engagement at the Heilig theater.

Sousa's Band

The engagement of Lieutenant Commander John Philip Sousa and his famous band will come to a close with concerts this afternoon and tonight in the Exposition Auditorium.

This is Sousa's third-of-a-century tour made in his seventy-second year. As an indication of his virility and enthusiasm it has been announced that he is now planning to take his famous organization on another world tour in 1927.

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At the Swedish Applied Arts, 2519 Webster street, on Tuesday night, Miss Brita Beckman, contralto, will give a costume recital of Swedish songs. She will be assisted by Mrs. Christine Howells Pfund, flutist, with Miss Jessie Moore at the piano. Here is the program:

Folk songs—
Manliness and Courage.
Little Dora.
The Girl She Went to the Dance.
Our In Our Meadow.
And the young fellow waxes both slender and tall.
Flute solos—Edward Grier
Dance Caprice.
Arietta.
Birdling.
Art songs of a century ago—
What I Love.
The Charcoal Burner's Little Boy.
The Night Heaven.
Ulla My Ulla.
Two folk songs—Carl Michael Bellman
And the Maiden Went to the Well.
And if You Won't Then I Will.
Flute solos—Edward Grier
Valse Op. 28.
Folk Vise.
Elf Dance.
Folk songs—
Fine Crystal Like the Sun May Shine.
Ah, Thou Little Sweet One.
Flowers of Joy.
Is it You?
Folk songs—Alice Turner

SCHOOL DISMISSED HEAR SOUSA BAND

A great musical treat is in store for the pupils of the Medford schools in connection with the coming appearance of the famous Sousa's band at the Armory next Wednesday, for Superintendent Hedrick today announced that in addition to the big night concert at the Armory on that date, a matinee would be given by the band at 3 o'clock that afternoon with special low prices for the school pupils.

The schools will be dismissed that afternoon in ample time for the pupils to attend the matinee concert. But to attend this concert at the reduced prices of 25 and 50 cents for school pupils, according to location of seats, each pupil must get from his or her teacher a card or certificate that must be shown at the door of the Armory.

Sousa's band will arrive here next Wednesday morning direct from Sacramento, Calif., where it plays the day before, on its special train, and it is understood will jump from here direct to Portland where its next concerts will be given.

SOUSA'S BAND HERE TUESDAY

"Make It Snappy" is the watchword of the American music public," says Lieutenant Commander John Philip Sousa, who this season will make his thirty-third annual tour at the head of his own band.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, go out to lunch and get back to their offices in fifteen minutes," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives."

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."

Sousa and his band are appearing at the State theater for two performances only, afternoon and evening, Tuesday, January 19.

Sousa's Band to Play Twice Today

Engagement of Famous Musicians Great Success

After playing yesterday before two more enthusiastic audiences at Exposition Auditorium, Lieutenant Commander John Philip Sousa and his famous band will close their engagement today at the Auditorium with concerts afternoon and evening.

Some of the more serious features of yesterday afternoon's program were provided by the playing of Leo Sowerby's "When Autumn Comes," Massener's "Neapolitan Scenes," Saint-Saens' "Fantasie Algerienne" and Grainger's "Country Gardens." The soloists and novelty numbers shared equal enthusiasm with Sousa's "Camera Studies" and his famous marches. Winifred Bambrick, harpist; George Carey, xylophonist; Joseph De Luca, euphonium player, and Marjorie Moody, soprano, were heard in special numbers.

The evening concert started with Wagner's "Tannhauser" overture in an arrangement for band, and was concluded with Elgar's "Pomp and Circumstance." The classical marches were warmly applauded, and the "March King" responded many times during the program with his own ever-popular compositions. The soloists of the evening were Miss Moody, who sang the "Shadow Song" from "Dinorah"; William Tong, cornetist, and Messrs. Carey and Goulden, xylophonists. Sousa's saxophone octet again stepped to the fore in Klein's rollicking "On the Mississippi."

Today's programs are announced on the music page.

Sousa Talk to be Carried By Station at Portland

John Philip Sousa, world famous band director and musician, will broadcast a fifteen-minute talk from KGW, the Oregonian at Portland, Ore., on Saturday, January 23. Sousa and his band will play a short engagement in Portland.

Sousa's voice will be thrown on the air at 7 o'clock (P. S. T.) and during his fifteen-minute talk, the world famous band conductor will tell listeners of details pertinent to band organization, development and maintenance.



Lieut.-Com. John Philip Sousa, who brings band to State theater Tuesday.

PICTURES HELP MUSIC'S CAUSE IN SOUSA'S OPINION

Bandmaster Says Movie
House Programs Are
Highly Educational

American pictures have been the most important factor in bringing music to its present amazing popularity with the American people, according to John Philip Sousa, noted bandmaster and composer, who got his first view of the making of a motion picture today during a visit through the Paramount studio in Hollywood.

"The motion picture theatre has been of incalculable benefit in spreading the love for music," Sousa said. "Nowadays no picture is complete without a good musical score, composed both of popular and classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theatre-goers that see motion pictures. Before motion picture theatres, especially the big ones with their large and splendidly conducted orchestras, came into vogue, I doubt if 100,000 people a week heard orchestral music in this country. I really believe that it is this taste for music that was developed in motion picture houses which has paved the way for the tremendously successful reception given to radio and radio programs."

Sousa was especially interested in the manner in which music is played on the set during the making of each scene of a motion picture, in order that the actors and actresses may be put in the proper mood. He watched the effect of music on the acting of Bebe Daniels in "Miss Brewster's Millions," and Ernest Torrence in "The Blind Goddess," and stated that the effect was remarkable. Director Clarence Badger, without stating his intention to Miss Daniels, took one scene without music, and then one with it, in order to show Sousa how the theme and tempo of the music effected the acting of the scene.

Sousa and Ernest Torrence are old friends. This is the first time they have seen each other in eight years.

Sousa imparted to Torrence the important information that he has just composed a new march, "Jazz America," which was inspired by the song "Oh, Suzanne," in James Cruze's production, "The Covered Wagon." It was this picture which thrust Torrence into such immediate popularity with the public. The air of "Oh, Suzanne" furnished the motif of "Jazz America," Sousa said.

Sousa and Band Close Engagement Tonight

The engagement of Lieutenant-Commander John Philip Sousa and his band will come to a close, with concert this afternoon and tonight in the Exposition Auditorium.

This is Sousa's third-of-a-century tour made in his seventy-second year. As an indication of his virility and enthusiasm, it has been announced that he is now planning to take his organization on another world tour in 1927.

The concerts this afternoon and tonight will embrace the best that both the band and Sousa's soloists have to offer. The matinee today will be as follows:

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror".....Litolt

Cornet solo, "The Carnival" (Arabia).....William Tong

Suite, "Cuba Under Three Flags".....Sousa

Soprano solo, "I Am Titania" from "Midsummer Night's Dream".....Thomas

Miss Marjorie Moody

Love scene from "Fouernoth".....Strauss

March, "The Liberty Bell".....Sousa

"Jazz America".....Sousa

Saxophone octette, "I Want to Be Happy" from "No, No, Nannette".....Touman

Mosars

Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe

March, "The Black Horse Troop".....Sousa

Xylophone solo, "Mornings, Noon and Night".....Suppe

George Carey

Old Fiddlers' Tune: "Sheep and Goats Walking to Pasture".....Gulon

TONIGHT

Rhapsody, "Ethiopian".....Hoover

Flute solo, "Concerto".....Chaminade

Suite, "Dwellers in the Western World".....Sousa

Soprano solo, "Ah fors'e lui" from "Traviata".....Verdi

Miss Marjorie Moody

Love's Death, "Tristan and Isolde".....Wagner

New Fantasia, "Themes".....Sullivan

Saxophones, "A Rube".....Penn

Mosars

Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe

March, "Ancient and Honorable Artillery".....Sousa

Xylophone solo, "Rondo Capriccioso".....Mendelssohn

Folk tune, "Turkey in the Straw".....Gulon

Sousa Brings Marches and Humoresque

Novelty, and more novelty, is the demand of the American music public, according to Lieutenant Commander John Philip Sousa, whose "third-of-a-century" tour this season with his famous band will bring him to Portland January 23 and 24. Two novelties the Sousa audiences have come to expect annually. One is a new Sousa march and the other is a new Sousa humoresque.

Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis. The Sousa humoresque always is a revue of the popular tunes of the day, with one theme predominating. This season the theme is "Follow the Swallow."

To these novelties this season is added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban.

One of the Sousa features this season will be the revival of "The Liberty Bell" march, which will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

To Present Students.

Mrs. Alice Brown Marshall will present a few of her students and artist teachers in recital Monday evening in Sherman-Clay hall. Dr. Stuart McGuire, baritone, will assist. Those taking part on the program are: Students—Margaret Dickenson, Miss Ida Fisher, Thelma Lehman, Arthur Hazen, Frances Montgomery and Mary Stephens. Teachers—Miss Elizabeth Johnson, Miss Lucy Case, Mrs. E. Gladys Nash and Miss Anna Helen Moore, Vancouver, Wash.

A number of piano teachers will graduate soon under Mrs. Marshall, who is teacher of Chicago university extension normal teachers' work and will receive a diploma ratified by the state of Illinois and accredited "A" in Chicago. Mrs. Marshall is making plans for a big public demonstration of this work later in the year.

James Collier to Sing.

James Collier, baritone, who has been studying this winter with Mrs. Herman T. Bohman and who will leave soon for New York to continue his musical work, will sing informally at Mrs. Bohman's tea, to be given for him tomorrow afternoon. His numbers will include "Care Selve" and "Where'er You Walk" of Handel, two of John Alden Carpenter's compositions and two gypsy songs of Dvorak. Miss Margaret Notz will accompany him.

Club to Give Concert.

The Monday Musical club will present Mrs. Edith Collais Evans, soprano, and Albert Creitz, violinist, in concert Monday night at the Woman's club building. Mrs. Barreme Tyler Stone will play for Mrs. Evans and Miss Margaret Notz will be accompanist for Mr. Creitz. Mrs. B. B. Banning, president of the club, will be assisted by the following directors: Mrs. Louis K. Pastrouch, first vice president; Mrs. G. E. Watts, second vice president; Mesdames I. Aronson, Philip Blumauer, J. Thomas Leonard, W. I. Swank, Helen Bicknase, William H. Braeger and Miss Elizabeth Johnson.

THRONG LAUDS SOUSA'S BAND CONCERT

Sousa and his celebrated band gave the first of their five San Francisco concerts in his third of a century tour at Exposition Auditorium last evening and aroused an immense throng to unbounded enthusiasm over the stirring strains of his own marches as well as other contributions of popular music of the higher class and solos by Marjorie Moody, soprano; William Tong, cornet; George Carey, xylophone, and the saxophone octette, Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe.

The program, a strange combination of classical, popular and jazz music, gave the famous bandmaster full scope to show his ability and that of his musicians.

Litol, Strauss and Wagner numbers were beautifully done. But the height of enthusiasm was reached when Sousa's ever popular "Stars and Stripes Forever" was played and the audience rose to cheer.

NEW WORK LAUDED

His new "Jazz America," combining the newest in music, and the famous Saxophone Octette also drew salutes of applause.

A military air was given the evening by the appearance of Sousa in the uniform of a lieutenant commander in the navy, and by the presence of detachments of soldiers, sailors and marines with their colors, and by numbers of army and navy officers in a group in the audience.

OTHER PROGRAMS

This afternoon's program is being given that will especially appeal to children, to whom Sousa always devotes special attention, contributing thus to their greater appreciation of good music.

Last night's program will be repeated tomorrow afternoon, and this evening Wagner's "Tannhauser" overture will be given first, with an equally attractive list of solos, including the Shadow Song from "Dinorah," by Miss Moody, with several Sousa marches; the Largo from Dvorak's "New World" Symphony, and Elgar's "Pomp and Circumstance."

The concluding concert will be given tomorrow evening with this program:

SUNDAY NIGHT
Rhapsody, "Ethiopian" (new).....Hoover
Flute solo, "Concerto".....Chaminade
Suite, "Dwellers in the Western World".....Sousa

(a) "The Red Man".....Sousa

(b) "The White Man".....Sousa

(c) "The Black Man".....Sousa

Soprano solo, "Ah fors'e lui" ("La Traviata").....Verdi

Love Death, "Tristan and Isolde".....Wagner

New Fantasia, "Themes".....Sullivan

Saxophones, "A Rube".....Penn

Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe

March, "Ancient and Honorable Artillery".....Sousa

Xylophone solo, "Rondo Capriccioso".....Mendelssohn

Folk tune, "Turkey in the Straw".....Gulon

SOUSA LEADS BAND WITH YOUTHFUL VIM

Conductor Gives Two Concerts
a Day Despite Advanced Age;
Musical Work Is Praised

By REDFERN MASON.

John Philip Sousa is in town. He gave two concerts in the Civic Auditorium yesterday and he will give two more today.

The great bandmaster is 72 years young, mercurial and graceful as he was twenty years ago. His band plays with all the old entrain and yesterday afternoon's concert went with a snap and a vitality that may still serve as a model for younger men.

People sometimes fail to realize what your musician has long known—that Sousa has been and still is a potent factor for good in American music. His marches were the first music in which Europeans were able to discern a distinctively American note. Something of Yankee audacity and hustle is in them and, on occasion, Southern chivalry and Western downright-ness.

To say that he is an inspired showman is no reflection on his musicianship. One might say the same thing of Liszt, Ole Bull and Paderewski. Sousa aims to be popular and succeeds; but he does so in a constructive way. Yesterday he gave us works like Massenet's "Scenes Napolitaines" and the Algerian Fantasy of Saint Saens. At the same time he did something for American music by playing Leo Sowerby's overture, "When Autumn Comes," and added an English element in Percy Grainger's "Country Gardens."

The Sousa band is a magnificent musical organization. It consists of picked musicians, the best of their kind, many of them veterans in Sousa's employ. This tonal phalanx, under the leader's electric stimulus, goes to work with an ardor that grips the fancy, and it is an ardor which is uniformly distinguished.

Miss Marjorie Moody sang "Caro nome" and sang it well and Miss Winifred Bambrick gave an effective reading of a harp fantasy by Parrish Alvares.

Sousa's Band Will Appear At State Twice On Tuesday

Matinee And Evening Performances Scheduled For
Local Theater

"There is only one Sousa and he will be there rain or shine."

This statement might well be the slogan of Lieutenant Commander John Philip Sousa, who is appearing at the State Theater for two performances only Tuesday afternoon and evening, January 19th, on his third of a century tour with his famous band. Although his fame as an organizer of musical ensembles is great enough to justify the presentation of other Sousa-trained organizations, and although he frequently has been urged to do so, there never has been but one Sousa's Band and Sousa was the director of that!

Sousa declares the greatest good luck which ever came to any musical director has accompanied him through his years of travel. Only once in his career has he been compelled to cancel engagements and that was for a period of two weeks, about five years ago, when he was injured by a fall from a horse. But he quickly recovered and resumed his tour.

Much of the discipline of his military service still clings to Sousa. One of his unbreakable rules is that every concert must begin promptly at the advertised hour. It is fairer to cause the late comer to miss the first number on the program than to ask the person who arrives promptly to wait until the late comer has been seated, he says.

Sousa and His Band.

John Philip Sousa and his band are scheduled for a concert at the Odeon Wednesday evening, February 13. Sousa's Band and the Sousa personality have been conspicuous figures in the concert world for many years. Sousa has kept step with time and can always be depended upon for a stirring concert.

SOUSA FEELS YOUNG AT 71 YEARS OF AGE

At 71 years of age Lieut. Com. John Philip Sousa, the march king, who will appear at the Lyceum theater February 7 with his band of 108 pieces, says he considers himself too young to play golf. The ancient and honorable Scottish game might appeal to him if he felt himself growing decrepit, and about that time he also proposes to take up cigaret smoking and drinking tea.

Sousa does not recall that he ever



JOHN PHILIP SOUSA

smoked a cigaret. Neither does he drink tea. He does smoke about a dozen cigars a day and has his cup of coffee three times a day. He still takes his exercise by riding horseback and shooting over the traps at the New York Athletic club. Every two years he goes on a long hunting trip in South Carolina.

The present season marks the thirty-third of Sousa and his band and finds him with a travel record of 835,000 miles, to which he will add about 25,000 when his present journey ends March 6, just a month after his St. Joseph engagement. He is now on his way east from a most successful tour of the Pacific coast.

The Sousa transportation bill this season will amount to about \$100,000. Of this \$60,000 will be spent for fares and special trains, about \$20,000 for sleeper accommodations and about \$20,000 for baggage transfer. On the road the expenses of the band for all purposes are about \$2,500 a day.

It may be interesting to know that during the time he has directed his band, a third of a century, Sousa has worked his fingers into 10,000 pairs of white kid gloves. He would be more at home without a baton than without his white kid gloves.

He has really proven to be quite a friend to the kid glove industry. During the present season of forty weeks he will require about 400 pairs of gloves.

Sousa's Band To Give Four Concerts At The Metropolitan

Does Lieut. Com. John Philip Sousa, who comes to The Metropolitan with his band January 20, present a concert or give a show? The famous bandmaster, who should know, says he is "doggoned if he does," but he rather suspects that he is guilty of giving a musical entertainment.

"The American is the greatest entertainment seeker in the world," says Sousa. "He will pay millions for entertainment that he wants and travel hundreds of miles to avoid events, particularly musical events, which he fears are aimed exclusively at his aesthetic nature. Many years ago, I discovered that the American wanted his music to be entertaining first of all, so I set out to make my band not only the best concert organization in America but also the best show."

"I think the reason most symphonic and opera companies in this country have not been successful financially has been that they were directed in the majority of instances by Europeans. They knew their music without question, but they did not know the American people. They played good music, but it was tiresome and they failed. They could have played equally good music in a vivacious, invigorating style and found themselves enormously successful."

Sousa and his band will give four concerts here, making both afternoon and evening appearances January 26 and 27. Manager George T. Hood of The Metropolitan, announces.

Soloist With Sousa's Band



Miss Marjorie Moody.

It takes the entire instrumentation of Sousa's band to accompany Miss Moody, which shows what sort of a singer she is. Miss Moody is a dramatic soprano and the soloist of Sousa's band, which will play at the

Lewis and Clark high school the afternoon and evening of January 23. Miss Moody is said to have a voice of rare quality and great power, having sung in some of the biggest auditoriums in America.

Sousa and His Famous

Band Will Play Here

The world at large recognizes Lieutenant Commander John Philip Sousa, who with his band will be presented by the Lewis and Clark high school in his 33rd tour, January 23, as the composer of the greatest march music the world has known and as the director of the finest band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two counts without further accomplishments. But an examination

of the catalogues of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer.

If one writes to Sousa's publishers for a catalogue of Sousa compositions, he will receive a list of almost 100 successful, wide-selling marches, topped of course by "Stars and Stripes Forever," of which more than 2,000,000 copies have been sold, to say nothing of 5,000,000 talking machine records. In this list, if it is a late one, will be found the newest Sousa marches, "The National Game" and "The Black Horse Troop."

In the catalogue also will be found a list of the Sousa suites, including the new composition "Looking Upward" and such favorites of other years as "At the King's Court," "Camera Studies," "Dwellers of the Western World" and others, a total list of about 20 suite compositions. Also will be found a list of more than 40 songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than 50 instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

Sousa's published numbers represent but a small share of his great labors as a musician. The countless

transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Appreciation of Sousa and Band

THE Stanislaus County Musical Association is again bringing to Modesto John Philip Sousa, greatest of all band masters and his wonderful organization of musicians for two concerts at the Strand Theatre on Wednesday.

Neither Sousa nor his famous band needs an introduction to Modestans. Last season the Strand Theatre was filled to overflowing with men, women and children who delighted in the wonderful program of Sousa's world-renowned organization. It is to be hoped that both concerts this season will be as well attended. A matinee concert will be given Wednesday afternoon for the benefit of children and elders who may not find it convenient to attend the evening concert.

The musical association has gone to great expense to provide this treat for Modestans and it is to be hoped that that appreciation will be manifested by way of packed houses for each concert.

Lieut. Com. John Philip Sousa, whose name is synonymous with music in America and throughout the world, was the New Year gift of the Masonic club to its members, who heard an address by the famous band leader at their luncheon yesterday.

Interesting experiences of his wide and varied travels were told by Mr. Sousa, together with anecdotes of the White House in Washington, where he has enjoyed the distinction of being leader of "the President's band" for a number of years.

FULL CALENDAR

Full to overflowing is the calendar of the Masonic club for this month, beginning with Mr. Sousa's talk and ending with a dancing party on Jan. 23 for members and their ladies.

At tomorrow's meeting the program will consist of a talk by Rex B. Goodcell, collector of internal revenue, and music by Gino Severi, violinist, accompanied by Ernie Wehl.

Two sessions are scheduled for next week—an address, "A Little Journey," by Col. John J. Steadman, on Wednesday, augmented by music by the club's own orchestra, while on Friday, Jan. 15, mental fare will be provided by James C. Burger, imperial potentate of North America, and music by Helen Nordstrom.

STAG SMOKER

'March King' Welcomed With Civic Honors

Sousa Seeks Inspiration From City

"EL CAPITAN" AND "LIBERTY BELLES"

Lt. Commander John Philip Sousa, and Miss Marjorie Moody (on left) and Miss Winifred Bankrich, American girl harpists of his band, as they arrived here yesterday.

Famous Band-master Active, Alert at 72

Seventy-two years of vitality and activity stepped off a Southern Pacific ferry yesterday morning, executed a nimble "about face" and thereby disclosed one of the famous backs of history.

Only the baton was lacking in the familiar figure of John Philip Sousa, monarch of the march, who, with his band, was welcomed to San Francisco with full military and civic formalities. His brown eyes still flashed as brilliantly as ever, his pace is steady and his voice firm.

"There will never be any farewell tours for me," was his opening blast. "Don't believe in them. Never will. My farewell tour will never be announced."

There is little formality about Sousa, even though he bears the decorations of four governments. The secret of his health is activity, he says, "mentally or physically active every minute."

The famous march master gave credence to the report that he will dedicate one of his future compositions to San Francisco. How soon, he does not know. "That depends upon inspiration," he explained. "It should not be hard to get here. A march for San Francisco should embody the spirit of the people, the atmosphere of the city, the beauty of the women and the wonder of the climate."

"As for other cities—just imagine trying to get an inspiration for a march in the coal mines of Pennsylvania."

ALLOWS CHARLESTON.

There is no conflict between Sousa and modern tendencies in music. Far from it. "They can dance the Charleston to a march

just as well as anything else," he remarked.

"Certainly music changes in the public taste. Why not? You change your style of hats ever so often, don't you?"

There is no weakening in Sousa's work. Last year he wrote two more marches, "The National Game," dedicated to baseball, and "The Black Horse Troop," in honor of the Second Army Corps.

In addition to 104 marches, Sousa

has written 40 songs, scores for six operas, and more than fifty instrumental pieces.

Five concerts in San Francisco are included in his present itinerary, under the management of Selby C. Oppenheimer.

The first was given last night in the Civic Auditorium. The others will follow this afternoon and evening and tomorrow afternoon and evening, all in the Civic Auditorium.



MARINE CORPS TO GREET SOUSA

The United States Marine Corps, city officials and the police yesterday completed arrangements for a reception here this morning to Lt. Commander John Philip Sousa, America's veteran march king. Sousa will be San Francisco's guest for three days, during which time he will give five concerts at the Exposition Auditorium under the management of Selby C. Oppenheimer. The march king is due here at the westernmost point of his third-of-a-century tour at 9:30 o'clock. The Marines will meet him with a guard of honor. General Wendell C. Neville, commander of the United States Marine Corps, will extend a welcome on behalf of that branch of the service in which, years ago, Sousa began his professional career as a bandsman.

The escort will conduct Sousa to the Hotel St. Francis. His first concert tonight will be made an event in local army, navy and marine corps circles. The first number is to be known as "Trooping the Colors," and as the pieces which Sousa has dedicated to the respective branches of the service are played, color guards and detachments of the army, navy and marine corps will pass in review.

Rolph Will Give Sousa Welcome

A rousing welcome to Lieut. Com. John Philip Sousa, the "march king," is planned for this morning by a committee of military and civic leaders headed by Mayor James Rolph Jr., when the noted composer arrives at the Ferry building.

Lieutenant Commander Sousa started his career 40 years ago in San Francisco and he comes back the outstanding band leader of the world.

Sousa will give a series of concerts at the Civic Auditorium beginning tonight. To express his appreciation to San Francisco, Sousa announced his intention of dedicating a march to "the city by the Golden Gate."

SCHOOL MUSICIANS HEAR SOUSA AND BAND AT HANFORD

Thirty-five members of the high school orchestra and band, accompanied by Miss Marion Whiteman, music instructor at the local high school, attended a very pleasing band concert given by Sousa and his band in the Hanford municipal auditorium. The program consisted of band numbers and solos, given by individual players.

Sousa's Band To Give Four Performances

NOVELTY, and more novelty, is the demand of the American music public, says Lieutenant Commander John Philip Sousa, who will be here next Saturday and Sunday on his Third-of-a-Century tour, at the head of his famous band.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do on Sunday, Mary?" and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

One of the Sousa features this season will be the revival of "The Liberty Bell" march. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George K. Carey, for several seasons a member of the Sousa organization. The concerts are to be at The Auditorium, Hanford, and Sunday afternoon and evening, under the local management of W. A. Jones.

SOUSA'S BAND IS COMING



Sousa's Band is coming to the Metropolitan Theatre, Seattle, Tuesday and Wednesday, January 26 and 27, giving two performances each day. Lieut. Com. John Philip Sousa's Band for his third-of-a-century tour is about twice the size of the organization which he led about America, during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three bases, in addition to drums, triangles, tympani, etc. The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of one hundred bandmen and soloists.

MARINES WILL ESCORT SOUSA ON ARRIVAL IN SAN FRANCISCO

Famous Music Master Will Be Given Signal Honors by Officers

When Lieutenant-Commander John Philip Sousa arrives in San Francisco today on his third-of-a-century tour he will be given a reception such as is accorded few artists. He is due at the ferry at 9:50 o'clock and will be met by city officials, a police escort and General Wendell C. Neville, commander of the United States Marine Corps, and members of his staff.

Sousa joined the United States Marines in Washington, D. C., when a mere lad, and there received his first professional experience as a bandsman. It was from this branch of the service that he retired years later as director of the United States Marine Band to become one of the world's most unique figures as an independent director-composer. San Francisco started Sousa on this career.

WILL BE ESCORTED

Sousa will be escorted by the police and a guard of honor of the marines to the Hotel St. Francis. His concert here, five in number, will be given under the management of Selby C. Oppenheimer at the Exposition Auditorium. The first of these will be tonight and will be made an event in local army, navy and marine corps circles. The first number is to be known as "Trooping the Colors" and, as the pieces which Sousa has dedicated to the respective branches of the service are played, color guards and detachments of the army, navy and marine corps will pass in review. Commanding officers of all three branches of the service will be Sousa's guests of honor.

SOLOISTS ARE DESIGNATED

The soloists for tonight's concert are William Tong, cornet; Miss Marjorie Moody, soprano, and George Carey, xylophone. Through arrangements effected by Oppenheimer, an especially low admission charge has been established for school children at tomorrow's concert. This is for children of the public, private and parochial schools and does not require any credentials on the part of the children.

MAYOR PAYS TRIBUTE

Mayor Rolph in a statement issued yesterday paid this tribute to Sousa.

"San Francisco takes great pride in the career of Lieutenant-Commander John Philip Sousa. Nearly two score years ago this city started him out on his career as an independent bandsman. Today he returns, a veteran of the wars of our Nation during his lifetime and the recipient of decorations of many lands. The patriotism of our country has found expression in his stirring marches. With the deepest gratitude we learn of his announced intention of dedicating a march to San Francisco. He is welcome in our city, and all of us greet him as an old friend visiting for a few days among his own people."

SOUSA AND HIS BAND IN OAKLAND TONIGHT

Lieutenant John Philip Sousa and his famous band are in Oakland today for the presentation of two great concerts—matinee and night in the Oakland Municipal Auditorium arena, under the joint management of Zannette W. Potter and Selby C. Oppenheimer.

With Marjorie Moody as the soprano soloist, Winifred Bambrick, harpist, and George Carey, who will play the famous \$10,000 set of chimes in "The Liberty Bell" march, Sousa will also present a double saxophone quartet, William Tong, noted cornetist and Howard Goulden, xylophonist.

Here is the way the evening concert program has been arranged:

Overture, "The Maximilian Robespierre" or "The Last Day of the Reign of Terror" (Liberté)
Cornet solo, "The Carnival" (Liberté)
Suite—"Cuba Under Three Flags" (new)
Soprano solo, "I Am Titania" from "Midsummer Night's Dream" (Thomas)
(a) Love Scene from "Faust" (R. Strauss)
(b) March, "The Liberty Bell" (Sousa)
INTERVAL
(c) Saxophone Overture—"I Want to Be Happy" from "No, No, Nanette" (Youmans)
(d) March, "The Black Horse Troop" (new)
Xylophone solo—"Morning, Noon and Night" (George Carey)
Old Fiddler's Tune, "Sheep and Goats" (Goulden)
Waltz—"Pastorale" (Goulden)

SOUSA STATES OWN CONCERT 'TERRIBLE'

By United Press

FRESNO, January 14.—America's March King, John Philip Sousa, whose bands have been touring the United States for 33 years, yesterday proved in Fresno that he likes to obtain an "unprejudiced idea" of what the public thinks about him.

A chance acquaintance in a hotel lobby commented that he had heard Sousa last night.

"How did you like the concert?" Sousa inquired.

"It was wonderful," the man said. "Say, by the way, you look an awful lot like Sousa."

"My name is Philip," Sousa responded.

The man was apparently satisfied. Then he asked if Sousa heard the concert. When Sousa said yes, he was asked how he liked it.

"It was terrible," Sousa declared, bursting out laughing and revealing his identity.

Sousa's Band to Play Two Programs in City

On the afternoon and night of February 3 Sousa's world-famed band will be heard at the Salt Lake tabernacle in two separate programs, the afternoon numbers being arranged specifically for the entertainment of the school children, the night program more mature, yet ever characteristic of Sousa, the "March King."

This appearance of the veteran bandmaster and his great organization is under the local management of George D. Pyper.

Lieutenant Commander Sousa takes a vital interest in amateur bands and their development. He has offered a prize to the best school band in the city, and several of the local organizations will compete. Tryouts will be arranged and Sousa himself will direct the winning band in its appearance at the afternoon concert.



SOUSA AND LANDIS MEET. John Philip Sousa, the march king, and Judge Kenesaw Mountain Landis met recently in Los Angeles. It was Sousa's first opportunity to discuss his baseball march with the ruler of the national pastime. Judge Landis appears interested in the composer's conversation.

SOUSA'S BAND IN OAKLAND TOMORROW

Lieutenant Commander John Philip Sousa comes to Oakland tomorrow for two great concerts in the Oakland Municipal Auditorium Arena, matinee and night!

Sousa—the irrepressible, the world's master band conductor, the man who wrote the most famous march in the world "Stars and Stripes Forever"—is now on third-of-a-century annual tour and he comes to Oakland first before appearing in San Francisco.

Two new Sousa marches are featured this season—"The National Game" written at the suggestion of baseball's high commissioner Judge Kenesaw Mountain Landis and "The Black Horse Troop," dedicated to Cleveland's famous military organization.

And Sousa is reviving his famous march "Liberty Bell" written in 1892 on the occasion of the centennial celebration in Philadelphia. A \$10,000 set of chimes, cast in England, will be played by George Carey as part of this number.

Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Jazz America" and a new suite, "Cuba Under Three Flags," in which the island's musical transition from Spanish music to ragtime to jazz is traced.

As a special tribute to the musical youth of Oakland, the great band conductor will conduct the combined five Oakland senior high school bands, numbering more than 125 student players. The band will play "Stars and Stripes Forever." This will be a feature of tomorrow's matinee performance.

Sousa comes to Oakland under the joint management of Zannette W. Potter and Selby C. Oppenheimer.

Sousa Reception To Be Given At 6:30; Change Made

The reception to be given for John Philip Sousa and the members of his band will be given at 6:30 tonight instead of at 10:30 as originally planned. The change in time is the result of a request by Sousa through a letter written by S. Obenheimer of San Francisco to Lester Schrock, manager of the Stanislaus County Boys' Band.

Sousa is anxious to hear the boys play, the letter says, for he has very pleasant recollections of the fine work done by Director Frank Mancini and his companionship band two years ago.

The reception will be held at the Stanislaus hall and will be followed by a banquet.

FREE TICKETS FOR SOUSA'S BAND FOR BOYS AND GIRLS

Knowledge concerning the history and lore of the Liberty Bell will prove valuable to Jackson county boys and girls who wish to compete in a contest conducted by The Mail Tribune and John Philip Sousa, who will appear in this city with his band, January 20, matinee and night.

The contest is open to all boys and girls in grade schools, high schools, parochial schools and private schools.

The prizes are: \$10, first prize, and the next three awards will be pairs of tickets for the matinee concert.

All contestants must submit their list of answers not later than Monday, December 18, at noon, to the Sousa Contest Editor of The Mail Tribune.

Answers must be written in clear, concise form and each answer must be numbered to match the question. Manuscripts must be written on one side of the paper only, leaving ample margin at the top. Name, address, telephone number, and the school attended must be at the top of the first sheet. If typewritten, the manuscript must be double spaced, and if handwritten, it must be legible and neat.

If more than enough perfect papers are turned in at The Mail Tribune office to capture the four prizes, awards will go to those whose answers reach this office first, show greatest comprehension of the subject and are prepared with the most care and neatness.

"The Liberty Bell" featured in the programs which Sousa gave on his first tour with his band, the season of 1892 and 1893. It caught the popular fancy and was played by Sousa not only during the season in which it was written, but as an encore number for several seasons afterward.

We print today one-third of the 20 questions. The first set were printed January 8 and the last set will be printed some day this week.

Watch for them. Remember, the prizes go to those who guess the nearest to all the 20 questions, and not any part of the 20.

Keep your answers until all the questions have been printed and send all in together.

This contest is open to every boy and girl attending school in Jackson county, and we hope those in the rural districts will go after the prizes.

The second set of questions are:

8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence Hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of a pedestal was it mounted?
14. When was the Liberty Bell first removed from Philadelphia?

Sousa's Band Here on February 3



Miss Marjorie Moody, prominent soprano soloist, who will appear with Sousa and his band at the Tabernacle February 3, matinee and evening performance.

That a system of scouting, similar to that used in professional baseball, has been relied upon for several years to provide the new blood for Sousa's band is not generally known, although John Philip Sousa, who this season will make his thirty-third annual tour at the head of his own band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

Scout Sims is a tall, rangy North Carolinian, who still says "you-ah" occasionally, and who is as saving of words as a Scotchman writing a cablegram. The secret of his success is a long and varied musical career and an acquaintanceship with musicians in all sections of America. To Sims, each year, come several hundred letters, all "tips" from persons he knows concerning certain young men, according to the writers, of the Sousa caliber. The young man may be playing a clarinet with a circus. He may be the trumpet player in a remote motion picture house, or he may be the first trombone in the local band in Athens, Ga. Or, more than likely, he is the bass drummer with the brass band of the University of Illinois.

