

NATION'S GREAT BAND MASTER PLEASES LARGE AUDIENCE HERE

Many Lovely Numbers
Given At Sousa Concert
In Fargo Auditorium

John Philip Sousa brought his band to Fargo for two concerts yesterday, and two large audiences greeted him at the auditorium to do their part in celebrating his jubilee year. His part was two excellent programs, with the famed and stimulating "Stars and Stripes Forever," echoing again through the huge building as it should echo.

The evening program was exceptionally good, such lovely numbers as "Tales of a Traveler," "Among My Souvenirs," Strauss' "Death and Transfiguration" and the solo pieces making it outstanding. There is not much one can say about it except that it was a typical Sousa program. That is sufficient, for about 50 years a Sousa program has become something that is its own ecomium. He has become an American institution, and he has made his band music the same.

One can say, of course, that his band is the greatest and most popular in the country, and no one will dispute. One can say that he is the greatest bandmaster of them all, and no one will dispute that. One can call attention to the remarkable tone, the splendid choirs, balanced perfectly and each superb, the soloists, and all will tell you it is an old story, which it is. After all, Sousa's band is Sousa's band, and that suffices for anyone.

The suite, "Tales of a Traveler," one of Sousa's own composition, was one of the loveliest numbers of the evening. In spots it was reminiscent of the fetching oriental strains that run riot through so much of Rimsky-Korsakov, and again of Strauss, the waltz king. Sousa presented a delightful blending of the modern music, and made the whole piece opulent in rhythm, color, tone and poetry.

The symphonic poem, "Death and Transfiguration," was given a remarkable performance. This number is exacting even to a symphony orchestra, with all the great string choirs offer in equipment for it, but Sousa took it and made it a potent band piece. His reading was superb. His arrangement of Nishols' "Among My Souvenirs" was a delightful number, and Tschalkowsky's lovely "Dance of the Merlions," played by a flute sextet, was exceptionally good.

"The Golden Jubilee," which the march king wrote for his 50th anniversary, revealed him still a genius at this type of music. It was followed by "The Stars and Stripes Forever," first played by him 31 years ago, and together they epitomized the man's career and accomplishments. Needless to say they were loudly cheered.

Miss Marjorie Moody, soprano soloist, sang Sousa's "Love's Radiant Hour" and "Peter Pan." She has a voice of fine quality, an excellent and warm tone, and she sings with ease and great effect. Her coloratura work is delightful.

John Dolan, the cornet soloist, gave two numbers, Sarasata's "Habenera," difficult in the extreme for such an instrument, and "The Dream," a lovely little musical poem, both of which were played superbly. Howard Goulden, xylophonist, contributed Tierney's "Mignon," "At Sunrise," "Indian Love Call" and "Rio Rita," scoring heavily with each.—G. A. B.

SOUSA PLEASES BIG AUDIENCE

Many Lovely Numbers Presented By World's Greatest Band Master

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Good Audience Will Attend Sousa Band Concert Friday

Remarkable Musical Treat Promised Minot Music Lovers When Organization Appears Here On Its 36th Annual Tour Friday Evening

Advance ticket sales for the concert to be given by John Philip Sousa and his world-famous band in the high school auditorium Friday night indicate good houses for both the evening performance and the matinee.

The band comes to Minot on its 36th annual tour and celebrates the 50th anniversary of the career of its conductor. Because it is the Golden Jubilee tour of John Philip Sousa, Mayor A. J. H. Bratsberg, president of the city commission last week issued a proclamation setting Friday aside as "Sousa Day" in Minot in honor of the veteran musician.

Sousa is 74 years of age and began his career as a conductor 50 years ago when he substituted in a theatrical musical organization for a leader who was ill and could not appear. Since that time, he has been continuously connected with some musical organization. He is, to a great extent, responsible for the remarkable development made in bands in the past half century.

He has seen them change from mere military bands that played only polkas, cavatinas and national airs to musical groups that are recognized where ever good music is played and appreciated.

Prominent among the soloists appearing with the band is Miss Marjory Moody who has been soprano soloist with the band for several years. One must here to fully appreciate her ability as she is a singer of national repute.

Other soloists will appear and some of the numbers presented will be in the nature of musical stunts, a feature which the band is famed and which it has developed to high degree.

Featured in the program is the Golden Jubilee march written by Sousa by request of his friends, to commemorate the occasion. This march has been heard with acclaim where ever played and is awaited with more than the usual degree of interest by the music loving public in this city.

It is a fact that Sousa band has always proved the best drawing card of any attraction presented in the auditorium, out drawing such star performers as Galli-Curci, Mischa Elman, the Minneapolis Symphony orchestra and Madame Schumann-Heineck.

The concert is well worth attending and no one that wishes to hear really good music should miss it.

HUNDREDS HEAR SOUSA AND CELEBRATED BAND

ENCORES FOR CAPABLE SOLISTS
FEATURE VISIT BY GREAT
MARCH KING

John Philip Sousa, a gray little man who for 50 years has stood before the world as one of its greatest band-leaders was in Minot yesterday. Hundreds of persons went to the high school auditorium in the afternoon and evening to pay tribute to Sousa, the director, composer and distinguished American.

The two concerts were of the usual Sousa calibre, and the 74 year old director led his players through spirited programs which were plentifully sprinkled with the well-known Sousa marches.

A new suite, "Tales of a Traveler" was played last night and in the afternoon the Sousa suite was "At the King's Court." An effective reading of the Richard Strauss symphonic poem "Death and Transfiguration" climaxed the more serious portion of last night's concert and after every programmed number there was a popular encore or two.

Miss Marjorie Moody, whose florid soprano and attractive appearance make her an able artist appeared on both programs, and Howard Goulden, nimble xylophone performer, was something of a star at both concerts. He was repeatedly encored by the evening audience. The cornet solo of John Dolan, and the flute sextet and saxophone octet provided interesting variety.

The band also played here the "Golden Jubilee" march which Sousa has written in recognition of his 50th anniversary as a conductor.

After last night's concert, Mayor A. J. H. Bratsberg was host to a group of men at the Indian room of the Leland-Parker hotel in compliment to Mr. Sousa.

Here Today



Minot this evening will have an opportunity to hear the famous Sousa band, led by John Philip Sousa, himself (above). The celebrated musical organization, making its final tour of America in observance of the 50th year of its noted leader's career as director, played this afternoon at the high school auditorium and will present a second concert tonight.

BAND MEMBERS VIEWED BEAUTY SPOTS OF GLENDIVE

Early last Monday morning Rev. Samuel took three members of Sousa's Band on a sight seeing trip to Glendive's Miniature Garden of the Gods, a beauty spot, which is located just off the Red Trail. The men, who were keenly interested in geology, were very agreeably surprised to find such curious formations in this section of the country, and enjoyed it immensely.

SOUSA BANQUET JORDAN HOTEL AFTER CONCERT

Following the Sousa concert last Sunday afternoon the Kiwanis Club entertained Lieutenant-Commander Sousa, Miss Marjorie Moody, the vocal soloist and Miss Winnifred Bambrick, the harpist at a delightful banquet at the Hotel Jordan, at six o'clock.

Dr. M. G. Danskin acted as toastmaster and on behalf of the club Dr. J. H. Strawa presented Mr. Sousa with a superb Montana agate watch charm. The stone was especially selected and contained an eagle with outspread wings. The guest of honor responded with a delightfully informal talk in which he related many reminiscences of his long career. He remarked that he had noticed a number of clergymen at the concert in the afternoon and that in his earlier career this was quite an unheard of thing.

Following the banquet the guests enjoyed the picture show. Mr. Sousa who is a real movie fan stated that this was the first opportunity in twelve weeks that he had had to enjoy a movie.

Attend the Sousa Band Concert Matinee

Listen, folks! The Sousa concert next Saturday is apparently going to sell all night seats twice over. Probably a lot of people have to be turned away for lack of room. Now the matinee concert at 3 p. m. is exactly the same performance and just as good as the night show, while half the afternoon seats are unsold.

Because the Grand theater has only 725 seats, and the world's greatest band of about 80 artist-musicians and 6 soloists costs us close to \$2,500 for the two concerts, we must sell every seat for both concerts. Our problem then is to induce you to attend the matinee Saturday afternoon. The night house will be crowded to the limit.

Some will ask us, "Why did you bring the greatest band on earth to Williston? Why not something cheaper—a little road show, etc., etc?" All right, here's your answer: We believe that Williston, Williams and McKenzie county people and the good people of this northwest section are the finest people in America, and that our community is entitled to, and ought to have, the opportunity to hear the world's greatest musicians; the finest shows; the best of everything, just exactly as other cities in this state and elsewhere bring in for their people. And that is not all. We intend to have more of the fine things of life for our community as we go along. Now here is what you can do.

Attend the afternoon matinee and fill every seat in this limited capacity theater, then you won't miss out at night. If you are fortunate enough to hear their soloist and these 80 artists play, that concert will stand out in your memory for years as the most beautiful music you ever heard. And it's right here in Williston, your own home town—the only time in history. Do us this small favor—we are counting on you. Buy afternoon seats now—get them reserved at the Williston Drug store. Thank you.

ROTARY CLUB,

Jack Urness, President.

COMMERCIAL CLUB,

S. C. Barnes, Vice-Pres.

SOUSA AT 73 IS STILL AT TOP OF HIS POWER

Lieutenant Commander John Philip Sousa, famous conductor and composer who will appear at Williston September 29 in spite of his 73 years, is still "carrying on" and will continue so long as the public will listen to him and his group of celebrated musicians.

This tour marks the fiftieth year of Mr. Sousa's career as a composer and conductor of the best music and the event will be appropriately commemorated this year by the nationwide tour which includes a stop at Williston as well as other cities in the state.

Sousa is recognized universally as America's foremost musician and his distinction as an artist is matched by his eminence as a citizen. Many persons have paid tribute to him and he has always been most modest in his acknowledgment of laudations that have come to him.