The "tips" are carefully sorted. The Sousa organization changes slightly. The majority of its men remain season after season, but even with an organization held intact from one year to another, Sousa must always know where to look in an emergency for capable men. So Sims, as he tours with the band, looks up the various men to whom he has been "tipped." Sometimes the prospect knows he is being watched. Generally he does not. Sims first satisfies himself as to the musical qualifications of the prospect, but that is only one of the qualifications of a Sousa bandsman. Will he make a good



MISS MARJORIE MOODY, American soprano with Sousa and his band.

"trouper"? In other words, will he be an easy traveler? Does he get along with other people with whom he is thrown in close contact? By temperament, will he be congenial to other bandsmen? Does he have a pleasing personality from the standpoint of the audience? These are some of the tests. If the candidate passes them, he is put on the waiting list. Some day he may hold down a "first chair" in the most famous band in the world.

And what class makes the best bandsmen?

Men from the interior states, says Scout Sims. He finds them more thorough, more reliable, more adaptable to changing conditions and quicker to learn. They do not form cliques and more important, they everlastingly cheer for each other. Sousa and his band will be at the Tabernacle Wednesday, February 3, matinee and night.

SOUSA BAND IN L. A. CONCERT TRIUMPHS

March King and His Musical Ensemble Are Given Huge Ovation

By CARL BRONSON

Escorted by a squad of marines and the full ensemble of the University of Southern California brass band, Lieut. Commander John Philip Sousa made a triumphal entrance into the Philharmonic auditorium last night, which besides the matinee in the afternoon, officially opened the short season of concerts by this long world famous brass symphonic band. Sousa's is a symphonic band because collectively it is, to all other brass bands in completeness of ensemble, just what our Philharmonic orchestra is to ordinary orchestras.

The appearance of Sousa before the ensemble of his band was the signal for a big ovation from the capacity audience, and it was just like it used to be. You could look over the audience and discern that it was collectively composed of the best kind of listeners and that every one was edged almost off his seat in expectation.

What a power, what a charm to be able to so affect a populace.

SOUSA'S CHARM

There were many white heads there, too, who had never missed a Sousa concert in ages, but Sousa is not much changed, and his quiet, forceful directing has not been despoiled of its mysterious charm.

The program was extremely colorful and ranged in musical degree from "There's a Hot Time in the Old Town" to the love scene from Richard Strauss' "Feuersnagel," which was remarkably effective with the full scoring for the band.

The band ensemble, individually and collectively, is up to Sousa's best, and from the opening with Litolff's overture, "Maximilien Robespierre," to the closing, "Old Fiddler's Tune," there was scarcely a moment, outside of the intermission, when there wasn't something performing.

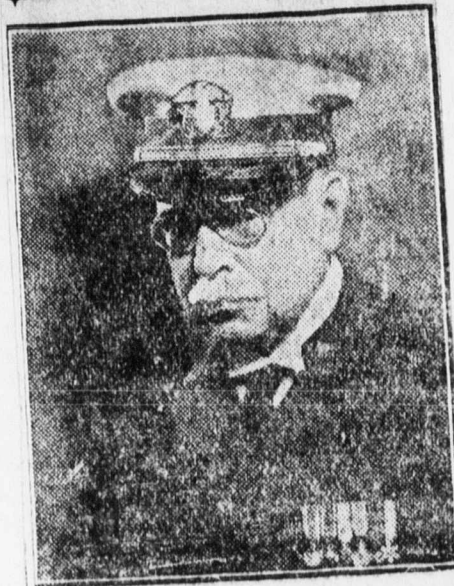
Continuous applause brought out many encores, and the snappy Sousa marches fairly set the slowing feet to the old vibration. There were saxophone octettes, trombone sextettes, flute sextettes, and William Tong showed that he was a true follower of the famous Levy and Liberati by playing the old "Carnival of Venice" with added variations of bewildering difficulty.

SOPRANO VISITOR

Miss Marjorie Moody proved to be one of the choicest soprano visitors of the year and sang the florid aria from "Mignon," "I Am Titania," with a brilliance of vocal art and tonal beauty which brought the audience to instant captivity. Her encores were several and her simple ballad singing, especially of "Carry Me Back to Old Virginia," brought the dewy drops to many an eye. Here is a truly gifted singer whose mind is capable of conveying something more than is written in the score. Sousa's band played the accompaniments as delicately as an orchestra could have done.

During an intermission Judge Landis was called out upon the stage and presented with a specially written march which, Sousa has dedicated to the great American game of ball. This afternoon tonight, tomorrow afternoon and night this great band will play at the Philharmonic auditorium and it is calculated that by that time the whole city will be thoroughly awakened.

John Philip Sousa



Who, with his great band, will appear at the Tabernacle February 3, matinee and night.

Sousa's Great Band Coming February 3

"Make it snappy," is the watchword of the American music public," says Lieutenant Commander John Philip Sousa, who this season will make his thirty-third annual tour at the head of his own band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in fifteen minutes and drive en route to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives."

"When I am in New York I attend the performances of the symphony

orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things, generally to business. Even while the strings play all-gro non tanto, 'the tired business man' is back at his desk.

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musician should learn to meet it rather than to decry it." Sousa and his band will appear at the Tabernacle Wednesday, February 3, matinee and night.

SOUSA PLEASURES YOUNG MODESTO WITH CONCERT

Famous Band Leader Cheered to Echo by Youngsters at Strand Theater

Changing their program to fit the tastes of the 1800 children who jammed the Strand theater Wednesday afternoon, John Phillip Sousa and his famous band held the attention of his juvenile audience throughout his concert and won thorough approval of younger Modesto.

Before the curtain rose on the band, the varied mass of humanity devoted its entire attention to being "just kids," but the first note from the famous artists stilled the gay chatter and transformed it to as appreciative an audience as ever paid homage to a great master.

The concert opened to the sedate tones of the Pilgrim's Chorus, expanding slowly into a majestic anthem, with a wierd, shimmering counter figure piercing the broad melody of the brasses, and leading to the swirling rhythm of Wagner's opera "Tannhauser."

A cornet solo by William Tong took the youthful audience by storm, while solos by Marjorie Moody proved equally satisfactory to the youthful collection of critics, whose lack of technical knowledge was more than counterbalanced by an accurate idea of what sounded good and what didn't.

After the intermission, Sousa practically abandoned his prearranged program in favor of an assortment of humorous effects and a rendition of modern jazz that set the theater humming with the sound of tapping feet.

SOLOIST WITH SOUSA.

Miss Marjorie Moody, American Soprano, Will Be Heard in Concerts Here Feb. 7.

Miss Marjorie Moody, soprano soloist with Sousa's band, which will be heard in concerts at the Lyceum, matinee and night, Sunday, Feb. 7, is an American girl, reared in Boston, who first at-



MISS MARJORIE MOODY, Soprano With Sousa's Band.

tracted the attention of the famous band leader and composer while she was singing with the Apollo Club of Boston.

Critics say that Miss Moody has a voice of decided purity and that she sings with charming naturalness and refinement. She has been with Sousa's band five seasons and has been favorably received from coast to coast. She also has appeared with the Boston Symphony, the Maine Music Festival and other great musical gatherings.

Miss Moody is not the first woman to be introduced to the American public by Sousa. The late Maude Powell, the violinist, began her career with Sousa, and she became famous while traveling with his band.

The band will be in St. Joseph on its way East after a tour of the Pacific states. The "march king" this year carries 108 musicians. He renders a number of his own compositions in his programs, not only marches but dance music. While Sousa is famous for his march compositions he has written much dance music of the same high grade as his marches.



Lieut. Comm. John Phillip Sousa

Sousa Learns What Fresno Thinks of Him

FRESNO, Jan. 13.—America's march king, John Philip Sousa whose bands have been touring the United States for 33 years, today proved in Fresno that he likes to obtain an "unprejudiced idea" of what the public thinks about him.

A chance acquaintance in a hotel lobby commented that he had heard Sousa last night.

"How did you like the concert?" Sousa inquired.

"It was wonderful," the man said. "Say, by the way, you look an awful lot like Sousa."

"My name is Philip," Sousa responded.

The man was apparently satisfied. Then he asked if Sousa had heard the concert. When Sousa said yes, he was asked how he liked it.

SOUSA IN GENIAL MOOD IS PLEASING TO LUNCHEON MEN

Tells Many Stories With Fun as Basis; Explains Absence of Van Dyke

With the banquet room taxed to its capacity John Phillip Sousa, famous American band leader, and his soloists were given a royal reception at the Hotel Modesto Wednesday noon. A full attendance of the memberships of the Kiwanis, Rotary, Exchange and Lions service clubs, with scores of women, numbering in all approximately 300, greeted the famous bandmaster.

The distinguished guest, with his ready wit, kept the gathering in a spirited mood throughout, being interrupted during his speech by applause.

That the Modesto high school orchestra, instructed by Prof. Frank Mancini, is one of the very best of its kind in the United States, was the glowing tribute paid by Sousa. Prof. Mancini was paid a high compliment by the famous leader when he said: "There is no doubt that this wonderful organization of musicians is largely due to the efforts of its directing genius, Prof. Frank Mancini. There is no reason why some of these musicians should not become world renowned."

Introduced by Ray Barnett, Kiwanian, chairman of the day, Mr. Sousa enlightened the guests as to the mystery which surrounded his missing Van Dyke beard.

"It was the shaving off of this famous Van Dyke as a war sacrifice which prompted the kaiser to sign an armistice," said the bandmaster.

The famous band leader recited many funny incidents which kept the gathering in a continual uproar.

Directed by Mancini the high school orchestra favored with four selections. The Lions and Exchange clubs favored with songs, accompanied at the piano by Mrs. F. W. Denny.

125 FROM SONORA WILL HEAR SOUSA

SONORA, Jan. 12. —(Special)—Over 125 boys and girls of Sonora will make the trip to Modesto tomorrow afternoon for the purpose of hearing Sousa and his band. Both the members of the high school band and the grammar school drum corps will make the trip as well as a number of teachers and pupils.

R. E. Ensign and George F. Creary are the promoters of the pilgrimage which has adopted for its slogan, "See Sousa or Bust." About 25 cars will leave the Victoria tomorrow noon.

Sousa Will Speak Over Station KPO

John Phillip Sousa, band leader and composer, will address the radio audience of Station KPO tomorrow when audible features of a luncheon to be tendered the musician by the Masonic Club of San Francisco at the Palace Hotel will be broadcast.

The broadcast, on the air from 12:05 to 1 p. m., will include a short talk by Sousa and a program of music by the "million-dollar band" of Islam Temple of the Mystic Shrine consisting entirely of selections composed by the guest of honor.

Democrat Baker one 1/17/26

Modesto News 1/13/26



Lieut. Commander John Phillip Sousa and his band, coming to the Clark Theatre, January 31st.

Sousa Leading Famous Band Organized During World War



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieut. Com. John Phillip Sousa by veterans of foreign wars. The picture portrays the enthusiasm of the march of the band battalion organized by Sousa during the World War.

Masonic Fete To Sousa Will Be Broadcast

JOHN PHILIP SOUSA, America's march king, will be heard by thousands of radio fans when KPO, the Hale-Chronicle station, broadcasts the Masonic Club's luncheon at the Palace Hotel from 12:05 to 1 o'clock this afternoon. The entire event is to be sent out over the air waves as part of KPO's third anniversary program. Sousa will lead the Shrine band in one number, which will be followed by a talk on music. As the concluding feature, the Shrine band will render a number of Sousa's most famous marches.

SOUSA PRAISES MODESTO BAND

"The Stanislaus County Boys' Band is one of the best juvenile organizations I have heard," declared John Phillip Sousa at a banquet given Wednesday night by the directors and members of the local organization in honor of the famous bandmaster and his men. "When I was here two years ago, I felt sure that the local boys' band was one of the best in the country. I am glad that the judges at the state fair have confirmed my judgment by voting the Stanislaus County Boys' Band the best in the state for the last four years." "The boys here play with better finish than 99 per cent of the bands I have heard," Sousa concluded. "That is very largely due to the genius and hard work of their director, Frank Mancini." Over 250 attended the banquet. Representatives were present from all over the valley. Among the Modestans present were: Jack Horne, Leroy Meeker, William Falger, Mr. and Mrs. Frank Mancini, S. J. Strauss, Harold McGee, G. B. Husted, Ernest Gaster, Sylvan Latz, Mrs. Frank Elkins, Mrs. Outland, Grat Hogan, and relatives of the band and the board of directors. A monster cake weighing forty pounds was presented to Sousa by Manager Lester Shock on the behalf of the boys' band. The cake was baked by Mrs. Coehlo of Turlock, and will be forwarded to Sousa's home in Port Washington, Long Island. The following directors and officers of the band were in attendance: William Harter, Richard Whitmore, Grat Hugin, Dan Kilroy, Frank Elkins, J. D. McGee, Lester Shock, Manager, and Frank Mancini, director.

SOUSA WINS AUDIENCE WITH BIG PROGRAM

Music Master Enthusiastically Acclaimed as His Marches Thrill Mammoth Crowd

Speaking directly in spirited blare of marches and the thunder of drums, Lieutenant-Commander John Phillip Sousa and his band won the audience, largely sprinkled with military men, at his first concert in San Francisco yesterday evening at the Civic Auditorium. The opening pageantry of "Trooping the Colors" brought soldiers, sailors and marines in uniform to the front as color guards while Sousa's band played the march dedicated to those branches of the service. Old, retired artillerymen were fired to enthusiasm and pounded on the floor with their canes while the march dedicated to the U. S. Field Artillery was played in a blare of trombones and the dramatic end came with a pistol fired suddenly into the air. The suite "Cuba Under Three Flags," a new Sousa composition, centered on the Spanish, American and Cuban occupation themes, with "A Hot Time in the Old Town Tonight," and other typical Yankee tunes woven into the American occupation, was received with favor. Sousa's "catchy" program included a "Jazz America," in which the pioneer tune of "Oh, Susannah" was featured with a lively locomotive whistle amid a medley of old and new American songs familiar to Americans. The humorous jazz saxophones spoke and quavered in an octette number by the Sousa soloists, while the bandmaster smiled benignly from his seat. But when, baton in hand, his restrained gesture brought forth the old "Stars and Stripes Forever" as an encore near the close of the program, the real response reached his ears as the greatest of all march tunes swung into its stride. Marched almost to rags by many a high school orchestra and park band, it regained all its vigor last evening and under the guidance of its creator, Sousa, shook the roof of the Auditorium. William Tong, cornet; Miss Marjorie Moody, soprano, and George Carey, xylophone, were soloists of the concert. Children will be guests at the concert this afternoon when all the children of the public, private and parochial schools may come at an especially low admission fee.

Winifred Bambrick, Sousa Harpist, Smallest of One Hundred Musicians

It is doubtful if more than a few hundred people ever heard the famed harp "that once thru Tarra's halls" but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Phillip Sousa, who is now on his thirty-third annual tour at the head of the great band which bears his name. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the one hundred sombre-clad musicians who make up the Sousa ensemble. Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his programs. Her appearance with the Sousa organization, of course, is due to the fact that she is one of the best harpists in America of either sex, and Miss Bambrick's solos are one of the features of the Sousa program which are certain to be widely acclaimed. But she is more than a mere soloist. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place at the platform throughout the program, and during the band numbers she performs an important service which Sousa describes as maintaining liaison between the reed sections and the brass. For some reason, not well understood either by Sousa or by sound experts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable if Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instruments, and of all instruments, the harp, with its susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch. Miss Bambrick was born in Canada, and like all of the Sousa soloists, received her training entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad. Sousa and his musicians play at the Strand Theatre Wednesday afternoon and evening.

SOUSA, KING OF MUSIC

John Phillip Sousa, world famous bandmaster, was given a great reception upon his appearance in Southern California this week. Although old age is crowding down upon Sousa, he continues to hold a big place in the world of music. Thirty years ago Sousa's music was the talk of the civilized world. We who were then young will recall his famous band pieces, such as "Manhattan Beach," "Stars and Stripes Forever," "El Tatan" and other stirring selections. The Record editor at that time was "practicing" with a small town band which was accustomed to committing murder upon Sousa's music twice a week. But the band never got beyond "Hot Time in the Old Town Tonight" and "Annie Rooney."



Lieut. Comm. John Phillip Sousa



MISS MARJORIE MOODY, American soprano, with Sousa and his band.

SOUSA WELCOMED BY S. F. MILITARY CHIEFS



Left to right, Lieut. Comdr. Sousa, Lieut. A. E. Benson and Lieut. Comdr. H. F. Bishop; (inset) Sousa.

March King Has Defeated Years

John Philip Sousa, universally known as the "march king" and the "world's greatest bandman," arrived in San Francisco yesterday morning and was greeted at the Ferry building by a committee from Mayor Rolph's office and Lieut. A. E. Benson and Lieut. Com. H. F. Bishop, representing the marine corps and the navy.

Sousa began his career with the marines at the age of 26. He has been playing, traveling and working ever since. Playing every day for nine months to the admiring public of the 240 cities included in his itinerary and enduring the usual discomforts of the road—one night stands and midnight trains. But his 72 years sit lightly on him.

He wears three military medals—the victory medal, officers of the world war medal and the Spanish war medal of the 6th army corps. He has four novels to his credit.

Sousa Band to Lewiston

The world's most famous composer-conductor Lieutenant Commander John-Philip Sousa and his band of 100 members with its soloists, will be presented in concert Saturday afternoon, Jan. 30 by the Lewiston State Normal School. Sousa' first band consisted of about 50 men. This year he has an organization of 100 bandsman and soloists: an organization twice the size of the organization which he led about America during his first independent tour, the season of 1892-93.

RADIO TO WELCOME MARCH KING TODAY

John Philip Sousa, "march king," will be given a radio welcome from KPO today from 12:05 to 1 p m while being entertained at lunch by the Masonic Club at the Palace Hotel. Sousa will give a short talk, and the Islam Temple Shriner's band will play Sousa marches.

Recently he invented an instrument to take the place of the tuba—"Sousaphone," the manufacturers call it. As a composer, he is recognized pre-eminently for his marches, of which he has written 300 or more. But he has also written 10 operas, 16 orchestral suites, 100 songs, and has arranged for band use countless selections written by others.

There are 25,000 bands in the United States today, and approximately 5000 of them are headed by Sousa's pupils. He has faith in the future of America in the realm of music.

Sousa is appearing here under the management of Selby C. Oppenheimer. His four remaining concerts will take place at the civic auditorium today and tomorrow, afternoon and evening.

The programs for these concerts are as follows:

Overture, "Tannhauser" (Wagner); cornet solo, "Centennial" (Bellstedt); William Tong; suite, "El Capitan and His Friends" (Sousa); soprano solo, "Shadow Dance" from "Dinorah" (Meyerbeer); Miss Marjorie Moody; Largo, "The New World" (Dvorak); village scene, "Sunday Evening in Alsace" (Massenet); saxophone octet, "On the Mississippi" (Klein); Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe; march, "The National Game" (Sousa); xylophone duet.

Continued from Page Two

"March Wind" (Carey), Messrs. Carey and Goulden; "Pomp and Circumstance" (Elgar). Tomorrow afternoon—Overture, "Maximilien Robespierre," on "The Last Day of the Reign of Terror" (Litolff); cornet solo, "The Carnival" (Arban), William Tong; suite, "Cuba Under Three Flags" (Sousa); soprano solo, "I Am Titania" from "Mignon" (Thomas); Miss Marjorie Moody; "Love Scene" from "Fenestrol" (Strauss); march, "The Liberty Bell" (Sousa); "Jazz America" (Sousa); saxophone octet, "I Want to Be Happy" from "No No Nanette" (Youmans), Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe; march, "The Black Horse Troop" (Sousa); xylophone solo, "Morning, Noon and Night" (Suppe); George Carey; Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" (Gulon).

Tomorrow night—Rhapsody, "Ethiopian" (Hosmer); flute solo, "Concerto" (Chamblade); R. E. Williams; suite, "Dwellers in the Western World" (Sousa); soprano solo, "Ah fors'è lui" from "La Traviata" (Verdi); Miss Marjorie Moody; "Love's death," "Tristan and Isolde" (Wagner); saxophone fantasia, "Thema" (Sullivan); saxophones, "A Rubo" (Penn), Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe; march, "Ancient and Honorable Artillery" (Sousa); xylophone solo, "Rondo Capriccioso" (Mendelssohn); George Carey; folk tune, "Turkey in the Straw" (Gulon).

Sousa and His Band At Tabernacle Feb. 3

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Philip Sousa, who this season will make his third-of-a-century tour at the head of his famous band.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humorous. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball.

One of the Sousa features this season will be the revival of "The Liberty Bell" march. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization. Sousa and his band will be at the Tabernacle Wednesday, Feb. 3 for matinee and night performance.

SOUSA DONS TRIBAL REGALIA



Lieut. Com. John Philip Sousa recently became a chief of the Star Blanket Band of Indians and was given the tribal name of Kee-Too-Che-Kay-Wee-Oke-Now, which signifies the Great Music Chief.

SHORT SKIRTS DUE TO MUSIC

Sousa Discusses Legs, Marches And Banjos

The mystery of short skirts has been solved by Lieut. Comdr. John Philip Sousa, America's maestro of music, who arrived here today.

And it is a musical mystery.

"Modern dancing has developed the legs of the American girls," he said, after ensconcing himself in his suite at the St. Francis following an elaborate welcome by navy men, city officials and old friends at the ferry.

"With the development, comes a desire for freedom which has brought about the present short skirts."

The "most interviewed man in the country," Sousa declared probably the only subject he had not been asked to talk about is the culture of oysters.

But oysters, operas and overtures all are grist for his conversational as well as his musical mill.

"I wrote the 'Stars and Stripes Forever' on the way home from Europe," he said. "Whenever I walked the deck a mental brass band started playing that music. It played it 200 times during the voyage. But I never wrote down a note until I landed."

"When I have a particularly good idea, that seems to reflect the spirit of your city, I am going to dedicate it to San Francisco," he promised.

Jazz does not find great favor with the March King.

"It's an outgrowth of the 'jazz-bo' of minstrel shows," he said, "and was popularized by the tenor banjo. But it isn't music. People like good, solid tunes."

Sousa's first concert will be tonight in the Exposition Auditorium. Army, navy, and marine detachments pass in review during the concert.

HARMON-KNEE



Lieut. Comdr. John Philip Sousa says music is responsible for short skirts.

Sousa's Band Is Hit in New Selections

Sousa and his agitators of brass, wind, reed, still remain an American institution whose popularity time and changing tunes cannot dim.

They proved this Friday night before an audience that comfortably filled Exposition Auditorium for the first of a five-concert series. In the stern and rhythmic marches which have made Sousa the recognized "Behemoth of the Baton" the world over, in the soft strains of opera or an interpretative overture, the music was like the pealing voice of a mammoth organ.

Sousa, aged, ascetic and graceful maestro, demonstrated that he has kept abreast of the time. His opening concert was liberally sprinkled with modern jazz and the old favorites which have won him acclaim. Beginning with "El Capitan" and ending with the soul-stirring "Stars and Stripes Forever," and "Semper Fidelis," played as only Sousa's own band can, he gave his hearers what they came to hear—and they proved their satisfaction in gales of applause.

Seven saxophone players enlivened the evening with catchy tunes, to the accompaniment of vaudevilian antics, perhaps a tribute by Sousa to a jazz-loving age.

Introducing "Jazz America" as his sixth number, Sousa blended a melody of popular music, built around "Oh, Susannah," which his audience found delightful.

"Cuba Under Three Flags," provided the vehicle for introduction of martial tunes of three nations. As a tribute to scores of military men who attended the entertainment of "Lieut. Comdr. Sousa," he played the "U. S. Field Artillery." It began with a flourish and ended with a crash of cymbals and the bang of a pistol.

The opening number, "Maximilien Robespierre," was an orchestra presentation, admirably executed, with a restraint and shadings of tone and harmony which graphically interpreted the glorious spirit of "The Last Day of the Reign of Terror." The love scene from "Fenestrol" was an opera presentation of finished artistry.

Remarkable technic was displayed by William Tong, cornet soloist, in "The Carnival" and encore numbers. The voice of Miss Marjorie Moody, soprano soloist, prompted applause which drew her back for four more numbers after "I Am Titania," and George Carey's xylophone solos were well received.

Children of public, private and parochial schools were guests at reduced prices at this afternoon's concert.

Two more concerts will be given today, a matinee and evening performance. The soloists at the afternoon concert will be Winifred Bambrick, harpist; Marjorie Moody, Joseph DeLuca, euphonium, and George Carey. In the evening the soloists will be William Tong, Miss Moody, R. E. Williams, flute; Carey and Goulden, xylophone.

SOUSA PLEDGES MARCH FOR S. F.

San Francisco will have a Sousa's march.

Hardly had the famous band director and march composer stepped off Oakland ferry this morning on a visit to San Francisco as a part of his third-of-a-century tour than the promise was given.

It is not to be written immediately, but when "it comes and the feeling is upon me," the grizzled 72-year-old musician explained. "All of my marches—there are 104 of them—they simply come and I write down what I feel. And we will have one about San Francisco—I feel it—it is coming."

Sousa, who will give five concerts at The Auditorium under the management of Selby C. Oppenheimer Friday night, Saturday afternoon and night and Sunday afternoon and night, was met at the Ferry Building by a detachment of United States Marines. Among the first to greet him was Col. James E. McHenry, chief of staff of the marine corps.



MARJORIE MOODY Soloist with Sousa's band

San Francisco Chronicle 1/16/26

LARGE AUDIENCE LAUDS SOUSA IN MARCH PROGRAM

By EDGAR WAITE

A 72-year-old man, grizzled but erect as a sentinel, could have led some 5000 San Franciscans into battle last night by the mere wave of a baton.

It was at the moment when John Philip Sousa, lieutenant commander in the marine's reserve corps and march king of the world, stood before his famous band in The Auditorium and swung his arms to the time of "Stars and Stripes Forever."

The march, which for many years has been emblematic of Sousa's fame, was played toward the conclusion of his first concert here in a series of five, the remaining four of which will be given this afternoon and tonight, tomorrow afternoon and tomorrow evening.

AUDIENCE ENTHUSES.

As the 60 or 70 brasses swung spiritedly into the opening bars of the familiar march the audience broke into cheers, and it is safe to guess that at the climatic crescendo, in which some 20 cornets, trombones and piccolos faced The Auditorium for the final stirring strains, not many there but would have liked to shoulder arms and march in hysteric enthusiasm about hall.

Sousa's first program, while catholic in its variety—including one or two numbers of symphonic grandeur—was mostly light. Encores were frequent, and nearly all were of an extremely popular nature: There were folk songs and jazz numbers, marches and narrative suites.

Miss Marjorie Moody, with her richly smooth voice, unusual articulation and unaffected manner of her soprano solos, appealed to her listeners.

A saxophone sextet injected a bit of humor into the program, and a cornet solo by William Tong and a xylophone solo by George Carey lent further variety. A whimsical little number by a sextet of flutes proved another delightful feature.

Sousa himself, smooth of face this year except for a mustache, is always an interesting director. Nonchalant with the confidence of one who knows his organization is functioning well.

"DAILY DOZEN."

During an evening's program he manages to achieve a full "daily dozen" arm exercises, but in an unspectacular way. Now his arms swing like pendulums at his side. Again they rotate in a circular motion half around his body, suggestive of an embarrassed school boy.

Last night's program opened with a military gesture, in which color guards from the navy, the Thirtieth Infantry and the Marine Corps marched to the platform at trail arms, then presented arms and dipped their colors for the "Star-Spangled Banner."

San Francisco Chronicle 1/16/26

LARGE CROWD HEARS SOUSA IN FIRST OF HIS CONCERTS

Marches, Solo Features and Serious Numbers Win Storms of Applause

By ALEXANDER FRIED

That perennially youthful Lieutenant-Commander of the U. S. Navy and commander in chief of the baton, John Philip Sousa, is again among us, and is appearing at the head of his famous band five times in three days at the Exposition Auditorium. The first of his programs was given before a large audience last night. It was a typical Sousa concert, full of stirring marches, solo features, storms of applause, freely granted encores, witty transcriptions and serious numbers.

Marjorie Moody won favor as the soprano soloist of the evening in "I Am Titania," from Thomas' "Mignon." William Tong, one of Sousa's battery of eight virtuoso trumpets, was encored after playing Arban's "The Carnival." A saxophone octet from "No, No, Nanette," and George Carey's xylophone solo also were warmly applauded.

SOUSA WAS FAVORITE

Sousa himself, with his easy, picturesque movements, his imaginative use of instruments and the youthful pep with which he put over the program, was the favorite of the evening. He conducted music of Liszt, Richard Strauss and Guion, besides his own numbers.

When he arrived in San Francisco yesterday morning the famed band leader was inclined to boast of his three-score and eleven years. "I intend to keep on playing as long as I live, and I am just as anxious to please now as ever," declared the "March King." "I've been coming to San Francisco now for a third of a century. The city has changed and many things in this world are new, but some principles always remain unaltered. One of them is that the basis of success is sincerity. You have to have that quality to succeed whether you aspire to write fine marches or kiss a beautiful girl."

TO REPEAT PROGRAM

Sousa's program of last night will be repeated at the Auditorium tomorrow afternoon. Separate programs are arranged for his concerts this afternoon and evening and tomorrow night. Winifred Bambrick, harpist; Joseph De Luca, euphonium player, and Carry and Miss Moody will be soloists this afternoon, and in the evening Miss Moody, Tong, the saxophone octet, and Messrs. Carry and Goulden in a xylophone duet will be featured artists.

SOUSA WILL GIVE TWO PERFORMANCES TODAY

Sousa and his band will give two more concerts today at the Exposition Auditorium, matinee and evening performance. Both programs are excellent examples of Sousa's rare talent in making an interesting arrangement of the best in his extensive repertoire. The soloists at the afternoon concert will be Miss Winifred Bambrick, harpist; Miss Marjorie Moody, soprano; Joseph DeLuca, euphonium, and George Carey, xylophone. In the evening the soloists will be William Tong, cornet; Miss Moody, R. E. Williams, flute; George Carey and Goulden, xylophone.

At the matinee concert a special reduced admission charge has been arranged for all school children. The programs are as follows:

Matinee:
Overture, "When Autumn Comes" (new) Leo Sowerby
Harp solo, "Fantasia" Oberon Pariah Alvars
Suite, "Camera Studies" Sousa
(a) The Fishes of Andalusia.
(b) Drifting to Loveland.
(c) The Children's Ball.
Soprano solo, "Caro Nome" Verdi
Miss Marjorie Moody
Neapolitan Scenes Massenet
Interval
Fantasia, "Algerienne" Saint-Saens
(a) Euphonium solo, "Concerto in B" DeLuca
Joseph DeLuca
(b) March, "Solid Men to the Front" Sousa
Xylophone solo, "André" Carey
Mr. George Carey
Folk tune, "Country Gardens" Grainger
Evening:
Overture, "Tannhauser" Wagner
Cornet solo, "Centennial" Bellstedt
William Tong
Suite, "El Capitan and His Friends" Sousa
Soprano solo—Shadow dance from "Dinorah" Marjorie Moody
Largo—"The New World" Dvorak
Village scene—"Sunday Evening in Alsace" Massenet

Interval
Village scene, "Sunday Evening in Alsace" Massenet
(a) Saxophone octette, "On the Mississippi" Klein
Messrs.
Stephens, Henry, Goodrich, Johnson, Wier, Madden, Conklin and Monroe
(b) March, "The National Game" (new) Sousa
Xylophone duet, "March Wind" Carey
Messrs. Carey and Goulden
"Pomp and Circumstance" Elgar

Their Music Inspires



John Philip Sousa, the march king, who appeared here in concert last night with his band, playing a program of patriotic, semi-classical and popular airs, and Winifred Bambrick, harpist with the orchestra.

San Francisco Bulletin 1/16/26

Sousa's Closing Concerts Show Variety of Repertoire

The extensiveness and variety of the repertoire of Lieut. Comdr. John Philip Sousa will be evidenced in the closing concerts of America's march king at The Auditorium tonight, tomorrow afternoon and night.

These concerts will probably be San Francisco's last opportunity to hear Sousa for some time to come.

This is his third-of-a-century tour and it has been announced that the veteran director-composer is now completing plans to take his famous organization on a world tour in 1927. He has no definite ideas now of another trip that will bring him to the Pacific Coast.

The programs for these concerts follow:

Tonight:
Overture—"Tannhauser" Wagner
Cornet solo—"Centennial" Bellstedt
William Tong
Suite—"El Capitan and His Friends" Sousa
Soprano solo—Shadow dance from "Dinorah" Marjorie Moody
Largo—"The New World" Dvorak
Village scene—"Sunday Evening in Alsace" Massenet

Saxophone octette—"On the Mississippi" Klein
March—"The National Game" Sousa
Xylophone duet—"March Wind" Carey
"Pomp and Circumstance" Elgar

TOMORROW AFTERNOON:
Overture—"Maximilien Robespierre" or "The Last Day of the Reign of Terror" Liszt
Cornet solo—"The Carnival" Arban
Suite—"Cuba Under Three Flags" Sousa
Soprano solo—"I Am Titania" from "Mignon" Thomas
Marjorie Moody

Love scene from "Feuersoth" Strauss
March—"The Liberty Bell" Sousa
"Jazz America" Sousa
Saxophone octette—"I Want to Be Happy" from "No, No, Nanette" Youmans
March—"The Black Horse Troop" Sousa
Xylophone solo—"Morning, Noon and Night" Suppe
Old fiddler's tune—"Sheep and Goats Walking to Pasture" Guion

TOMORROW NIGHT:
Rhapsody—"Ethiopian" Hosmer
Flute solo—"Concerto" Chaminade
Suite—"Dwellers in the Western World" Sousa
Soprano solo—"Ah Fors'è Lui" from "La Traviata" Verdi
Marjorie Moody

Love's death—"Tristan and Isolde" Wagner
New fantasia—"Themes" Sullivan
Saxophones—"A Rub" Penn
March—"Ancient and Honorable Artillery" Sousa
Xylophone solo—"Rondo Capriccioso" Mendelssohn
Folk tune—"Turkey in the Straw" Guion

Modesto News 1/17/26

BOYS PLAN RECEPTION FOR SOUSA AND BAND

A reception will be given Prof. John Philip Sousa and members of his band Wednesday night in Stanislaus Hall by the Stanislaus County Boys' Band.

Following the Sousa's evening concert, which will be given at the Strand theater, the famous leader and his organization will be escorted by members of the county band to the hall where they will play a number of selections which the famous band master has requested.

Sousa is keenly interested in Stanislaus county's talented band and displayed great interest in their progress last year.

Following the concert by the boys a banquet will be served.

Mrs. Coehle of Turlock, mother of one of the boys in the band, has baked a huge fruit cake for the banquet. It will be inscribed to "Sousa from Stanislaus County Boys' Band."

San Francisco Chronicle 1/16/26

Sousa Players Again Please Audience

Famous Band In Concerts At State Plays New And Familiar Numbers

By MARGARET LEE

Lieutenant Commander John Philip Sousa, who with his band appeared in the State Theater yesterday afternoon and again last evening, has certainly reduced band directing to a science. The slightest wave of the baton, a mere raising of the hand and the quality of the melody is changed, so completely does he sway every individual musician.

His spirited melodies have been thrilling audiences for a third of a century now, yet there is always something fresh and new about the martial tones of Cuba Under Three Flags, El Capitan and the U. S. Field Artillery. All of these were given at last night's performance. And where is the person who does not thrill to the stirring theme of The Stars and Stripes Forever, no matter how often it is played? Just the announcement it was to be given last evening brought such an enthusiastic response from the audience the opening strains were completely drowned by the bursts of applause.