Sousa is distinctly a showman, according to J. W. C. "colyum conductor" of the Sioux City Journal, and his group of nearly one hundred musicians and soloists form a grand spectacle. Truly, Mr. Sousa is described as one who knows how to stage a performance. For the average person, the charm of the Sousa entertainment lies largely in the manner of presentation. It is more than a concert—it's a production. Other directors might offer better music (if any such there be) with less appeal to the audience. Showmanship is in evidence from first to last in a Sousa recital. The program moves along in trip-hammer style. Large, plainly-printed cards announce encore selections; soloists bow; blushing violinists "take bows" too, exchanging bows with the director, who graciously leads her forward; every so often a group of horns or flutes avert any possible monotony; even a comedy number is introduced at the psychological moment. The general atmosphere of a Sousa concert, in a word, is friendly, homey, wholesome. The modern Sousa, adds J. W. C., is little like the ancient be-whiskered, acrobatic, bowing-and-scraping Sousa, whom vaudeville and musical comedy impersonators used to purport to imitate. He is, on the contrary, quiet, dignified, unobtrusive.

THE WILLISTON HERALD
THURSDAY, OCTOBER 4, 1928

SOUSA CONCERT WAS BIG EVENT

Audience at Williston Performances Drawn From Large Area; Sponsors Face Small Deficit

Hundreds heard the concerts given here by Sousa and his famous band Saturday afternoon and evening, the audience being composed of music lovers from all parts of Williams county and from distant points within the city's trade territory, several having come more than 50 miles.

It was a big event for Williston and a bold undertaking for those who sponsored the concert—the Williston Commercial club and Williston Rotary club, the sponsors knowing that only by filling the theater at both performances was a profit possible and that if the house was not filled there was every prospect of a loss. And a loss it was, although a small one, the final returns showing a deficit of \$101.50, according to Acting Secretary Burk of the Commercial club.

There is a very general feeling, though, that the concert venture was well worth the price and the deficit will be cheerfully taken care of by those responsible. They are cheered by the thought that Williston has made it possible for the music lovers of this neighborhood to hear this famous organization on what may be its last tour—at any rate, perhaps the only opportunity to hear it without a trip to a more distant point.

The concerts were all that the most critical could have expected and encore numbers were freely given. Especially interesting was the "Golden Jubilee" march, which the veteran bandsman had composed for this, his fiftieth anniversary as a band conductor, although there is little doubt that the "fans" would have by a decided majority voted the "Stars and Stripes Forever" as the favorite.

The cornet solo and the vocal numbers were excellent, and some were heard to say that the "Sym-funny in Deutsch" was worth the price of admission. Howard Goulden made a decided hit with his work on the xylophone.

Lieutenant Commander Sousa was entertained at dinner by officers of the Rotary and Commercial clubs at the Great Northern cafe after the matinee, other guests being Miss Marjorie Moody, soloist, and Miss Winnifred Bambrick, harpist.

THE DAWSON COUNTY REVIEW
THURSDAY, SEPTEMBER 27, 1928

SOUSA AND HIS BAND PLAYS IN GLENDIVE NEXT SUNDAY AT 2:15

One of World's Greatest Musical Organizations Will Delight Citizens of Eastern Montana Next Sunday Afternoon. Seats for 1500.

Glendive and Eastern Montana will have the privilege of enjoying one of the rarest of all treats when Sousa and his world famous band plays in Glendive next Sunday afternoon at two-fifteen.

Final arrangements are completed and every committee of Kiwanis has its assignment in hand. The concert will be given in the Haskell garage on the corner of Kendrick Ave. and West Towne St. west of the Merchants National Bank, formerly the old Ford Garage. Fifteen hundred seats have been arranged and ticket sales to date indicate that music lovers of eastern Montana appreciate this opportunity. Very few adult tickets are left. Ticket sales will be continued at the Chamber of Commerce until Sunday noon and thereafter if any are left at the doors of the concert hall. All mail orders directed to the Chamber of Commerce are being taken care of in the order received.

Arrival of Sousa.

Sousa and His Band will arrive in Glendive by special train at 12:30 P. M. on Sunday, September 30th.

A musical welcome will be extended at the station by the Glendive School Band, and personal greetings will be extended by the citizens having the concert in charge. Many cities of the country turn out en masse to receive the famous bandmaster, and it is hoped that Glendive people will be on hand in force.

Doors of the concert hall will be thrown open promptly at 1:30 p. m. The public is particularly urged to come early in order that there be no last minute confusion. Positively no one will be permitted to enter the hall or take their seats during the playing of any number.

Sousa Will Direct School Band

The Concert is scheduled for 2:15 p. m. Here again the school band will have an important role. Invited as the guests of the management, they will occupy a reserved space at the head of the Student Section. During the intermission midway of the concert, Lieutenant-Commander John Phillip Sousa will personally conduct them in two or more selections.

This is a privilege which comes but once in a lifetime. It is, however, strictly in accord with Sousa's abiding belief in and friendship for all musical organizations composed of young America.

To Be Entertained at Dinner

Lieutenant-Commander Sousa and his principals will be entertained at dinner following the concert as the guests of the Kiwanis Club, sponsors of the local appearance.

The concert program is a lengthy one, embodying all that is best in music, classical and popular numbers as well as the inimitable Sousa marches. In addition to the sched-

uled program, a generous number of encores will be selected from the following list of compositions and



Lieut.-Com. John Phillip Sousa

arrangements by John Phillip Sousa:

Humoresques: "Oh How I've Waited for You" and "Follow the Swallow."

The Pride of the Wolverines.

The Gridiron Club March.

The Sesqui-Centennial Exposition

March.

The Black Horse Troop.

Magna Charta March.

The National Game.

University of Minnesota.

Charlatan.

University of Nebraska.

Diplomat.

Directorate.

El Capitan.

Fairest of the Fair.

Free Lance.

From Maine to Oregon.

Glory of the Yankee Navy.

Hands Across the Sea.

Invincible Eagle.

Jack Tar.

King Cotton.

Liberty Bell.

Mat. Behind the Gun.

Manhattan Beach.

Co-Eds of Michigan.

Power and Glory.

Ancient and Honorable Artillery.

Peaches and Cream.

Music of the Minute (new)

Nobles of the Mystic Shrine.

High School Cadets.

Washington Post.

Semper Fidelis.

U. S. Field Artillery.

Sabre and Spurs.

Comrades of the Legion.

Boy Scouts.

Bullets and Bayonets.

The Thunderer.

Liberty Loan March.

Stars and Stripes Forever, (The greatest march ever written.)

THURSDAY, SEPTEMBER 27, 1928

TWO THOUSAND PEOPLE HEAR MAGNIFICENT CONCERT BY GREAT MUSIC MASTER AND HIS BAND

Music Lovers Flock to G

ern Montana To Enjoy In Montana This Year.

The Sousa concert last Sunday afternoon was the biggest success of the year in Glendive. The largest crowd ever seen.

The largest crowd ever seen enjoyed one of the greatest musical performances of the year. Eighteen hundred people were admitted to standing room only. The concert was held in the big garage on the sidewalk during the concert.

This being the only Sousa concert in Montana this year, attendance was drawn from a wide territory. Parties were present in varying numbers from Billings, Big Timber, Miles City, Terry, Sidney and Wibaux in Montana and from Watford City, Sentinel Butte, Medora and Beach, North Dakota. Others came from Ismay, Poplar, Jordan, Baker and Fairview, a radius of a hundred miles.

Terry was represented by nearly a hundred citizens, headed by the famous cowboy band. Miles City was represented by many of their citizens.

Hundreds came from far and near; from as far as Big Timber on the west, Baker on the south and Poplar on the north. Terry, Circle, Wibaux and Beach were represented.

The concert was of course all that the name Sousa implies. The concert was held in the big garage on the sidewalk and every seat was sold. Several hundred stood on the sidewalk and listened to the concert as well as they could.

THE DAWSON COUNTY REVIEW,

THURSDAY, OCTOBER 4, 1928

SOUSA'S BAND

AFTER attending Sousa's Band concert last Sunday afternoon we feel moved to compliment our home town. "Glendive Does" would be a good slogan, we suggest.

Of course the name Sousa is a name to conjure with but a name alone will not put over a show in the grand style that our Sousa concert went over. We think that this was unquestionably the most successful event of the sort that Glendive has ever staged.

Two thousand seats were arranged in the big garage and every seat was sold. Several hundred stood on the sidewalk and listened to the concert as well as they could. The concert was of course all that the name Sousa implies.

Hundreds came from far and near; from as far as Big Timber on the west, Baker on the south and Poplar on the north. Terry, Circle, Wibaux and Beach were represented by many of their citizens.

To the Kiwanis Club goes the credit for putting this over. The guarantee of one thousand dollars looked like a big undertaking but the club decided to tackle the job.

Those who were shown quickly to their seats in the beautifully arranged room probably had little chance to realize the enormous amount of work involved. Too much credit cannot be given to E. S. Haskell, general chairman, J. L. Taylor, who handled the advertising and ticket sales, and Reg Hurdle, who drew the seating plans and supervised the building arrangements, as well as to all Kiwanians who gave of their time and labor when called upon.

Glendive and eastern Montana responded and we are sure that everyone is the better for the great Sousa concert.

KIWANIS HEARS REPORTS SOUSA BAND CONCERT

The weekly luncheon of the Glendive Kiwanis Club was held yesterday noon as usual.

President Bert Condit commented at length on the extremely successful outcome of the Sousa's Band concert. He paid high tribute to the support of all members of Kiwanis, of the Chamber of Commerce, the business men of Glendive and the general public of eastern Montana as well as to the churches, lodges, schools, etc., which lent chairs and benches. He particularly complimented E. S. Haskell, general chairman for his leadership and his donation of the big garage rent free, J. L. Taylor, who handled the advertising and ticket sales in a highly efficient manner and Reg Hurdle who planned the seating in the big hall and attended to all of the house arrangements.

J. L. Taylor reported in detail on the sale of tickets which totaled 1588 with two hundred complimentary to the school band, ushers, etc. Complete report of expenses are not yet available but it is certain that Kiwanis realized a nice profit. R. T. Hurdle reported on his work and thanked all those who aided him and complimented the crowd on their orderliness and ease of handling.

Irving J. Courtis, Northern Pacific Agricultural Agent of Billings and W. H. Touissant of Circle, who holds a similar position, were guests of the club and brought greetings. Noel Carrico was introduced as the newest member of the club.

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SOUSA AND HIS BAND

On Sunday afternoon, September 30, eastern Montana will have an opportunity that comes but rarely. Sousa and his world famous band will give a concert in Glendive.

Sousa's Band is one of the greatest musical organizations in the world. It has traveled all over the world and has toured the United States many times. Sousa is the greatest leader of them all and he has gathered about him a galaxy of musical stars without parallel.

The Glendive Kiwanis Club is bringing this wonderful aggregation of musicians to Glendive without any attempt to make money. It is entirely a community undertaking for the good of our community. Prices have been fixed as low as possible in order to be reasonably sure of covering the expenses. Should there be any surplus the Kiwanis Club will put it in their community welfare fund. But it is going to take the united support and backing of the entire community to put over this undertaking.

This is likely to be Sousa's last big tour as he is now 74 years of age. Everyone interested in music should make a special effort to hear this wonderful concert. Another such opportunity is likely to come only in the distant future.

THE DAWSON COUNTY REVIEW,

THURSDAY, OCTOBER 4, 1928

SOUSA BANQUET JORDAN HOTEL AFTER CONCERT

Following the Sousa concert last Sunday afternoon the Kiwanis Club entertained Lieutenant-Commander Sousa, Miss Marjory Moody, the vocal soloist and Miss Winnifred Bambrick, the harpist at a delightful banquet at the Hotel Jordan at six o'clock.

Dr. M. G. Danskin acted as toastmaster and on behalf of the club Dr. J. H. Strowd presented Mr. Sousa with a superb Montana eagle watch charm. The stone was especially selected and contained an eagle with outspread wings. The guest of honor responded with a delightfully informal talk in which he related many reminiscences of his long career. He remarked that he had noticed a number of clergymen at the concert in the afternoon and that in his earlier career this was quite an unheard of thing.

Following the banquet the guests enjoyed the picture show. Mr. Sousa who is a real movie fan stated that this was the first opportunity in twelve weeks that he had had to enjoy a movie.

Sousa Consolidates

Railroad Systems

Much has been said and written in late years regarding the merging of American railroads into a few vast systems. The subject has occupied untold columns in the newspapers and magazines of the nation, has troubled Congress in recent sessions, and has been responsible for many violent debates.

It remains, however, for a musician to solve the problem, to effect a practical consolidation, quietly and as a mere part of the day's work.

Lieutenant-Commander John Philip Sousa, enroute on his Golden Jubilee Tour at the head of his world-famous band, was booked for a performance here last Sunday the only concert in Montana this year.

His schedule provided for appearance Saturday at Williston and Monday at Dickinson and Bismarck. Unfortunately, these cities are not joined by a common railroad.

So, to reach Glendive following the Williston concert, the noted Bandmaster was obliged to use the Great Northern main line to Snowden, thence over the joint Northern Pacific-Great Northern branch to the former's line at Sidney.

Arriving here an hour before the concert, it was remarked that his special train consisted of rolling stock from three great rail systems: A Northern Pacific locomotive, a Chicago, Milwaukee, St. Paul & Pacific baggage car, and Great Northern coaches!

TWO THOUSAND PEOPLE HEAR MAGNIFICENT CONCERT BY GREAT MUSIC MASTER AND HIS BAND

Music Lovers Flock to Glendive From All Of Eastern Montana To Enjoy Great Concert—Only One In Montana This Year.

The Sousa concert last Sunday afternoon was undoubtedly the biggest success of its kind that Glendive has ever seen.

The largest crowd ever seated in a building in Glendive enjoyed one of the greatest treats available today. Eighteen hundred people were seated, another hundred were admitted to standing room and at least five hundred more sought admission without success and stood around the sidewalks during the concert.

This being the only Sousa concert in Montana this year, attendance was drawn from a wide territory. Parties were present in varying numbers from Billings, Big Timber, Miles City, Terry, Sidney and Wibaux in Montana and from Watford City, Sentinel Butte, Medora and Beach, North Dakota. Others came from Ismay, Poplar, Jordan, Baker and Fairview, a radius of a hundred miles.

Terry was represented by nearly a hundred citizens, headed by the famous cowboy band. Miles City sent its High School Band, accompanied by many of the parents. Richey and Circle had large groups in the audience.

The Concert Hall

The concert was held in the Haskell garage on the corner of West Towne and Kendrick Ave, the old Ford garage. This building is 140 by 75 feet. Partitions were all removed, a large stage erected in the center of the west side and folding chairs from nearly every organization in town borrowed and many benches erected. The ceiling was decorated with streamers, the stage decorated with flowers and bunting and lighted with concealed globes. The entire effect was most pleasing and the acoustics of the huge building proved to be admirable.

Special Train

Sousa and his Band arrived by special train from Williston at 1:15 p. m. They were greeted at the station by the Glendive School band and a crowd estimated at a thousand people. Proceeding directly to lunch, the Band was in position on

KIWANIS HEARS REPORTS SOUSA BAND CONCERT

The weekly luncheon of the Glendive Kiwanis Club was held yesterday noon as usual.

President Bert Condit commented at length on the extremely successful outcome of the Sousa's Band concert. He paid high tribute to the support of all members of Kiwanis, of the Chamber of Commerce, the business men of Glendive and the general public of eastern Montana as well as to the churches, lodges, schools, etc., which lent chairs and benches. He particularly complimented E. S. Haskell, general chairman for his leadership and his donation of the big garage rent free, J. L. Taylor, who handled the advertising and ticket sales in a highly efficient manner and Reg Hurdle who planned the seating in the big hall and attended to all of the house arrangements.

J. L. Taylor reported in detail on the sale of tickets which totaled 1588 with two hundred complimentary to the school band, ushers, etc. Complete report of expenses are not yet available but it is certain that Kiwanis realized a nice profit. R. T. Hurdle reported on his work and thanked all those who aided him and complimented the crowd on their orderliness and ease of handling.

Irving J. Courtis, Northern Pacific Agricultural Agent of Billings and W. H. Touissant of Circle, who holds a similar position, were guests of the club and brought greetings. Noel Carrico was introduced as the newest member of the club.

The program was one such as only Sousa can provide, a splendid selection of classical, light opera, popular and martial music. Miss Marjorie Moody, soprano soloist hailed as the equal of Galli Curci at her best, delighted the audience with three numbers. The inimitable Sousa humoresque, an American institution for many years, is developed this season from the popular song "Among My Souvenirs. The martial high lights of the program were provided by the new Sousa march "The Golden Jubilee" and the immortal "Stars and Stripes Forever." Each number was greeted by sustained applause, and the veteran bandmaster was generous with encores.

During the intermission the Glendive Schools Band which recently played a two-day engagement at the Richland Co. Fair occupied the stage and Lieutenant Commander Sousa directed them while they played King Cotton, one of Sousa's own marches. Miss L. A. D. Hennigar, their regular director, then directed them in Indian Boy. They performed excellently and won the approbation of the great leader who was pleased to compliment their efforts.

Program

The program rendered included the following numbers and encores: Peroration known as "Militaire Français" from "The Algerienne"—St. Saens.

March—El Capitan.
Cornet Solo—Mr. William Tong—Tower of Jewels.

Sextette from Lucia.
Suite—Tales of a Traveler—Sousa.
United States Field Artillery.
Soprano Solo—"Love's Radiant Hour," "Comin' Through the Rye" and "Irish Rose"—Miss Marjory Moody.

Tristram—Wagner.
Semper Fidelis.

Interval

Sketch, "Among My Souvenirs" Nichols-Sousa.

The Whistling Farmer.
You're a Real Sweetheart.
Simpfunny in Deutsch.

Sextette for Flutes "Dance of the Merlions" Tschalkowsky.

March "The Golden Jubilee" Sousa.
"The Stars and Stripes Forever" Sousa.

Xylophone Solos—Polonaise "Mignon" Tierney, "At Sunrise and Indian Love Call."

"Rio Rita"
"Old Fiddler" Mr. Howard Goulden
"Balance All and Swing Partners."

The Sousa Special left Monday morning at nine with Dickinson as the next stop, then Bismarck, Brookings and Aberdeen.

The local performance was sponsored by the Glendive Kiwanis Club. E. S. Haskell was the general chairman, J. L. Taylor was in charge of the advertising and ticket sales and Reg Hurdle drew the seating plans and supervised the house arrangements.

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THURSDAY, SEPTEMBER 27, 1928

SOUSA AND HIS BAND

On Sunday afternoon, September 30, eastern Montana will have an opportunity that comes but rarely. Sousa and his world famous band will give a concert in Glendive.

Sousa's Band is one of the greatest musical organizations in the world. It has traveled all over the world and has toured the United States many times. Sousa is the greatest leader of them all and he has gathered about him a galaxy of musical stars without parallel.

The Glendive Kiwanis Club is bringing this wonderful aggregation of musicians to Glendive without any attempt to make money. It is entirely a community undertaking for the good of our community. Prices have been fixed as low as possible in order to be reasonably sure of covering the expenses. Should there be any surplus the Kiwanis Club will put it in their community welfare fund. But it is going to take the united support and backing of the entire community to put over this undertaking.

This is likely to be Sousa's last big tour as he is now 74 years of age. Everyone interested in music should make a special effort to hear this wonderful concert. Another such opportunity is likely to come only in the distant future.

THE DAWSON COUNTY REVIEW,
THURSDAY, OCTOBER 4, 1928

SOUSA BANQUET JORDAN HOTEL AFTER CONCERT

Following the Sousa concert last Sunday afternoon the Kiwanis Club entertained Lieutenant-Commander Sousa, Miss Marjory Moody, the vocal soloist and Miss Winnifred Bambrick, the harpist at a delightful banquet at the Hotel Jordan at six o'clock.