Sousa brought Sacramento many new arrangements of old time favorites and he was most generous with encores. Moreover, he varied his program sufficiently to please music lovers whatever their tastes.

A group of vocal solos by Miss Marjorie Moody included I Am Titania from Mignon, Carry Me Back To Old Virginia, Comin Thru' The Rye and Sousa's American Girl. Miss Moody has a rich soprano voice and her personality is so appealing that the audience would have enjoyed hearing more of her songs.

Other soloists on last night's program were William Tong and George Carey. The former, a cornetist of more than ordinary skill played Arban's Carnival and Victor Herbert's Kiss Me Again. The latter gave two xylophone solos of unusual charm.

Record Seattle 1/19/26

Sousa Day in Seattle Proclaimed by Mayor

Tuesday, January 26, will be observed in Seattle as "Sousa Day," in honor of John Philip Sousa, outstanding figure in American musical circles. This was the order in a proclamation today by Mayor Edwin J. Brown. Sousa is coming here for a visit the latter part of the month.

Mayor Brown's proclamation, in part, was as follows: "In honor of the visit of this great American, probably the greatest band leader of all times and a composer as well, it is only fitting and proper that we honor him, the nation's grand old man of music."

"The mayor added: 'I am sure that the citizens of Seattle will join me paying him homage.'"

Portland Journal 1/20/26

Press Club to Fete Bandmaster Sousa

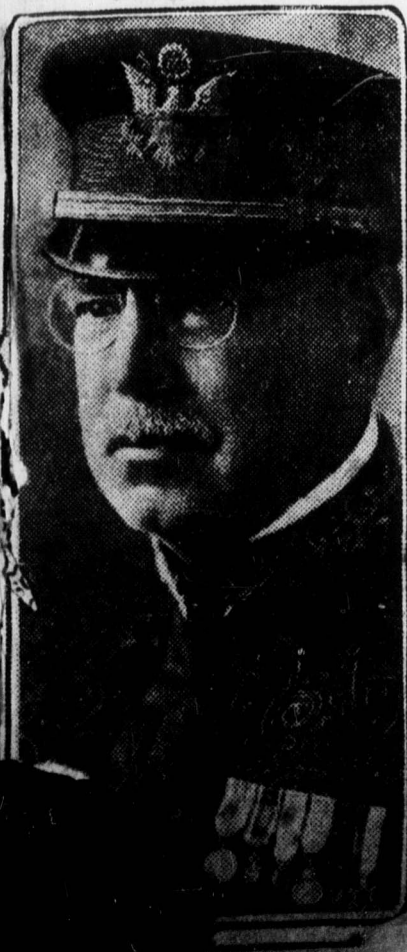
The Portland Press club will be host to John Philip Sousa, famous composer and bandmaster, at a luncheon in the Chamber of Commerce Saturday noon. Sousa will arrive Saturday morning for his engagement here. Guests at the luncheon will include old bandmasters of the city and state and anyone particularly interested in Sousa who wishes to come. Reservations do not have to be made in advance, and members of the press club and others are expected to attend without formal notification. There will be brief talks and a short program.

Portland Journal 1/19/26

Mayor Baker Would Give Sousa's Band Thrilling Welcome

Mayor Baker hopes that Portland will give John Philip Sousa a thrilling reception with capacity audiences at the concerts the great march king is to give with his famous band next Saturday and Sunday afternoons and nights.

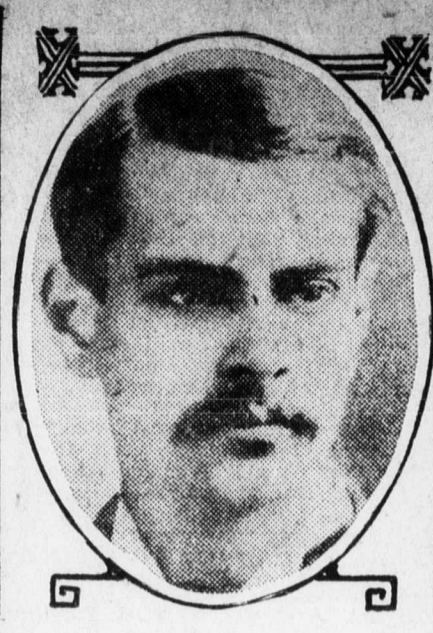
"For 40 years Lieutenant Commander Sousa has been visiting Portland, establishing his acquaintanceship and stirring us with the rhythmic cadence of his inspiring music to greater personal sacrifice for love of country," explains Mayor Baker in a letter urging generous public support. "First, he came as leader of the United States marine corps band and then as conductor of his own band, recognized as the greatest in the world. The news that he is coming again, and to celebrate his 70th birthday, should arouse in the people of Portland the spirit of anticipation."



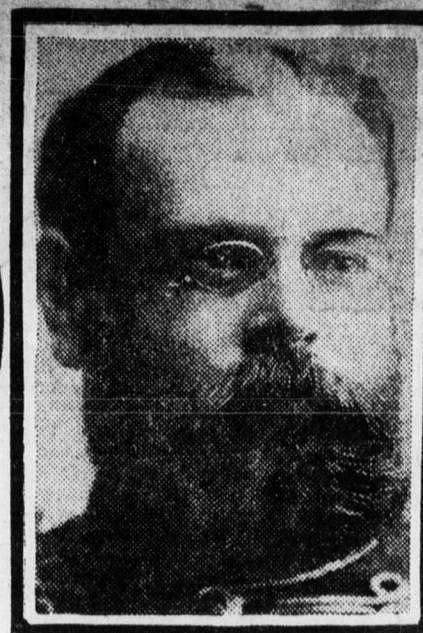
WORLD-FAMOUS BANDMASTER INTERESTED IN MUSIC SINCE YOUNG MAN



John Philip Sousa Today



Sousa At 19



Sousa At 35

JOHN PHILIP SOUSA, WHO WITH HIS BAND, WILL APPEAR IN CONCERT HERE, AS HE LOOKED AT 19 AND 35 YEARS AND AS HE LOOKS TODAY.

SOUSA'S BAND IS COMING



Sousa's Band is coming to the Metropolitan Theatre, Seattle, Tuesday and Wednesday, January 26 and 27, giving two performances each day. Lieut. Com. John Philip Sousa's Band for his third-of-a-century tour is about twice the size of the organization which he led about America, during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three bases, in addition to drums, triangles, tympani, etc. The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of one hundred bandmen and soloists.

Sousa Says Americans Demand Action in Music

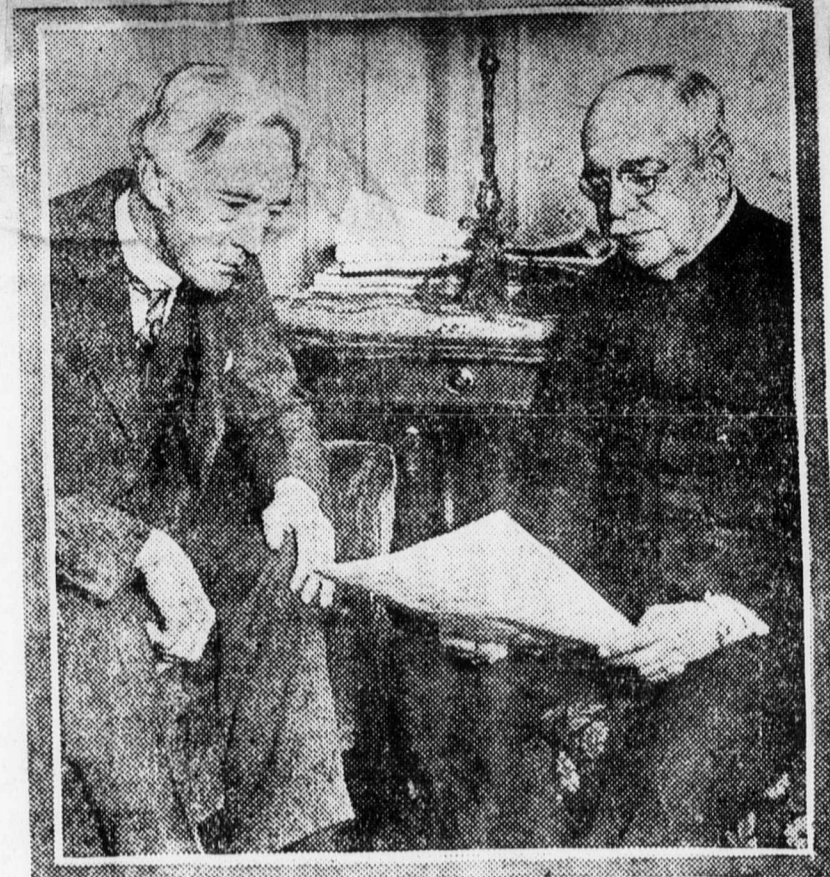
"Make it snappy" is the watchword of the American music public, says Lieut. Comdr. John Philip Sousa, who this season is making his thirty-third annual tour at the head of his own band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainment are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in fifteen minutes, and drive sixty miles an hour in an automobile en route to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives.

"When I am in New York I attend symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things, generally to business. Even while the

strings play allegro non tanto, the Tired Business Man is back at his desk.

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."



SOUSA AND LANDIS MEET. John Philip Sousa, the march king, and Judge Kenesaw Mountain Landis met recently in Los Angeles. It was Sousa's first opportunity to discuss his baseball march with the ruler of the national pastime. Judge Landis appears interested in the composer's conversation

Sousa and Landis Meet



John Philip Sousa, the march king, and Judge Kenesaw Mountain Landis met recently in Los Angeles. It was Sousa's first opportunity to discuss his baseball march with the ruler of the national pastime. Judge Landis appears interested in the composer's conversation

SOUSA AND BAND WILL PLAY JAN. 26

Famous Organization Booked for Lewis and Clark Auditorium.

Unusual interest is being shown by music enthusiasts in the appearance at the Lewis and Clark high school Friday evening, January 26, of John Philip Sousa and his famous marine band. The bandmaster composer will present two concert one in the afternoon and evening this, his 33rd transcontinental tour. Never, it is said, have such reactions been accorded an artist as he been tendered the well-known musician on the present tour. Everywhere he has met with exceptional enthusiasm, gathering together some of the largest audiences ever assembled for musical entertainments.

He is traveling with a 100-piece organization, one of the biggest has ever taken on tour. Each musician represents the height of perfection in his field and gives a masterly interpretation, it is said. Sousa also has with the company dramatic soprano and harpist, as well as soloists.

Tickets for the concerts are available at the school, which is sponsoring the appearance here of the band.

MAYOR URGES SUPPORT

Portlanders Asked to Turn Out for Sousa's Band Concerts.

Mayor Baker yesterday urged the people of Portland to show their appreciation of John Phillip Sousa by turning out in force to attend the concerts that Sousa and his band will give at the public auditorium Saturday and Sunday. The statement pointed out that Sousa has been coming to Portland for 40 years and that this occasion will be that of the famous leader's 70th birthday. The statement said in part:

For 40 years Lieutenant-Commander Sousa has been visiting Portland, establishing his acquaintanceship and stirring up with the rhythmic cadence of his inspiring music to greater personal sacrifice for love of country. First, he came as leader of the United States marine corps band and then as conductor of his own band, recognized as the greatest in the world. The news that he is coming again, and to celebrate his 70th birthday, should arouse in the people of Portland the happiest of anticipations. His band is an American institution and every American citizen should be glad to do his part in making the occasion of this visit one not to be forgotten by the march king and his group of musicians picked from the world's greatest.

Sousa and His Band On Way to Portland For Concert Series

John Philip Sousa and his famous band are nearing Portland by steady degrees. Tonight they play at Medford, Thursday night at Eugene and Friday night at Salem. Saturday morning the party, numbering more than 100, will reach Portland and on Saturday afternoon will be given the first of four concerts booked for The Auditorium.

W. T. Pangle, who has charge of the local management, reports a very heavy mail order. Thursday the box office sale will open at Sherman, Clay & Co.'s. The seat sale will be on from 10 a. m. to 6 p. m.

Thursday afternoon at 4 o'clock five high school bands will engage in a band contest at The Auditorium for honor to appear with Sousa's band at the Saturday afternoon concert. The winning band also will receive a cash prize of \$25 from George Cracknell, manager of the Conn-Portland Music company.

At the Sunday night concert the Elks' band will play one number, the march, "Stars and Stripes Forever," with the band.



SOUSA AND LANDIS MEET—John Philip Sousa, the march king, and Judge Kenesaw Mountain Landis met recently in Los Angeles. It was Sousa's first opportunity to discuss his baseball march with the ruler of the national pastime. Judge Landis appears interested in the composer's conversation.

NOTED BANDMASTER COMING



Lieutenant Commander John Philip Sousa, internationally known bandmaster and composer, will present his famous band in two concerts at the Lewis and Clark high school auditorium Friday, January 29. One appearance of the group of musicians will be made in the afternoon, which will be followed by an evening concert, on this the 33d transcontinental tour. The artist is shown above as he appears in his familiar uniform.

Plays Here



NOTED MUSICIAN — Photo shows Lieut. Com. John Philip Sousa, noted band leader, who appears with his bandmen and soloists at the State theater today.

JOHN PHILIP SOUSA band leader, whose famous organization is giving two concerts at the State to-day, matinee and evening.



Six medals, conferred by four governments, may be worn by Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now on his thirty-third annual tour with his band, and giving a concert this afternoon and evening at the State Theater.

Sousa recently startled the country by declaring that he still considered himself too young to play golf. The 71-year-old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming decrepit, and, at the same time he expected to take up cigarette smoking and tea drinking. Sousa, as a youth in his teens was graduated from corn silk cigars to clear Havanas, and he does not recall that he ever smoked a cigarette. Neither does he drink tea. Sousa smokes about a dozen cigars a day and has his cup of coffee three times a day. He still takes his exercise by riding horseback and shooting over the traps at the New York Athletic Club. One year in two he goes on a long hunting trip in South Carolina.

Sousa Prodigy



Winifred Bambrick, youthful harpist, will be heard in solos with Sousa's Band at the Metropolitan Tuesday and Wednesday—matinee and afternoon—of next week.

Big Seat Sale For Sousa Band

The sale of seats for Sousa's band, opened yesterday at the Model Pharmacy, 6th and Central. There was a big line up long before ten o'clock, the opening hour, and it continued virtually until the store closed at 6 p. m.

Messrs. Hazelrigg and Andrews who are handling the attraction here, say the mail order and first day regular sale is larger than for either Palova or Paderewski. They are particularly pleased with the orders from outside places. Grants Pass in first place with 106 tickets sold, Klamath Falls second with 88 and Ashland next with 85, with orders from almost every other town and village of southern Oregon and northern California. Owing to the large seating capacity of the Armory (there will be 1954 seats for this attraction) there will be plenty of good seats for either the matinee or night show, still it would be wise for intending purchasers to order at once before all the seats are gone.

SOUSA'S BAND AT STATE TODAY

Director Schooled To Theory Promptness Is Virtue

At least one director begins his concerts at the announced hour. That is Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour at the head of his organization of one hundred bandmen and soloists.

For twelve years before he became director of his own organization, Sousa was director of the United States Marine band. During that period he became schooled in the military theory that promptness is among the cardinal virtues, with the result that not more than once or twice a season does the exact minute upon which the concert is to begin fail to find Sousa on the conductor's stand.

"The way to begin a concert is to begin it," says Sousa. "Certainly one owes a greater degree of consideration to the person who has arrived on time than to the late comer, so unless the circumstances are exceptional I insist that my concerts begin at the advertised hour."

Sousa and his organization will appear in Sacramento for two performances only on the present tour playing this afternoon and evening at the State theater.

Jazz Germ Infects Sousa's New Music

The jazz germ is irresistible in this day and age. It has invaded the music of John Philip Sousa, who comes to the Metropolitan Theatre for four concerts, Tuesday and Wednesday, January 26 and 27. One of Sousa's featured new compositions this season is "Music of the Minute," in which he gives fantastic impressions of the jazz age. It is heralded as one of his most popular offerings.

Sousa and his world-famous band will give a matinee performance at 4 o'clock Tuesday afternoon, January 27, Manager George T. Hood announces, with a view to entertaining Seattle's school children. The Wednesday matinee will be at 2:30 o'clock. Four gifted soloists will appear with the band.

'Sousa Day' Here Next Tuesday

Tuesday, January 26, was officially designated "Sousa Day" by Mayor Brown in a proclamation yesterday.

On that day, the mayor pointed out, "John Philip Sousa, probably the greatest bandmaster of all time, and certainly the best-known American composer," is coming to Seattle.

Sousa Scores Triumphs in Los Angeles

Third-of-a-Century Tour by "March King" is Round of Honors to Him—Concerts, Addresses, Entertainment Fill Local Visit

By Strachan McMillan

Paramount in musical offerings was the visit of Lieutenant Commander John Philip Sousa and his famed band in a feast of harmony presented in Los Angeles Jan. 7, 8 and 9 to audiences which packed Philharmonic Auditorium.

As the musical-harmony radiocasted under the guidance of "The March King" swept the huge audiences, the resultant waves of applause responded to the triumphant love of America—revealing youth, beauty and courage in one, through which was expressing enthusiasm, aspiration, patriotism, daring, perseverance, devotion, attainment, courage, progress, resolution and valor.

Lieut. Sousa in the presentation of his offerings has universal appeal. Music by Sousa is loved by all.

Lieut. Sousa and his long world-famous band are too well known to lovers of music for a criticism, yet a constructive résumé of a few features of the Sousa concerts and the organization's visit to Los Angeles, on their Third-of-a-Century tour, may be of interest.

All the programs were interspersed with vocal and instrumental selections by artists expressed with such depth of feeling that the responding applause revealed that the artist had touched the heart of the individual listener. The soloists were: Miss Marjory Moody, soprano; Mr. William Tong, cornet; Mr. George Carey, xylophone; Miss Winifred Bambrick, harp; Mr. Joseph De Luca, euphonium; Mr. Howard Goulden, xylophone, and Mr. R. E. Williams, flute. All the artists, as well as Lieut. Sousa and the band, were most gracious and courteous in giving encores.

Miss Marjory Moody proved a most charming visitor, singing with tonal beauty and a brilliance of vocal art which won her audience. She is a gifted artist whose mind is capable of revealing more than that written in the score. Sousa's band accompanied her as delicately as an orchestra.

The regular programmed numbers of all concerts were supplemented by a most generous collection of old Sousa favorites, including his splendid marches, and of course no Sousa concert would be complete without the soul-stirring playing of his "Stars and Stripes Forever."

Two American institutions were united on the opening night when Lieut. Com. John Philip Sousa grasped the hand of Judge K. M. Landis, king of baseball, the American sport, on the stage. A packed house broke into cheers when the veteran band leader paid a graceful tribute in presenting the visiting sport leader with an original copy of his new march entitled "The National Game," and dedicated to the judge.

In addition to his concerts Lieut. Sousa personally conducted the combined elementary school orchestra of 240 children between the ages of 6 and 13 years, leading them through several numbers.

Special honors were extended upon the arrival of the Sousa organization, when the University of Southern California band and the Boy Scouts furnished an escort to the auditorium. On the evening of his opening concert, Lieut. Sousa was escorted by a company of United States Marines who later honored him at the concert with a flag salute as a tribute to his having conducted the U. S. Marine Band.

Lieut. Sousa was presented by the Motor Transit Company in an address to the unseen listeners of etherland over radio KJH, the Los Angeles Times. He spoke of "Music." He was the guest of honor and principal speaker at the luncheon given by the Masonic Club of this city. The Rotary Club of Los Angeles was honored by the presence of Mr. Sousa, who, as their guest and speaker, was very enjoyable. The Breakfast Club entertained him one morning and he and members of the organizations were guests of the Famous Players-Lasky Silver-sheet organization.

In the presentation of two concerts in the Hollywood High School auditorium, the Sousa band was the honored guests of the Silver Sheet Capitol.

Other concerts were presented during the week in San Bernardino, Pomona, Pasadena, San Diego and Long Beach, Calif.

FAITH IN SAXOPHONE AVOWED BY SOUSA

Leader's Band To Appear at Auditorium February 14, Matinee and Night

One of the avowed purposes of the third-of-a-century tour of Lieut. Com. John Philip Sousa is to make the saxophone respectable. That fine instrument got into bad company several years ago, when it became the worst offender in the first crude jazz music. Sousa believes that a saxophone, like a man, may be down, but never out, and this season the saxophone "comes back" if Sousa can make it possible. So Harold B. Stephens, saxophone soloist and a saxophone octette, will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument. Sousa's band will appear at the auditorium February 14, matinee and night.

"The saxophone seems to have been the invention of one Antoine Joseph Sax, of Belgium and Paris, who about the year 1840 invented or at least developed not only the brass-and-reed instrument which we know as the saxophone but also a family of brass horns, known as saxhorns," says Sousa. "One of the original saxophones made by Sax is still in existence and as recently as two or three years ago was in nightly use by Tom Brown, whose clown band used to be a feature of the Fred Stone shows."

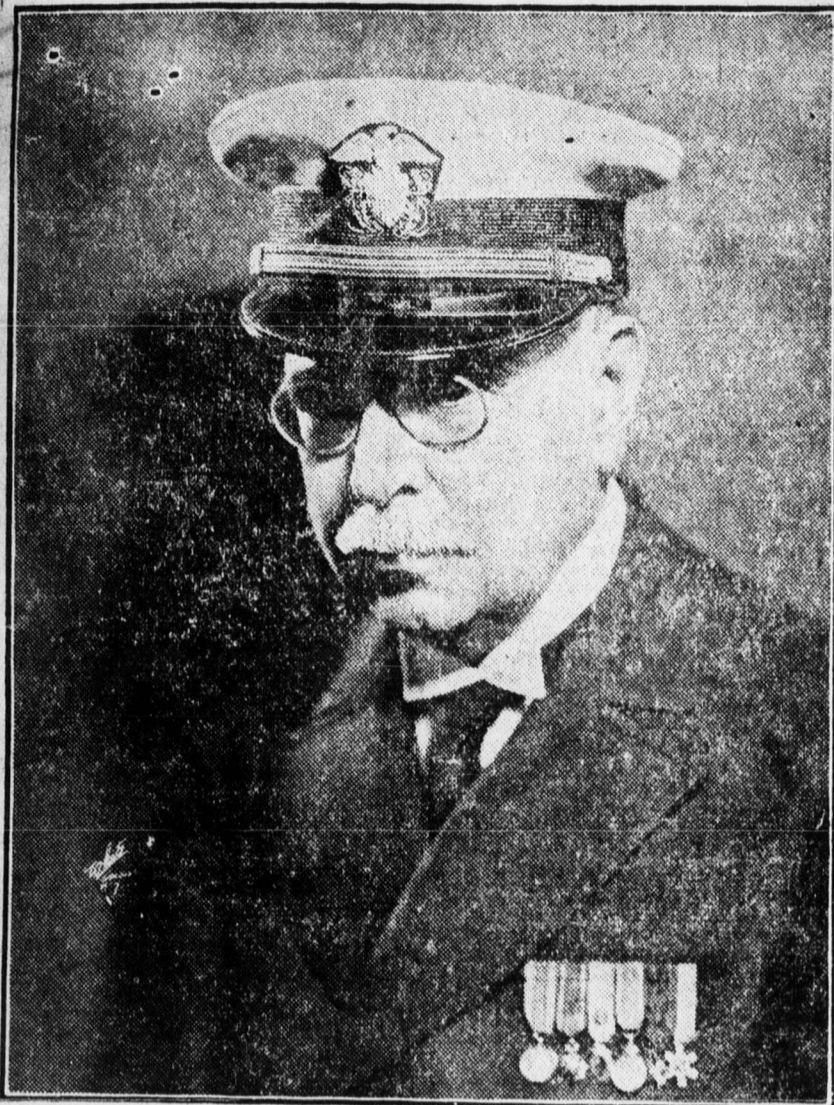
"There is strong precedent for the use of the saxophone as an orthodox musical instrument in spite of its black sheep reputation of recent years. Hector Berlioz used its staunch advocate. Bizet used it in the incidental music to 'L'Arlesienne' and Massenet

"My father was one of the best informed men it has ever been my lot to meet. Speaking several languages, he was, according to those who knew, a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources," says John Philip Sousa, in the Saturday Evening Post.

"He was very reticent about his boyhood days, but I know that his father and mother were driven out of Portugal during the revolution of 1822 or thereabouts, and went over into Spain, where my father was born in Seville on Sept. 14, 1824. As he grew to his youth he left either Portugal or Spain and went to England, and from England came to America some time early in the 40's."

"My father did not talk about his youth in Spain, or when he was on the sea; he found many things to interest him in the present. He was a gentleman in the liberal and accurate significance of that much abused and variously defined word. Enough dropped from his lips to show that his family was prominent and influential. My mother said he served in the Mexican war. He was in the civil war and died a member of the Grand Army of the Republic."

AMERICANS DEMAND NOVELTY' J.P.S.



John Philip Sousa

FAMOUS BANDMASTER COMING HERE SOUSA AND FAMOUS BAND COMING TO JACKSON FEBRUARY 12 FOR CONCERT

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Philip Sousa, who with his famous band will be at the auditorium here matinee and evening, Friday, February 12, under the auspices of Cortese Brother of Memphis.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is

the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell," for his first tour, every Sousa season has been seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kene-saw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is

COMING WITH SOUSA



Miss Winifred Bambrick.

When Lieut. Com. John Philip Sousa comes to the Columbia theater next Monday afternoon and night with his band he will also bring instrumental and vocal soloists, including Miss Winifred Bambrick, harp soloist.

JOHN PHILIP SOUSA IS SPEAKER BEFORE HIGH TWELVE CLUB

John Philip Sousa was made an honorary member of the Stockton High Twelve Club at the close of his address before that Masonic club at the Masonic Temple lunch rooms this noon.

Sousa's after-dinner speaking is like his band music, it really must be heard to be appreciated.

John Philip Sousa has constructed some marvelous things by the use of musical notes, but he is just as adept in piecing the English language into most entertaining and harmonious sentences.

During his address today Mr. Sousa had occasion to state that he had always thought he had it in him to be a good linguist, or a good editor. Although he didn't say so he would have been a mighty entertaining lecturer, also.

In addition to regretting his lost chances as writer and language expert, Mr. Sousa took occasion to bemoan the presence of the eighteenth amendment in his most appropriate "dry" humor. It was here that the speaker revealed the chief reason for English 5 o'clock tea. Beside each teacup, he assured his hearers, is a glass of whisky and soda. The whisky and soda, he said, is to counteract the harmful effects of the tea, two swallows of whisky to one of tea usually being considered the correct antidote.

He Is a Mason

Sousa seemed to greatly enjoy himself with his fellow Masons today. He dipped into his fund of band-touring experiences, and in eloquent and witty style "scored" again and again with anecdotes. Perhaps his fund of healthful humor has contributed to his hale and hearty appearance at his advanced age, although all thought of age is lost when listening to this remarkable man—"kid" with twinkling eye and twitching lip. And Mr. Sousa doesn't take himself seriously. He takes sly digs at himself with apparent relish. But all was not humor with Mr. Sousa. He referred with pride and feeling to his two daughters, both of whom have made splendid records in college.

Today's meeting was one of the most entertaining yet held by the High Twelve Club, and every heart warmed up to the famous and feted and yet simple and fun-loving Sousa.

Musical Features of Program

The program was made the more enjoyable by the presence of the Colonial trio, Mesdames Woodworth and Rose and Miss Pressey. During the dinner this trio dispensed charming music, and to the accompaniment of Miss Hazel Ride-nour, entertained with vocal selections. J. V. Baird led the club in community singing.

Marion Woodward, president of the High Twelve Club, presided today, and introduced Mr. Sousa, and Roy Youngblood put the motion to take the band-leader into honorary membership. Charles C. Bird, appointed as the club's representative, escorted Sousa to and from the Masonic Temple.

DIRECTOR SOUSA SPEAKS NOTED LEADER TO APPEAR AT CHAMBER

John Philip Sousa, noted band director, who will be here Thursday for a concert in the armory, will be the speaker at the chamber of commerce luncheon at noon that day, according to E. Eugene Chadwick, secretary of the chamber, who has made arrangements to that effect with W. B. McDonald, manager of the Heilig theatre, who has charge of details of the concert of the great band here. Mr. Sousa has sent word by telegraph to Mr. McDonald that he will accept the invitation to speak.

Hugh Winder, local vocalist, has charge of the musical program for the luncheon.

Sousa Blames Dry Law For Two Inflictions

SEATTLE, Jan. 27 (A. P.).—Prohibition brought on jazz and the Charleston, John Philip Sousa, famous band-master, believes.

Sousa, who is here on a concert tour, yesterday predicted the early demise of the "burlesque in music" and termed the Charleston merely a temporary aberration.

"There never has been as poor ball-room dancing as there is this year," Sousa said. "Many people do not dance at all. They are like so many eels wriggling in space."

"Modernization composers have been producing harsh blobs of color and complete lack of melody, and prohibition is responsible for it all," he said.

Lt. Com. John Philip Sousa



Sousa and his famous Band will be heard at the Tabernacle Wednesday February 12, Matinee and night.

Sousa's Band Will Play At Auditorium February 13

"Try to Keep Your Feet Still!" has been adopted by Lieut. Com. John Philip Sousa and his 100 musicians and soloists as the official slogan for the thirty-third annual tour of Sousa's band and the slogan in featured throughout the season in all the advertising and billing of the most famous musical organization the world has known. Sousa and his band will give two concerts at auditorium on Feb. 13.

Audiences have been experiencing difficulty in making their feet behave at the Sousa concerts ever since Sousa first organized his band, for the stirring Sousa marches, which have set the time for the fighting men of practically every nation in the world, had in them a swing and a thrill which have set audiences in every part of America and even beyond the seas to tapping the floors of the concert halls in time to the music.

This season, it will be increasingly difficult for Sousa audiences to make their feet behave, it is said, because their programs Sousa has added to his own composition, and the Sousa own composition, entitled "Jazz fantasy of syncopation," in which he will give a Sousa interpretation of modern dance music which will be as Sousaesque in its arrangement as the Sousa marches, the Sousa humoresques, and the Sousa suites.

SOUSA WILL LEAD JACKSON BOY BAND

"World's March King" Will Also Present Boys With Loving Cup

When Lieutenant-Commander John Philip Sousa, the world's march king, comes to Jackson early next month with his band for a concert, he will show high honor to the Jackson Boys' band, it was learned here yesterday.

The Boys' band has been requested to participate in the concert by Commander Sousa, and the Jackson lads will play one of the march king's composition, with Sousa himself conducting.

In addition to this, it is known that Commander Sousa has ordered a fine silver loving cup made by a silversmith, which he will present to the Boys' band during his concert here, as a mark of his appreciation of the efforts of the boys to master the art of music.

Than Sousa, no man in the country is a greater admirer of friend to the growing boys, and his tribute to the Jackson boys and their band is no surprise to those who know him best.

Sousa's \$40,000 Record

The John Philip Sousa band played to the largest receipts of its career the week ending Jan. 9 in Arizona and Southern California.

The week's receipts totaled \$10,000. The itinerary included Tucson and Phoenix, San Bernardino, Pasadena, Hollywood and Los Angeles.

After playing up the Pacific Coast to Seattle, Sousa will go to Florida and the south for the month of February, concluding his tour on March 6 at Richmond, Va.

This is the 33d tour of the Sousa band. It opened at Hershey, Pa., July 4.

The voice of John Philip Sousa, whose stirring marches have often been carried over the ether, will be heard on the radio Saturday, when the famous composer and band-master broadcasts a 15-minute talk from Station KGW, Portland, Ore., at 7 p. m., Pacific time. He will tell listeners some of the details of organizing, developing and maintaining a band.

The voice of John Philip Sousa, whose stirring marches have often been carried over the ether, will be heard on the radio tonight when the famous composer and band-master broadcasts a fifteen-minute talk from Station KGW, Port. n. Ore., at 7 p. m., Pacific time. He will tell listeners some of the details of organizing, developing and maintaining a band.

The Baby of Sousa's Band



Miss Winifred Bambrick

It is doubtful if more than a few hundred people ever heard the famed harp "that once thru Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa. Because of her small size and the great size of the instrument which she plays, she is a figure of unusual interest when she appears in a bright frock against the background of the

one hundred sombre-clad musicians who make up the Sousa ensemble. Miss Bambrick's instrument is but one of the many novelties which Sousa has welded into his programs. Her appearance with the Sousa organization, of course, is due to the fact that she is one of the best harpists in America of either sex. Messrs. Andrews and Hazelrigg present Sousa and his band at the Armory, Medford, matinee and night, January 20th. Seats on sale at the Model Pharmacy, Sixth and Central, after 10 a. m. Friday, January 15th.

CHILDHOOD IMPRESSIONS INSPIRED SOUSA



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieut. Com. John Philip Sousa by veterans of foreign wars. The picture portrays the enthusiasm of the march past of the band battalion organized by Sousa during the late war.

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 11 years old, the Civil war raged, and Washington was an armed camp, brass bands, and "buckskin" bands, composed of fifers and drummers. Then, when Sousa was 11, he saw the greatest military event which had ever taken place on the conti-

nent, the grand review of the Union Armies, in Washington. Sousa was 11 and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States Marine band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own

marches. And that in that great moment and down through the years, the echoes of the day of the grand review and the tramp of feet of the victorious army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever" and the other great Sousa marches to which the Armies of the Potomac and the James would have been in numbers at least, but a "corporal's guard." Sousa comes to the Columbia theater on January 25 for afternoon and evening concerts.

PRESIDENT ON AIR SATURDAY EVENING

Mr. Coolidge's Address Before Budget Bureau To Be Broadcast.

On Saturday evening, January 30, radio listeners of WEA and a chain of stations will have the opportunity of hearing the proceedings of the meeting of the bureau of budget to be held in Washington, D. C., during which President Coolidge will deliver an address. This important meeting should be of outstanding interest to all radio listeners, because the subject of national budget concerning as it does tax reduction and economy in the operation of government, matters to which President Coolidge has given particular concern, interest all taxpayers and citizens.

The radio listeners on this evening will also have the opportunity of hearing in connection with this important meeting a concert by the United States Army band, which is heard broadcasting each Wednesday

evening and which is considered by radio fans one of the bright stars of the radio firmament. The band concert will begin at 7:30 with the march, "National Anthem," by Bagley, and will include among other selections the overture, "Poet and Peasant," by Suppe, the college hymn, "Lord Jeffrey Amherst," probable included in the program in honor of President Coolidge who is a graduate of Amherst, and Sousa's spirited march, "The Stars and Stripes Forever." President Calvin Coolidge will be heard in his address to the meeting at 8 o'clock and will be followed by Gen. H. M. Lord, director of the bureau of budget, who will speak at 8:30 on the subject, "The National Budget."

Radio listeners greatly appreciate the opportunity of being able to listen in to such important affairs in the life of the nation as the meeting concerning the budget and also to hear on so many occasions the president of the United States whose voice is now becoming well known to the radio audiences. Many of the listeners who have obtained radio sets since the visit of Santa Claus will have one of their first opportunities of hearing President Coolidge speak before a microphone. The entire program of this meeting from the nation's capital will be included with the playing of "The Star Spangled Banner" by the Army band, which as usual will be conducted by Capt. William J. Stannard.

LONGVIEW TO BE MECCA OF MUSIC LOVERS

Block of 28 Tickets for Sousa Concert Purchased by Winlock Citizens; Occasion Significant to Vader Mayor.

That Longview will be the mecca of music lovers for a radius of many miles on January 25 is evidenced by the number of out-of-town reservations being received at the Columbia theater and the Central pharmacy for the afternoon and evening concerts to be given at the Columbia on that day by John Philip Sousa and his company of 100 musicians.

Largest single order thus far was received from Winlock. A. W. Reese of that city inclosed a check for 28 tickets. Mayor Max Townsend of Vader is leading a party from that town. Reservations have also been received from groups headed by F. Jones Clark of Centralia, L. E. Turner of Chehalis, Mrs. Charles Dahlman, Miss Virginia Dahlman, Miss Dorothy Dykeman, all of Castle Rock, and Mrs. Evans, wife of the school superintendent there. Kalama and Woodland people have also made a number of reservation.

Incidentally, January 25 is Mayor Townsend's birthday anniversary, it was disclosed, and Vader's chief executive plans to have the most musical anniversary of his life when he comes to Longview next Monday.

Manager W. G. Ripley of the Columbia states that reservations at this early date are exceeding his most optimistic expectations. Nearly all balcony tickets have been sold and a substantial number on the first floor have also been purchased.

Plans are under foot by civic organizations to make January 25 a "Sousa day" in Cowlitz county.

Sousa Has Written Countless Arrangements

Lieut. Com. John Philip Sousa, who comes to the Tabernacle Wednesday, Feb. 3, for matinee and night performances, is universally recognized as the composer of the greatest march music the world has known, and as the director of the finest band that ever has been developed in America.

A catalogue of Sousa compositions, reveals a list of almost 100 successful, wide selling marches, topped by "Stars and Stripes Forever." In this list also is found the newest Sousa marches, "The National Game" and "The Black Horse Troop." 20 suite compositions, more than 40 songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choros, more than 50 instrumental numbers not to be classified as marches, and a collection of waltzes as full of life and swing as his marches.

Sousa's published numbers represent but a small share of his great labors as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the published numbers.

SEATS FOR SOUSA BAND CONCERT NOW ON SALE

Seat sale opened this morning at Sherman Clay's for the four concerts to be given Saturday and Sunday at the Auditorium by Sousa's band.

The line of buyers this morning reached from the ticket window down Morrison street nearly to Fifth street.

Five high school bands will compete this afternoon at four at the Auditorium for the honor of appearing on the stage with John Philip Sousa and his band Saturday afternoon. The competitors represent Benson Polytechnic, Jefferson, Franklin, Washington and Lincoln. The public is invited.

Sousa

John Philip Sousa's band played to its highest receipts for a week recently, its itinerary including Tucson, and Phoenix, San Bernardino, Pasadena, Hollywood and Los Angeles. The week's take was \$40,000.

SOUSA SPEAKS TO MASONS AT HIGH TWELVE

Displaying high qualities as an after-dinner speaker, John Philip Sousa yesterday addressed members of the High Twelve Club at their weekly luncheon meeting at the Masonic Temple. The eminent musician did not speak political subjects, nor did he tell of the technicalities of a band. His talk was entirely of an entertaining nature. He drew upon the years of experience with the band to recount anecdotes of his career and kept the club members engrossed in his narrative.

Sousa is a Mason himself, and expressed his pleasure at being with a Masonic body. At the close of his address he was made an honorary member of the High Twelve Club.

The speaker made it known that, although he spends most of his time in traveling, he is a family man. He mentioned his two daughters, who, he said, had made excellent records in college.

The Colonial Trio, composed of Mrs. Woodworth, Mrs. Rose and Mrs. Pressey, accompanied by Miss Hazel Elderoud, entertained with a few selections. J. V. Baird lead in community singing.

Marion Woodward, club president, acted as toastmaster and introduced Sousa. Charles G. Bird served as Sousa's escort.

LOCAL PRESS CLUB WILL HONOR SOUSA

Famous Band Leader to Be Luncheon Guest.

The Portland Press club will hold a luncheon Saturday at 12:15 p. m. at the Chamber of Commerce, Oregon building, in honor of John Philip Sousa, famous band leader, who will give concerts in Portland with his band Saturday and Sunday. As the affair has been arranged in more or less haste, no cards will be sent to members, but they, and all bandmasters and members of bands and others interested are invited to attend. Reservations may be made by calling Main 5154.

Modesto Clubs To Entertain Sousa at Dinner Wednesday

The members of the Modesto Kiwanis club assisted by the members of the other service clubs, Rotary, Lions, and Exchange will deem it a great honor at noon when they entertain at dinner at Hotel Modesto Lieut. Com. John Philip Sousa, the great band master who with his band will be in our city for two concerts both

afternoon and evening. Besides the members of the service clubs mentioned above all friends of the band master are invited, especially the women. Prof. Frank Mahcin with his high school orchestra will furnish the music during the dinner hour. It is hoped that several of Sousa's soloists will be able to avail themselves of the opportunity to be with us including Miss Moody, Miss Brambrick, Mr. Dolan and Mr. Carey. Modesto can feel highly honored in having Mr. Sousa with us as he is booked to appear only in San Francisco, Oakland and Stockton besides our city. Every member of the service clubs is asked to be at the hotel as near twelve o'clock as possible, especially the members of the Kiwanis club.

JOHN PHILLIP SOUSA TO DIRECT FAMOUS BAND IN TWO CONCERTS TODAY

John Philip Sousa returns to Stockton today after a four-year absence. With his famous band he will arrive at 11:40 from San Francisco where yesterday and Saturday he played two concerts each day to capacity audiences at the Civic Auditorium.

"The great bandmaster is 70 years young, mercurial and graceful as he was twenty years ago," says Redfern Mason, music critic in yesterday morning's Examiner. "His band plays with all the old entrain and yesterday afternoon's concert went with a snap and a vitality that may still serve as a model for younger men."

"The Sousa band is a magnificent musical organization. It consists of picked musicians, the best of their kind, many of them veterans in Sousa's employ. This tonal phalanx, under the leader's electric stimulus goes to work with an ardor that grips the fancy, and it is an ardor which is uniformly distinguished."

Upon his arrival here today, Lieutenant-Commander Sousa will be luncheon guest of the High Twelve Club, a Masonic organization. The president, Marion Woodward, will act in capacity of host for the club.

At 3 o'clock in the High School Auditorium a special concert will be given under the auspices of Stockton High school for its students and those of the grammar grades.

Concert This Evening

The evening concert tonight will be at 8:15 in the High School auditorium. The seat sale has been heavy for the evening performance, but there are many good seats left and it is anticipated that there will be a continued lively sale today and this evening at the door.

At 6:30 o'clock this evening Lieutenant-Commander Sousa will be honored by Karl Ross Post of American Legion at Wilson's. The newly elected commander, Warren Atherton, will preside. The only speaker will be the great bandmaster.

Judge Atherton asks all those have made reservations for tonight's dinner to be promptly on time at 6:30 in order that Lieutenant-Commander Sousa shall not who have made reservations for tonight the concert hall in time for the evening performance.

SOUSA'S BAND ACCLAIMED BY ENTHUSIASTS

Hundreds of Students Hear Great Bandmaster in Matinee Concert

Several hundred students at Stockton High School and the grammar schools were given the golden opportunity of hearing John Philip Sousa and his famous band in concert yesterday afternoon. It was the first personal acquaintance of many of the students with the great bandmaster, although he is well known to them phonographically. They were enthusiastic in their reception of him.

The afternoon concert was given under the patronage of Stockton High School, and netted the student body fund approximately \$160. The concert was a rare treat and a privilege for the students. It had a historic interest, bringing as it did to the younger generation, a veteran musician who, for the past thirty years, has been making and playing music with a genuine American flavor. The swinging rhythm and dashing melody of his marches appeal to the American young and old, like the holsting of Old Glory.

Sousa's Marches Take Audience by Storm

The evening program was enjoyed by an enthusiastic audience that half filled the high school auditorium. Sousa's march compositions were heartily applauded. At the conclusion of the band's rendition of "The Stars and Stripes," the acclaim was uproarious. After several curtain calls the famous leader and composer acquiesced to the enthusiasm with an encore. Throughout the program he gave generously of added numbers. The loveliest of these were "By the Waters of Minnetonka" (Lleurence), played by the full band, and Tschalkowsky's "The Dance of the Mirlitons" by a flute sextet. The tenor vocal solo "The Ole Swimmin' Hole" with saxophone quartet accompaniment, was another encore vociferously received. The saxophone sextet's merging of Wagner's "Lohengrin" into Chopin's "Funeral March" gave rise to much amusement.

The soloists featured on the program were William Tong, cornetist; Marjorie Moody, soprano, and George Carey, xylophonist. Sousa plans to tour for 20 Years More.

Lieutenant-Commander Sousa leads his splendid organization with a youthful vigor and a sharp sense of the dramatic. He does not appear to be within twenty years of his age, which is 70. He says that he plans to remain at the head of his famous band for twenty years longer.

With two public banquets here yesterday, at each of which he made an informal speech, and the matinee concert added to his busy day, he appeared last evening, fresh and energetic. On the Saturday and Sunday just preceding he directed his band in four concerts in San Francisco. With such a storehouse of strength to draw upon it would indeed seem that the public is to have and enjoy Sousa for many years to come.

THRONGS FLOCK TO BUY SOUSA TICKETS

Public sale of tickets for the Sousa concerts opened at Sherman-Clay's at 10 a. m. Thursday. At 9 a. m. a small crowd of would-be purchasers was waiting. At 10 the line was a block long. At 11 the line was still a block long—and there were customers waiting at closing time.

This is said to constitute a record for advance sales of any kind in Portland and proves the tremendous popularity of America's greatest band leader.

John Philip Sousa and His Famous Band in Concert This Evening at 8:15 in the High School Auditorium

JOHN PHILIP SOUSA, the veteran bandmaster, ex service man and composer, will be the honored guest at a dinner this evening presided over by Karl Ross Post, American Legion. Warren Atherton, commander of the post, will preside. The dinner will begin at 6:15 o'clock promptly.

The concert, which is set for 8:15 o'clock this evening in the High School Auditorium, will include in its program the following numbers: Overture, "Maximilian Robespierre" The Last Day of the Reign of Terror.....Litoff Concert solo, "The Carnival".....Arban William Tong Suite, "Cuba Under Three Flags" (new).....Sousa Under the Spanish Under the American Under the Cuban Soprano solo, "I Am Titania" from "Mignon".....Thomas Miss Marjorie Moody Love Scent from "Feuersoth".....R. Strauss (This number is the great moment in Richard Strauss' opera, and is believed to be one of this master's most important offerings.) March, "The Liberty Bell".....Sousa Interval "Jazz America" (new).....Sousa Saxophone Octette, "I Want to Be Happy" from "No, No, Nanette" Messrs. Stephens, Henry, Goodrich, Johnson, Weir, Madden, Conklin and Murroe. March, "The Black Horse Troop" (new).....Sousa Xylophone solo, "Morning, Noon and Night".....Suppe George Carey Old Fiddler's tune "Sheep and Goats Walking to Pasture".....Guion

Plays to Large Audience of Students The concert this afternoon under the auspices of Stockton High School, was largely attended by high school students and grammar grade pupils. The affair was a great success and the program thoroughly delighted the young folks.

Sousa and his band played four concerts in San Francisco Saturday and yesterday in the Civic Auditorium, Redfern Mason of the Examiner says:

"The Sousa band is a magnificent musical organization. It consists of picked musicians, the best of their kind, many of them veterans in Sousa's employ. This tonal phalanx, under the leader's electric stimulus, goes to work with an ardor that grips the fancy, and it is an ardor which is uniformly distinguished. "People sometimes fail to realize what your musician has long known—that Sousa has been and still is a potent factor for good in American music. His marches were the first music in which Europeans were able to discern a distinctively American note. Something of Yankee audacity and hustle is in them and, on occasion, Southern chivalry and Western downrightiness."

"To say that he is an inspired showman is no reflection on his musicianship. One might say the same thing of Liszt, Ole Bull and Paderewski. Sousa aims to be popular, and succeeds; but he does so in a constructive way. Yesterday he gave us works like Massenet's 'Scenes Napolitaines' and the Algerian Fantasy of Saint Saens. At the same time he did something for American music by playing Leo Sowerby's overture, 'When Autumn Comes,' and added an English element in Percy Grainger's 'Country Gardens.'"

John Philip Sousa says he makes "breath control" the main feature in training his band artists. Breath control, we take it, might be practiced by some of our leading soloists. The microphone is a sensitive instrument, which magnifies every sound, and it is painful sometimes to hear the gasping and gurgling that come over the loud speaker when a singer struggles with difficult music. On the other hand, some singers whose training has been along the right lines, exhibit a perfect mastery of the breath, and every note comes through without apparent effort on the part of the singer. One tenor, widely advertised, marred his programme with audible gurgles which were distressing to the hearer.

Sousa Blames Prohibition For Freak Modern Dances

Seattle, Wash., Jan. 27 (AP).—Prohibition brought on jazz and the Charleston, John Philip Sousa, famous bandmaster, believes. Sousa, who is here on a concert tour, yesterday predicted the early demise of the "burlesque in music" and termed the Charleston "merely a temporary aberration."

"There never has been as poor ballroom dancing as there is this year," Sousa said. "Many people do not dance at all. They are like so many eels wriggling in space. Modern composers have been producing harsh blobs of color and complete lack of melody," he said. "And prohibition is responsible for it all."

The voice of John Philip Sousa, whose stirring marches have often been carried over the ether, will be heard on the radio tonight when the famous composer and bandmaster broadcasts a 15-minute talk from Station KGW, Portland, Ore., at 7 p. m., Pacific time. He will tell listeners some of the details of organizing, developing and maintaining a band.

SOUSA'S BAND ACCLAIMED BY ENTHUSIASTS

Hundreds of Students Hear Great Bandmaster in Matinee Concert

Several hundred students at Stockton High School and the grammar schools were given the golden opportunity of hearing John Philip Sousa and his famous band in concert yesterday afternoon. It was the first personal acquaintance of many of the students with the great bandmaster, although he is well known to them phonographically. They were enthusiastic in their reception of him.

The afternoon concert was given under the patronage of Stockton High School, and netted the student body fund approximately \$160. The concert was a rare treat and a privilege for the students. It had a historic interest, bringing as it did to the younger generation, a veteran musician who, for the past thirty years, has been making and playing music with a genuine American flavor. The swinging rhythm and dashing melody of his marches appeal to the American young and old, like the holsting of Old Glory.

The evening program was enjoyed by an enthusiastic audience that half filled the high school auditorium. Sousa's march compositions were heartily applauded. At the conclusion of the band's rendition of "The Stars and Stripes," the acclaim was uproarious. After several curtain calls the famous leader and composer acquiesced to the enthusiasm with an encore. Throughout the program he gave generously of added numbers. The loveliest of these were "By the Waters of Minnetonka" (Lleurence), played by the full band, and Tschalkowsky's "The Dance of the Mirlitons" by a flute sextet. The tenor vocal solo "The Ole Swimmin' Hole" with saxophone quartet accompaniment, was another encore vociferously received. The saxophone sextet's merging of Wagner's "Lohengrin" into Chopin's "Funeral March" gave rise to much amusement.

The soloists featured on the program were William Tong, cornetist; Marjorie Moody, soprano, and George Carey, xylophonist. Sousa plans to tour for 20 Years More.

Lieutenant-Commander Sousa leads his splendid organization with a youthful vigor and a sharp sense of the dramatic. He does not appear to be within twenty years of his age, which is 70. He says that he plans to remain at the head of his famous band for twenty years longer.

With two public banquets here yesterday, at each of which he made an informal speech, and the matinee concert added to his busy day, he appeared last evening, fresh and energetic. On the Saturday and Sunday just preceding he directed his band in four concerts in San Francisco. With such a storehouse of strength to draw upon it would indeed seem that the public is to have and enjoy Sousa for many years to come.

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Sousa's Famous Band Arrives Saturday

NEVER before has there been such widespread interest in the coming here of Sousa's famous band as at present it appears. The distinguished American march king will arrive here Saturday on his thirty-third tour of the country with the largest number of players he has ever taken on tour.

At noon Saturday he will be guest of honor at a luncheon at the Chamber of Commerce under the auspices of the Portland Press club and in the afternoon he will open his engagement of four concerts at The Auditorium with a matinee performance, and with three of Portland's high school bands appearing with his band in one number. "The Thunder" march, Saturday night, Sunday matinee and Sunday night performances will complete the engagement. Sunday night the Elks' band will augment the band in a march.

An entirely new program will be presented at each concert, and several soloists are announced, in addition to special features, among them his sensational saxophone octet.

Sousa is particularly noted for discovering remarkable cornet or trumpet players and this season he features a new artist, William Tong. Other soloists with the band are Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; Joseph DeLuca, euphonium; George Carey and Howard Goulden, xylophones, and R. E. Williams, flute.

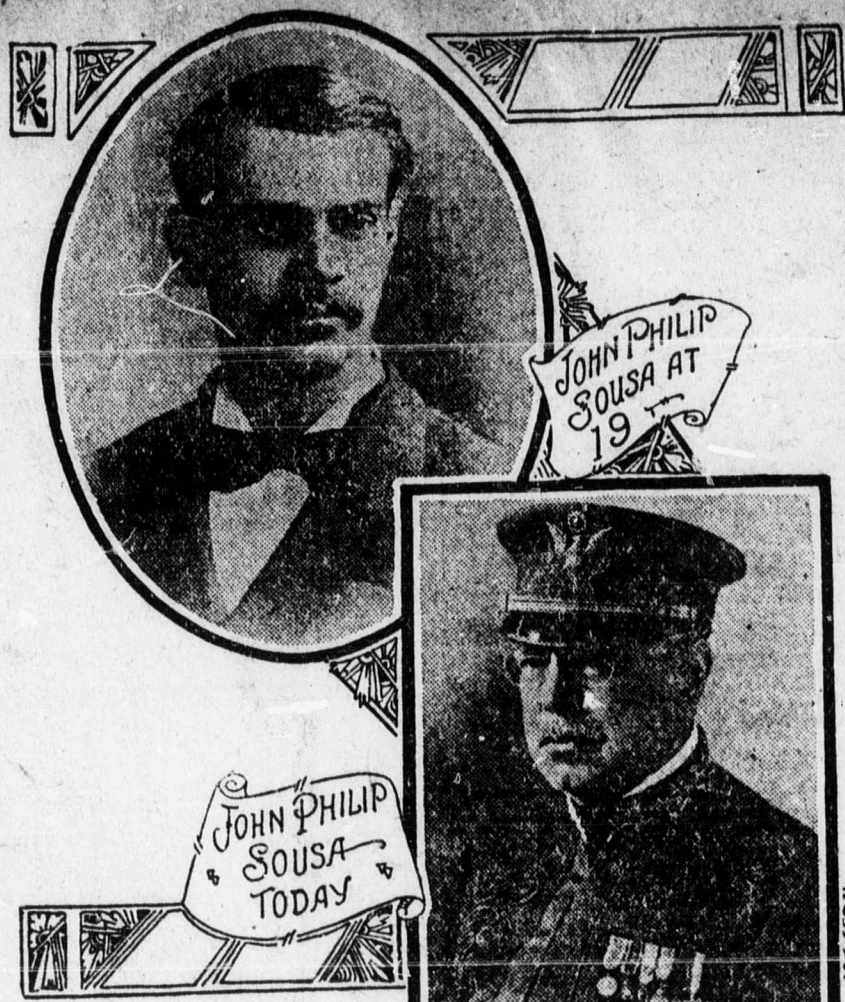
Following is the program for Saturday afternoon:

1. Overture, "Tannhauser"..... Wagner
2. Cornet solo, "Centennial"..... Belstedt
3. Suite, "El Capitan and His Friends"..... Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
4. Soprano solo, "Shadow Dance" from "Dianorah"..... Meyerbeer
Miss Marjorie Moody
(Flute obligato by R. E. Williams)
5. Largo, "New World"..... Dvorak
6. Village scene, "Sunday Evening in Alsace"..... Massenet
7. (a) Saxophone octet, "On the Mississippi"..... Klein
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe
(b) March, "The National Game"..... Sousa
(new)
8. Xylophone duet, "March Wind"..... Carey
Messrs. Carey and Goulden
9. "Pomp and Circumstance"..... Elgar

The program for Saturday night will be as follows:

1. Overture, "Maximilian Robespierre" or "The Last Day of the Reign of Terror"..... Latoff
2. Cornet solo, "The Carnival"..... Arban
3. Suite, "Cuba Under Three Flags"..... Sousa
(a) Under the Spanish
(b) Under the American
(c) Under the Cuban
4. Soprano solo, "Am Tizania" from "Mignon"..... Thomas
Miss Marjorie Moody
5. (a) Love scene from "Feuersoth"..... Strauss
(This number is the great moment in Richard Strauss' opera and is believed to be one of this master's most important offerings)
(b) March, "The Liberty Bell"..... Sousa
6. "Jazz America" (new)..... Sousa
7. (a) Saxophone octet, "I Want to Be Happy" from "No, No, Nanette"..... Youmans
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe
(b) March, "The Black Horse Troop" (new)..... Sousa
8. Xylophone solo, "Morning, Noon and Night"..... Suppe
Mr. George Carey
9. Old fiddler's tune, "Sheep and Goats Walking to Pasture"..... Guion

JOHN PHILIP SOUSA COMING HERE ON HIS THIRTIETH-OF-A-CENTURY TOUR



With the visit of his advance representative to this city, arrangements were completed for the appearance of Lieutenant-Commander John Philip Sousa, at the city auditorium, Sunday, February 14, who is now on his Thirtieth-of-a-century tour with his famous organization. In spite of his seventy years, the "March King" is as spry as ever, as is witnessed by his present trip which lasts thirty-five weeks, and takes him into 202 cities in forty-three states and four Canadian provinces, where he conducts no less than 432 performances. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career at Plainfield, N. J., on September 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game," destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. He is also reviving "The Liberty Bell," which was featured the season of 1892-93, and which, having been composed on Independence Day, 1892, is older even than Sousa's band itself. Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite, "Cuba Under Three Flags," in which the island's musical transition from Spanish music to rag time to jazz is traced.

The Sousa business organization estimates that this season's appearances will be attended by no less than one million persons, and Sousa has been

touring so long that it is possible to base these estimates upon past records of several engagements in almost every city he visits.

LIKES TRAP DRUMMER.

John Philip Sousa Himself Began in the Marine Band as the Cymbal Player.

Not the least important in the Sousa band, which will be heard at the Lyceum Sunday, Feb. 7, matinee and night, under the direction of the March King, is the trap drummer, Howard Goulden. Although there are many different instruments in the big band, the trap drummer's important in rounding out the programs.

No doubt the trap drummer has a warm place in the heart of the great band master, because his work will recall the early days of Sousa himself as



HOWARD GOULDEIN,

Trap drummer with the Sousa band at the Lyceum Feb. 7.

a band player. He started his musical career as a cymbal player in the United States Marine Band in Washington, at the age of eleven years. The cymbals are part of the paraphernalia of the trap drummer.

For sixty years Sousa has been either playing in a band or directing one. He became director of the Marine band in 1880, with rank of lieutenant, and resigned in 1892 to form his own organization.

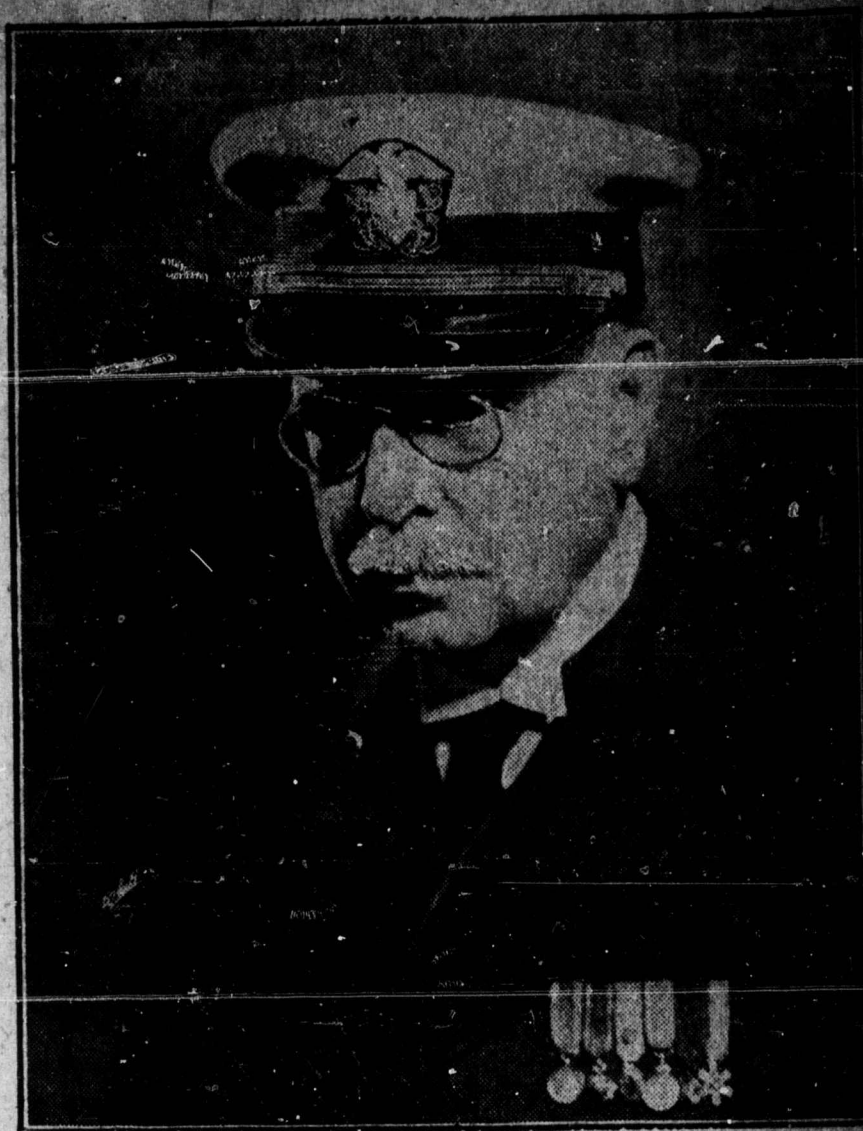
Ballroom Dancing At Lowest Point, Declares Sousa

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Sousa Keeps in Physical Condition



To the average person, the task of standing upon a small platform and waving a light wand over the devoted heads of a hundred musicians is merely a profession, involving only a minor amount of physical exertion. But to Lieut. Com. John Philip Sousa, who has been waving his stick over his own organization for thirty-three years, and over various bands and orchestras for forty years, it is a species of exceptionally hard labor.

Since the outset of his career, one of Sousa's greatest cares has been to keep himself in a physical state that would permit the tremendous amount of exertion which he must make during a concert. Trap shooting, horseback riding, tennis and walking have been his chief means of keeping himself in training.

In musical circles Mr. Sousa is known as the "iron man" of conductors, because he is the only one able to stand the physical strain of conducting an entire program without assistance. The majority of orchestra conductors leave the stage between numbers. All of them have chairs at

their desks into which they drop for a few seconds between movements of a symphony or a suite, and most of them do not pretend to conduct during the performance by a soloist. But Sousa has no assistant, he has no chair and he has no interval between numbers. He never sits down on the stage and he never leaves the stage except during the intermission. From first to last Sousa is in command, and perhaps one of the reasons for the great success of Sousa's band is that literally every minute of its program is under his direct control.

Armory, Medford, matinee and night, January 20th. Seats on sale at Model Pharmacy, 6th and Central.



SOUSA AND LANDIS MEET. John Philip Sousa, the march king and Judge Kenesaw Mountain Landis met recently in Los Angeles. It was Sousa's first opportunity to discuss his baseball march with the ruler of the national pastime. Judge Landis appears interested in the composer's conversation.

PRESS CLUB TO HONOR SOUSA AT LUNCHEON

John Philip Sousa, famous bandmaster, whose organization will play four concerts in the Auditorium Saturday and Sunday, will be honored at a luncheon to be given by the Press club Saturday noon in the Chamber of Commerce. Members of the symphony orchestra and the city and members of the Royal Rosarians have been invited. The luncheon will start promptly at 12:30 p. m. and another concert will follow.

The voice of John Philip Sousa, whose stirring marches have often been carried over the ether, will be heard on the radio tonight when the famous composer and bandmaster broadcasts a 15-minute talk on station KGW, Portland, Ore., at 7 p. m. Pacific time. He will tell listeners some of the details of composing, developing and maintaining a band.

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"There never has been as poor ballroom dancing as there is this year," Sousa said. "Many people do not dance at all. They are like so many eels wriggling in space." "Modern composers have been producing harsh blobs of color and complete lack of melody," he said. And prohibition is responsible for it all, he said.

BAND MAY COMPETE. Sousa's band is to play in Salt Lake the first week in February. One of the interesting features of his visit is to be a band contest between the Salt Lake high schools. Captain Doekler has been busy on the line the last day or two asking that Ogden High school's band might get in on the contest. Word came Thursday night that school officials and other authorities are very willing that we should enter, so it looks very favorable to an interesting triangular contest.

SOUSA BLAMES JAZZ MUSIC ON DRY LAW

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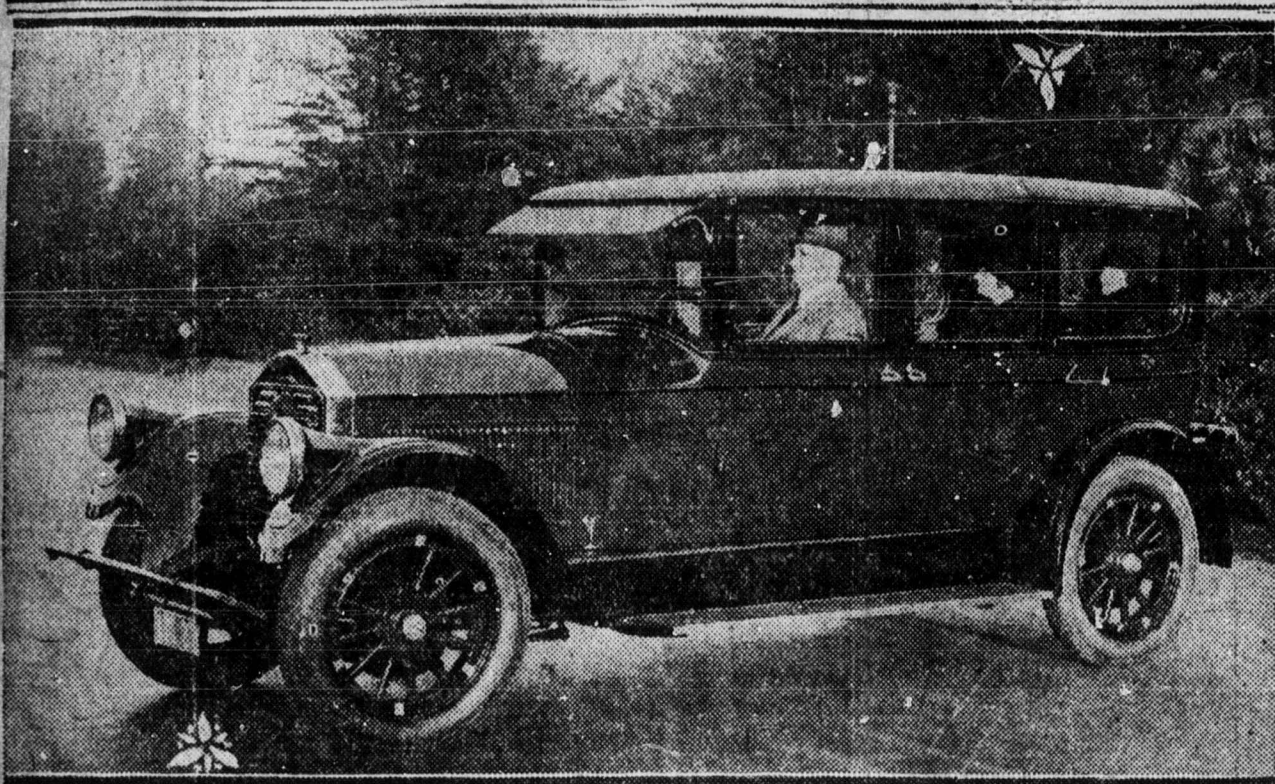
WILL HONOR SOUSA

The title of "March King," carrying with it knighthood in the Royal Rosarians, will be conferred on John Philip Sousa during the presentation of the bandmaster's contract at the annual dinner of the Rosarians at the Grand Hotel, Seattle, Jan. 28.

Welcome to the Ol' Town, J. Philip!



When Lieutenant-Commander John Philip Sousa arrived in San Francisco last week with his big band, the Locomobile Company of Northern California stepped to the fore and furnished a fleet of Locomobile Junior Eight sedans for his use. The Marine Corps also aided in the welcoming ceremonies. Sousa and Ed Rainey, secretary to the Mayor, are shown in the center of the inset.



Yep, this big series "33" inclosed drive Pierce-Arrow limousine is just like a cozy room at home on some of the wintry days that hit Californians at times. One wise man once remarked that it was just like sailing through the air.

SOUSA LIKES JUNIOR EIGHT

Noted Band Leader Is Impressed With Locomobile on S. F. Ride

There isn't a hamlet in the United States that doesn't know who John P. Sousa is.

This celebrated musician, composer of any number of marches and other musical numbers, as well as being the head of Sousa's band, holds the commission of Lieutenant-Commander in Uncle Sam's navy. Last week he arrived in San Francisco with his band, coming here from the East, and upon his arrival at the Ferry building was greeted by a number of celebrities.

Moreover, he was quite agreeably surprised when he found that the cars which would convey him, as well as members of his organization, from the ferry were Locomobile Junior eights from the Locomobile Company of Northern California. G. A. Boyer, manager of the Northern California Locomobile distributing concern, furnished the inclosed automobiles as a courtesy to Lieutenant-Commander Sousa and the United States Marine Corps.

"The junior eight in which the famous band leader rode was especially decorated for the occasion," declared Boyer.

"Sousa was quite enthusiastic about the Locomobile junior eight and commented considerably on its riding qualities as well as the pick-up, for which the car is famous. Time and again the driver was forced to slow down to less than ten miles an hour, but as soon as the opening appeared he stepped on the throttle and the junior eight leaped ahead without the slightest hesitation.

"The streets were quite damp that morning, yet so perfectly did the four-wheel brakes work that there wasn't even the slightest side sway. The famous musician mentioned this fact to me after his ride had been completed."

'MARCH KING' SOUSA ALSO FATHER OF MODERN JAZZ?

More than thirty years ago, Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour with his famous band, playing in the Salt Lake tabernacle on Wednesday, Feb. 3, matinee and night, experimented with a dance composition in a tempo out of the ordinary. Sousa played it in public a time or two and then put it away because it "shocked" the two-steppers and the waltzers of the day. Recently he came across the manuscript and Sousa audiences are assured that "The Gilding Girl," played occasionally as an encore number this season, and a red-hot bit of jazz, is presented exactly as it was written and played by Sousa almost a third of a century ago. Although Sousa does not claim the honor, it is entirely possible that the "March King" also was the father of jazz. — Associated Press.

Sousa Introduces Jazz In Programs

With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-third, by the way—or for any other is "Sousa, himself in Person."

A Sousa concert lasts about two hours and thirty minutes, but in that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

SOUSA TO DEDICATE MARCH TO ROSARIANS

NOTED COMPOSER PRAISES MOTIVE OF ORDER.

Idea Worthy of Best Inspiration, Says Bandmaster, Who Plans Other Numbers.