Dr. M. G. Danskin acted as toastmaster and on behalf of the club Dr. J. H. Strowd presented Mr. Sousa with a superb Montana agate watch charm. The stone was especially selected and contained an eagle with outspread wings. The guest of honor responded with a delightfully informal talk in which he related many reminiscences of his long career. He remarked that he had noticed a number of clergymen at the concert in the afternoon and that in his earlier career this was quite an unheard of thing.

Following the banquet the guests enjoyed the picture show. Mr. Sousa who is a real movie fan stated that this was the first opportunity in twelve weeks that he had had to enjoy a movie.

Sousa Consolidates Railroad Systems

Much has been said and written in late years regarding the merging of American railroads into a few vast systems. The subject has occupied untold columns in the newspapers and magazines of the nation, has troubled Congress in recent sessions, and has been responsible for many violent debates.

It remains, however, for a musician to solve the problem, to effect a practical consolidation, quietly and as a mere part of the day's work.

Lieutenant-Commander John Philip Sousa, enroute on his Golden Jubilee Tour at the head of his world-famous band, was booked for a performance here last Sunday the only concert in Montana this year.

His schedule provided for appearance Saturday at Williston and Monday at Dickinson and Bismarck. Unfortunately, these cities are not joined by a common railroad.

So, to reach Glendive following the Williston concert, the noted Bandmaster was obliged to use the Great Northern main line to Snowden, thence over the joint Northern Pacific-Great Northern branch to the former's line at Sidney.

Arriving here an hour before the concert, it was remarked that his special train consisted of rolling stock from three great rail systems: A Northern Pacific locomotive, a Chicago, Milwaukee, St. Paul & Pacific baggage car, and Great Northern coaches!

THE DA

THUR

SOUSA'S

AFTER attending Sousa's afternoon we feel moved town. "Glendive Does" would gest.

Of course the name Sousa but a name alone will not put style that our Sousa concert this was unquestionably the most sort that Glendive has ever seen.

Two thousand seats were and every seat was sold. Several sidewalks and listened to the concert. The concert was of course all plies.

Hundreds came from far Big Timber on the west, Baker on the north. Terry, Circle, W resented by many of their citizens.

To the Kiwanis Club goes the credit for putting this over. The guarantee of one thousand dollars looked like a big undertaking but the club decided to tackle the job.

Those who were shown quickly to their seats in the beautifully arranged room probably had little chance to realize the enormous amount of work involved. Too much credit cannot be given to E. S. Haskell, general chairman, J. L. Taylor, who handled the advertising and ticket sales, and Reg Hurdle, who drew the seating plans and supervised the building arrangements, as well as to all Kiwanians who gave of their time and labor when called upon.

Glendive and eastern Montana responded and we are sure that everyone is the better for the great Sousa concert.

PACKED HOUSE TO HEAR SOUSA BAND CONCERT

March King and His Musicians
Will Arrive Aboard Special
Train Today

A packed house will hear the Sousa band concert tonight at the Bismarck auditorium.

This was indicated today when the announcement was made that the seats had been entirely sold out and many who waited until the last minute had been disappointed in not being able to get them.

Lieutenant-Commander Sousa and his musicians will arrive about 7 o'clock at the Northern Pacific station aboard their special train from Dickinson, where the "march king" appeared in a matinee before a packed house.

The concert will open at 8 o'clock. It has been announced, and the program will start promptly at 8:30. All ticket-holders have been requested to be in their seats at that time.

The sponsors of the show, although all the seats have been sold, stated this morning that some few people might be accommodated at the auditorium, as it is likely that some of those who have purchased tickets will not be able to attend. If there is any available seating space on the stage, this will also be utilized.

The director will be met at the station by a group of representative Bismarck citizens, acting as a welcoming committee. This committee is composed of S. W. Corwin, president of the Association of Commerce; Governor Walter Maddeok, Colonel W. A. Alfente, Fort Lincoln commandant; Adjutant General Fraser of the national guard; J. C. Taylor of the Rotary club; George Shafer, Kiwanis club; and Dr. F. B. Strauss, Lions club.

The band will present a program of popular concert music, many of the numbers being of Sousa's own composition.

Marjorie Moody, soprano soloist with the band, is heralded as one of the greatest singers before the American people today. She will sing "Love's Radiant Hour," with band accompaniment. John Dolan is the cornet soloist, and Howard Goulden, xylophone soloist.

The concert program:
Peroration known as "Militaire Français" from "The Algerienne" (Saint-Saens).

Cornet solo, "Habanera" (Carrasate)—John Dolan.

Suite, "Tales of a Traveler" (Sousa).

Soprano solo, "Love's Radiant Hour" (new) (Sousa)—Miss Marjorie Moody. (Lyric by Helen Boardman Knox.)

Symphonic poem "Death and Transfiguration" (Richard Strauss).

Sketch, "Among My Souvenirs" (new) (Nichols-Sousa).

Sextet for flutes, "Dance of the Merlions" (Tschakowsky)—Messrs. Evans, Petrie, Phares, Orosky, Zlotnik, Hall.

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

Xylophone solo, Polonaise "Mignon" (Tierney)—Howard Goulden.

"Balance All and Swing Partners" (Sousa).

In addition to the above program, Lieutenant-Commander Sousa has announced that he will play request encores for those who desire them, if these requests are in his hands before the program is started.

Sousa Encores Are Popular in Bismarck

Band enthusiasts are anxious to hear the great Sousa and his musicians play their favorite selections at the concert this evening.

Requests for the following encores have been received by the Music editor of the Bismarck Tribune: Semper Fidelis, Washington Post, Manhattan Beach, El Capitan, The

Thunderer, Directorate, Hands Across the Sea, King Cotton, Ancient and Honorable Artillery, and The Lost Chord.

Lieut. Commander Sousa has generously promised to play as many request numbers as possible, besides the regular evening's program.

The requests named above were made by Margaret O. Sheehan, Edna J. Walsh, Norma Hollensworth, F. P. Augnay, D. Rickert, Mary Parsons, E. M. Hendricks, Fay Harding, Hope Snyder, C. W. McDonnell, Esther Martin, F. R. Cromby, James H. Wiley, T. C. Madden, C. E. Iverson, Charles F. Martin, Elmer Olson, E. H. Morris, Hazel Chorley, D. E. Johnson, John C. Benson, R. W. Heskett, and Paul Christopherson.

Wednesday, October 3, 1928.

SOUSA'S PROGRAM PROVES DELIGHT

Large Audience Takes Advantage to Hear Noted Bandmaster and Corps Last Evening

Over two hours of continued delight was in store for a large audience that took advantage of the opportunity to hear the splendid program presented last evening at Spafford Hall by Lieut. Commander John Philip Sousa and his band.

There was encore after encore played by both the soloists and the band. The entertainment began at 8:15 o'clock with a peroration known as "Militaire Français" from "The Algerienne" by St. Saens. For an encore following this number the famous selection, "The Stars and Stripes Forever," was played.

Of special delight was the group of songs sung by Miss Marjorie Moody, soprano. She favored the crowd with "Love's Radiant Hour," by Sousa, and in responding to the encores sang, "Little Irish Rose," Zamecnik and "Peter Pan," by Sticksles.

John Dolan, soloist on his cornet, played "Habanera," by Sarasate, and "A Dream," by Bartlett. Other outstanding solo parts of the program included numbers by a sextette for flutes and a sextette for saxophones. The first players presented "Dance of the Merlions," Tschakowsky, and responded to the encore with "Piccolo Pic".

The saxophones players presented the light, but entertaining, part of the program with their numbers, "Simplicity in Deutscher," "You're a Real Sweetheart," and "In My Bouquet of Memories."

Howard Goulden, Xylophone soloist, thrilled his audience with Polonaise, "Mignon," by Tierney and after being repeatedly encored he played "At Sunrise and Indian Love Call," "Rio Rita" and "Old Fiddler."

Perhaps the encore played by the band which gave the most delight was Sousa's ever-popular march, "Stars and Stripes Forever," which is known as the greatest march ever written.

Of special interest during the evening's entertainment was the presentation of "The Coyote March" an extra number on the program, which was composed by a former South Dakotan who is now a member of Sousa's band.

The matinee began at 3 o'clock Tuesday afternoon with hundreds of people from Aberdeen and vicinity enjoying this concert.

The solo numbers on this program was also especially pleasing.

Last evening the well-known band conductor was guest of honor at a dinner given in the Coffee Shop by Dr. David Allen Anderson for prominent men of the various organizations in the city.

Tuesday, October 2, 1928

LARGE CROWD HEARS MATINEE PROGRAM AS "SOUSA DAY" IS PROCLAIMED HERE

Final Concert in Hub City by
Noted Band Will Be Given
This Evening

Officially announced as "Sousa Day" by Mayor John Wade of this city, today afforded music-lovers of the Hub City the opportunity of hearing John Philip Sousa's famous band under the direction of the well known figure, Sousa, at the gymnasium auditorium of Spafford hall on the campus of the Northern State Teachers' college, with the initial concert this afternoon, while the other concert is scheduled for this evening.

The matinee concert began at 3 o'clock this afternoon, with hundreds of people from Aberdeen and vicinity attending. In addition to selections rendered by the band, the work of Miss Marjorie Moody, soprano soloist, and Howard Goulden on the xylophone was especially pleasing.

Tonight the final concert will be played at Spafford hall, with the following program announced:

1 Peroration known as "Militaire Français" from "The Algerienne" St. Saens

2 Cornet solo, "Habanera" Sarasate

John Dolan

3 Suite, "Tales of a Traveler" Sousa

(a) "The Kaffir on the Karoo"

"The Kaffir girl pipes shrill and clear,

The cow-horn speeds its sound,

From out the darkness, far and near,

The tribal dancers bound.

In groups of eight and ten or more,

They dance throughout the night;

The brown-hued veils their ballroom

floor,

The moon their silvery light."