Lieutenant-Commander John Philip Sousa, whose band played concerts in Portland Saturday and yesterday, will compose a march dedicated to the Royal Rosarians, he said last night. He will not write the march, however, until he considers the proper inspiration has reached him, as he considers it of unusual importance.

The idea of the Rosarians in perpetuating the love and growth of flowers is a beautiful one, he said, and for that reason the great bandmaster, known internationally as the march king, will compose a Rosarian march that he will consider appropriate.

He said that yesterday a Portland woman described to him the manner in which the rose was perpetuated in Portland, and he said it was a beautiful sentiment, one which was free from anything but good fellowship.

The march king added that he could compose a sheet of music most any day, but it was only when the inspiration came to him that he could compose a march that would gain national recognition, and such a march was the kind he intends for his Rosarian dedication. Marches of such order are not written so easily, he said, adding that it took him six months to write "King Cotton," a march that has stood the test of time.

Sousa said he also would dedicate march to Magna Charta society of Minneapolis and St. Paul, a society which is growing rapidly to promote Americanism to a higher plane. Among other marches he intends to compose will be one he will dedicate to the Second Army corps, and also one for San Francisco.

SOUSA LAYS JAZZ TO PROHIBITION

Band Master Says Charleston Is "Merely a Temporary Aberration"

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SOUSA PREDICTS EARLY DEMISE OF CHARLESTON

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The Training Program

JOHN PHILIP SOUSA says of the composition of a good band, "Give me seven or nine musicians and the rest of the sixty can toot." One of the first needs of an effective church is just about the same, seven or nine people who have actually mastered the art of doing something. The great mass of the congregation is like the mass of a band that "toots." That is, they follow the leadership of those who are carrying the tune. One question which every church must face itself anew with every year is, "What is going on in our midst in the way of actual training for the future?" A larger number of preachers would agree that the greatest need of their church was ten people who know how to do something because they have been trained to do it.

In this month of January, what is the training program of your church? We cannot be reminded too often that the church which has no training classes in operation is like the dog which is being shipped by express and has chewed up its tag. It is going somewhere—nobody knows where.

AND YOU KNOW WHAT SOUSA THINKS OF JAZZ

Many harsh words have been uttered about prohibition. It has been blamed for about everything from the prevailing crime wave to the pip in hens. But it remained for John Philip Sousa, the well known bandmaster, to make the meanest fling of all. He says that it was prohibition that brought on jazz.

A good resolution is like frost on the window pane, it'll never look so attractive again.

Sousa Blames Dry Era for Popularity Of Jazz, Charleston

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SOUSA'S ART HAS WIDE APPEAL

World's Greatest Band To Be Heard In Four Concerts At Metropolitan This Week

eminent musicians the world over have paid tribute to his unique gifts. Leopold Stokowski, leader of the Philadelphia Orchestra—now recognized as the finest symphonic ensemble in the world—once declared that Sousa, more than any other composer, had given musical expression to the spirit of the American people. That fact, coupled with his skill as a bandmaster, accounts for his undying popularity.

Sousa's hold upon the public has never diminished. On the contrary, it seems to strengthen with the flight of years. In his own field, he has neither superiors nor peers. There is only one John Philip Sousa, and, in all probability, his marches will be played long after the present generation has gone the way of all things mortal.

Great Showman

As a showman, Sousa is just as much of a master as he is in his chosen realm of composition. He knows how to arrange programs, and he knows how to "put them over." His audiences are never bored. They never stop listening to the band long enough to recall their home and office worries. They enjoy everything he offers and go away from the concert hall hungry for more, mentally vowing to hear that incomparable band again.

Those who attend Sousa's concerts don't go because they crave culture, or wish to pose as patrons of the arts, or because they want to be "improved," or because they wish to impress their neighbors. They go to hear music; they go, in a word, to enjoy themselves.

That the crowds who hear Sousa and his band at the Metropolitan this week will be unanimously enthusiastic crowds goes without saying. There will be four concerts, Tuesday and Wednesday, with matinees on both days. Manager George T. Hood announces.

The Tuesday matinee is scheduled for 4 o'clock in order that Seattle school children may have an opportunity to hear the band. The Wednesday matinee will be at 2:30 o'clock.

Prohibition Brought Jazz Asserts Sousa

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JOHN PHILIP SOUSA, BANDMASTER, doesn't like modern music. He thinks the Charleston is "merely a temporary aberration," and that jazz is a "burlesque in music."



are as out of date as bustles and

SOUSA AMERICA'S MUSICAL FAVORITE

Thousands Witness Concerts at Popular Prices; Plays in City February 14

That Lieut. Com. John Philip Sousa and his famous band, which this season makes its third of a century tour is America's favorite musical organization has been demonstrated in a most emphatic way. The recent announcement that the Chicago Opera company had lost \$400,000 on its last season, and had been forced to call upon its guarantors for 80 per cent of their underwriting brought attention to the fact that Sousa and Sousa alone, has been able to provide a type of musical entertainment which will be adequately supported by the American people. The leader will appear in Montgomery February 14 at the city auditorium.

Sousa's organization never has been subsidized. The sole source of revenue has been the sale of tickets, yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2 he has been able to meet operating expenses now approaching a million dollars a season, approximately those of the average opera company, having an admission scale, however, of approximately twice that asked for the Sousa entertainments.

Sousa has appealed to the American public so strongly that his coming is a event. It is not uncommon for his appearance in a city, even as large as San Francisco, to be declared a holiday and throughout the country it is the custom to display flags from public buildings, homes and places of business during his visit. He believes his success has been due entirely to a policy of giving programs which always contained the elements of novelty and variety, and by novelty and variety he did not mean solely popular music of the day. For instance, he found an appreciative public for excerpts from "Parsifal" throughout America before that work was performed at the Metropolitan opera in New York and two years ago, American audiences throughout America, heard Schelling's much discussed "Victory Ball" which at that time had been performed by but two orchestras.

PROHIBITION NOW BLAMED FOR JAZZ BY J. PHILIP SOUSA

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Says Jazz Product Of Prohibition

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SOUSA PROGRAMS OUT

FIRST CONCERT TO BE HELD THIS AFTERNOON.

Lieutenant-Commander and Band Will Appear Four Times at Public Auditorium.

The arrival this morning at 11:30 o'clock of Lieutenant-Commander John Philip Sousa and his band will be the occasion of a demonstration by a delegation of the United States Marine corps from the Portland recruiting office. He will be personally met by Captain Claude A. Larkin, commandant of the local office, and will be escorted to his hotel in the Rosarian special car.

Lieutenant-Commander Sousa will lead his band in four concerts in Portland today and tomorrow. The soloists for the four concerts will be Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; Joseph DeLuca, euphonium; George Carey, xylophone; Howard Goulden, xylophone; William Tong, cornet, and R. E. Williams, flute.

Two concerts will be given today at the public auditorium. The afternoon performance will commence at 2:30 o'clock and the evening performance at 8:30 o'clock. The program:

Overture, "Tannhauser" Wagner
Cornet solo, "Centennial" Beilstedt
Suite, "El Capitan" and his

(a) "El Capitan" Sousa
(b) "The Charleston" Sousa
(c) "The Bride-Elect" Sousa

Soprano solo, "Shadow Dance" from "Dinorah" Meyerbeer

Miss Marjorie Moody, soprano
(Flute obligato by R. E. Williams)

Largo, "The New World" Dvorak
Interval

Village scene, "Sunday Evening in Alsace" Massenet

(a) Saxophone Octet, "On the Mississippi" Klein

Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe

(b) March, "The National Game" (new) Sousa

Xylophone duet, "March Wind" Carey

Messrs. Carey and Goulden

"Pomp and Circumstance" Elgar

The program for tonight's concert is:

Overture, "Maximilian Robespierre" or "The Last Reign of Terror" Litolf

Cornet solo, "The Carnival" Arban

Suite, "Cuba Under Three Flags" (new) Sousa

(a) Under the Spanish

(b) Under the American

(c) Under the Cuban

Soprano solo "I Am Titania" from "Mignon" Thomas

Miss Marjorie Moody

(a) Love scene from "Feuersnott" R. Strauss

(This number is the great moment in Richard Strauss' opera and is believed to be one of this master's most important offerings)

(b) March, "The Liberty Bell" Sousa

Interval

"Jazz America" (new) Sousa

(a) Saxophone Octet, "Want to Be Happy" from "No, No Naniette" Youmans

Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe

(b) March, "The Black Horse Troop" (new) Sousa

Xylophone solo, "Morning, Noon and Night" Carey

George Carey

Old Fiddler's Tune, "Sheep and Goats Wading to Pasture" Goulden

Suppe

Old Fiddler's Tune, "Sheep and Goats Wading to Pasture" Goulden

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HEADLINERS WHO WILL



Sousa Thinks Prohibition Is Cause of Jazz

Bandmaster Also Claims Dry Law Responsible for the Charleston

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Sousa Blames Dry Law for Decay of Dance

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Prohibition Brought Jazz, Sousa Believes

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JOHN PHILIP SOUSA



Lieutenant Commander John Philip Sousa and his world-famed band will appear at the tabernacle, matinee and night, February 3.

SOUSA AND HIS BAND PLAY FOR HUGE AUDIENCE

Approximately 8000 Persons at Concerts on Saturday, With Heavy Advance Sale for Today; Music Draws Applause.

By J. L. Wallin
John Philip Sousa is taking Portland by storm on his 33d annual concert tour with his famous band. Saturday he entertained two capacity audiences at The Auditorium and when the box office closed last night the advance sale indicated that today's concert, too, would draw capacity houses. Saturday's total attendance was approximately 8000. In the afternoon it was found necessary to throw open the two side wings to accommodate the last minute rush. This may have to be done today, too.

Never before has Sousa's visit here attracted such widespread interest, and in appreciation the famous March King was exceedingly generous with extra numbers. With the exception of the brief interval between the first program group and the second there was not an idle moment, and the musicians remained in their seats for the entire performance. Half a dozen or more of his world famous marches were tossed in for good measure.

SCHOOL BANDS FEATURED

A novel and intensely interesting feature was the appearance with the band for one number of the Washington and Jefferson high school bands and the band of the Benson Polytechnic, directed enmasse by Mr. Sousa. It was a proud moment for the students, and the veteran bandmaster seemed to enjoy it fully as much. He played the young musicians a little trick, however, by letting his own band "lay off" the most tricky passages in his "Thunderer" march. But the boys were equal to the test and went through with flying colors. For the repeat of the trio everybody tuned in and the volume of tone was tremendous and thrilling. It was followed by a burst of applause that left no doubt as to the success of the little venture.

"I think that was most lovely," someone commented as the boys filed off the stage with their instruments. "It will encourage the younger generation. Those boys, I am sure, will forever remember the time they played, conducted by Sousa."

MANY LAUGH PRODUCERS

There were many other outstanding features both afternoon and evening. Irresistible laugh producers were the fantasy "Look for a Silver Lining" and a descriptive number, "The Farmer and His Dog." In "Look for the Silver Lining," a portion of a melody was played successively by every instrument in the band from the piccolo down to the gigantic bass drum. Not as melodies frequently are laid for different instruments, but the oboe taking one note, a trombone the next, a piccolo the following, then again to be followed by one on the bassoon, and so on. And still the melody was clearly defined against the accompaniment. It was a clever manipulation of the resources of the band.

NEW CORNET SOLOIST

The saxophone septet furnished both delightful music and amusement. The new cornet soloist, William Tong, scored big at both performances. He is a young man, pupil of Herbert Clarke, the famous cornetist, who toured with Sousa for a number of years. Tong succeeds John Dolan, who suffered a nervous breakdown a short time ago. The new soloist plays a beautiful singing tone, has an abundance of power and brilliant technique, and gives promise of becoming as famous as his teacher, whose style he follows closely, although it shows individuality, too.

Marjory Moody, the soprano soloist, was with Sousa here two years ago. Her voice is the same pure, brilliant lyric soprano, and her coloratura in the Shadow song from "Dinorah" was as pure and flexible as the trilling of a lark. The flute obbligato was beautifully played by R. E. Williams.

PROGRAMS WELL BALANCED

Each program this season contains at least two "heavy" numbers, overtures or selections of the kind that made the band famous in its earlier days. For the Saturday matinee they were the overture to "Tannhauser" and Sousa's suite "El Capitan and His Friends" and in the evening he presented the overture to "Maximilien Robespierre" and Sousa's new suite "Cuba Under Three Flags."

The suite is a brilliant composition based upon Spanish and American motives. The "Robespierre" overture was presented with striking dramatic effects.

George Carey and Howard Goulden held the audience spellbound with their xylophone solos.

Among the soloists today will be Joseph De Luca, the distinguished euphonium player, who has been featured by Sousa many seasons, and Miss Winkfield Bambrick, harpist, who was heard with the band two years ago.

This afternoon's program:
Overture "When Autumn Comes" (new)
Fantasy "Pantalo Op. 57" Leo Sowerby
Harp solo—Miss Winkfield Bambrick
Suite "Camera Studies" Sousa
Soprano solo—"Cuba Under Three Flags" Moody
Euphonium solo—Joseph De Luca
Xylophone solo—George Carey and Howard Goulden

Metropolitan Band—Miss Moody
Fantasy "Alegria" Sousa
Euphonium solo—Joseph De Luca
Harp solo—Miss Winkfield Bambrick
Xylophone solo—George Carey and Howard Goulden

March King Welcomed



Above—Lieutenant Commander John Philip Sousa upon arrival at the Union depot with his famous band Saturday on his thirty-third annual tour. Below—Mr. Sousa and Willem von Hoogstraten, conductor of the Portland Symphony orchestra, recalling a meeting in Cologne, where von Hoogstraten, as a music student, attended a Sousa concert 16 years ago.

Sousa and Band Arrive; Director Luncheon Guest

John Philip Sousa, bandmaster emeritus of the world, declared today at a luncheon in his honor given by the Press club that he was solely responsible for winning the war.

"When I joined the marines," he said, "I shaved my whiskers—my life-long pride. General Ludendorff heard about this and promptly sued for peace, declaring that a nation could not be beaten when it had men who would make such sacrifices."

Sousa and his band arrived during the morning. Met at the Union station by Portland musicians and a detachment from the marine corps, he was escorted to his hotel. The bandmaster is in no way less dapper than on his previous visit and expressed lively interest in the plans for his entertainment.

Willem von Hoogstraten, conductor of the Portland symphony orchestra, introduced Sousa at the Press club luncheon at the chamber of commerce, which was attended by some 75 persons. The conductor related several interesting anecdotes of Sousa, including the time he first heard the band leader in Vienna, when Sousa had presented him a free pass.

Sousa will present two concerts at The Auditorium today, afternoon and night, and two on Sunday.

Sousa was welcomed with the presentation of a basket of Portland roses and a special invitation for him to be a guest of the city during the Rose Festival in June. The presentation was made by Frank C. Riggs, president of the Rose Festival, Inc.

Mayor Proclaims "Sousa Day" Here

In a proclamation issued Saturday, Mayor Brown designated next Tuesday as "Sousa Day" in Seattle, in honor of the appearance of the famous conductor and his band, which will give concerts at the Metropolitan theater Tuesday and Wednesday evenings.

Mayor Brown called attention to the fame of John Philip Sousa as the best known American composer and reviewed his career as a great musical genius and leader.

"It is therefore only fitting and proper that we should honor the nation's grand old man of music, and I am sure that our citizens will join me in rendering him homage," concludes the official proclamation.

SOUSA BLAMES DRY LAW FOR JAZZ DANCING

Seattle, Wash., Jan. 27 (A.P.)—Prohibition brought on jazz and the Charleston, John Philip Sousa, famous bandmaster, believes. Sousa, who is here on a concert tour, yesterday predicted the early demise of the "burlesque in music" and termed the Charleston "merely a temporary aberration."

"There never has been as poor ballroom dancing as there is this year," Sousa said. "Many people do not dance at all. They are like so many eels wriggling in space."

Modern composers have been producing harsh blobs of color and complete lack of melody," he said. "And prohibition is responsible for it all."

SPOKANE HONORS SOUSA

City Sets Aside Day Complimentary to Bandmaster.

In honor of the visit of Lieutenant Commander John Philip Sousa and his band next Friday, January 29, has been designated as Sousa day in Spokane by a proclamation Mayor Fleming issued yesterday. Commander Sousa and his band will give an afternoon and evening performance at the Lewis and Clark high school auditorium.

Although there is a brisk demand for seats Principal Henry Hart of the Lewis and Clark high school said there are still some good ones remaining for both matinee and night. Tickets will go on sale at Davenport's Monday.

Metropolitan

Lieut. Commander John Philip Sousa brings his famous band to the Metropolitan Tuesday and Wednesday. On his third-of-a-century tour, Sousa has several new offerings. He has two new marches, "The National Game" and "The Black Horse Troop."

His new suite is "Cuba Under Three Flags" and he has a new humoresque, "Follow the Swallow." Lieut. Commander Sousa has declared that the keynote of modern music is to "make it snappy," and he presents modern jazz, played by 100 musicians.

SOUSA BLAMES DRY ERA FOR JAZZ

SEATTLE, Wash., Jan. 27.—Prohibition brought on jazz and the Charleston, John Philip Sousa believes.

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SOUSA BLAMES VOGUE FOR JAZZ TO PROHIBITION

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JOHN PHILIP SOUSA HE WON THE WAR

Famous Bandmaster Sacrifices His Beard and Scars Kaiser and Ludendorff.

By DAVID W. HAZEN.

"Band music, like the poor, you have with you always," said John Philip Sousa as the interview began.

The great composer then began to tell the story of how he won the war. But a telegram from his New York office stopped the story.

"As I said," he resumed the first thread of conversation, "band music is always with us. But there has been a great awakening in band and orchestra music in the high schools of the country during the past few years.

"I haven't been in a city in the United States during the last two years whose high school didn't have a band."

"And I suppose they all play Sousa marches?" was asked.

The question received the answer it deserved—a pitying look.

"Most of these high schools also have orchestras," the bandsman continued. "They play real music. That means a great deal to us musically. It means that this branch of the fine arts will someday be developed to almost as high a state as that other branch of fine arts that now leads our schools—football."

"Are you writing a 'Red Grange March'?" was asked.

"Maybe, come around and see me next year and I'll tell you for sure."

The composer declared that bands throughout the white man's world are playing Yankee marches, especially in the commonwealths of the British Empire. A number of locally famous soloists from Australia, Canada, New Zealand and South Africa have been members of Sousa bands.

"The whole world of music is flocking to our shores," he declared, at Hotel Benson, "and in 20 years America will dominate the universe in the field of music."

Asked about his memoirs, now being published in the Saturday Evening Post, the visitor said the work will be out in book form in the spring.

"What publisher will bring out the book?"

"Well, now, I've been too busy spending the money I received from

radio, and about 15 members of the House were present, he said.

SMOOT MAKES DENIAL.

Replying, Senator Smoot declared that "nothing was said or done that I would not have the whole world know." He had called Culbertson in, Senator Smoot said, because the sugar men thought they should have a further hearing before the commission and he knew Culbertson would do what he thought right and proper.

Senator Norris also declared that while the commission was deadlocked, 3 to 3, on the sugar case, Culbertson was offered a transfer to the trade commission with an increased salary. He presented a memorandum which he said was prepared by Culbertson, describing the conference and saying it was the view of those present that the commission's investigation had been based on a wrong method of computing production costs.

Identify This Man; Write an Essay

Today we have a man who is known throughout the world for his compositions of martial music, as well as for his splendid military band. Perhaps some of you have heard him in person or in phonograph reproductions. Read the rules carefully before writing your essays.

Identify the picture. Write an essay of not more than 300 words about the person whose picture is shown.

Write with ink on one side of the paper only.

Write your name, age and address plainly on your essay.

Mail your essay to Lucine Ralson, Editor, Pioneer Press Junior Magazine, St. Paul, Minn.

Boys and girls more than 16 years old are ineligible.

All essays must be received by Friday noon, January 29.

Prizes will be awarded each week as follows: \$10 for the best essay received; \$1 each for the five next best essays received.

Announcement of the winners in today's contest will be made Sunday, January 24.



A Widely Known Band Master.

John Philip Sousa in Yesterdays and Today



A study in whiskers, otherwise John Philip Sousa, famous bandmaster, at three periods of his career—at 21, 35 and at present. When he brings his band to Lewis and Clark high school auditorium Friday night he will be in his 70th year. If you do not believe he is young, no matter what the records may say, just listen to his marches.

Two Dates at Once Too Many Symphony Leader Loses Lid

Willem van Hoogstraten, conductor of the Portland Symphony orchestra, lost his hat and overcoat Saturday, but both were recovered without calling for assistance from the police.

Van Hoogstraten had been here but a short time when it was discovered that he knows how to make snappy luncheon and after-dinner speeches—the sort that go over with a zip—and in recent weeks he has been much in demand at such functions.

Saturday invitations came thick and fast and he had accepted two, with the understanding that he would be released promptly from the first in time for the second.

The first was the Press club luncheon at the Chamber of Commerce in honor of Lieutenant Commander John Philip Sousa, and the other the Civic League meeting at the Benson hotel.

A little late getting under way, it was nearly time for van Hoogstraten to be at the league luncheon by the time he began presenting the famous bandmaster to the Press club crowd. Commander Sousa, too, had little time to spare for he was to be at the Auditorium in time for the matinee, and so promptly began his response before Judge John Stevenson, chairman of the day, had time to intervene.

Van Hoogstraten could only remain and listen, etiquette forbade his interrupting the speaker in the midst of his happily worded anecdotes, and by the time the response reached its close and the applause had subsided

Van Hoogstraten was long overdue at the league luncheon.

In the hurry to get to the Benson he could find neither hat nor coat and made for the street, expecting to find one of the waiting autos. They had been lost in the traffic shuffle.

So the symphony conductor dashed afoot, hatless, coatless and breathless through the noonday crowd of staring pedestrians and made a belated but satisfactory appearance before the league.

Hat and coat later were found just where he had left them.

Call Woonsocket 1/27/26 140

PROHIBITION BROUGHT ON JAZZ AND THE CHARLESTON, BANDMASTER SOUSA HOLDS

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"There never has been as poor ballroom dancing as there is this year," Sousa said. "Many people do not dance at all. They are like so many eels wriggling in space."

"Modern composers have been producing harsh blobs of color and complete lack of melody," he said. And prohibition is responsible for it all, he said.

Sousa Blames Dry Law for Jazz; Says Dancers Are Eels

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SOUSA HOLDS DRY LAW CAUSE OF CHARLESTON

Jazz Merely "Temporary Aberration," March King Asserts

SEATTLE, Jan. 27.—(A. P.)—Prohibition brought on jazz and the Charleston, John Philip Sousa, famous bandmaster, believes. Sousa, who is here on a concert tour, predicts the early demise of the "burlesque in music" and terms the Charleston "merely a temporary aberration."

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Modern composers have been producing "harsh blobs of color and complete lack of melody," he said, adding that prohibition is responsible for it all.

SOUSA LAYS JAZZ TO DRY

Predicts Early Passing of Charleston, "Burlesque in Music"

Seattle, Wash., Jan. 27.—(A. P.)—Prohibition brought on jazz and the Charleston, John Philip Sousa, famous bandmaster, believes. Sousa, who is here on a concert tour, yesterday predicted the early demise of the "burlesque in music" and termed the Charleston "merely a temporary aberration."

Novich Bulletin 1/28/26

BRIEF TELEGRAMS

Prohibition brought on jazz and the Charleston, John Philip Sousa, bandmaster, believes.

SOUSA AND HIS WORLD FAMOUS BAND WILL ENTERTAIN SPOKANE

Pupil Recitals Rouse Interest of Music Lovers.

John Philip Sousa, the world's most famous bandmaster, will be presented with his band of 100 members and two soloists, Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist, Friday night under the auspices of the Lewis and Clark high school in the school auditorium. Mr. Sousa and his band are making their 33d annual tour.

Miss Moody has been with the Sousa organization for three seasons and is possessed of a voice not only of beautiful quality but of a power that allows her to be heard with ease in such large auditoriums as those in Chicago and Cleveland, seating 10,000 persons.

Miss Bambrick is said to be the only woman who has been a harp soloist with a band. Her appearance with the Sousa organization is due to the fact that she is one of the best harpists in America and her solos are one of the features of the Sousa programs.

Few people realize that a tour such as that being undertaken this season by Mr. Sousa must attract box office receipts in excess of \$1,000,000 in order to finish upon the right side of the ledger.

Salaries of course form the greatest item of expense in the Sousa budget. The Sousa bandmen are the finest instrumentalists to be had and with the soloists, the average wage for the 100 men is well over \$125 a week. That is \$12,500 a week in salaries and for the season of 35 weeks, \$437,500. The second greatest item of expense is the \$90,000 which will be paid the railroads for 25,000 miles of transportation at the rate of 3.6 cents a mile. To this will be added, during the season, about \$30,000 for sleeping car accommodations and special trains to enable the band to make some of its longest "jumps." Transfer men who haul the Sousa band from railway train to concert hall and back to the railway train will receive about \$40,000 in Sousa money, while the weekly average for newspaper and billboard advertising is about \$5000—\$175,000 for the season. These figures total \$772,000 and no allowance yet has been made for rehearsal expenses, library, insurance against loss of instruments or music by wreck or fire, preliminary ex-

pense, booking fees and incidentals. In spite of his enormous operating expense, Sousa has been able to keep his prices well below those of any other touring attraction, musical or theatrical. Sousa attracts a wide public. As many as 10,000 persons have paid admission to a single concert, and as many as 19,000 have heard two concerts in a single day.

Ogden Standard 1/24/26

GREAT SOUSA BAND APPEARS FEB. 3 IN SALT LAKE

Lieutenant Command John Philip Sousa, who this season is making his third-of-a-century tour at the head of his famous band, evidently is the favorite musician of the schools and colleges of America. No less than eighteen colleges and universities and eight high schools are on the calling list of the famous bandmaster and most of these concerts are given under school auspices. The band will appear in the Salt Lake Tabernacle on Wednesday, February 3, matinee and night.

Sousa's university engagements include concerts before the students of two of the most famous schools in the country—Harvard, at Cambridge, Mass., and Yale, at New Haven, Conn. Also on the college and university list are Cornell, at Ithaca, N. Y.; the University of Virginia at Charlottesville; the University of Indiana, at Bloomington; Purdue university, at Lafayette, Ind.; the University of Illinois, at Champaign; Northern normal, at Aberdeen, S. D.; Huron college, at Huron, S. D.; the University of Kansas, at Lawrence; and the Kansas State Teachers colleges at Pittsburg and Hayes.

Other colleges and universities which Sousa will visit are Washington State college, at Pullman; the University of Colorado, at Boulder; Tuskegee institute, at Tuskegee, Ala.; University of Florida, at Gainesville, Fla.; Winthrop college for Women at Rock Hill, South Carolina; and Idaho Normal school, at Lewiston, Ida.

Sousa will play under the auspices of high schools at Alliance, O.; Fort Wayne, Ind.; Joliet, Ill.; Tucson, Ariz.; Spokane, Wash.; Boise, Ida.; and Gastonia, N. C.

Two of the most famous of the Sousa marches have been dedicated to the students of America: "High School Cadets," written early in his career, started him along the road to fame, while "On the Campus," written only a few years ago, has been one of his most popular compositions.—Advertisement.

Standard Watertown 1/27

DANCERS ARE LIKE EELS WRIGGLING IN SPACE, SAYS SOUSA

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Danbury News 1/28

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SOUSA TO TALK OVER KGW RADIO

Minnesota Station to Present
"Idaho Night" Bill—Local
Senders On.

John Philip Sousa, world-famous band director and composer, will broadcast a 15-minute talk from KGW, Portland (491), this evening. Sousa and his band are giving a concert in Portland this evening and before the performance Sousa will talk on details pertaining to band organization, development, and maintenance. The address will be broadcast at 7 o'clock. Other members of the KGW program for today are a concert at 11:30 this afternoon, a dinner concert at 6, weather police and market reports at 7:30, another concert from 8 until 10:30 and Hoot Owl frolics until midnight.

Idaho night will be observed by WCCO, Minneapolis-St. Paul (124), tonight at 7 o'clock and will have on the program Charles E. Arney, of Spokane, western immigration and industry agent of the Northern Pacific railroad, and a pioneer of Idaho. The program is a collaboration of WCCO, Minneapolis, and KGW, Portland.

JOHN PHILIP SOUSA AND HIS NOTED BAND GREETED BY THOUSANDS AT AUDITORIUM

American Tunes Played by Famous Organization Under Leadership of World's Premiere Bandmaster Win Tremendous Ovation; Miss Marjorie Moody, Solo Artist, Proves Delightful.



Lieutenant-Commander John Philip Sousa (left) and Willem van Hoogstraten, conductor of the Portland Symphony orchestra, who greeted the distinguished bandmaster on his arrival at the Union station yesterday morning.

LARGE audiences greeted John Philip Sousa, world-renowned American bandmaster at his two concerts yesterday. Approximately 4000, old and young, paid tribute to the veteran leader and composer, now in the city to give his first concerts here in two years, at both the afternoon and night performances. Scarcely a person with American ideals and American traditions fails to be attracted by the remarkable concerts of this organization.

Sousa glorifies old and new American tunes, and, better yet, he gives an opportunity for fine American artists to have a hearing. It was Sousa who brought Maud Powell into international renown. It is Sousa who is "making" Marjorie Moody, the splendid coloratura soprano who is accompanying the band on its present tour. Sousa has faith in America, and America has faith in him.

Contestants Get Prizes.

For several weeks a contest was conducted with prizes for the school children who wrote the best essays on Sousa's march, "The Liberty Bell." The contest was sponsored by The Oregonian and the winners were announced last week. Lieutenant-Commander Sousa made the awards in person yesterday afternoon. Virginia Schofield, aged 12, seventh grade pupil of Alameda school, was called to the platform to receive the first prize of \$15, and Maurice Ostrom, aged 14, freshman at Lincoln high school, to receive the second prize of \$10.

Another contest was held during the week to determine which high school band in the city should have the honor of playing under the baton of Lieutenant-Commander Sousa himself, with his famous band. The Washington high school band won, rating above the bands from Benson Polytechnic and Jefferson high, but it was decided to mass the three and permit them all to play under Sousa.

Portland Boys Led By Sousa.

Before the intermission, Lieutenant-Commander Sousa personally awarded Fred Davis, leader of the Washington high school band, the prize of \$25. During the second half of the concert the three bands assembled in the back of the stage, behind the Sousa organization, and joined in playing "The Thunderer," one of Sousa's own popular marches. It was an interesting performance and the four massed bands brought forth a tremendous response from the great audience.

The afternoon performance commenced with a magnificent rendition of the overture from "Tannhauser" (Wagner). Sousa's players are artists, from the solo cornetist, who sits on his left, back to the elderly gentleman, who plays the bass drum and the cymbals. The more serious numbers like the "Thunderer" and the large movements

and splendor of the overture in brilliant fashion. In the large the pathos and poignance of the opening chords and the leading theme, carried as prescribed by the English horn, were eloquently expressed.

Needless to say, it was Sousa's own marches that brought the real thunders of applause. Some of the favorites were played in the afternoon performance, "El Capitan," "The Liberty Bell," "U. S. Field Artillery" and "The Stars and Stripes Forever."

In the "U. S. Field Artillery" a battery of trombones at the front of the platform gave a massed playing of the principal theme, with an accompaniment of pistol shots. In "The Stars and Stripes Forever" a troupe of piccolo players, trombonists, trumpeters and cornetists extending all the way across the stage brought the grand old march to a thrilling climax. The applause was tremendous.

Miss Marjorie Moody sang the "Shadow Song" from "Dinorah" in a brilliant manner. She has a beautiful, well-modulated coloratura soprano voice. Her singing is precise and altogether charming. The flute accompaniment played by R. E. Williams provided a distinctive setting for the aria.

The cornet solo of William Tong, "Centennial," was unique. Mr. Tong plays the cornet like Heifetz plays the violin. His lip work is so remarkable that he produces rapid staccatos and cadenzas with the utmost directness.

The xylophone duet of Messrs. Carey and Goulden was a veritable shower of tonal sparks. The saxophone sextet (advertised on the program as an octet) made a big hit. Their performance was vastly entertaining and amusing.

Sousa Knighted by Rosarians.

At the evening concert Lieutenant-Commander Sousa was officially ushered into honorary knighthood of the Royal Rosarians of Portland. When the first part of the program was concluded, Lieutenant-Commander Sousa stood at attention, and the privy council of the Royal Rosarians formed a procession down the central aisle, mounted the stage and formed a solid line across the platform. W. C. Culbertson, prime minister of the Rosarians, conferred the degree upon Lieutenant-Commander Sousa, knighted him, presented him with a red robe, the official emblem of the order, and decorated him with a medallion inscribed to Lieutenant-Commander Sousa. His official title as a member of the order is "March King." The officers of the order, who participated in the ceremonial were: Prime minister, W. C. Culbertson; prime regent, S. U. Pier; president of the Rose Festival, Frank C. Riggs; chaplain and chairman of the festival parades, Rev. W. W. Youngson; lord high chancellor, E. B. Wiggins; and royal gardener, C. E. Keyser.

The concert itself, insofar as encore numbers were concerned, was

a repetition of the afternoon event. The program itself was entirely different. Of the more serious compositions, the love scene from Richard Strauss' "Feuersoth" was easily the outstanding one. This was serious music, very profound and inspired. The Sousa organization performed it beautifully. The Sousa suite, "Cuba Under Three Flags," was charming. The composer adapted the varied moods of the three regimes into the music in admirable fashion. Miss Moody sang the lovely airs from Thomas' "Mignon," "Je Suis Titiana."

Lieutenant-Commander Sousa will conduct his organization in two concerts today at the public auditorium. The afternoon event will begin at 2:30 o'clock and the night at 8:30 o'clock.

SOUSA CHANGES PROGRAMS

Noted Bandmaster Says Repertoire of 40 Years Ago Would Empty House.

Lieut. Comdr. John Philip Sousa, who comes to the Metropolitan Theatre with his band for four concerts January 26 and 27, recently unearthed a copy of the program for his first appearance in Chicago with the United States Marine Band in 1891.

The programmed numbers included the "Rienzi" overture, by Wagner; Weber's "Invitation to the Waltz"; "The Pearl Fishers," by Bizet; the "William Tell" overture; Gounod's "Funeral March of a Marionette"; a humoresque, "The Contest," the ancestor of the "Follow the Swallow" humoresque of thirty-five years later; a symphonic poem, "Ben Hur's Chariot Race," also his own composition, and "Staccato Polka," by Mulder, and an aria for soprano, "The Pearl of Brazil," by David.

"A director who sought to present such a program today would find himself playing to empty benches for the entire program, were it known in advance, and certainly to a rapidly diminishing audience were the program kept secret until the beginning of the concert," said Sousa recently. "Audiences are as appreciative as ever of good music, but there must be more light and unhackneyed music. Audiences are different because they live in a different set of surroundings. The motion picture, the automobile, the airplane, jazz and even the talking machine have come since that program was played, and the press notices indicate that it pleased the audience which heard it. Nothing indicates the change in American musical taste, like the programs of a quarter to a third of a century ago, when compared to those of today."

Sousa's Art Improves With Passing of Time

John Philip Sousa and his gigantic band, with its adjuncts of gifted soloists, will be at the Salt Lake tabernacle Wednesday, February 3, for two concerts, afternoon and night, under the local management of George D. Fyber.

For more than a generation this king of bandmasters has gone up and down and across the continent, not to mention numerous appearances outside the jurisdiction of the Stars and Stripes, and each year the art and fame, the prestige and popularity of Sousa and his band have grown.

But a short time ago the Sousa ensemble played at Winnipeg, Canada. Concerning which the critic of the Evening Press Bulletin wrote:

"The inexorable hand of time has wrought some changes in the person of Lieutenant-Commander John Philip Sousa, but has failed to affect the virility, the spark, the vigor of his genius. He is aging wonderfully—resisting the onslaught of fleeting

years, gaining from them a mellowing spirit from which apparently is destined to come work of a more enduring quality even than that which made his world-wide reputation. There is something of the Peter Pan in John Philip. He has retained his enthusiasm. He is still the Sousa of 'The Liberty Bell' and the 'Stars and Stripes,' and something more."

The veteran conductor, speaking of his programs, as to whether they should be classed as constituting a "concert" or a "show," pleads guilty to giving a "musical entertainment," and made the following comment:

"The American is the greatest entertainment-seeker in the world. He will pay millions for entertainment

that he wants and travel hundreds of miles to avoid events, particularly musical events, which he fears are aimed exclusively at his aesthetic nature. Many years ago I discovered that the American wanted his music to be entertaining first of all, so I set out to make my band not only the best concert organization in America, but also the best show."

"The American love for entertainment does not imply a lack of appreciation of good music. I always have presented the works of the great composers—and to appreciative audiences. By chance I discovered that the person who liked ragtime might have a real appreciation for operatic and symphonic music. So I tried to put into my programs not only good music of substance, but also good light music."

"I think the reason most symphonic and opera companies in this country have not been successful financially has been that they were directed in the majority of instances by Europeans. They knew their music, without question, but they did not know the American people. They played good music, but it was tiresome, and they failed. They could have played equally good music in a vivacious, invigorating style and found themselves enormously successful."

Sousa Blames Jazz and Charleston on Era of Prohibition

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BLAMES PROHIBITION FOR JAZZ, CHARLESTON

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GREAT SOPRANO IS WITH SOUSA BAND



It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its 33rd annual tour and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli who has trained many singers for the operatic and concert stages and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others by Herman De Vries, of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best for she respected Verdi's score singing the aria as it is written, minus interpolations and in absolute pitch and clarity of tone."

From that day of course, Miss Moody ceased to be an "unknown soprano," and for the past five seasons, she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

Since her debut with Sousa, Miss

Moody has sung with the phony orchestra, as well as appearing as soloist at the Worcester (Mass.) musical festival and at the great Maine music festival at Portland, Me. This present season may be her last with Sousa, as she has entered into a contract with the Chicago civic opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Maude Powell, the violinist, began her career with Sousa and it was during her country-wide tours with Sousa that she became famous.

Blames Dry Law For Jazz Music And New Dances

By the Associated Press.

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SOUSA BLAMES PROHIBITION FOR IT ALL

This Year's Dancing the Poorest Ever, Bandmaster Declares.

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THE RETURN OF SOUSA.

The return of John Philip Sousa, bandmaster, is ever welcome to the people of Portland. In common with the rest of the nation, they regard him both as a friend and as a national institution, and in each opinion they are right. Of friendship one need not speak, since it is evident, but of the representative position Sousa holds in our music, it is well to remind ourselves that he, first of all, forced the recognition of Europe and blazed the path for other musical successes from this side of the water.

As a composer he has given this country and the world such marches as truly typify the buoyancy of the American spirit, yet, withal so internationally comprehensible that even now it is told that Sousa marches are again the vogue in Paris and are ousting the tunes of jazz. There is a lilt and a thrill to the Sousa march that speaks to the common man in terms readily intelligible to him. It is his music, and it is none the less great, by every worthy standard, because this is true.

The son of a musician of Portuguese birth, John Philip Sousa—born in America—inherited the gift of tune and became a musician—such is the authority of early training and inclination—at the age of 15 years, when he joined the United States marine band, which he was later to lead with brilliant success. Since then he has gone up and down the world, traveling many hundreds of thousands of miles in the pursuit of his profession, until, though he is ours beyond dispute and first of all, he is the friend and benefactor of other lands as well. He mellows with time, does Sousa, and more and more we come to know how indispensable he is.

"I wouldn't," he said recently, "change the life I lead for any other life I can think of! And I've old friends wherever I go."

Nor would we have him change. His influence on the culture of America has been generous and democratic, and, as has been said, he is somewhat of a national institution, and rightly so.

SOUSA LAYS JAZZ TO DRY

Predicts Early Passing of Charleston, "Burlesque in Music"

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Sousa Tells Bands to Make It Snappy

"MAKE it snappy!" That, says John Philip Sousa, world-famous bandmaster and composer, is the formula that brings success in providing music for the fickle public. Music with action and novelty in it, he declares, is sure of finding favor with American audiences, in these hectic days—provided that it be well played.

Lieut. Com. Sousa, who, with his famous band, will be heard in four concerts at the Metropolitan theater, January 26 and 27, in a recent interview had the following to say regarding the art of program-making:

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in 15 minutes, and drive 60 miles an hour in an automobile en route to the place where they expect to loaf all day.

"The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives.

"When I am in New York, I

attend the performances of the symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things, generally to business. Even while the strings play allegro non tanto, the tired business man is back at his desk.

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."

J. P. SOUSA SCORES JAZZ AND DANCING

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Sousa's Band to Appear at Tabernacle on February 3



Lieutenant Commander John Philip Sousa, the greatest of all band leaders, who will appear in concert with his band at the Tabernacle afternoon and evening, February 3.

JAZZ AND CHARLESTON DUE TO DRY, SOUSA SAYS

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Try and Keep Your Feet Still—Sousa

"Try to Keep Your Feet Still!" has been adopted by Lieutenant Commander John Philip Sousa and his one hundred musicians and soloists as the official slogan for the thirty-third annual tour of Sousa's band, and the slogan will be featured throughout the season in all the advertising and billing of the most famous musical organization the world has known. He will appear in Salt Lake February 3.

This season, it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Co-Eds of Michigan," a waltz of his own composition, and the Sousa fantasy of syncopation, entitled "Jazz America," in which he will give a new interpretation of modern jazz.

CAR IMPRESSES BAND LEADER

There isn't a hamlet in the United States that doesn't know who John Philip Sousa is.

This celebrated musician, composer of marches and other musical numbers, as well as being the head of Sousa Band, holds the commission of lieutenant commander in Uncle Sam's Navy Reserves.

Last week he arrived in San Francisco with his band, coming here from the East, and upon his arrival at the ferry building was greeted by celebrities.

Moreover, he was quite agreeably surprised when he found that the cars which would convey him as well as members of his organization from the ferry were Locomobile Junior Eights from the Locomobile Company of Northern California. G. A. Boyer, manager of the Northern California Locomobile distributing concern, furnished the enclosed automobiles as a courtesy to Lieutenant Commander Sousa and the United States Marine Corps.

"The Junior Eight in which this famous band leader rode was especially decorated for the occasion," declared Boyer.

"Sousa was quite enthusiastic about the Locomobile Junior Eight and commented considerably on its riding qualities as well as the pick-up for which the car is famous. Time and again the driver was forced to slow down to less than 10 miles an hour, but as soon as the opening appeared he stepped on the throttle and the Junior Eight leaped ahead without the slightest hesitation."

"The streets were quite damp that morning, yet so perfectly did the four-wheel brakes work that there wasn't even the slightest side sway. The famous musician mentioned this fact to me after his ride had been completed."

WORLD-FAMOUS BANDMASTER TALKS FROM KGW



John Philip Sousa, famous bandmaster and composer, will speak from the KGW studio for approximately 10 minutes tonight, starting at 7 o'clock.

SOUSA BLAMES PROHIBITION FOR JAZZ AND CHARLESTON; HITS BALLROOM WRIGGLING

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CHARLESTON IS PRODUCT OF DRY LAW, SAYS SOUSA

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Souza Guest of Writers

Famous Bandmaster Is Elected Honorary Life Member of the Seattle Press Club



JOHN PHILIP SOUSA, presenting an autographed copy of "The Stars and Stripes Forever," his celebrated march, to Herman Ross, president of the Seattle Press club, to be filed in the musical records of the club. In the picture are Lieutenant Commander Sousa, A. G. Girard, of the club; George T. Hood, of the Metropolitan theater, and President Ross.

—Photo by Nowell

It was "John Philip Sousa Night" at the Seattle Press club Tuesday evening. The famous music master was dined as guest of honor, with officials of the Pacific Telephone & Telegraph Co. as other guests, who added materially to a pleasant dinner program.

Lieut. Com. Sousa was elected honorary life member of the club, and in a witty speech expressed his delight over being in Seattle again, and referred humorously to his autobiography and travels in distant lands.

"Canzonetta," composed by William Coburn, Seattle musician, in honor of Sousa, was played by a string quintet. The bandmaster was presented with the original score of the composition, and Sousa thanked him in a "request introduction."

The Portland quartet, of the Portland office of the telephone company, the bagpipers' trio and Thomas

L. Drew, in a monolog, also telephone entertainers, were cheered after pleasing features of the evening.

Sousa Says Movies Have Helped Make Music Popular Here

American pictures have been the most important factor in bringing music to its present amazing popularity with the American people, according to John Phillip Sousa, noted bandmaster and composer, who got his first view of the making of a motion picture today during a visit through the Paramount studios in Hollywood.

"The motion picture theater has been of incalculable benefit in spreading the love for music," Sousa said.

"Nowadays no picture is complete without a good musical score, composed both of popular and classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theatergoers that see motion pictures. Before motion picture theaters, especially the big ones with their large and splendidly conducted orchestras came into vogue, I doubt if 100,000 people a week heard orchestral music in this country. I really believe that it is this taste for music that was developed in motion picture houses which has paved the way for the tremendously successful reception given to radio and radio problems."

Sousa was especially interested in the manner in which music is played on the set during the making of each scene of a motion picture, in order that the actors and actresses may be put in the proper mood. He watched the effect of music on the acting of Bebe Daniels in "Miss Brewster's Millions," and Ernest Torrence in "The Blind Goddess," and stated that the effect was remarkable. Director Clarence Badger took one scene without music and then one with it, in order to show Sousa how the theme and tempo of the music affected the acting of the scene.

Sousa imparted to Torrence the information that he has just composed a new march, "Jazz and the Charleston," which was inspired by the song "Oh, Susanna," in James Cruze production, "The Covered Wagon." The title of the march is "Jazz and the Charleston," Sousa said.

Seattle Press Club To Entertain Sousa

Members of the Seattle Press Club will entertain John Philip Sousa, noted composer and band leader, at a dinner in the clubrooms in the Kermot Building tomorrow night at 6 o'clock. Charles Lombard, director of the President Theatre orchestra, and A. C. Girard have charge of arrangements for the affair.

Officials of the Pacific Telephone & Telegraph company also will be guests of the Press Club at the dinner.

Announcement of the club's annual meeting and nomination of officers was made today by President Herman W. Ross. It will be held during the first week in February.

JAZZ AND CHARLESTON DUE TO PROHIBITION, BELIEF OF SOUSA

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"Moderation composers have been producing harsh blobs of color and complete lack of melody," he said. "And Prohibition is responsible for it all."

JOHN PHILIP SOUSA is on his way to Portland.

There has never been but one Sousa. He has thrilled more people with his music perhaps than any other man who ever lived. For 33 years he has traveled over the world with his band, his marches and his other compositions.

His field in music is all his own, and nobody disputes his title. As bandmaster and composer of band music he is the uncrowned king. His marches are whistled in the street or back yard by the town urchin. They are played wherever there are bands, whether in Australia or Alaska, Bombay or Pondunk. Their stirring notes ring out in camp and campaign, arouse men to action in fort or field and cement the souls of peoples in the celebrations of peace.

It is big achievement to win a way from a player's place in a Washington band to the highest niche in the world of band music.

It is a gratifying thing by service to make a name a household word at every American fireside and in millions of firesides over the world. It is a marvelous thought that a peasant boy on the Alps or the boy who is a miner's helper in the bowels of a British coal mine, whistles the notes of an air flung from Sousa's brain in Chicago.

It isn't the kind of thing we do, but how well we do it, if it be an honorable thing, that counts. It isn't because Washington was a revolutionary commander but because he was a great revolutionary commander that we revere him.

And by that test John Philip Sousa has played his part in life as it is rarely done by men.

DRY LAW BLAMED (?) FOR THE CHARLESTON

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"IN MEMORIAM" WAS COMPOSED BY SOUSA

John Philip Sousa, the noted band leader, widely known as "The March King," in a series of articles in the Saturday Evening Post, says that he never met Mr. and Mrs. (President) James A. Garfield but once. He says: "Soon after an assassin's bullet ended the life of the President, I was so confident that the President would recover that Wilson J. Vance, at that time the appointment clerk of the treasury department, and myself were planning a hymn of thanksgiving for his recovery. We had several interviews and were about to begin work when the terrible message came that the President had died at Elberon."

"Marion (Rakoczy) March" from the "Damnation of Faust."

Sousa's Band Plays Feb. 10.

Sousa and His Band which will give a concert at the Odeon on Wednesday evening February 10th is making a feature of Sousa's "Liberty Bell March" in honor of the 150th Anniversary of the ringing of the liberty bell bringing liberty to America in the successful issue with England in the War of the Revolution.

This is Sousa's thirty-third annual tour and before it is ended he will have visited every state in the Union save one with a record of 500 concerts in 250 cities.

Sousa's Band Thrills Crowd at Met Tuesday

BY PEGGY McLELLAN

Lieut. Commander John Philip Sousa's popularity in Seattle was well proven by the number of persons turned away from the Metropolitan Tuesday night because there weren't any seats left at all. And he certainly made good.

There was never a moment that dragged. His most familiar marches, "The U. S. Field Artillery," "El Capitan" and "The Liberty Bell," drew forth bursts of spontaneous applause all thru.

"The Black Horse Troop," his latest, promises to be extremely popular, and it was very well received last night.

Miss Marjory Moody is a lovely singer, with a sweet soprano voice, who offered several numbers.

"I Want to Be Happy," played by eight saxophones, was fascinating. George Carey's xylophone solo, "Morning, Noon and Night," was refreshing.

By all means, do not miss hearing Sousa Wednesday afternoon or evening.

Long and Short of It

John Philip Sousa, famous bandman, said at a banquet in New York:

"To succeed in grand opera here at home American girls first go abroad and succeed in Paris, London, Milan and Naples. The longest way round in their case is the shortest way home, you see."

"It's like Smith."

"So your beautiful young wife refused to marry you when you first proposed?" I said to Smith in the course of a confidential chat. "Did you keep on pursuing her till she consented?"

"Not much," said Smith. "I went out and made a fortune. After that it was she who did the pursuing."

Jazz, Charleston, Laid to Prohibition

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SOUSA BLAMES PROHIBITION FOR MODERN DANCE

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"Modern composers have been producing 'harsh blobs' of color and complete lack of melody," he said. "And prohibition is responsible for it all," he asserted.

—John Philip Sousa visited the Metro-Goldwyn-Mayer studios in Culver City as the guest of Carmel Myers. Those who attach an important significance to everything whistle that the great bandmaster is planning a revolutionary music played on picture sets.

—It may be that Sousa's band will dance at the Commodore Hotel.

SOUSA FOUND DYNAMIC

CROWD FILLS ARMORY FOR CONCERTS OF BAND

Novelty Numbers With Compositions of Famous Composer Provide Attractive Program

By G. W. M.
Once upon a time someone wrote a little ditty called "Every Little Movement Has a Meaning All Its Own." The little ditty was composed to go with a musical comedy, and considered quite naughty in its day.

The song is gone and forgotten—but the statement of pure cold fact returns to face one who watches John Phillip Sousa conduct his own incomparable band. Irving Berlin or Victor Herbert or whatever musical comedy celebrity named the old song must have seen Sousa in action and appropriated the name to an entirely different purpose.

Sousa is a miser of motion—he doesn't waste the slightest atom of strength or time in directing his band. His movements are simple, quiet, dignified, definite and full of rhythm. But he sees to it that none go unused. Every angle of his famous baton carries its directions to the half-hundred trained musicians who play under his leadership. The devices of accent he uses are fascinating to watch, and the things that happen as he wields his baton are little short of amazing. Small wonder he is able to keep his band together playing the finest type of music, for he is a dynamic, powerful leader with abounding personality.

Overture, "Maximilien Robespierre," opened last night's program, and the armory was packed to the doors when Sousa mounted the dais wearing his famous ribbons and the spotless white gloves of the pictures. From the opening number on down through a program replete with variety and interest, each number was greeted with applause and both the leader and his musicians were generous with encores.

Sousa's own suite, "Cuba Under Three Flags," offered some of the most perfect instrumentation displayed in the whole program, with its Spanish, American and Cuban motifs. The famous old "Liberty Bell" march was revived and the new "Black Horse Troop" march, a stirring composition filled with the thunder of hoofs and the martial air of cavalry drill, was presented. The most thrilling of all marches, "Stars and Stripes Forever," pealed forth as the encore. A thunder of applause greeted this number, for its Sousa's most stirring composition. Hundreds of thousands of American troops drilled to its strains, marched away

to the world war carried on by its patriotism, and returned to its triumphant notes. It is Sousa's favorite of his military marches, and to hear the conductor himself direct it was thrilling.

Novelty numbers with six sobbing saxophones (six for alliteration value, there being really an octette) those same sobbing saxophones which helped wish jazz on the unsuspecting world, and flutes, piccolos, cornet solos with band accompaniment, a xylophone solo both of which were beautiful; and encores chosen from a long list of Sousa's own compositions, completed the program.

Miss Marjorie Daly is soloist with the Sousa band, and her solos were one of the finest variations of the evening. Possessor of a high soprano voice of remarkable purity and lightness of tone, her three numbers were most popular with the audience at both afternoon and evening concerts.

University students and alumni got a special thrill when Sousa struck up the strains of "Mighty Oregon"—which is known to the Sousa band as "Co-eds of Michigan."

The program moved with snap and precision of military discipline, and Manager McDonald of the Hellig theatre management is to be fully commended for procuring Sousa's appearance in Eugene.

Seats Are Selling Fast

The advance seat sale for John Phillip Sousa's band, to be heard here at the armory Friday evening, indicates that that hall will be filled to capacity. The box office at the armory opened Monday and the sale has exceeded expectations. Sousa will appear here under the management of the Hellig theatre. The armory has been secured for the evening.

Pictures Responsible For Popularity of Music, Says Sousa

American pictures have been the most important factor in bringing music to its present amazing popularity with the American people, according to John Phillip Sousa, noted bandmaster and composer, who got his first view of the making of a motion picture recently during a visit through the Paramount studio in Hollywood.

"The motion picture theater has been of incalculable benefit in spreading the love for music," Sousa said. "Nowadays no picture is complete without a good musical score, composed both popular and classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theater goers that see motion pictures. Before motion picture theaters, especially the big ones with their large and splendidly conducted orchestras, came into vogue, I doubt if 100,000 people a week heard orchestral music in this country. I really believe that it is this taste for music that was developed in motion picture homes which has paved the way for the tremendously successful reception given to radio and radio problems."

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Sousa imparted to Torrence the information that he has just composed a new march, "Jazz America," which was inspired by the song, "Oh, Suzanna," in James Cruze's production, "The Covered Wagon." It was this picture which thrust Torrence into such immediate popularity with the public.

Requests March as His Memorial

Some people achieve immortality thru their own efforts; others are remembered after their death because of the works of others, and in this latter category belongs an Indiana man who recently wrote a letter to Lieut. Com. John Phillip Sousa, asking the "March King" to write a march to be known as the "John Smith March." Sousa never had met John Smith, so he wrote to him and asked him if there was any particular reason why he wished a Sousa composition to bear his name.

"The march will live after I am dead," wrote Mr. Smith, "and as long as the 'John Smith March' lives I will be remembered. If I leave money for a tombstone I am not so sure that my heirs will decide they need a new automobile much worse than I need a tombstone."

Sousa and his band present two concerts at the Metropolitan, Wednesday, matinee and evening.

Sousa Charges Jazz To Prohibition Law

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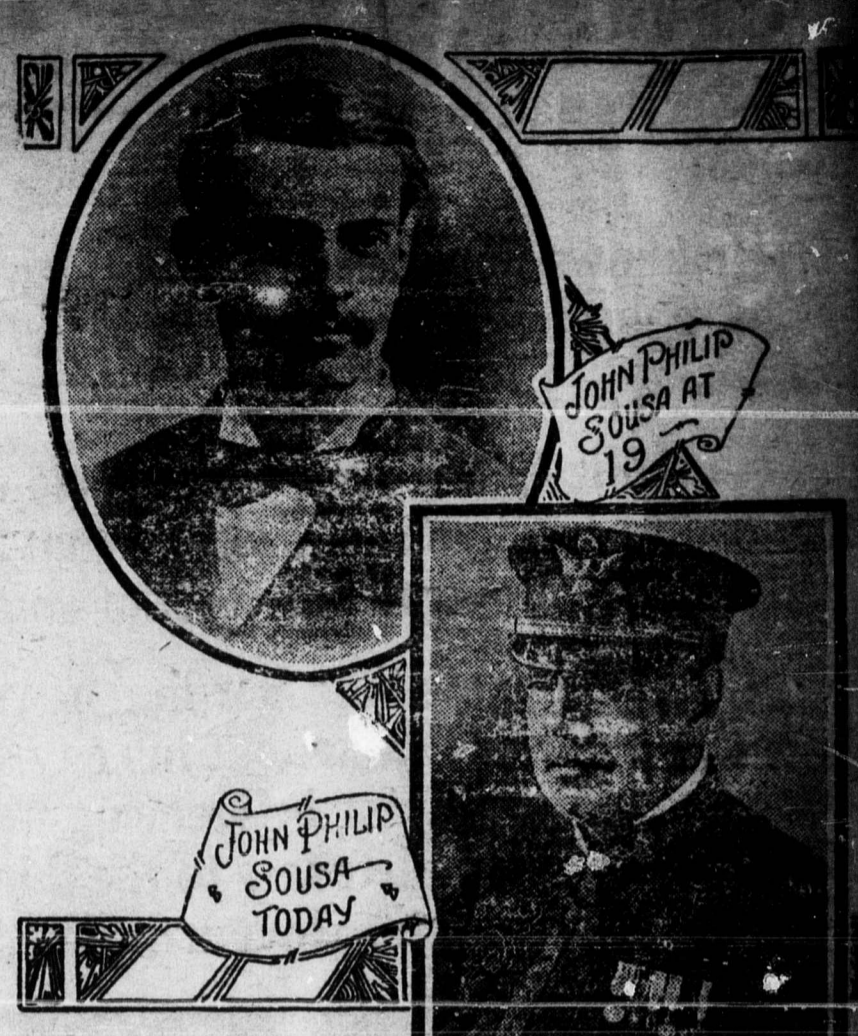
Union Fails to Stop Sousa Talk Over Boycotted KHJ

Los Angeles. — Officials of the Los Angeles Musicians' Union attempted, it was learned, to prevent John Phillip Sousa from giving a talk on music over Station KHJ.

Sometime before the bandmaster, and composer was scheduled to broadcast, an agitator for the local union approached him and virtually forbade the famous musician broadcast over KHJ, explaining that the local union is boycotting the station. Sousa fulfilled the engagement, however.

Sousa to Be Guest of Seattle Newswriters

John Phillip Sousa, king of band leaders, will be the guest of the Seattle Press club Tuesday evening. A. C. Girard and Charles E. Lombard have been named members of a committee which will handle arrangements for the dinner.



Mr. Sousa and his world famous band will be at the Clarick theatre Sunday, Jan. 31.

SOUSA GIVEN BUFFALO ROBE

A buffalo robe was presented John Phillip Sousa, the "March King," this afternoon following one of the encores at the concert in the Lewis and Clark high school, by two members of the local Camp Fire Girls. This symbolic robe of Camp Fire is to be used by the band director as a table cover in his den at home, it is said. The skin is decorated with the Spokane symbol of Camp Fire and Indian symbols denoting music.

The two girls who made the presentation were Alice Thompson, a torchbearer of the Wanoda camp, and a North Central student, and Dorothy Wegner, a Lewis and Clark student and a torchbearer of the Illahae camp.

Shortest Way Home

John Phillip Sousa, famous bandman, said at a banquet in New York: "To succeed in grand opera here at home American girls first go abroad and succeed in Paris, London, Milan and Naples. The longest way round in their case is the shortest way home, you see."

"It's like Smith. 'So your beautiful young wife refused to marry you when you first proposed? I said to Smith in the course of a confidential chat. 'Did you keep on pursuing her till she consented?'"

"Not much," said Smith. "I went out and made a fortune. After that it was she who did the pursuing."

\$40,000 RECORD MADE BY SOUSA DURING TOUR

Sousa's band, which appeared recently in Sioux City, played the largest receipts of its career the week ending January 9 in Arizona and Southern California, according to ad vices received here.

The week's receipts totaled \$40,000. The itinerary included Tucson and Phoenix, San Bernardino, Pasadena, Hollywood and Los Angeles. After playing up the Pacific Coast to Seattle, Sousa will go to Florida and the south for the month of February, concluding his tour on March 6 at Richmond, Va.

This is the 33d tour of the Sousa band. It opened at Hershey, Pa., July 4.

SOUSA'S CONCERT DRAWS STUDENTS

WASHINGTON STATE COLLEGE, PULLMAN, Jan. 29.—(Special).—Few dances are luring the students away

from their books this week-end with the prospect of final semester's examinations beginning next week. The concert of Sousa's band to be given tomorrow evening in the college auditorium will be the only event to attract a large number of students.

The pledges of the Sigma Chi fraternity will entertain the members and guests at the White Owl dance hall tonight with a dance.

Gaugue and Gavel, Masonic organization on the campus, will give an informal dance at the Masonic hall tonight.

Sigma Kappa, women's national fraternity, will give a benefit dance for all college students in the White Owl dance hall tomorrow night. Mary Elizabeth Turner, Spokane, is in charge.

PROHIBITION IS SAID TO BLAME FOR JAZZ DANCE

John Phillip Sousa Declares Prohibition Brought on Charleston.

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Military Forces Welcome Sousa in San Francisco

SAN FRANCISCO, Jan. 23.—Sousa's Band gave the first of five concerts scheduled for the Civic Auditorium last week. On Friday night representatives of the Army, the Navy and the Marines were present, carrying their colors. The concerts were under the management of Selby Oppenheimer.

MARJORY M. FISHER.

SOUSA BLAMES DRY LAW FOR JAZZ AND CHARLESTON CRAZE

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Sousa Blames Dries for Jazz Triumph

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March King Forever



John Philip Sousa, whose "Stars and Stripes Forever" and other martial masterpieces have won him the uncontested title of "The March King," will conduct his famous band in concert tomorrow and Wednesday at the Metropolitan.

SOUSA'S BAND PLAYS HERE TOMORROW

JOHN PHILIP SOUSA and the world's greatest band will be heard at the Metropolitan Theatre tomorrow afternoon in the first of a series of four concerts.

Tomorrow's matinee, it is announced by Manager George T. Hood, will start at 4 o'clock, while the Wednesday matinee will begin at 2:30. There will be evening concerts both tomorrow and Wednesday.

Sousa's band, according to critics, is better this season than ever before, and several of the master's latest compositions, all in popular vein, are included in the repertoire to be presented here. Gifted soloists will lend a touch of variety to each of the four concerts.

The program for tomorrow afternoon and evening is announced as follows:

Overture, Maximilien Robespierre, or "The Last Day of the Reign of Terror" Litoff
Coral solo, "The Carnival" Arban
Suite, "Cuba Under Three Flags" (new) Sousa
(a) Under the Spanish
(b) Under the Cuban
(c) Under the Cuban
Soprano solo, "I Am Titania," from "Mignon" Thomas
Miss Marjorie Moody
(a) Love Scene from "Feuerzaehne" Strauss
(b) March, "The Liberty Bell" Sousa
Jazz, "America" (new) Sousa
(a) Saxophone Octet, "I Want to Be Happy" from "No, No, Nanette" Youmans
Messrs. Stephens, Hener, Goodrich, Johnson, Weir, Madden, Conklin and Munroe
(b) March, "The Black Horse Troop" (new) Sousa
Xylophone solo, "Morning, Noon and Night" Suppe
Mr. George Carey
Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Guion

A complete change of program is promised for the Wednesday concerts.

Sousa Strives To Please All With His Band

March King Realizes Many Persons Like Good Light Music.

Does Lieutenant Commander John Philip Sousa present a concert or give a show? The famous bandmaster, who should know, says he is doggedly if he does, but he rather suspects that he is guilty of giving a musical entertainment.

"The American is the greatest entertainment-seeker in the world," says Sousa. "He will pay millions for entertainment that he wants and travel hundreds of miles to avoid events, particularly musical events, which he fears are aimed exclusively at his esthetic nature. Many years ago, I discovered that the American wanted his music to be entertaining first of all, so I set out to make my band not only the best concert organization in America but also the best show."

"The American love for entertainment does not imply a lack of appreciation of good music. I always have presented the works of the great composers—and to appreciative audiences. By chance I discovered that the person who liked ragtime might have a real appreciation for operatic and symphonic music. So I tried to put into my programs not only good music of substance but also good light music."

"I think the reason most symphonic and opera companies in this country have not been successful financially has been that they were directed in the majority of instances by Europeans. They knew their music, without question, but they did not know the American people. They played good music, but it was tiresome and they failed. They could have played equally good music in a vivacious, invigorating style and found themselves enormously successful."

Sousa's band, which is to play in Jacksonville, after noon and night February 11, in the Duval county armory, will present a program that will appeal to every taste according to St. Ernest Philpitt, under whose auspices the famous musical organization is being brought here for the first time in a number of years.

The reserved seat sale opened several days ago and seats may now be procured at the Philpitt music store at 314 Main street.

It's Spokane's Loss Again

One of the musical treats of the season—Sousa's band—is being offered at the Lewis and Clark auditorium this afternoon and evening. Every one knows about Sousa and his wonderful organization. He is an institution of the American musical world. Every one should hear him. But comparatively few Spokane music lovers will have the opportunity. The advance sale alone filled the house for both programs.

This is just one more test of the need for a real auditorium in Spokane. Sousa's is not the only organization which could crowd 10,000 enthusiasts into a municipal auditorium. There are many more.

If Sousa could appear this evening in an auditorium seating 10,000 or 12,000 auditors, popular prices would be charged instead of the high rates which are necessary at Lewis and Clark. With small halls and small crowds high prices are essential to pay expenses. A large hall with large crowds would insure lowered prices for big attractions. In a hall seating 12,000 the price of a ticket could be one half the sum required in a hall with room for only 5000.

Spokane has much to gain and no reason for losing by constructing a civic auditorium with a seating capacity for 10,000 or 12,000 people.

Sousa Blames Prohibition For Charleston

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SOUSA SAYS FILMS POPULARIZE MUSIC

Famous Bandmaster Learns Use of Stirring Melodies in Making Picture, on Studio Visit.

AMERICAN pictures have been the most important factor in bringing music to its present amazing popularity with the American people, according to John Philip Sousa, noted bandmaster and composer, who got his first view of the making of a motion picture recently during a visit through the Paramount studio in Hollywood, Cal.

"The motion picture theatre has been of incalculable benefit in spreading the love for music," Sousa said. "Nowadays no picture is complete without a good musical score, composed both of popular and classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theatregoers that see motion pictures. Before motion picture theatres, especially the big ones with their large and splendidly conducted orchestras came into vogue, I doubt if 100,000 people a week heard orchestral music in this country."

Sousa was especially interested in the manner in which music is played on the set during the making of each scene of a motion picture, in order that the actors and actresses may be put in the proper mood. He watched the effect of music on the acting of Bebe Daniels in "Miss Brewster's Millions," and Ernest Torrence in "The Blind Goddess," and stated that the effect was remarkable. Director Clarence Badger, without stating his intention to Miss Daniels, took one scene without music and then one with it, in order to show Sousa how the theme and tempo of the music affected the acting of the scene.

BLAMES PROHIBITION FOR CHARLESTON

Sousa Says Dry Law Also Brought on Jazz

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Sousa's Band To Play Here February 26

LEUTENANT COMMANDER JOHN PHILIP SOUSA'S Band, for his third-of-a-century tour is about twice the size of the organization which he led about America during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band.

It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three basses, in addition to drums, triangles, tympani, etc.

The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the saxophone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about 60 men. This year he has an organization of one hundred bandmen and soloists.

Sousa and his band will be heard at the Atlanta Theatre on Friday and Saturday, February 26.

Sousa Will Be Scribes' Guest

As the guest of the newspapermen of the Seattle Press Club, John Philip Sousa, the "March King," will gather with the members of the club at the Kermot Building, home of the scribes, at dinner at 6 o'clock Tuesday evening.

Herman W. Ross, president of the Press Club, has named Charles E. Lombard, director of the orchestra at the President Theatre, and A. C. Girard as a committee to provide the dinner arrangements and an accompanying program.

The annual meeting and nominations for officers of the Press Club for the coming year will be held Tuesday, February 2, or at a date in that week to be designated by the board of managers tomorrow.

Sousa Honors Former Soloist

LONG BEACH, CAL., Jan. 23.—Sousa's Band appeared in two concerts at the Municipal Auditorium recently, under the local management of L. D. Frey, of the Philharmonic Course. At both matinee and evening concerts, Mr. Sousa directed the R. P. T. C. Band of Polytechnic High School in one of his own compositions. In the evening, Herbert L. Clarke, leader of the Municipal Band of Long Beach, who for over twenty years was cornet soloist with Sousa's Band, was guest soloist. The other soloists were Marjory Moody, soprano, and Winifred Bambrick, harpist. Two hundred members and guests of the Exchange Club greeted Mr. Sousa, as honor guest, at luncheon in the Hotel Virginia. ALICE MAYNARD GRIGGS.

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THIS CLIPPING FROM THE

DEMOCRAT

Baker Ore

JAN 23 1926

SOUSA'S BAND COMING TO BAKER

One of the greatest musical organizations in the world is soon to be seen in Baker and will make two appearances, afternoon and evening, Sunday, January 31, at the beautiful Clarick theatre.

The organization referred to is Sousa's band now in its thirty-third year and which is today a national institution. Its coming is a compliment to Baker and to the splendid standing of the managements of the Clarick Theatre which loses no opportunity to book for Baker the best attractions possible.

Many have heard the great musical organization and all who have will want to hear it again.

To thousands, of music lovers the evening of enjoyment will be the fulfilment of a life ambition. "Sousa's band" has been a household word so long, his fame has spread until there is not a person who would not like to see and hear these master musicians.

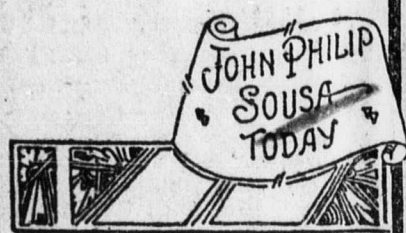
Mr. Sousa has built a fine band, said to be the finest in the world. With this as a basis, he has arranged an entertainment that varies from sweet harp solos to the snappiest of jazz, from the thrilling, stirring military marches to soft symphony selections. Every musician with him is an artist—Mr. Sousa will have no other kind. Every one is a lover of music as interpreted by his instrument.

The biggest thing about it all is Mr. Sousa—Lieut. Commander John Philip Sousa, Master musician himself, composer of the famous "Stars and Stripes Forever," and scores of other great musical compositions. He is still the warm, friendly, always dignified conductor—friendly and warm toward his audiences and friendly and warm toward every one in his organization.