("In South Africa.")

(b) The Land of the Golden Fleece

"When Australia smiles with a lover's

wiles in the sun's adoring rays;

Where the harbor's view like a jewel

blue, enchants the lingering gaze,

And the lass whose eyes have the dew

of the skies, O, she shall be his

queen;

And the twain shall sport in a golden

court 'neath a roof of checkered

green."

(Extract from Australian poems of A.

G. Stephens)

(c) "Easter Monday on the White

House Lawn"—with the children

rolling eggs, dancing and romping,

a scene of animation persists it-

self; the elders from the President

to the merest street Arab, look on

the scene with joy and pleasure.

4 Soprano solo, "Love's Radiant

Hour" (new) Sousa

Miss Marjorie Moody

(Lyric by Helen Boardman Knox.

5 Symphonic Poem, "Death and

Transfiguration" Richard Strauss

(It is easy to follow the successive

pictures which Strauss has presented

in his music, the sick man lying weak

and worn with his struggle, dreaming

of the days that are passed into the

shadows of dimly remembered things;

the renewed battle with the enemy who

always wins; the respite; the vision of

the life that has been with its stages

of childhood and youth and the stress

and storm of manhood; the final strug-

gle. And the final scene, too, in the

exalted characters of Strauss' picture;

the gleaming harps, ad majestic son-

ority).

Interval

6 Sketch, "Among My Souvenirs"

(new) Nichols-Sousa

(The Nichols song, "Among My

Souvenirs," is lengthened into a

sketch. Among his souvenirs is a

photograph, letters and a broken heart,

and, as he meditates, he goes back be-

fore the broken hearted time, and re-

members when he and she were softly

singing "Twinkling Stars and Laughing

at You and Me," and then his mind re-

verts to the time when he was "Seeing

Her Home," recalling the songs of

years gone by at "Aunt Dinah's Quil-

ting Party"—he was "Seeing Nellie

Home" and then he travels in the Far

East and visions of "The Road to Man-

dalay" comes to him—from that, he

meditates on the "Sweet Mysteries of

Life" and then comes the closing pic-

ture that he is once more "Among His

Souvenirs.")

7 (a) Sextette for flutes, "Dance of

the Merlions" Tschakowsky

Messrs. Evans, Petrie, Phares, Orosky,

Zlotnik and Hall

(b) March, "The Golden Jubilee"

(new) Sousa

8 Xylophone solo, Polonaise "Mig-

non" Tierney

Howard Goulden

9 "Balance All and Swing Partners"

Sousa

All instruments used in Sousa's band

made by C. G. Conn, Ltd., Steinert

piano used exclusively by Sousa's band.

Copies of Mr. Sousa's autobiography—

"Marching Along," can be purchased

at local book stores.

—SEPTEMBER 27, 1928.

SOUSA AND HIS FAMOUS BAND IN 2 CONCERTS HERE

His seventy-four years resting lightly on his shoulders, Lieut. Com. John Philip Sousa will direct his famous band in two golden jubilee concerts in the State college armory next Wednesday afternoon and evening, October 3.

Fifty years ago in a theatre in Washington the slight young man who was to become known to the world as "The March King" took up the baton for the first time. Thirty-six years ago, after 12 years as the head of the United States Marine band, Sousa formed his own musical organization. It is the only organization in the history of musical America which has been able to continue over a period of almost four decades, paying its own way from the patronage and favor of music-loving Americans.

That Sousa still composes as easily as he conducts is indicated by the fact that since his tour last year he has found time to compose two marches, "Golden Jubilee" and "The Cornhuskers," dedicating the latter to the University of Nebraska. He has written a new movement for his suite, "Tales of a Traveler;" has transcribed the latest musical comedy hits into a sketch, "Ten Minutes on Broadway;" and has written his annual humorous, the theme this year being "Among My Souvenirs."

During the resting spell he also found time to write another book, entitled, "Marching Along," at the moment one of America's best sellers.

The greatest crowd that ever attended a musical event at State college is expected to hear Sousa and his band next Wednesday, for the concert may be Sousa's last in this part of the country.

2,300 HEAR SOUSA IN BROOKINGS CONCERTS

Thirteen Hundred Hear World-Famous Band Leader and His Musical Organization Last Night—Thousand Attend Matinee Concert—Combined Attendance One of Largest Ever to Hear Musical Event in City—Band is Wonderful Organization.

Two thousand, three hundred people heard Sousa and his 75-piece world-famous musical organization at the college armory in Brookings Wednesday matinee and evening, one of the largest crowds ever to greet a musical event in the city's history. Sousa is making his fiftieth tour as band leader a "Golden Jubilee" tour, and has one of the best band organizations he has ever collected.

Both matinee and evening programs were similar, although the selections were not duplicated. In both concerts the band responded to numerous encores and every selection was played with a finished technique that left little to be desired.

As is his custom, Mr. Sousa presented a varied and splendid program. The cornet solo "Habanera" and encore, "A Dream" by Mr. Tong was beautifully done. Mr. Tong displayed a wealth of technique together with perfect quality, the notes seeming to float unaided in the air. Richard Strauss' Symphonic Poem, "Death and Transfiguration" was an inspiration to those who appreciate the heavier and more serious type of music.

A very clever arrangement of Nichols' popular song, "Among My Souvenirs" by Mr. Sousa was received with considerable pleasure to everyone. The familiar theme "Among My Souvenirs" is started first, this followed by a few bars of "Twinkling Stars are Laughing at You and Me," then "Seeing Her Home" and wandering back

to "Aunt Dinah's Quilting Party," "Seeing Nellie Home" is used next, followed by a song which is always a favorite, "On the Road to Mandalay," the Medley shifts to "Sweet Mysterries of Life" and is followed by the original theme, "Among My Souvenirs."

It is needless to say that the world-famous "Stars and Stripes Forever" march was greeted with overwhelming cheers from all sections of the large audience. The saxophone octet and xylophone soloist performed splendidly.

Travel By Special Train

The famous bandmaster and his company arrived in Brookings by special train Wednesday afternoon at 2 o'clock, the late arrival causing some of the prepared welcoming program to be cut short. The State college military band met the train, and a large crowd of Brookings citizens were also on hand. From the depot the college band marched to the Hotel Dudley and played a selection.

Comment by Sousa was that "it was a very fine band," while some of the band men were a little more lavish in their praise, one remarking that "it is the best band I have heard on this trip." The military band made a neat appearance in their officers uniforms, with yellow and gold capes and trimmings.

Play at Sioux Falls

Last evening Sousa was the guest of honor at a combined meeting of the Rotary and Kiwanis luncheon clubs. This morning the band left by its special train for Sioux Falls where they played afternoon and evening concerts.

Sousa and His Band Delighted Large Crowds Yesterday at College Armory

"When I do retire," John Philip Sousa said at Milwaukee the other day, "when I do retire, you will pick up your newspaper some morning and say: 'Oh, look! Sousa's dead!'"

"Breathes there a man with soul so dead" that he cannot thrill to the strains of that immortal "Stars and Stripes Forever," whose pulse does not beat a little faster, whose blood does not swirl as the premier of all marches is sounded? And especially when he hears Sousa's own band play it as no other band can play it?

Sousa, the unassuming, gets something into his productions and into the hearts and minds of his players that no other band director in all the world can do. Modest, composed, he makes so few gestures as he leads his men that the audience scarcely notices him. Yet he has every section, every instrument, seemingly at his finger tips and the men and instruments respond to the slightest movement of his hand, the slightest turn of his eye.

Sousa and his band delighted two large audiences at the State College armory yesterday, one in the afternoon, the other in the evening. His programs are so balanced that those liking the higher class of music as well as those delighting in the popular numbers are satisfied. The program ranged from the magnificent symphonic poem, "Death and Trans-

figuration" to comedy by the saxophones; from the sketch "Among My Souvenirs" to "The Old Fiddler" by the xylophone. There was something for everybody, and everybody seemed to enjoy it all.

Sousa is liberal with encores, most of the marches and popular selections having been given as second numbers. The saxophone octet, the piccolo sextet and the selection, "Whistling Farmer" were among these, as well as many others.

The beautiful voice of Miss Marjorie Moody, the soloist, filled the immense room perfectly and she was obliged to respond to two encores, at the evening program. John Dolan, the cornetist, and Howard Goulden, xylophone soloist, are artists of rare ability and the evening audience was loath to let them go. The evening program lasted more than two hours but it seemed only a few minutes.

The band travels on a special train, coming here from Aberdeen and going today to Sioux Falls. Yesterday evening Mr. Sousa was the guest of honor at a joint meeting of the Rotary and Kiwanis Clubs at the Hotel Dudley, giving a talk telling of his varied experiences during the half century he has been directing bands. The 84-year-old veteran is still as vigorous mentally and musically as he always was and the time of his final retirement seems a long way in the future.

THE DAILY ARGUS-LEADER

Friday, October 5, 1928.

SOUSA THRILLS TWO AUDIENCES HERE WITH STIRRING MUSICAL PROGRAMS

By BERNICE DALTON

"Knight of the Baton" he has been called, this white-haired, military gentleman who with apparent nonchalance draws such stirring music from the instruments of his 85 bandmen, Knight-Commander, should be his title for nowhere in the world has John Philip Sousa a worthy rival in his particular field of music. What Galli-Curci and Chaliapin are to grand opera, and what Walter Damrosch is to symphony, Lieutenant Commander Sousa is to the band.

Probably no artist nor group of artists who visit Sioux Falls appeals to such a wide number of people as does the Sousa organization. Thursday afternoon and Thursday night, at both the matinee and evening concerts an enthusiastic crowd tried charitably to draw the attention of the musicians from the coliseum itself to the audience, and if encores and smiles can be used as criteria the audience won, for after each number the conductor nodded and his bandmen played an encore, and sometimes two and more.

First Number Sets Pace

Last night's program opened with "Militaire Francaise" from Saint-Saens' "The Algerienne" and the triumphant, fiery pace set by this number carried through the entire evening. "El Capitain," one of the conductor's most popular marches followed as an encore, after which the cornet soloist of the band, John Dolan, arose to make the girders ring with the music of his shining instrument. Mr. Dolan, who is considered one of the world's leading cornetists, played Sarasate's "Habanera" and Bartlett's "A Dream," thereby giving his listeners a taste of two types of music.

A suite, "Tales of a Traveler" by Sousa carried the audience from the "Land of the Golden Pines" to the White House lawn on Easter Monday and it showed that although Commander Sousa has won his renown as the March King, his musical talent includes an imagination for other kinds of composition.

Soloist Has Lovely Voice

Miss Marjorie Moody, soprano soloist, sang first a new Sousa number, "Love's Radiant Hour." Her lovely voice danced through the intricate passages as lightly and clearly as though she were singing a simple scale. Her second number "The Nightingale" by Alabieff, sung with flute accompaniment, was charming but it was the quiet beauty of "Annie Laurie" that seemed to give the audience most pleasure.

The Symphonic poem "Death and Transfiguration" by Richard Strauss, played by the entire band allowed the young harpist her moment of glory. That he could make one member of

his audience like "Among My Souvenirs" after mouths of violent hatred for it, is no small compliment to the genius of Commander Sousa. By the application of his imagination the bandmaster added to and subtracted from the alleged popular tune until he completely wiped out the memory of tin-pan pianos and nasal sopranos.

An octet of saxophones added a note of jazz to the program and was followed by a flute sextette. The flutists played "Dance of the Merlons" by Tchaikowsky and the flute solo part of John Philip Sousa's latest march "The Golden Jubilee," which he wrote in commemoration of his 50th year as a band conductor.

Goulden an Artist

There has probably never been a finer xylophonist in Sioux Falls than Howard Goulden whose music "brought down the house." One could hardly believe that a xylophone could make one remember Galli-Curci as Filina singing "I'm Fair Titania" in Thomas' "Mignon," but Tierney's arrangement of the music and Mr. Goulden's execution did remind one of just that. Several encores were demanded and given by the soloist.

So many encores had been given during the program that the band played "Balance All and Swing Partners" (Sousa) as the final selection and then followed their conductor from the stage, leaving an audience which seemed reluctant to believe it was all over.

Many Encores Given

Among the encores which the band played was one offered as a charming courtesy to El Riad Shrine, under whose auspices the band was brought to Sioux Falls. This number was a Sousa composition "Nobles of the Mystic Shrine." So many other "extras" were played that one dare mention only the popular "Stars and Stripes Forever" march which is perhaps the best known composition of the 74-year-old conductor.

John Philip Sousa has, without a doubt, done as much or more for music in America and for American music, as any other person in the United States. His 50 years of service as conductor of various bands includes invaluable work done during the World war when his immense "Jackie" band at the Great Lakes training station was considered an important factor in the training of the young seamen. Those who enjoy his music hope that his golden jubilee which he celebrates this year, is but a prediction of his diamond jubilee 25 years hence.

THE DAILY ARGUS-LEADER.

Thursday, October 4, 1928.

Sousa and His Band Arrive for Concerts

Lieutenant Commander John Philip Sousa and his famous band arrived in Sioux Falls about 1:45 o'clock this afternoon to play two concerts at the coliseum. The afternoon concert was started at 3:30 o'clock and the evening concert will be started at 8:15 o'clock. The band appeared Wednesday evening at Brookings.

The band will offer a number of Mr. Sousa's well known marches as well as a number of new compositions. The program is complete with full band numbers as well as several solo numbers. Mr. Sousa directs all numbers.

THE DES MOINES REGISTER

Saturday Morning, Oct. 6, 1928

John Philip Sousa Gets Enthusiastic Welcome

John Philip Sousa, dean of American bandmasters, directed his ninety piece band in two concerts at the Drake fieldhouse here yesterday and was enthusiastically received. In the afternoon Sousa arranged a program especially for children. At night, a massed band of 185 pieces, comprising the Simpson college and Drake university bands and the Sousa organization, played several numbers under the "march king's" baton.

DES MOINES TRIBUNE-CAPITAL

—FRIDAY, OCT. 5, 1928.

SOUSA ARRIVES IN DES MOINES

John Philip Sousa and his band of ninety pieces arrived in Des Moines at noon to give matinee and night concerts at Drake university fieldhouse today.

Sousa's visit makes more than twenty times that he has been in Des Moines. It will mark his fiftieth year as a composer and a director of his thirty-sixth year at the head of his band on tour. A month from Saturday he will be 74 years old.

Possibly Last Tour.

Due to Sousa's advancing age and his long years of band leading, his visit this year in many cities has been received as probably his last tour. Sousa, however, insists he will never make a farewell tour and probably will continue his trips, although no more long and arduous journeys, for the rest of his life.

In Sousa's lifetime he has written more musical compositions than probably any other man in history. His band numbers are the best known band pieces ever written, including "Stars and Stripes Forever," "El Capitain," "Semper

Fidelis," "Meuse Et Sambre" and hundreds of others. His compositions total into the thousands.

Will Play New March.

At tonight's concert, Sousa's band will play the "Good News Festival March," written and dedicated to The Register and Tribune-Capital's airplane Good News by A. Van Haveskerke of Newton. A massed band of 185 pieces, com-

prising the bands of Drake university and Simpson college and Sousa's band will play a feature number.

Sousa's band will also play "The Golden Jubilee," a new march by Sousa.

Oct. 6, 1928

Autographs Of Numerous Notables Obtained By Washington High Pupil

David Lloyd George *Irvin S. Cobb* *Henry Van Dyke*
Joseph G. Cannon *John Philip Sousa* *Ben B. Lindsey*
Jack Dempsey *Gene Tunney* *Colorado Taft*
Dorothy Canfield Fisher *Ernestine Schumann Heink*
Thomas Edison *Grace Coolidge* *Rudyard Kipling*
Harry Lauder *Albert Payson Terhune*

THESE are just a few reproductions of the famous signatures that appear in Robert Thomas' autograph collection. The autographs above include David Lloyd George, Irvin S. Cobb, Henry Van Dyke, Joseph G. Cannon, Ben B. Lindsey, John Philip Sousa, Jack Dempsey, Gene Tunney, Colorado Taft, Dorothy Canfield Fisher, Mme. Ernestine Schumann Heink, Thomas A. Edison, Calvin Coolidge, John Galsworthy, Mrs. Grace Coolidge, Rudyard Kipling, Harry Lauder, Albert Payson Terhune.



—Lanswell photo. The Art cuts
ROBERT THOMAS.

THE CEDAR RAPIDS EVENING GAZETTE AND REPUBLICAN,
SATURDAY, OCTOBER 6, 1928.

SOUSA, HERE ON HIS GOLDEN JUBILEE TOUR, STILL YOUTHFUL; RECALLS VISIT 57 YEARS AGO

BY NAOMI DOEBEL.

Had Lieut. Com. John Philip Sousa grasped a pen instead of a baton when the Goddess of Future Fate hovered over his cradle with an armful of weapons for life on this earth he might have been a weaver of fanciful tales instead of a world famous bandmaster and composer.

Given the choice of his own subject for an interview this noon at the Roosevelt hotel soon after arriving from Des Moines on a special train with the 90-piece band he is taking on his golden jubilee tour, Sousa, who is 74, chose "The Immortality of Bessarabia."

"The old people there are tough," he said. "In Bessarabia I would be between 19 and 22 years old, for the years are three years long—that gives one year of regular living and two years in which a man can expand. They keep the old people in jail so they will not have to work—that's ideal. Old people shouldn't work. If I was old I wouldn't work, but I'm so youthful that I enjoy giving two performances a day, travelling on trains and going without sleep. When I'm old I hope to have money enough to keep me without work."

"I was born in Washington, but if I'd a choice I'd have liked to have been born in Bessarabia, on the north coast. That's an opulent country with four crops a year—even the grapes, apples and pears emulate the alfalfa you know here. But nobody eats over five meals a day."

"Goodness, you aren't believing all this!" he suddenly exclaimed.

"Seriously, then, I was in Cedar Rapids when I was 17 years old—that was 57 years ago. I was leader of an orchestra with Milton Nobles in 'The Phoenix'—one of the lines became famous. It was 'and the villain still pursued her!'"

"My mother was very religious and I recall being terribly shocked in Cedar Rapids because a group of people selected the Sabbath for a big picnic."

Asked if he refuses to play on Sunday as a result of his early training Sousa said that he gives concerts at any time.

"Music," he said, "can do no hurt only when associated with language or people. A nude girl dancing can make a beautiful selection sinful. Lewd words can turn divine harmony into something sinful—but music alone is always pure. On a bridal day it is joy for a man—on his dying day it is consolation."

Sousa was to appear at a concert for school children at 2:30 p.m. today at the Shrine temple; and at 3:15 p.m. he is to give a concert for adults.

SUNDAY, OCTOBER 7, 1928.

Sousa Presents Loving Cup To Local High School Band

(CEDAR RAPIDS NEWS.)

The Cedar Rapids high school band has a new trophy.

It is a Sousa loving cup, presented by Lieut. Com. John Philip Sousa himself on Saturday afternoon when he appeared on the program at the Shrine temple with his own 90-piece orchestra.

As the last notes of "The National Emblem" played as an encore to the "Lustspiel Overture" by the students, were struck, the nationally famous bandmaster and composer stepped to the front with the gleaming loving cup and presented it to Major Frederick Doetzel, director, with a few words of compliment for his "fine band."

The presentation was a surprise to both directors and band members who are students in Washington and Grant high schools.

Later during the afternoon program Sousa directed his own and the high school band in the playing of "Stars and Stripes Forever."

Every seat in the Shrine auditorium was filled and children were standing along the walls during the afternoon concert. Classical favorites, old time melodies, stirring martial selections and even jazz were included on the program.