TOOTERS COME AND TOOTERS GO, BUT SOUSA TOOTS ON



JOHN PHILIP SOUSA AT 19



JOHN PHILIP SOUSA TODAY

SOUSA IS NOW MAKING HIS "THIRD-OF-A-CENTURY TOUR." HIS BAND OF 100 PIECES WILL BE AT THE AUDITORIUM FEB. 11.

One hundred tooters will be heard at the Auditorium Thursday, Feb. 11, when Sousa's band will give concerts afternoon and night.

Sousa is now on his "third-of-a-

century tour." His first tour was made in 1892-93. His band at that time consisted of 50 pieces. It has been gradually increased to 100.

The concerts here will be under auspices of Cortese Bros.

SOUSA IMPRESSED BY CITY'S GROWTH, MISSES C. EDGELL

"Where is Corbin Edgell?" inquired John Phillip Sousa of a Tribune reporter yesterday afternoon with a tone of anticipation that he might be here.

When informed that Mr. Edgell was in Europe, that famous bandmaster expressed regret and went on to explain his personal friendship with him for many years past, having known Mr. Edgell in his youth in New York City. He then remarked upon the attractions of Rogue river valley and inquired about the apple and pear crops in regard to yield and varieties. Mr. Sousa was apparently surprised to learn that the valley is one of the best pear growing districts in the world, while he had always thought apples were the leading crop. He admired the horticultural display in the chamber of commerce display windows and deplored the high prices asked for apples on trains by news agencies, which he said were not one-fourth the quality.

"You have a prosperous city here," he said as he noted the newly constructed business buildings. "I was here four years ago on tour and played in the Page theater, which I understand has burned down."

"Touring with the band," he replied when asked if the continued tours did not become tiresome, "has a fascination I cannot resist. Then there is a variety—new audiences each performance and different receipts in addition to the new cities we come to each day. I have been doing it for years and I expect to be in Medford again within two years."

When Mr. Sousa arrived from Sacramento yesterday, following an all-night ride, he refused the hotel bus parked nearby and walked to the hotel, accompanied by his soloist, Miss Marjorie Moody of Boston, and Miss V. Bambric, harpist. While enroute he talked jovially and showed no signs of fatigue, although he is 72 years of age. And when afternoon arrived he walked to the armory for the matinee performance, explaining that such exercise is beneficial.

Several individual members of his band also expressed their satisfaction with southern Oregon, and one member, Mr. Stoller of Denver, Colo., expressed the wish that he might some day live in Medford or the valley. He said he would like to play in the local band and settle down to a quiet life. Every band member he chanced to meet on the street he always exclaimed: "Say! Isn't this a great town?"

Another member told of the beauties of the ride through the Siskiyou mountains and how they outvalued the famous White mountains of Vermont, where the band played last summer.

"There," he said, "the scenery is beautiful, but is marred by a city or town every ten miles. Here we have the forest primeval. I come from the Catskill section of New York and only because it is my native home do I like it better."

The majority of the band members have been through the city before, not once, but several times. Some made the first trip through here in 1904 and said that for some reason they remembered Medford best of all.

PROHIBITION BROUGHT JAZZ, SOUSA DECLARES

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John Phillip Sousa describes jazz as "the burlesque in music" and people doing the Charleston as resembling "so many eels wriggling in space." "These temporary aberrations" he said, "will be the noblest stepping-stone to the great two-stepping of the future."

PACKED HOUSES GREET SOUSA IN TWO CONCERTS

The two concerts given here by Sousa's band before a immense and very appreciative audiences at the armory yesterday afternoon and last evening, comprised the typical artistic and popular musical entertainments given by the famous leader and his band for many years, which drew many people from Klamath Falls, Grants Pass, Ashland and other valley points and from adjacent California cities and towns, as well as a host of Medford residents.

A wide divergence of opinion overheard last night and today exists as to whether last night's concert was equal to or excelled in merit the concerts given by this band in previous years. Some who had heard the Sousa band concerts for years say that while last night's concert was very pleasing, held that it was "just so-so" in merit. Others, equally as well educated musically and who had also heard previous concerts, maintained that it was one of the best rendered and well-balanced they had ever heard.

However, all agreed that the music lovers in this section owe a vote of thanks to Messrs. Andrews and Hazelrigg for providing such a musical treat for Medford.

Last night's program was, as always with Sousa, a delightful mixture of heavy and popular numbers, with liberal encores during which the well-known marches of the past, composed by the famous bandmaster, were played. The latest Sousa compositions, while well received, did not arouse so much enthusiasm as the stirring old march favorites, probably because the audiences were more familiar with the latter.

The soloists, Miss Marjorie Moody, soprano; William Tong, cornetist, and George Carey, xylophone player, scored distinct hits.

LIEUT. COMDR. JOHN PHILIP SOUSA, who with his famous band, appears in concert here today.



John Phillip Sousa and his band are in the city to give four concerts, one this afternoon, one tonight and two tomorrow, at The Metropolitan. Tomorrow's concerts will present a complete change of program.

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Baker
1/23/26

Life of Today Demands Snappiness in Music Sousa States.

"Make It Snappy" is the watchword of the American music public," says Lieutenant Commander John Phillip Sousa, who this season will make his thirty-third annual tour at the head of his band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in fifteen minutes, and drive sixty miles an hour in an automobile en route to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives."

"When I am in New York, I attend the performances of the symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved their minds will be wandering off to other things, generally to business. Even while the strings play allegro non tanto, the Tired Business Man is back at his desk."

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."

Sousa and his band, who are being brought to Jacksonville by S. Ernest Philpitt, have not been heard in Jacksonville for a number of years, and since the recent announcement of the engagement at the Duval county armory February 11 much interest has been aroused.

There will be an afternoon concert at 3 o'clock and the final program will begin at 8:15 o'clock. Prospects are that every seat will be sold, the advance sale indicating that the event is of more than ordinary interest. Reserved seats may be procured now at Philpitt's music store, 314 Main street.

AMUSEMENTS

This matter furnished by local theaters

The world at large recognizes Lieut. Com. John Phillip Sousa as the composer of the greatest march music the world has known, and as the director of the finest band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two counts without further accomplishments. But an examination of the catalogues of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer.

If one writes to Sousa's publishers for a catalogue of Sousa compositions, he will receive a list of almost one hundred successful, wide-selling marches, topped of course by "Stars and Stripes Forever," of which more than two million copies have been sold, to say nothing of five million talking machine records. In this list, if it is a late one, will be found the newest Sousa marches, "The National Game" and "The Black Horse Troop."

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the Knight's Court," "Camera Studies," "Dwellers of the Western World," and others, a total list of about twenty suite compositions. Also will be found a list of more than forty songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than 50 instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

Sousa's published numbers represent but a small share of his great labors as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers. Sousa's band will give two concerts at the city auditorium on Sunday, February 14.

LAYS JAZZ TO DRY LAWS

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SOUSA'S BAND COMING TO BAKER

One of the greatest musical organizations in the world is soon to be seen in Baker and will make two appearances, afternoon and evening, Sunday, January 31, at the beautiful Clarick theatre.

The organization referred to is Sousa's band now in its thirty-third year and which is today a national institution. Its coming is a compliment to Baker and to the splendid standing of the managements of the Clarick Theatre which loses no opportunity to book for Baker the best attractions possible.

Many have heard the great musical organization and all who have will want to hear it again.

To thousands, of music lovers the evening of enjoyment will be the fulfillment of a life ambition. "Sousa's band" has been a household word so long, his fame has spread until there is not a person who would not like to see and hear these master musicians.

Mr. Sousa has built a fine band, said to be the finest in the world. With this as a basis, he has arranged an entertainment that varies from sweet harp solos to the snappiest of jazz, from the thrilling, stirring military marches to soft symphony selections. Every musician with him is an artist—Mr. Sousa will have no other kind. Every one is a lover of music as interpreted by his instrument.

The biggest thing about it all is Mr. Sousa—Lieut. Commander John Phillip Sousa, Master musician himself, composer of the famous "Stars and Stripes Forever," scores of other great musical compositions. He is still warm, friendly, always dignified conductor—friendly and warm toward his audiences and friendly and warm toward every one in his organization.

Sousa Blames Prohibition For "Charleston" Craze

SEATTLE, Wash., Jan. 27.—(AP)—Prohibition brought on jazz and the "Charleston," John Phillip Sousa, famous bandmaster, believes.

Sousa, who is here on a concert tour, Tuesday predicted the early demise of the "burlesque in music" and termed the "Charleston" "merely a temporary aberration."

"There has never been as poor ballroom dancing as there is this year," Sousa said. "Many people don't dance at all. They are like so many eels wriggling in space."

Modern composers have been producing "harsh blobs of color and complete lack of melody," he said. "And prohibition is responsible for it all," he asserted.

PICTURES RESPONSIBLE FOR POPULARITY OF MUSIC, SAYS SOUSA, FAMOUS BANDMASTER

Motion picture theater spreading love for music.

American pictures have been the most important factor in bringing music to its present amazing popularity with the American people, according to John Philip Sousa, noted bandmaster and composer, who got his first view of the making of a motion picture today during a visit through the Paramount studio in Hollywood.

"The motion picture theater has been of incalculable benefit in spreading the love for music," Sousa said. "Nowadays no picture is complete without a good musical score, composed both of popular and classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theatergoers that see motion pictures. Before motion picture theaters especially the big ones with their large and splendidly conducted orchestras came into vogue, I doubt if 100,000 people a week heard orchestral music in this country. I really believe that it is this taste for music that was developed in motion picture houses which has paved the way for the tremendously successful reception given to radio and radio problems."

Sousa was especially interested in the manner in which music is played on the set during the making of each scene of a motion picture, in order that the actors may be put in the proper mood. He watched the effect of music on the acting of Bebe Daniels in Miss Brewster's Millions, and Ernest Torrence in The Blind Goddess and stated that the effect was



JOHN PHILIP SOUSA

remarkable. Director Clarence Badger, without stating his intention to Miss Daniels, took one scene without music and then one with it, in order to show Sousa how the theme and tempo of the music affected the acting of the scene.

Sousa imparted to Torrence the important information that he has just composed a new march, Jazz America, which was inspired by the song, Oh, Suzanna, in James Cruze's production, The Covered Wagon. The air of Oh, Suzanna, furnished the motif of Jazz America, Sousa said.

Some Future Orchestra Leaders



LIEUT. COM. JOHN PHILIP SOUSA is shown in this picture with his daughter and grandchildren. We'll bet "Grandpa" plays lots of nice marches for the kids. Sousa is at the Metropolitan with his band Tuesday and Wednesday.

Sees Short Life for Charleston



(Photo by White, N. Y.) JOHN PHILIP SOUSA

CRAZY DANCES DUE TO DRY ACT

John Philip Sousa Believes Sanity Will Return to Ballroom

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"Modern composers have been producing harsh blobs of color and complete lack of melody," he said. "Prohibition is responsible for it all," he said.

SOUSA CONCERT INTERESTS CITY

Miss Winifred Bambrick and Miss Marjorie Moody Are Soloists With Band.

Exceptional interest is being centered about the coming John Philip Sousa concerts at the Lewis and Clark high school Friday afternoon and evening, Principal Henry Hart



Miss Winifred Bambrick, harpist.

announces. The ticket sale has been exceedingly heavy, yet there are still seats available for each of the musicians' appearances.

This tour with his famous band marks the 33d transcontinental tour. A hearty ovation has been accorded the 100-piece organization, which has met with unparalleled success in all parts of the country.

Soloists.

Miss Winifred Bambrick, harpist, and Miss Marjorie Moody, soprano, will act as soloists for the band during its visit to Spokane. Both artists are well-known in national music circles as capable soloists and each has a long list of achievements appended to her name.

Miss Bambrick is claimed to hold the distinction of being the only harp soloist traveling with an organized band. Her interpretative ability on the intricate instrument is said to equal the master musician and composer, who has been seen on his program.

Sousa

John Philip Sousa is pretty mad at modernity. Out on a concert tour, Sousa declares that prohibition has brought on the Charleston and jazz, and also the kind of modern music that produces "harsh blobs of color and complete lack of melody." Perhaps he has been offered a bad drink at a concert where Stravinsky's music was played. Or perhaps he is just old-fashioned.

Anyway, it is shameful to blame jazz and the Charleston and symphonic modernists on prohibition. Prohibition has not yet accomplished even that much. And there are people who say that jazz will yet be music, and others who say that Stravinsky is a great artist. Mr. Sousa, anyway, is rather old-fashioned and perhaps his generation of music is going by the board.

It isn't for Sousa to say, nor for anybody to say. Before we can judge jazz, we must be a generation or so older. And when we get a generation or so older, perhaps we also will be qualified to judge prohibition.

Sousa to Write March in Honor Of Rose Festival

Lieutenant Commander John Philip Sousa announced after the concert Sunday night at The Auditorium that he will compose a march and name it in honor of Portland's Rose Festival. It will be dedicated to the Royal Rosarians, who dubbed the great bandmaster a Knight of Rosaria.

Whether the new march will be ready for the next festival, Commander Sousa was not in position to say, since he wants to wait for "the inspiration" that he feels the composition calls for.

Commander Sousa was extremely pleased with the tremendous patronage his band received here during its season of four concerts, the total attendance at the four performances being in the neighborhood of 15,000.

The band this year probably was the finest Sousa has ever had on tour, and it gave programs of great variety, containing both the great classics of band literature and lighter numbers. A strong feature on Sunday afternoon's program were the euphonium solos by Joseph De Luca, probably the foremost euphonium player in the world today. He has been associated with the Sousa institution for a number of years.

The Elks' band augmented the band in the thrilling march, "The Stars and Stripes Forever," at the Sunday night concert.

The Portland engagement was under the management of W. T. Paine.

Sousa Would Make Saxophone A 'Respectable Instrument'

One of the avowed purposes of the third-of-a-century tour of Lieut. Com. John Philip Sousa is to make the saxophone respectable. That fine instrument got into bad company several years ago, when it became the worst offender in the first crude jazz music. Sousa believes that a saxophone "comes back" if Sousa can make it possible. "The saxophone seems to have been the invention of one Antoine Joseph Sax, of Belgium and Paris, who about the year 1840 invented or at least developed not only the brass and reed instrument which we know as the saxophone but also a family of brass horns, known as saxhorns," says Sousa. "One of the original saxophones made by Sax is still in existence and as recently as two or three years ago was in nightly use by Tom Brown, whose clown band used to be a feature of the Fred Stone shows."

"There is strong precedent for the use of the saxophone as an orthodox musical instrument in spite of its black sheep reputation of recent years. Hector Berlioz was its staunch advocate. Bizet used it in the incidental music to 'L'Arlesienne' and Massenet in his opera 'Le Roi de Lahore.' Yet when the first orchestral suite from Bizet's 'L'Arlesienne' music played by a symphony orchestra in Boston, a clarinet was substituted for the saxophone because no qualified saxophone player was available. Two or three years ago, the Metropolitan Opera company in New York presented 'Le Roi de Lahore' and it was deemed wise to suppress the saxophone for a clarinet lest the reverential seriousness of the opera be endangered by the presence of the 'clown of jazz.'"

"I have used the saxophone throughout my musical career. I have a full choir of eight in my present organization, and in glancing through some programs of my United States Marine Band days of more than thirty-five seasons ago, I recently noticed that I used four—as large a number proportionately as I now employ. So we are doing nothing revolutionary. We merely are moving the saxophone down front

so the audiences may see what a fine family of instruments they can be when they keep good company."

Sousa Guest At Press Club

John Philip Sousa, noted composer and band leader, will be honor guest at the weekly meeting and dinner of the Seattle Press Club in its quarters, Kermott Building, at 6:30 tonight.

Officials of the Pacific Telephone and Telegraph company will also be guests of the newspaper men at dinner.

The meeting was arranged by Charles Lombard, director of the President Theatre orchestra; A. C. Girard, publicity representative of the Admiral Oriental line, and Herman Ross, president of the club.

Sousa Blames Dry Law for Charleston

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Modern composers have been producing "harsh blobs of color and complete lack of melody," he explained.

And prohibition is responsible for it all, he asserted. "It is a condition which makes it all right for me to have something in church which I can't have on my hip."

SAYS PROHIBITION TO BLAME FOR JAZZ

(By Associated Press)

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"Modern composers have been producing harsh blobs of color and complete lack of melody, and prohibition is responsible for it all," he said.

SOUSA TO BE HONOR GUEST AT LUNCHEON

Public to Be Given Chance to Meet Great Bandmaster Monday Noon at Hotel Monticello; Condemns Jazz.

Lieut. Com. John Phillip Sousa, bandmaster and composer of international renown, will be honored guest of directors of the chamber of commerce at a luncheon at Hotel Monticello next Monday noon. His acceptance of the invitation to the luncheon was received by telegram today. Sousa and his band will be here that day for afternoon and evening concerts at the Columbia theater.

To give every person in this locality an opportunity to see, hear him talk and shake hands with the famous march king, the public is invited to this luncheon. The only requisite is that reservations be made in advance by notifying the chamber of commerce, telephone No. 469, by Saturday noon. Reservations opened yesterday with more than 25 persons advising Secretary Gus Hafenbrack that they would attend.

Aside from being the world's leading bandmaster, Mr. Sousa is declared to be an exceptionally good speaker and enlivens his talks with delightful humor. It is probable that one of the Sousa soloists will also be at the luncheon.

The chamber of commerce and civic, social and fraternal associations of Longview and Kelso are boosting the Sousa concerts as community enterprises and every effort is being made to make his coming a gala day in Cowlitz county.

The Sousa band is at present in California. A few days ago Mr. Sousa directed a children's orchestra of 300 pieces in Los Angeles. He is a great lover of children. Special prices are being offered school children to hear his afternoon concert here.

A Los Angeles newspaper carried an interview with Sousa on jazz, in which the bandmaster did not hesitate to condemn the craze that has swept the country. "Jazz always reminds me of an active man throwing a fit," he is quoted as saying. "Jazz is popular for dancing because even a person with fallen arches can get along very nicely. All you have to do is keep moving. Jazz is robbery. The whole library of music has been plundered and set to jazz tunes."

Relative to music, he said: "Music is the greatest profession in the world. It is power no doctor can wield. Riches cannot take the place of music. Music is the only means of blessing and happiness when all else fails."

SOUSA LAYS JAZZ TO VOLSTEAD ACT

Charleston Also Blamed on Prohibition; Ridicules Modern Dances.

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OREGON MAN WITH SOUSA

ROSS FAMILY, RESIDENTS OF COQUILLE

Musician Plans to Return to This Part of State After Close of Concert Season

Sousa's band concert in Eugene yesterday afternoon and evening meant more than just the appearance of a nationally known figure and 100 of the best musicians of the country to Mrs. Hattie E. Ross of Coquille.

Mrs. Ross arrived in the city in time to meet her son, Robert E. Ross, one of the leading clarinetists of the famous organization. With her was another son, John E. Ross, banker of Coquille and Marshfield.

Robert Ross, who was a guest at the Eugene hotel, has been a professional musician for more than 18 years, in which time he has been associated with at least four of the greatest musical groups of the world, Innes' band and Kry's band, both of Chicago; Arthur Pryor's band of New York, and now Sousa's.

"But it has been my hobby," he said last night, "and if plans I now have materialize, I expect to return to western Oregon and give up the road for good."

"Our season closes March 6 in Richmond, Virginia, and I plan to come back and make my home here. I may locate permanently in Coquille, and I call that 'home,' but will also return to Eugene. I am familiar with this country, having spent some time here, and I want to enter business."

Mrs. Ross and John Ross will leave today for Portland, accompanying Robert Ross during the two-day concert program in that city.

From Portland Sousa and his band will go to Seattle and Spokane, thence across country to Florida, playing the principal cities en route.

The Ross family is interested in the Farmers' and Merchants' bank at Coquille and the American bank in Marshfield. The father of the musician died in Coquille about five years ago.

SOUSA BLAMES PROHIBITION FOR IT ALL

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Modern composers have been producing harsh blobs of color and complete lack of melody," he said. "And prohibition is responsible for it all."

Sousa Blames Jazz-Charleston on Prohibition

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Modern composers have been producing harsh blobs of color and complete lack of melody," he said. "And prohibition is responsible for it all."

If Sousa is right and prohibition is responsible for jazz in general and the Charleston is particular, then Volstead has a lot to answer for, but the African music and dances are being played and danced over in way England as much as they are here. What has the March King to say to that?

Stars And Stripes



John Philip Sousa, who has done fully as much for the glorification of the American flag as George M. Cohan, autographs a copy of his famous march, "The Stars and Stripes Forever," for the archives of the Seattle Press Club.

L. P. & N. WILL RUN SPECIAL FOR CONCERT

Motor Coach Will Leave Ryderwood at 7 P. M. Monday, Returning at 11:15 P. M.; Many to Attend Luncheon.

Special service to patrons of the John Phillip Sousa concert on the territory it serves will be given by the Longview, Portland and Northern railway next Monday night. A special trip will be made by the company's new motor coach, leaving Ryderwood at 7 p. m.,

at 7:15, Castle Rock at 7:40 and arriving in Longview at 8:05. On the return trip the car will leave Longview at 11:15 o'clock.

It is reported that a number of citizens of Winlock, although not directly on the L. P. & N., will take advantage of the special service avoiding the long drive from Winlock. Many school children who will attend the matinee concert in the afternoon are expected to travel on the regular L. P. & N. service during the day.

Indications point to an attendance of far in excess of 100 at the chamber of commerce luncheon on Monday at which the famous "march king" will be the honored guest and will make a short talk. Return postal cards have been sent out by the chamber and they are coming in in great numbers advises Secretary Gus Hafenbrack.

Sousa Blames Jazz and Charleston on Prohibition Regime

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"There has never been as poor ballroom dancing as there is this year," Sousa said. "Many people don't dance at all. They are like so many eels wriggling in space."

Modern composers have been producing "harsh blobs of color and complete lack of melody," he said. "And prohibition is responsible for it all, he asserted."

According to Mr. John Phillip Sousa, the bandmaster, prohibition is responsible for both the Charleston and jazz, which strikes us as the most enormous and reprehensible charge yet brought against that mistaken experiment in social legislation.

SOUSA PLAYS HYMN OF HATE AGAINST JAZZ

March King Puts New Dances, New Syncopation And New Liquor In Same Category

By HAZEL MACDONALD

What John Phillip Sousa feels in this, his seventy-second year, about the new music, the new dance and the even newer liquor which he holds to blame for both, is considerable, the erect, grizzled old march-king let it be known yesterday.

In the last forty-six years his baton has served, successively, the marines, the army and the navy. For more than half a century he has watched the changing styles in ballroom and on parade ground.

WRIGGLING EELS

"And I must say that there has never been as poor ballroom dancing as there is this year," the man to whose marches the nation two-stepped in the early years of the century said. "Many people don't dance at all. They are like so many eels, wriggling in space."

"I'm not speaking of the Charleston, because that is merely a temporary aberration, too unpopular with apprehensive property owners who fear the foundations of their buildings, and with all sufferers from fallen arches, to be a permanent menace."

"Never has bad music been so generously applauded. But it isn't the music they care about. It's their eagerness to get their arms round their partners again that makes them endure a mediocre piece of jazz."

INTENT TO BE FUNNY

Jazz will last only as long as the present vogue in dancing, the veteran bandmaster believes. Because he does not concede to jazz the creative quality which admirers of Gershwin and Stravinsky have professed to see in it. To Sousa, jazz is a variation, a burlesque, "an intent to be funny achieved by a disproportionate sobbing of the saxophone and a never-ending rhythm of the tenor banjo. It is to music what the slapstick jazzbo fillip was to the afterpiece of the minstrel show, what the kum of the child and the paper was to melodrama."

"I hate burlesque in music," Sousa said passionately. "Nothing is sacred to the jazzmakers. They've stolen every theme there is."

The trouble with eight out of ten men writing for the symphonic orchestras today, the conductor said, is that they are materialists, lacking the simple faith of a Haydn or a Mozart in a power beyond themselves.

"And what's the result? Harsh blobs of color and a complete lack of melody."

PROHIBITION, TOO

Prohibition has its influence on the state of mind which produces these disturbing manifestations. "a condition," Sousa said indignantly, "which makes it all right for me to have something in my church which I can't have on my hip!"

This is NOT a farewell tour. "A monstrous trick to lure the public to the box-office under the impression that it's their last chance," Sousa said scornfully.

The present tour will zigzag across the continent to Florida, before ending in March at the Sousa estate at Port Washington, Long Island, where Mrs. Sousa—"a beautiful woman and five times a grandmother"—has been detained by a distressing epidemic of mumps—not among her grandchildren, but among her pet dogs.

DRY LAW BLAMED FOR CHARLESTON AND POOR MUSIC

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CLARK SPENCER WITH
HONORARY
CITY



Lieutenant Commander Sousa of the famous Sousa Band, photographed with Victor Alessandri and the Houston Public School Band.

SOUSA'S BAND CONCLUDES ENGAGEMENT IN PORTLAND

Concerts at Auditorium Show Players Marvel of Artistic Perfection—Soloists Win Applause.

LIEUTENANT-COMMANDER John Philip Sousa gave the concluding two concerts of his brief Portland season yesterday at the public auditorium. The audiences at yesterday's performances were slightly smaller than those of Saturday's, but they were at that abnormally large and lacked none of the enthusiasm of the first two evenings.

Lieutenant-Commander Sousa carries his audiences through his concerts in an orderly, business-like manner. His programs are wonderfully well organized. He grants his encores without the unnecessary formality of making many bows. He knows what the public wants to hear and he sees to it that their wishes are respected.

Solo Follows Overture.

Each program opens with a standard overture, which is followed by an instrumental solo. The band next plays one of Sousa's own suites. Then Miss Marjorie Moody, coloratura soprano, sings a well-known aria. Her encores are invariably popular lyric numbers. The first group ends with a modern or classic fantasy or operatic excerpt.

The second group opens with some kind of potpourri or standard work. It is followed by the saxophone septet. Next is a popular march, always followed by "The Stars and Stripes Forever." Then is another instrumental solo or duet. The concerts close with a standard composition. This is the formula which was followed at each of the Sousa appearances in Portland and which is evidently followed throughout the country. It is an orderly formula

and is carried out always with clock-like precision.

The soloists at the afternoon concert were Miss Winifred Bambrick, harpist; Miss Marjorie Moody, coloratura soprano; George DeLuca, euphonium player, and George Carey, xylophonist. The saxophone septet, in addition, went through its tricks. This group provides the dramatic relief at the Sousa concerts, just as the gravediggers' scene does in "Hamlet." They are an entertaining crew. They played a potpourri of tunes of every description, entitled "Combination Salad." All sorts of things are done. The players nudge one another. They converse through the mouthpieces of their various instruments. Then they join in a sour performance of Chopin's funeral march, in which they all keep time—that is, all except one player—with the music by swaying their bodies. They brought many laughs.

Classical Playing Precise.

Sousa's band plays the standard classical works with remarkable precision, and imbues them with original coloring and feeling. The "Neapolitan Scenes" (Massenet) and the fantasia "Algerienne" (Saint-Saens) were beautifully done.

Lieutenant-Commander Sousa's solo players are artists. Miss Bambrick was a graceful harpist. Her playing is brilliant and satisfying. Mr. DeLuca made the euphonium a curious instrument with two horns which is the violoncello of the brasses—sound like a hallstorm. He played a concerto, a composition of his own, that fairly dazzled the listeners with an outpouring of cadenzas.

Mr. Carey was heard in all four concerts. He is a xylophone virtuoso

par excellence. He realizes the full possibilities of his amazing instrument.

The Sousa concerts are entertaining and interesting, not alone for the reason that his band is a marvel of artistic perfection but it emphasizes the fact that instruments besides the piano, violin, etc., are of solo proportions.

Night Concert Remarkable.

The concert last night featured still another one of the Sousa suites, "Dwellers in the Western World," a composition intended to convey the spirit of the red man, the white man and the black man. It was a remarkable work, full, rich, sonorous and characteristic. R. E. Williams, the solo flutist with the Sousa organization, gave a brilliant rendition of "Concerto" by Chaminade. Miss Moody sang the lovely aria, "Ah, fors'è lui" (ah, perhaps it is he) from "Traviata" (Verdi). The saxophone septet did some more of their stunts in a novelty piece called "A Rube" (Penn). Mr. Carey played Mendelssohn's "Rondo Capriccioso" on the xylophone.

From the standpoint of artistry and musicianship, outside of Sousa's own compositions, last night's performance reached its apex with the vivid portrayal of the "Vorspiel und Liebestod" ("Prelude and Love-Death") from Wagner's "Tristan and Isolde." This work was beautifully done. The balance, throughout, was admirable and the tone quality excellent.

SOUSA CONCERTS ARE LURE TO 15,000 FOLK

Portlanders Turn Out Well for Great Band Master.

Four concerts as Sousaesque as John Philip Sousa can make them, were given by the New World's greatest brass band Saturday and Sunday. It was the most notable engagement of the famous conductor-composer in the Pacific Northwest.

More than 15,000 folk heard the four concerts—in fact, there were eight of 'em, as Sousa's encores at each performance are concerts in themselves. The pity is that W. T. Pangle, who managed the local engagement, couldn't have had the composer of "The Stars and Stripes Forever" stay a week in this man's town.

The programmed concerts were all different, but Sousa gave his most popular marches as encores at each. And the real applause that stopped the clock in the Public Auditorium, where the offerings were given, greeted the director's own works.

Among the outstanding features were his "El Capitan and His Friends," "The National Game," "Cuba Under Three Flags," "Black Horse Troop," "Camera Studies," "Sold Men to the Front" and "Dwellers in the Western World."

Other numbers played by the band, under the magic Sousa baton, that will live long in the memories of those who heard them were the "Tannhauser" overture, Largo from "New World symphony," Massenet's "Sunday Evening in Alsace," Elgar's "Pomp and Circumstance" and—oh, well, one would almost have to give the entire program to tell.

At the Saturday night performance Sousa was made a member of the Royal Rosarians.

SOUSA PRAISES ROSE SPIRIT

Famous Bandmaster Says He Will Write March for Rosarians

Perpetuation of the spirit of the rose and the cultivation of the flower in Portland has drawn high praise from John Philip Sousa, who gave concerts here Saturday and Sunday at the auditorium.

Sousa announced his intention of composing a special march dedicated to the Royal Rosarians. It is likely that this will be adopted by the court of Rosaria as its official royal march.

The famous composer of marches stated his intention of writing a march that would become internationally famous as a tribute to the civic emblem of Portland. He could not tell when he would compose the music, saying he would wait for an inspiration for a worthwhile composition.

Sousa Declares That Prohibition Is to Blame for the Charleston

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Modern composers have been producing "harsh blobs of color and complete lack of melody," he said.

And prohibition is responsible for it all, he asserted.

SOUSA TELLS STORIES AT CHAMBER LUNCHEON

Famous Band Leader Speaks at Weekly Affair

BIG CROWD GREETED HIM

Barnard Joy of Ashland Speaks of Advantages of Co-operative Exchange

John Phillip Sousa, world-famous band leader, known as "the March King of America," spoke at the chamber of commerce yesterday before the largest luncheon group of the winter. Sousa was given a

rousing welcome, and his humor, subtle but not always "dry," and his interesting experiences during his career as a bandmaster kept the listeners keenly interested throughout.

The speaker related experiences in many of the countries and cities all over the world. From cultured Boston, where a traffic cop told him "more about the Einstein theory than Einstein had been able to do in 12 lectures," he jumped to old St. Petersburg, South Africa.

Whisky Is Antidote

"In English territory a cup of tea follows the unfurling of the Union Jack as surely as a cocktail follows the Stars and Stripes in this country," he said. "Each afternoon during the tea hour the English crowd the dining rooms and tea shops. As they sip their tea they also drink their whisky. This, of course, is an antidote for the poison of the tea. I noticed that they usually took two sips of the antidote to one of the tea, and Johannesburg is the healthiest city in the world."

SOUSA BLAMES DRY LAW FOR JAZZ AND NEW FREAK DANCES

SEATTLE, January 27.—(AP)—Prohibition brought on jazz and the Charleston, John Phillip Sousa, famous bandmaster, believes. Sousa, who is here on a concert tour, yesterday predicted the early demise of the "burlesque in music" and termed the Charleston "merely a temporary aberration." "There never has been as poor ball room dancing as there is this year," Sousa said. "Many persons don't dance at all. They are like so many eels wriggling in space." Modern composers have been producing "harsh blobs of color and complete lack of melody," he said. And prohibition is responsible for it all, he asserted.

SOUSA BLAMES VOLSTEAD FOR JAZZ, "EEL" DANCING

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Sousa to Test Students' Knowledge Of Liberty Bell Through The News

Successful Contestants in Correctly Answering Questions to Get Cash Prizes and Free Tickets to Concert.

"The Liberty Bell was built in Texas in 1492 under the supervision of a negro cotton picker."

Was it?

The Deseret News is offering students an opportunity to receive prizes of \$10 and \$5 and in addition five pairs of tickets to the Sousa band concert Wednesday afternoon or evening Feb. 3, for submitting the best set of answers to 20 questions on the Liberty Bell compiled by John Philip Sousa himself.

Mr. Sousa is reviving his "Liberty Bell" march following the sounding of the bell on New Year's eve as part of a radio program, and will play the march at the Tabernacle concert in Salt Lake.

Students Eligible.

To compete in the contest, which is open to all high school, grade school and private school students, the questions printed below must be carefully studied and answered. Mr. Sousa has compiled a list of answers to the questions and judgment will be based on this list. Sousa will be in Salt Lake Wednesday afternoon and evening. The concerts will be in charge of George D. Pyper.

All answers must be submitted by 8 p.m., Monday, Feb. 1 so that time will be given the judges to complete their work in time to award the prizes and tickets for the concert.

Write Clearly.

Answers should be addressed to the Sousa contest editor and must be written in clear concise English on one side of the paper only, and preferably typewritten, double spaced. If hand written, the writing must be in ink, legible and neatly done.

Answers must be sent in early and contestants must limit themselves to one list of answers.

All replies will be dated as received. Should two replies from different individuals be correct or should any two score the same number of points for either of the awards, the one received first will be given preference.

Questions.

Here are the questions:

1. Where was the Liberty Bell first cast?



2. When was it brought to America?

3. When was it recast and why?

4. Quote the inscription prophetically inscribed upon it.

5. When was this inscription placed on the bell?

6. Give its Biblical reference.

7. How was the bell preserved from capture by the British during the revolution?

8. When and upon what occasion did the bell become cracked?

9. When was it last sounded prior to last New Year's eve?

10. When was it removed from the tower of Independence Hall?

11. Where was it first placed?

12. What is its present location?

13. Upon what kind of a pedestal was it mounted?

14. When was the Liberty Bell first removed from Philadelphia?

15. Name two great expositions at which it subsequently has been exhibited?

16. When did Lieut. Com. John Philip Sousa write the Liberty Bell March?

17. What gave him the inspiration?

18. When and where was the march first played?

19. What occasion did it mark in the life of Sousa?

20. What is the occasion of the march's revival this year?

John Philip Sousa thinks that prohibition is responsible for jazz and for the Charleston. I confess I never thought of that, although I have been unable to make up my mind as to just what was responsible for them, hesitating between the war, the crime wave, the Versailles treaty, the League of Nations, the movies, the schools, the Ku Klux Klan and, of course, the Soviet government. The most plausible hypothesis, I dare say, is that jazz and Charleston are evidences of a Red plot engineered from Moscow, and I should be truly alarmed about it if I did not know that William J. Burns will, at the right time, nip it in the bud.