When Sousa led his band into the "Iowa Corn Song" the youngsters cheered and kept time with an accompaniment of hand claps; they shivered and held excited hands to their ears during the "United States

Field Artillery" that started out with the tame notes of fives and ended with a bombardment of revolver shots fired in the wings and a blare from the six trombones ranged at the front of the platform.

"The Whistling Farmer" made a great hit with the children. It was a whole barnyard scene in music—the farmer whistled, his dog barked, the ducks quacked, roosters crowed and horses whinnied.

Sousa gave them a "High Hat" in jazzy time; and his own stirring composition "University of Minnesota."

d-7. Lojashibylevreg 123 12 11 "You're a Real Sweetheart" had them keeping time and the eight saxophone artists brought down the house with their "Simfunny in Deutch," a medley of such songs as "Ach Mein Leiber Augustine" and "Oh Where, Oh Where Has My Little Dog Gone." On the low notes they bent low on the platform to the amusement of the youngsters—and at last a high note on a low dhp brought shrieks of laughter. The saxophone men ended with "In My Bouquet of Memories."

"Out of the Dusk" and Sousa's "El Capitan" also proved to be favorites with the children.

Two young women had a part in Sousa's program. They were Miss Marjorie Moody, soprano, who gave "Comin' Through the Rye" as an encore, and Miss Winifred Bambrick, harpist, who played with the band.

THE CEDAR RAPIDS EVENING GAZETTE AND REPUBLICAN,
FRIDAY, OCTOBER 5, 1928.

Sousa And His Band To Play Two Concerts Here Tomorrow

(CEDAR RAPIDS NEWS.)

Lieut. Com. John Philip Sousa, famous bandmaster and composer, known the world over as the "march king," and his ninety-piece band will arrive in Cedar Rapids tomorrow forenoon for two concerts at the Shrine temple. There will be a matinee at 2:30 tomorrow afternoon, especially for school children of the city, at which the high school band will play three numbers, and an evening concert at 8:15.

Sousa is without doubt the most popular bandmaster in the United States and on this, his golden jubilee tour, he has been playing to capacity audiences. The receipts for his concerts at the Auditorium in Chicago broke the house records there and at Racine, Green Bay, Oshkosh, St. Charles and the University of Illinois packed audiences greeted the band.

His seventy-four years resting lightly on his shoulders, Lieut. Com. John Philip Sousa is making his golden jubilee tour. Fifty years ago in a theater in Washington the slight young man who was to become known to the world as "The March King" took up the baton for the first time. Thirty-six years ago, after twelve years as the head of the United States Marine band, Sousa formed his own musical organization. It is the only organization in the history of musical America which has been able to continue over a period of almost four decades paying its own way from the patronage and favor of music-loving Americans.

That Sousa still composes as easily as he conducts is indicated by the fact that since his tour last year he has found time to compose two marches, "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska. He has written a new movement for his suite, "Tales of a Traveler," has transcribed the latest musical comedy hits into a sketch "Ten Minutes on Broadway," and has written his annual humoresque, the theme this year being "Among My Souvenirs." Also during his resting spell he has found time to



ASSOCIATED PRESS
JOHN PHILIP SOUSA

write another book, entitled "Marching Along," one of America's "best sellers."

The programs of the Sousa band consist of the latest in classical, humorous, jazz and martial music. He carries a soprano soloist and several instrumental soloists insuring a varied program every time. Sousa is an expert in the art of contrast; he not only is a master musician, but he also is an experienced show man.

Tickets for the matinee performance are on sale at the box office of the Shrine temple and tickets for the evening concert will be on sale at the office of the Iowa Railway and Light corporation until 5 p.m. tomorrow, after which they may be obtained at the box office. There are no reserved seats for the matinee, but seats will be reserved for the evening concert.

SUNDAY, OCTOBER 7, 1928.

SOUSA AND HIS BAND DELIGHT AUDIENCE

BY PROF. MAX DAHLER.

Last night's appearance of Sousa's band at the Shrine temple marked the beginning of our concert season. A large part of the audience present likely had heard the band before, at one time or another or several times—since this organization has traveled consistently for so many years—but to see Lieut. Com. John Philip Sousa presiding over his musicians means a keen pleasure renewed. As a director Sousa, now 74, may not be as efficient as years ago but there still is a thrill in his ways and manners.

The large band of some ninety men was really too much for the acoustics of the auditorium; the tone often became rather deafening. On the other hand the personnel of the band proved to be of highest rank. As the program proceeded one had a chance to hear them in groups: saxophone, flute, piccolo and cornet choirs. This part of the bill was kept somewhat in vaudeville fashion, though interesting enough.

Sousa's marches still are the favorites and a new elaboration on the "Iowa Corn Song" quite struck the fancy of the audience.

A delightful feature of the program was a group of soprano solos by Miss Marjorie Moody who possesses a lovely voice well trained. Her manner of singing showed much ease and a charming style. Her coloratura work especially pleased.

Last but not least must be mentioned the virtuoso exhibitions on the xylophone. The accuracy and dexterity displayed by the performer were astounding. It was quite the best we have heard.

HERE TOMORROW WITH BAND



John Philip Sousa, veteran of a thousand musical engagements, and composer of some of the most stirring marches ever written, will appear with his famous band at the Masonic temple in Davenport at 3 p. m. tomorrow, in a concert under the local management of William J. Klinck.

see it if it comes again. It is even worth seeing more than once.

Sunday the old master, John Philip Sousa, will appear at the Masonic Temple in Davenport. The program starts at 3 p. m.

Sousa is an American institution. His stirring marches have inspired countless thousands. The community that brings Sousa to play for it is honored.

William J. Klinck has been responsible for bringing many worth while attractions to Davenport for the last decade. Many times he has done so at a personal loss, financially. Yet he has not been discouraged.

Davenport owes it to Mr. Klinck and to Sousa to give the master musician a packed house.

FRIDAY, OCTOBER 5, 1928.

HIGH SCHOOL BAND TO PLAY THREE NUMBERS AT SOUSA'S MATINEE

The Cedar Rapids high school band has made plans to play three numbers during the matinee concert of John Philip Sousa Saturday afternoon at the Shrine temple, two of the numbers to be directed by Major Frederick Doetzel and one by Sousa. As the program stands now the national anthem and an overture will be under the direction of Major Doetzel while "The Stars and Stripes Forever" by Sousa will be directed by the composer. These arrangements are tentative, subject to the approval of Sousa when he arrives.

Following the matinee concert the boys' band composed of sixty members from both Grant and Washington high schools will march down A avenue as far as Second street. They will turn on this street and go south to First avenue where they will parade as far east as Third street and disband.

Sousa to Appear Here Sunday in Jubilee Concert

John Philip Sousa will appear with his band of musicians at the Masonic temple in Davenport at 3 p. m. tomorrow. The event, long heralded and long awaited, will mark the rounding out of 50 years for the famous composer.

All America seems to be turning out this year to help John Philip Sousa celebrate his golden jubilee as a conductor. In 1878, when Hayes was president and eggs were 10 cents a dozen, Sousa, then 24 years old, picked up his baton for the first time as leader of the orchestra in a Washington theater. Two years later, Hayes, still president, appointed Sousa director of the United States Marine band.

Twelve years later, President Harrison regretfully accepted his resignation that he might form his own musical organization, and for the last 35 years Sousa has been appearing continuously at the head of his own band.

Sousa was "The March King" before he resigned his marine commission. "Washington Post," "High School Cadets" and "Semper Fidelis" were all written during this period. "The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's band was yet a new organization. Thirty-six annual tours and sixteen transcontinental tours have made Sousa not only the most famous but also the most beloved of American musicians and a public which adores him has poured at his feet a golden fortune in excess of a million dollars, making him the only American who has accumulated such a degree of wealth from the musical arts.

Sousa's season this year began July 19 in Schenectady, New York. The new marches, among the other novelties of his programs, are "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska.

Sousa and his band will appear at the Masonic temple under local management of Wm. J. Klinck.

SATURDAY, DECEMBER 15, 1923

SOUSA'S BAND IN CONCERTS AT MASONIC TEMPLE

APPEARS AT CONSISTORY AUDITORIUM THIS AFTERNOON AND TONIGHT

Sousa and his band, the most popular of all musical organizations of its kind, now making the 36th annual coast to coast tour will be heard this afternoon and evening at the new Consistory Auditorium in two concerts, the first appearance of the organization in Freeport in over twenty years.

At 2:15 the theatre will be given over to a popular priced matinee for children of school age, with no reserved seats, and doors will be opened at 1:30.

The evening concert at which all seats are reserved will begin at 8:15 with the theatre opened at 7:15 to permit inspection of the new house which is being dedicated with the Sousa concert.

Sousa, himself a Consistory member, is making the trip to Freeport for the two concerts coming here with his organization in a special train direct from his present week's engagement at the Chicago theatre and leaving after the Freeport evening date for New York City to begin his annual concert engagement in that metropolis.

Bandmasters may come and go,

but like the brook Sousa seemingly "goes on forever," and at the age of 74 is still the outstanding figure among those wielding batons over a military band.

Appearance of Sousa and His Band at Masonic Temple Today Is Feature of Musical Season



THE Masonic Temple auditorium this afternoon at 3 o'clock will be the mecca for hundreds of music lovers of the Tri-Cities. There will appear John Philip Sousa and his famed band in the Jubilee tour which the nation's band king is making thru the United States this year.

There is no doubt that Sousa will get a royal welcome in Davenport for on his visits here he has made hundreds of friends. William Klinck, under whose management Sousa is appearing here today, stated that the advance sale indicated that the auditorium will be filled for the program. And there is a reason for that.

Perhaps the chief reason for the long-continued success of Lieut. Com. John Philip Sousa has been that his programs always have been based upon novelty. Altho

the famous bandmaster is now in his seventy-fourth year and altho his tour this season, which will celebrate his fiftieth anniversary as a conductor, might well have been reminiscent, there will be as many novelties for the season of 1928 as there were for the season of 1892, the year in which Sousa laid down his baton as director of the United States Marine band to form his own organization.

Believes in Novelty.