Mr. Sousa says one thing worth quoting. Speaking of present-day music he remarks that "modern composers have produced harsh blobs of color and complete lack of melody." Both as to jazz music and the popular excesses in dancing one thing can truly be said—they lack beauty. There seems to be no place for beauty in the philosophy of the youth of today. Beauty has been completely crowded out by pep. In the whole revolt there is much that is clever, much that is efficient, and any amount of animation. These are all desirable things in their way. But a world without beauty is sadly incomplete, and you will search in vain in the present day expressionism for beauty. Poor old Keats, who said: "Beauty is truth, truth beauty,—that is all ye know on earth, and ye need to know," is hopelessly passé. The philosophy of the day seems to be that beauty is not worth knowing at all.

SOUSA BLAMES PROHIBITION ACT FOR JAZZ AND CHARLESTON FAD

SEATTLE, Wash., Jan. 27.—(By Associated Press.)—Prohibition brought on jazz and the Charleston, John Philip Sousa, famous band master, believes. He predicted the early demise of the "burlesque in music" and termed the Charleston "merely a temporary aberration."

Sousa Blames Prohibition For The Charleston

Noted Bandmaster Says Dry Law Also Responsible For Jazz

SEATTLE (Wash.), Jan. 27.—(AP) Prohibition brought on jazz and the Charleston, John Philip Sousa, world famous bandmaster, so believes.

Sousa, who is here on a concert tour, predicted the early demise of the "burlesque in music" and termed the Charleston "merely a temporary aberration," but offered no prophecy as to the future of the Volstead Act.

"There has never been as poor ballroom dancing as there is this year," Sousa said. "Many people don't dance at all. They are like so many eels wriggling in space."

Modern composers have been producing "harsh blobs of color and a complete lack of melody," he explained.

And prohibition is responsible for it all, he asserted.

"It is a condition," he said, "which makes it all right for me to have something in church which I can't have on my hip."

PROHIBITION BROUGHT JAZZ SOUSA THINKS

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Sousa Entertains Longview Crowds

Longview, Wash., Jan. 6.—The Columbia theatre was packed Monday for two concerts by John Philip Sousa's band. Hundreds came from neighboring cities to hear the concerts, parties coming from as far north as Chehalis and Centralia. The famous leader and composer was a guest of honor at a public luncheon and reception at the Hotel Monticello.

Sousa Member Of Seattle Press Club

Lieut. Com. John Philip Sousa, march king, was elected a life member of the Seattle Press Club last night at a dinner in his honor. He regaled the members with side-lights on his autobiography, "Keeping Time," and was presented with the original score of "Canzonetta," musical composition by William Cornburn, Seattle musician, who has dedicated the piece to Sousa. Officers and employees of the Pacific Telephone and Telegraph company also were guests of honor.

If, as John Philip Sousa, eminent bandmaster, believes, present-day crazy dances are due to prohibition, there seems to be little enough warrant for his prediction that they will soon disappear. It is rather beyond belief that the old-time figures depicted for their dignity and grace on the inspiration of liquor, but that is a logical conclusion if we accept Mr. Sousa's view. One does not have to drag in the rum issue in order to foretell the doom of jazz dances of an effervescent character. Good old American common sense—and there is plenty of it left even now—eventually takes care of these things.

DRY WEATHER RAINCOATS ARE PUZZLING TO SOUSA

CHARMING FAMILY CENTER OF COMPOSER'S INTEREST

Noted Band Leader Isn't Afraid of Jazz; Gives 15 Minutes of It Each Concert

By G. W. M.
Baton wielder de luxe, musician of note, composer extraordinary, organizer and leader of the world's most famous band—we give you Lieutenant-Commander John Philip Sousa.

Dozens of inspiring marches, beautiful suites, military numbers and band pieces are the product of his fertile musician's brain.

He holds various medals for his musical prowess.

He has a keen sense of humor.

He doesn't see why girls wear raincoats in this country when it isn't raining.

Has three children and an admittedly charming wife.

Isn't afraid of jazz—in fact devotes 15 minutes out of concerts to it.

Believes in the West as a coming field of music.

Thinks the sobbing saxophone and tenor banjo chiefly responsible for jazz.

Dancing Held Awkward Says we're awkward in modern dancing.

Has just come from California. Is going north.

Takes three month's vacation a year, consisting of writing and selecting new music.

Beats his wife around when not composing.

Thinks the Charleston needs firm foundations.

Such in brief is this man Sousa, whose music sets our toes tripping and tongues to humming when we hear it.

The high lights of his musical career read like a fairy-tale of success, almost. A debut at eleven, conductor of an orchestra at about 17, leader of the national Marine band at 25, holding that place for 12 years. The next step was the organization of the present Sousa's band, coming as the result of offers made the leader of what was to develop into the world's greatest band, and become a heralded organization in the musical world.

That he did his job well is witnessed by the fact that the band has been organized for 33 years, and is, according to Mr. Sousa's own verdict, going stronger than ever.

Europe Visited Five Times

Included in the 33 leisurely years have been five European tours, one world tour, 15 trips to the Pacific coast. "And now," says Mr. Sousa, "we're thinking of having the national borders extended a little so we can have some place else to go."

He talks with the nicest kind of a little twinkle in his eye, this John Philip Sousa, and has a fund of clever stories. Many a sly crack in his conversation, and he has a manner of informality and friendliness most welcome. A sense of humor goes without saying—how else could he keep together year after year a band of more or less temperamental musicians?

His home is in New York on Manhasset Bay, just out of the city, and he maintains his office in New York proper. Mrs. Sousa is at their home—"a very charming wife," he admits. There also is Helen, who has never married. She is a graduate of a fashionable girls' school at Tarrytown-on-the-Hudson, and her father admits he doesn't see why she isn't interested in matrimony.

"The war did it I guess," he said. "These modern girls have found out they can get along just as well without a man as with one—or better—and they see something open to them besides just marrying. They have just found out they are superior to men—I don't believe they ever did really know it before."

Daughter Takes Honors

Another daughter, Priscilla, is married and lives in New York—she was the youngest graduate of a Vassar college class of several years ago. One son, a Princeton man, is likewise in business in New York City.

Answering a comment on the comparative youth of many of his musicians, Mr. Sousa said: "Youth has nothing to do with the excellence of a musician, or with his chances to work into an organization. I have no choice as to age. But this is true—American boys have just begun to take up music as careers. The war did that, too. All our foreign artists came to this country when they were in their teens. When war prevented them from coming it gave the American youth a chance to see what a really fine profession music is, before he was all commercial. So there is a large amount of talent among younger musicians now—as a consequence I have but two foreigners in my entire band—one Italian and one German."

"Within a few years America will dominate the world musically—because of her cosmopolitan population, and because the Lord doesn't confine genius to any geographical location."

It is Sousa's opinion that the West is a coming field for musical development, simply because the West is cultivating a taste for fine music and giving herself a chance to develop. Grade and high schools as well as universities are beginning to take up music, and there is a healthy

One Concert Missed
Several wives of members of the band are traveling with the organization which has been on the road for seven months now. During that time they have missed a concert in but one city—El Paso, Texas, but the three Pullman cars of Sousa band members and attached gazed at the scenery of Texas—and wished they were playing a concert. Sousa is strong for the good influence a petticoat has among such a crowd of men. "Petticoats aren't being worn, they tell me—but anyway the influence of former wearers of the petticoat is good for us all."

The great musician is all for the oldtime dances. "I wasn't born as far back as Noah, but it was a long time ago," he said, "and never in that time have I seen 'ballroom dances as awkward as they are today. When people realize that

(Continued from page one)

they're awkward, and decide to be graceful again, they'll come back to the stately music and dances. If the Charleston continues, a law should be passed for the reinforcement of all building foundations."

Prohibition Cause of Jazz, Sousa Says

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One of the Sousa features this season will be the revival of "The Liberty Bell" march. This march will be played with a set of chimes, cast in England and costing more than \$10,000. Sousa and his band will be heard at the Atlanta theater on Friday and Saturday, February 26 and 27, two performances each day.

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Lieut. Com. John Philip Sousa recently became a chief of the Star Blanket Band of Indians and was given the tribal name of Kee-Too-The-Kay-Wee Okemow, which signifies the great music chief.

SOUSA'S BAND TRIUMPHS IN CONCERT

SOUSA, master of martial melody—also a virtuoso in the fine art of showmanship—stirred to demonstrative enthusiasm the crowd that thronged to capacity the Metropolitan Theatre last night.

There is never any fake appreciation at a Sousa concert. The world's greatest band provides music to capture the popular ear, music that is inspiring without being "highbrow."

There were classics on the program, to be sure. Miss Marjorie Moody, soprano soloist, sang "I Am Titania," from "Mignon," and the band offered an excerpt from an opera by Richard Strauss, who is generally regarded as the greatest of living composers.

New Marches

But the crowd, although it obviously enjoyed these numbers, didn't come, primarily, to hear either Richard Strauss or Ambrose Thomas. It came to hear Sousa. It came to be thrilled by the vigorous and familiar rhythms of "The U. S. Field Artillery," "El Capitan," and "The Liberty Bell." It came to revel in the melodic contrasts of Sousa's new suite, "Cuba Under Three Flags," with its stirring memories of 1898, translated into tone. It came to hear the master's latest march, "The Black Horse Troop," which promises to rival the old favorites in popularity.

A cornet solo by William Tong, a kind of triple-tongued tour de force based upon "The Carnival of Venice," dazzled and delighted. So did "I Want to Be Happy," from "No No Nanette," played by eight saxophones. So did Miss Moody's encores, "Carry Me Back to Old Virginia," and "Comin' Through the Rye." And so did George Carey's xylophone solo, "Morning, Night, and Noon."

Realistic Touch

With the drummer lending a touch of realism by firing a revolver several times in the finale, the "U. S. Field Artillery" march literally "went over with a bang." Figuratively speaking, it may be said that the entire concert did the same thing. It was a triumph for Sousa and for his unique band.

Two more concerts are promised—this afternoon at 2:30 o'clock and tonight at 8:20.—E. A.

SOUSA BEWAILS MODERN DANCE

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SOUSA'S BAND AT ARMORY TONIGHT

A special train with Lieut. Com. John Phillip Sousa and his magnificent band pulled into Medford just before noon today for the concert this afternoon and evening.

The Model Pharmacy, where concert tickets were on sale, was a scene of busy activity all morning and early this afternoon and the Armory seats were much in demand.

"We are gratified with the enthusiasm of local people over the Sousa concert," said Charles Hazelrigg who is supervising the publicity for the concert. "We have requests for tickets from all parts of southern Oregon, Northern California and especially from Klamath Falls and we are expecting the largest turnout which has ever greeted a Sousa concert in this part of the country."

Sousa's famous military band, which is being brought to Medford by Andrews and Hazelrigg, needs no introduction, having appeared here before. It is by far the largest aggregation of band artists in the United States and their evening concert will be well worth hearing. Fifteen minutes after eight o'clock is the time set for tonight's affair.

SOUSA'S BAND COMING.

Will Be at the Washington State College January 30.

Sousa's band, acknowledged the best band in the United States, will appear in concert at the State college January 30 at the college auditorium.

This concert is one of the largest attractions on the 1925-26 program of entertainment for the college. Sousa and his band are a household word in practically every home in America, and it is considered by many that an education is scarcely complete without having heard this famous band of musicians at least once.

Sousa's band is composed of about 80 musicians. It is said that Sousa and the musicians of the organization enjoy most of the concerts given in college towns, and that a special effort is made to give the best possible programs in these places.

Tickets for the concert are on sale at the office of graduate manager Earl Foster at \$2 a piece and may be secured by sending the correct sum to that office.

"March King" To Visit Birmingham During February

Lieutenant Commander John Phillip Sousa, the famous band leader, and his band will appear in Birmingham at the municipal auditorium Saturday, Feb. 13, for a matinee and night performance, according to announcement made by O. Gordon Erickson, who is in charge of local arrangements for their appearance.

Mr. Sousa, who is probably better known as the "March King," is a great favorite in Birmingham, and it is expected that he and his band will be greeted by capacity audiences at each performance.

More than a quarter of a century ago Sousa assembled a band of the best musicians obtainable, and in all of those years, without assistance from individuals or communities, depending entirely upon the popularity of his organization and its music for his financial success, he has presented programs appealing to all classes of people, and he is known to have brought to countless cities and towns throughout the country the best music they have known.

Lieutenant Commander Sousa stands for the best in music, was the typical comment made on one occasion by the late President Theodore Roosevelt.

The Stroller

NOW THAT JOHN Phillip Sousa has come out with the statement that he believes the Charleston is one of the results of the Volstead Act, investigators will probably be busy delving into the far reaching and horrible results of other prohibitive legislation. Maybe they'll discover that the German band out in Peoria that murdered The Chocolate Soldier, did so because the Public Health Service refused to allot them the customary schnapps. If drastic enforcement of the prohibitory law continues, it's certain that a lot of trombone players will go crazy, or at least crazier. One bootlegger in Atlantic City last Fall admitted that his clientele was composed exclusively of trombone players.

Prohibition is taking terrible toll of dance musicians. One bass horn player collapsed last week because his breath wasn't strong enough for him to play all the black notes in his part. And what will become of the best xylophone players is a matter of common discussion among the fraternity. They agree that it is impossible for any xylophone player to get away with a four hammer solo unless he is well lubricated.

Unless there is some modification of the dry law within the immediate future, it is certain that the death knell of the trap artist has been sounded. Musicians ask how it is possible for a sober drummer to do his contortion act without blushing. The majority of the singing bands will have to go out of business, for it requires more than the stimulus provided by a milk shake to start the jazz larynx to warbling.

The embryonic Zex Confreys are weeping in the seclusion of their chambers at this very minute. They have argued, but in vain, that it is impossible to do justice to some of the "blue" compositions that Zex has turned out unless one sees about four moving keyboards at ones finger tips. So incensed are the zither players that at a meeting of local 243 a few nights ago it was voted to strike unless they can have their beer, either lawfully or unlawfully.

Leaders of dance bands all over the country are bemoaning the fact that prohibition has crippled their craft. They indicate listless, unpeppy steppers to prove that the liquor shortage has spilled the beans, and that nowadays the only reason the gang goes to a dance is that they have a lingering hope that the bass viol player may have a breathful of gin. Saxophone players moan that they can't get the same results with a coca cola that they once did with something with the aged in the wood sparkle. They claim that it takes more than the common or garden variety of saliva to keep their reeds working properly.

OH, PROHIBITION, WHAT CRIMES ARE CAUSED BY YOU?

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SOUSA AND HIS BAND HERE FEBRUARY 13

Famous Bandmaster At Auditorium On Third-Of-A-Century Tour

Arrangements have been completed for the appearance here of Lieut. Com. John Phillip Sousa, who is now on his third-of-a-century tour with his famous organization. He will play afternoon and night of Feb. 13 at the auditorium. In spite of his spry as ever, as is witnessed by his present trip, which lasts 35 weeks, and takes him into 202 cities in 43 states and four Canadian provinces, where he conducts no less than 432 performances. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

The Sousa program this season are more Sousaesque than ever. Since he began his independent career at Plainfield, N. J., on Sept. 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game," destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Landis, high commissioner of organized baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization.

He is also reviving "The Liberty Bell," which was featured the season of 1922-23, and which, having been composed on Independence Day, 1892, is older even than Sousa's band itself. Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite, "Cuba under Three Flags," in which the island's musical transition from Spanish music to ragtime jazz is traced.

NEW CRIME LAID TO PROHIBITION

Modern Dances and Music Terrible, Sousa Tells Seattle

SEATTLE, Wash., Jan. 27.—(By The Associated Press.)—Prohibition brought on jazz and the Charleston, John Phillip Sousa, famous bandmaster, believes.

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SOUSA LAYS CHARLESTON AND JAZZ TO DRY LAWS

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Baseball March Is Written by Sousa

Lieut. Com. John Phillip Sousa, who has been a baseball fan from the days when the toast went round, "Washington—First in War, First in Peace and Last in the American League," has changed his allegiance this season and is cheering for the New York Giants to win the National League pennant. Why? Last winter, at the request of Judge Kenesaw Mountain Landis, Sousa wrote a march, "The National Game," to be used at baseball ceremonials. Sousa's tour this season calls for his only appearance of the year in New York on the Sunday evening of World Series week—and he hopes the Giants will have cause for remaining in New York to hear it.

Sousa and his band will be heard in four concerts at the Metropolitan, in Seattle, January 26 and 27.

Overture, "Tannhauser"..... Wagner
Cornet solo, "Centennial"..... Bellstedt
Mr. William Tong
Suite, "El Capitan and His Friends"..... Sousa

(a) "El Capitan"
(b) "The Charleston"
(c) "The Bride-Elect"

Soprano solo, "Shadow Dance" from "Dinorah"..... Meyerbeer
Miss Marjorie Moody

(Flute obligato by Mr. R. E. Williams)

Largo, "The New World"..... Dvorak

INTERVAL
Village scene, "Sunday Evening in Alsace"..... Massenet

(a) Saxophone Octet, "On the Mississippi"..... Klein
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.

(b) March, "The National Game" (new)..... Sousa
Xylophone duet, "March Wind"..... Carey
Messrs. Carey and Goulden

"Pomp and Circumstance"..... Elgar

Sousa Blames Dry Regime For Jazz and Charleston

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Among Those Present—Klamath Falls was well represented on Wednesday evening in Medford when John Phillip Sousa presented his company in the armory. Among those attending were Mr. and Mrs. Fred B. Dunbar, Mr. and Mrs. H. C. Merryman, Mr. and Mrs. Will Humphrey.

Prohibition Blamed for Jazz by Sousa

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Smith I. C. O. R.

Jazz and the Charleston be blamed on prohibition. famous bandmaster. amendment is

JAZZ AND CHARLESTON BLAMED UPON PROHIBITION BY SOUZA

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"SOUSA" DAY AT LONGVIEW

By Staff Correspondent
LONGVIEW, Jan. 25.—By proclamation of Mayor A. L. Gibbs, today is "Sousa" day in Longview. John Philip Sousa and his 100-piece band will give two concerts at the Columbia theater, one in the afternoon and another in the evening, and Lieutenant Commander Sousa will be a guest of honor at

a Chamber of Commerce luncheon at noon, for which more than 100 reservations have been made. School children from all over Cowlitz county will be dismissed from classes to attend the matinee performance.

SOUSA'S BAND TO COME NEXT MONTH

Harry Askin, manager of Sousa's band, came to Savannah today. He has made arrangements for the appearance of the band at the Municipal Auditorium, matinee and night, February 24. The band is to make its usual Southern tour this winter and Savannah is included in its itinerary. The seat sale will go on at the auditorium a few days before the concert.

Souza Places Blame for Jazz Music

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Musicians Plan Dinner for Sousa

A banquet for John Philip Sousa and members of his band will be given by the Musicians' association in the Junior ballroom of the Olympic Hotel Wednesday at 5:45 p. m. Seattle theater managers will be additional guests.

Souza to Be Feted By Newspaper Men

John Philip Sousa, band leader and composer, and officials of the Pacific Telephone and Telegraph company will be guests of the Seattle Press Club Tuesday evening at the club's quarters in the Ker-mott building. A dinner will be given.

The Musicians' Association will entertain Sousa and his band in the Olympic hotel Wednesday at 5:45 p. m.

Recalling Sundry Clevelanders.

THAT most eminent of modern bandmasters, John Philip Sousa, always a favorite in Cleveland, is a man of many parts. Musician, composer, novelist, writer, speaker, he appears to make good in whatever he undertakes. His many admirers have found keen delight in the reminiscences he recently furnished the Saturday Evening Post, replete as they were with interesting happenings and numerous references to people of note with whom the bandmaster has come in contact.

As leader of the famous Marine band he met many of the leading figures in public life, and enjoyed a personal acquaintance with Presidents Grant, Hayes, Garfield and Arthur. He was a strong admirer of President Hayes, and particularly impressed by the personality

Souza Announces Concert Program

Musical selection to be played by John Philip Sousa's band at both afternoon and evening concerts in the high school auditorium today, have been announced. Programs for both concerts consist of nine selections of classical and popular music, with encores selected from compositions and arrangements by Mr. Sousa.

The program for the evening concert is as follows:

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" (Litolff).
Cornet solo, "The Carnival" (Arban) William Tong.
Suite, "Cuba Under Three Flags" (new) (Sousa). (a) Under the Spanish. (b) Under the American. (c) Under the Cuban.

Soprano solo, "I Am Titania" from "Mignon" (Thomas), Miss Marjorie Moody.

(a) Love scene from "Feuersoth" (R. Strauss). (b) March, "The Liberty Bell" (Sousa).

"Jazz America" (new) (Sousa).
Saxophone octette, "I Want to Be Happy" from "No, No, Nanette" (Youmans), Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.

March, "The Black Horse Troop" (new) (Sousa).

Xylophone solo, "Morning, Noon and Night" (Suppe), George Carey.
Old fiddler's tune, "Sheep and Goats Walking to Pasture" (Guion).

Selections for the matinee concert are:

Overture, "Tannhauser" (Wagner).
Cornet solo, "Centennial" (Belstedt), William Tong.

Suite, "El Capitan and His Friends" (Sousa); (a) "El Capitan;" (b) "The Charlatan;" (c) "The Bride-Elect."

Soprano solo, "Shadow Dance" from "Dinorah" (Meyerbeer), Miss Marjorie Moody; (flute obligato by R. E. Williams).

Largo, "The New World" (Dvorak) Interval.

Village scene, "Sunday Evening in Alsace" (Massenet).

(a) Saxophone octette, "On the Mississippi" (Klein), Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.

(b) March, "The National Game" (new) (Sousa).

Xylophone duet, "March Wind" (Carey), Messrs. Carey and Guider.

"Pomp and Circumstance" (Edgar).
Encore numbers will be selected from a repertoire of more than 4

selections, either written or arranged by Mr. Sousa, including his most famous marches.

NOTED BAND MAN WILL BE GUEST

Principal Hart of Lewis and Clark High School Will Entertain for John Philip Sousa.

AT UNIVERSITY CLUB

Dinner Guests Will Be 20 Members of Knut Club.

In honor of John Philip Sousa, the noted bandmaster who is in town just for the day, Henry M. Hart, principal of the Lewis and Clark high school, will entertain members of the Knut club at dinner tonight at the University club.

Dinner will be served at 6 o'clock and guests will be George A. Phillips, James L. Paine, C. Herbert Moore, W. H. Shields, John M. Richards, George W. Dodds, Charles T. Hansen, F. E. Elmendorf, Lawrence Hamblen, W. S. Gilbert, Dr. X. L. Anthony, Dr. Arthur Clarke Johnson, Walter M. Burns and John W. Graham.

Mrs. James Leonard and her daughter, Mrs. Robert Paterson, presided yesterday at one of the most elaborate teas of the winter. Though the day was gloomy, many maids and matrons went to the Leonard residence, 128 Summer, to greet the honor guests of the occasion, Miss Marian Byrne, Miss Margaret Graves and Miss Margaret Paine.

The living room, where Mrs. Leonard, Mrs. Paterson and the maids received, was a bower of lovely flowers, baskets of chrysanthemums, roses and carnations standing out amid the background of luxurious furnishings.

Assisting in receiving were Mrs. Peter F. Byrne, who wore a gown of black crepe; Mrs. H. Davidson Paterson, in a handsome gown of gold and black brocade, the draped skirt caught with a long tassel of dull gold beads, and Mrs. James L. Paine, who was most attractively costumed in a creation of ecru lace over black satin and worn with a large black hat trimmed with a feather fancy.

A string orchestra under the direction of Leonardo Brill played in the den during the afternoon.

In the dining room, where Mrs. Otto Kratzer and Mrs. L. J. McAtee presided and alternated with Mrs. Floyd McCroskey and Mrs. Charles H. Kimble, a large basket of yellow chrysanthemums on the buffet carried out the color scheme of yellow chosen for the decorations. The tea table was laid with a beautiful cloth of filet lace and cut work, and the centerpiece was a bronze wicker basket, holding pink roses, daffodils and acacia, surrounded by tall yellow candles in silver candlesticks, tied with bows of yellow tulle. About 100 guests called during the afternoon and they were met at the door by Miss Marian Burns, in a frock of fluffy georgette.

Mrs. Leonard received in a gown of champagne-colored lace, over satin of a deeper shade, and Mrs. Paterson wore a gown of light gray georgette, smartly trimmed with taffeta of darker tone. A shoulder bouquet of dainty spring flowers added a pretty touch of color. Miss Byrne looked radiant in gold and green metal brocade and Miss Graves was likewise in a becoming shade of green, beaded in steel. A quaint frock of soft silk in dresden shades of yellow and white, fashioned with basque waist and full skirt was chosen by Miss Paine.

Rose brocaded chiffon velvet was Mrs. Kratzer's costume, and Mrs. McAtee wore beige georgette combined with lace, with an orange toned shoulder flower. Mrs. Kimble's gown of black chiffon over orange was worn with a small black hat, and Mrs. McCroskey also wore a hat of black to complete her attractive frock of black fine thread lace over satin.

Shortest Way Home

John Philip Sousa, famous bandman, said at a banquet in New York: "To succeed in grand opera here at home American girls first go abroad and succeed in Paris, London, Milan and Naples. The longest way round in their case is the shortest way home, you see."

"It's like Smith."

"So your beautiful young wife refused to marry you when you first proposed?" I said to Smith in the course of a confidential chat. "Did you keep on pursuing her till she consented?"

"Not much," said Smith. "I went out and made a fortune. After that it was she who did the pursuing."

SOUSA TO PLAY TWICE

Famous Bandmaster Bringing 100 Musicians to Spokane.

Lieutenant Commander John Philip Sousa, the world's most famous bandmaster, and his band of 100 members will arrive at noon today to play two concerts in the Lewis and Clark auditorium, one this afternoon and one this evening. Miss Marjorie Moody, soprano, and Miss Winifred Hambrick, harpist, are the two soloists being featured with the band.

Six medals, conferred by four governments, may be worn by Sousa; the famous bandmaster, who is on his 33d annual tour. The medals of which Sousa is most proud are his military medals—the Victory and the Officers of the World War medals received during the World War, and the Spanish war medal. Sousa was also decorated by three foreign countries, receiving the English decoration of the Victoria Order, the Belgium fine arts medal, and the French palm of the academy.

The matinee is sold out, but several evening seats are available for the

NOVELTIES BY SOUSA

The Great Bandmaster and Composer New Features in Concerts This Season.

Lieut. Com. John Philip Sousa, his band, to appear in St. Joseph 7 at the Lyceum Theater, afternoon night, will come here from a tour Nebraska, following a trip to the Pacific coast. The band this year is said to number almost 100 musicians, including soloists.

The public has been trained to expect two novelties annually from Sousa. One is a new march and the other a humorous. This year there will be two new marches, "The Black Horse Troop," dedicated to the Cleveland military organization, and "The National Game," dedicated to baseball, written the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball.

The humorous is a revue of the popular airs of the day, with one tune being used as the theme, "Follow the Swallow." Many who heard Sousa here two years ago will recall with pleasure his "Mr. Gallagher-Mr. Shean" humorous.

A revival this year at the Sousa concerts is the "Liberty Bell" march, which was played on the first tour of Sousa's band thirty-three years ago. This composition will introduce a set of chimes, cast in England at a cost of more than \$10,000. The chimes soloist is George F. Carey, for several seasons a member of the Sousa organization.

Bad Rum, Bad Music



JOHN PHILIP SOUSA

Prohibitionists Sires of Jazz, Sousa Declares

Bandmaster Thinks "Burlesque Music" and Dancing Will Soon Pass

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"There has never been as poor room dancing as there is this year," Souza said. "Many people don't dance at all. They are like eels wriggling in space." Modern composers have been producing "harsh blobs of color and complete lack of melody," he said. "And prohibition is responsible for it all," he asserted.

Go to Sunday School, Sousa Advises Composers

SPOKANE, Wash., Jan. 29 (A. P.).—John Philip Sousa, veteran band master and composer, thinks modern composers should go to Sunday school. "To receive such inspiration as is necessary to make the world that which is really great it would seem to me that they should obtain such fundamental training at the Sunday school," he said. "The true masters have practiced this."

HARPIST WITH BAND



It is doubtful if more than a few hundred persons ever heard the famed harp "that once through Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bimbrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who is now on his 33rd annual tour at the head of the great band which bears his name.

Because of her small size and the great size of the instrument which she plays, the presence of Miss Bimbrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the 100 sombread musicians who make up the Sousa ensemble.

Miss Bimbrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his programs. Her appearance with the Sousa organization, of course, is due to the fact that she is one of the best harpists in America, and Miss Bimbrick's solos are one of the features of the Sousa program which are certain to be widely acclaimed.

But she is more than a mere soloist. Miss Bimbrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program, and during the band numbers she performs an important service which Sousa describes as maintaining liaison between the reed sections and the brass.

For some reason, not well understood either by Sousa or by sound experts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable if Miss Bimbrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all instruments, the harp, with its susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch.

Miss Bimbrick was born in Canada, and like all of the Sousa soloists, received her training entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

Sousa and his wonderful band will come to the Duval Armory, February 9, under the auspices of Philpitt Music Company. Reserved seats can be obtained from the company's Main Street office.

Music Popular Through Films, Sousa Believes

American pictures have been the most important factor in bringing music to its present amazing popularity, according to John Philip Sousa, noted bandmaster and composer.

"The motion picture theater has been of incalculable benefit in spreading the love for music," Sousa said. "Nowadays no picture is complete without a good musical score, composed of both popular and classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theatergoers that see motion pictures. Before motion picture theaters, especially the big ones with their large and splendidly conducted orchestras came into vogue, I doubt if 100,000 people a week heard orchestral music in this country. I really believe that it is this taste for music that was developed in motion picture houses which has paved the way for the tremendously successful reception given to radio and radio problems."

Sousa was especially interested in the manner in which music is played on the set during the making of each scene of a motion picture, in order that the actors and actresses may be put in the proper mood. He watched the effect of music on the acting of Bebe Daniels in "Miss Brewster's Millions," and Ernest Torrence in "The Blind Goddess," and stated that the effect was remarkable.

Sousa and Ernest Torrence are old friends. This is the first time they have seen each other in eight years.

Sousa imparted to Torrence the important information that he has just composed a new march, "Jazz America," which was inspired by the song "Oh, Suzanna," in James Cruze's production, "The Covered Wagon." It was this picture which thrust Torrence into such immediate popularity with the public. The air of "Oh, Suzanna" furnished the motif of "Jazz America," Sousa said.

MOVIES AND MUSIC

American pictures have been the most important factor in bringing music to its present amazing popularity with the American people, according to John Philip Sousa, noted bandmaster and composer, who got his first view of the making of a motion picture today during a visit through the Paramount studio in Hollywood.

"The motion-picture theatre has been of incalculable benefit in spreading the love for music," Sousa said. "Nowadays no picture is complete without a good musical score, composed both of popular and classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theatregoers that see motion pictures. Before motion-picture theatres, especially the big ones with their large and splendidly conducted orchestras came into vogue, I doubt if 100,000 people a week heard orchestral music in this country. I really believe that it is this taste for music that was developed in motion-picture houses which has paved the way for the tremendously successful reception given to radio and radio problems."

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BLAMES DRY LAW FOR CHARLESTON

Sousa, Famous Bandmaster, Predicts Death for "Music Burlesque."

SEATTLE, Jan. 27. (AP)—Prohibition brought on jazz and the Charleston, John Philip Sousa, world-famous bandmaster believes.

Sousa, who is here on a concert tour, predicted the early demise of the "burlesque in music," and termed the Charleston "merely a temporary aberration," but offered no prophecy as to the future of the Volstead act.

"There has never been as poor ballroom dancing as there is this year," Sousa said. "Many people don't dance at all. They are like so many eels, wriggling in space."

Modern composers have been producing "harsh blobs of color and a complete lack of melody," he explained.

And prohibition is responsible for it all, he asserted. "It is a condition which makes it all right for me to have something in church which I can't have on my hip."

Dry Era Liable for Charleston, Jazz, Says Sousa

By The Associated Press.

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Varying Views of Jazz Music.

SAYS W. F. Haring, America's young composer of grand opera: "Jazz is here to stay and will enter more and more into opera and all forms of serious music." But John Philip Sousa, America's premier bandmaster, declares that "Jazz is a burlesque in music and merely a temporary aberration." So take your pick. Mr. Haring has put a little jazz into his grand opera because he thinks certain present day ideas and ideals can better be expressed in it. And he has had some public indorsement in the immediate success of his opera scored.

Mr. Sousa is able to discern no melody in jazz and no expression. He is quite concerned over modern dancing and he likens dancers to many eels wriggling in space. So we shall not look for any jazz in his band programmes nor any interpolations of jazz in music that he may write.

But not until we find how successful the old-fashioned dance music shall we look for the demise of jazz, and not until the Anti-Ligue, through Wayne B. Wheeler, has issued a statement we hold with Mr. Sousa that prohibition is responsible for jazz.

JOHN PHILLIP SOUSA BAND CONCERT CAN NOT BE BROADCAST, SAYS PRINCIPAL

In response to numerous inquiries as to whether Lieutenant Commander John Philip Sousa, internationally known bandmaster and composer, would broadcast his concert Friday afternoon and evening at the Lewis and Clark high school, Principal Henry M. Hart stated today that broadcasting would be impossible.

"Sousa's contracts prohibit him from putting his concerts on the air," Mr. Hart said, "even though it would enable thousands of persons to take advantage of the musician's presentations who are otherwise unable to hear him."

All seats for the matinee concert have been sold, Mr. Hart stated. However, there are desirable seats left for the evening performance.

Sousa Urges Sunday School for Composers

SPOKANE, Saturday, Jan. 26.—(AP)—John Philip Sousa, veteran bandmaster and composer, thinks modern composers should go to Sunday School.

"It is fitting and proper that all modern composers be classed as materialists," he said, "for with their sense of vanity and 'high browishness' they are losing sight of the fundamental requisites of the composer," he told an interviewer.

"To receive such inspiration as is necessary to leave the world that which is really great, it would seem to me that they could best obtain such fundamentals in the Sunday School."

"The true masters have prayed for inspiration. Today it would appear that those musically-inclined curse their very being by the ink blurs on the scaled paper."

FAMED DIRECTOR GIVEN APPLAUSE

Sousa's Band Delights Capacity Audiences at Lewis and Clark.

Round after round of applause greeted each presentation of Sousa's marine band yesterday afternoon and evening at Lewis and Clark high school, when the famed bandmaster and composer appeared before capacity audiences. Sympathy between master and his listeners was manifested from the opening of the concert last evening, until the last strains of the closing number died away amidst the din of applause.

Program Varied.

Spontaneous artistry on the part of the group and individual members of the organization marked the presentation of each selection of the variety program. The program was of the type to satisfy both the discriminating and layman in the field of music. The classical, robust brass arrangements, interspersed with the prerogative of popular compositions, found favor with the enthusiastic audience. The genius of the artist-director was never more apparent than in displaying the diversified talent of his selected instrumentalists in the number, "Showing Off for Company."

BLAMES DRY ACT FOR JAZZ

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CHARLESTON DOOMED, IS SOUSA'S PREDICTION

Blames Prohibition for "Crazy Dances" and Harsh Music

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Prohibition has been held responsible for many things, but John Philip Sousa, the famous bandmaster, hit it the hardest, blaming it for the Charleston and jazz.