Sousa fans have been taught for more than three decades to expect at least one new Sousa march each year. This season there are two, "Golden Jubilee," the reason for whose title is obvious, and "The Cornhuskers," dedicated to the University of Nebraska. There is the annual humoresque, in which Sousa comments in terms of music upon the season's foibles and fancies as well as a review of the New York revues and musical comedies entitled, "Ten Minutes on Broadway."

But Sousa does not believe in presenting to his audiences only novelties of his own composition. It was Sousa who presented to American audiences Wagnerian music before the great German's works were played in the Metropolitan opera house in New York, and it was Sousa who played for the first time outside New York, Schelling's "Victory Ball." So it is Sousa who is presenting for the first time by band the Delius rhapsody, "Brigg Fair," and an arrangement for a flute sextet of Tchaikowsky's "Dance of the Merlions."

Sousa's Golden Jubilee tour is a coast-to-coast junket, occupying more than 20 weeks.

MANHATTAN, (KAS.) MERCURY

WEDNESDAY, OCTOBER 10, 1928

SOUSA'S BAND PLAYS TWO CONCERTS TODAY

Famous Organization Appears at College Auditorium for Matinee and Evening Concert

John Philip Sousa, famous musician, and his band, the most noted organization of its type in the United States, is making two appearances in Manhattan today. This afternoon in the college auditorium, the band made its initial appearance.

The Manhattan Band was directed in two numbers by Mr. Sousa as a part of the regular afternoon program. Sousa presented a silver cup to the organization in appreciation of their work.

The evening entertainment will be held at the auditorium tonight. Miss Marjorie Moody is soloist with the band, and will sing several numbers.

Sousa and his band appeared in Manhattan three years ago and were very favorably received at that time.

Ex-Pupil Greet Sousa



It may have been pretty early in the morning when John Philip Spoor, he was right on hand to greet him. Mr. Sousa's train pulled in Monday morning at 1. He will direct his famous band at a concert at Technical High school auditorium Monday night. A long time ago, Paul, master of ceremonies at the Riviera, played under the direction of the march king in St. Louis.

THE OMAHA BEE-NEWS, TUESDAY, OCTOBER 9, 1928

SOUSA'S BAND SCORES EASILY

By MARTIN W. BUSH.

That most American of American institutions, Sousa and his band, drew a capacity house when the Activities association of Technical High school sponsored their appearance in concert at that auditorium Monday night.

The years have dealt kindly with Lieutenant Commander Sousa. There is no ostentation in his conductorial department, but there is the same vitality, zest and stimulus in the band's playing that set listeners' nerves tingling decades past, and certainly no figure has risen that might force his abdication as "march king."

TYPICAL OF BAND.

The program was typical of the band's bills of fare—a little of serious aspect and much of frothier consistency, solos, numbers featuring various choirs of the band, encores in number to double the length of the program, marches galore, and humerekes, the most sardonic of which was listed as "Death and Transfiguration" by one Richard Strauss. And of course the "Stars and Stripes Forever" with cornets, piccolos and trombones to the fore, offering a thrill to the audience such as no other number elicited.

Miss Marjorie Moody, soprano, again provided genuine pleasure in a "Waltz Song" by Sousa, by reason of a lovely quality, ease of emission, true intonation and flexibility of voice. She added as encores, the familiar "Danny Boy" and Alabieff's "Nightingale" with flute obligato.

LEADS TECHSTERS.

Other soloists were W. Tong who revealed virtuosity as cornetist in his own "Tower of Jewels" and Howard Goulden, xylophonist, in a most dextrous playing of the "Polonaise" from Thomas' "Mignon" and two extras.

The intermission was occupied by Lieutenant Commander Sousa leading the Technical High school band in one of his marches and its own director Wendlund in another, to the distinct thrill of the band and its friends.

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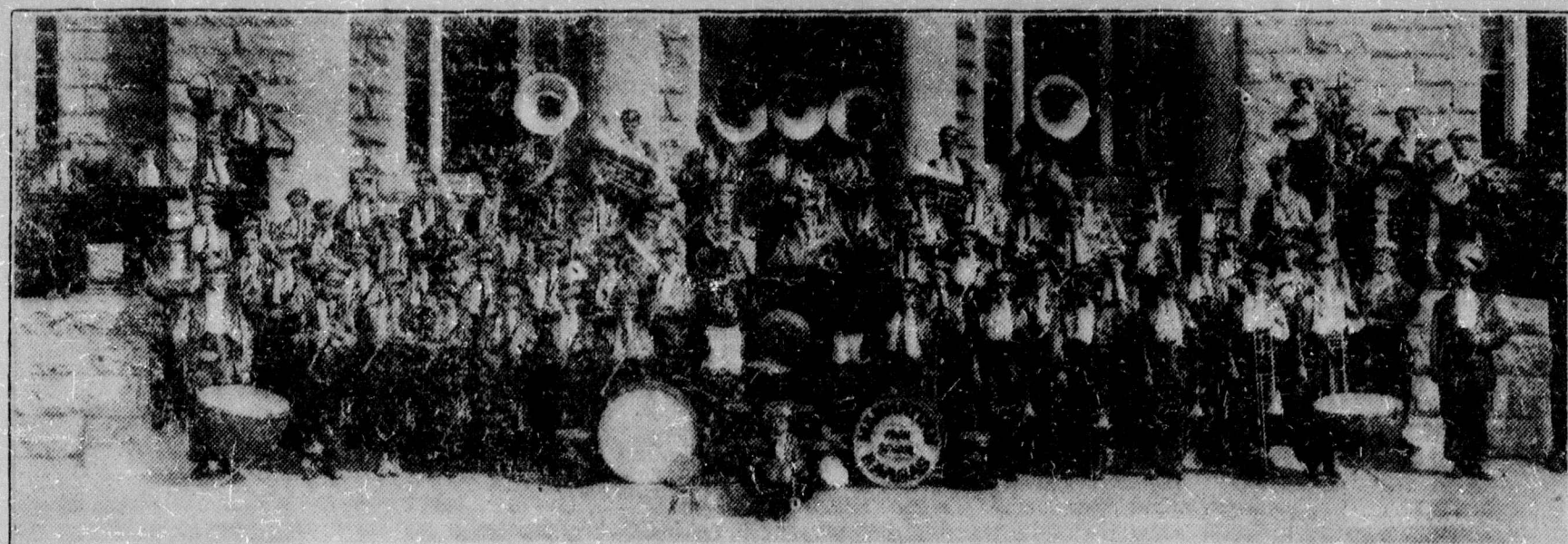
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Sousa To Direct Manhattan Boys' Band Wednesday Afternoon



Perhaps neither the Manhattan Boys' Band pictured above and John Philip Sousa, who appears to the left needs introduction to Daily Tribune readers, but certain it is that both will be appearing in a novel relationship Wednesday when Sousa and his band visit Manhattan on the last anticipated tour to this city.

R. H. Brown, director of the Manhattan Boys' Band, now a seventy-six piece aggregation, announced this morning that during an intermission

in Wednesday afternoon's program, Mr. Sousa will direct the local boys' band in one of several selections.

Not only is this news of great interest to parents of the boys who will have the privilege of playing under the great Sousa wand—a privilege they may talk about to their grandchildren in future years—but also materially enhances the keen anticipation with which music-lovers look forward to the Wednesday afternoon program.

THE HUTCHINSON HERALD

Thursday Morning, October 11, 1928.

SOUSA'S OWN DAY PROCLAIMED HERE

Hutchinson Mayor Honors Old
Time Bandmaster in Town
For Two Concerts

Today is Sousa Day.

By proclamation of Mayor C. E. Lyman, executed by City Attorney Max Lyman, today is officially proclaimed as such in Hutchinson honoring a distinguished guest, Lieut. Comm. John Philip Sousa, America's March King, who will spend today in Hutchinson, with his famous band.

Brought to Hutchinson by the American Legion, the Sousa band will give two concerts here at Convention Hall, this afternoon and tonight.

The concert this afternoon will be of special interest to the school children, and a special price has been made to enable the boys and girls to attend the concert. Those attending will be excused from school.

Commander Sousa will honor the Senior High School orchestra by personally conducting the orchestra in one or two of his marches during the band concert.

This evening at 6:15 o'clock the American Legion post will give a dinner for Legionnaires and their ladies, at the Rorabaugh-Wiley Tea Room, at which Commander Sousa will be the guest of honor.

Perhaps the chief reason for the long-continued success of Sousa has been that his programs always have been based upon novelty. Although the famous band-master is now in his seventy-fourth year and although his tour this season, which will celebrate his fiftieth anniversary as a conductor, might well have been reminiscent, there will be as many novelties for the season of 1928 as there were for the season of 1892, the year in which Sousa laid down his baton as director of the United States Marine Band to form his own organization.

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titled "Ten Minute on Broadway."

But Sousa does not believe in presenting to his audiences only novelties of his own composition. It was Sousa who presented to American audiences Wagnerian music before the great German's works were played in the Metropolitan Opera House in New York, and it was Sousa who played for the first time outside New York Schelling's "Victory Ball." So it is Sousa who is presenting for the first time by band the Delius rhapsody, "Brigg Fair," and an arrangement for a flute sextette of Tchaikovsky's "Dance of the Mermaids."

Sousa's Golden Jubilee Tour is a coast-to-coast junket, occupying more than twenty weeks.

Manhattan, Riley County, Kansas, Thursday, October 11, 1928

Sousa

At one time perhaps, John Philip Sousa was only a name. Today it is far more than that: it is a symbol of the supreme in band rendition.

To attempt a verbal description of the symphonic sea which he poured out upon Manhattan yesterday on his "Golden Jubilee" tour would be high treason to the world of music, and only a futile gesture at best. One can merely grope with a few inadequate words, and from the depths of a comparative poverty of expression, reproduce some of the thoughts—but none of the feeling—that possess one as he bathes in the mellifluous waves rolling in a radiance of rhythm from the golden-toned instruments being played under Sousa's direction.

The lifetime of a supreme artist consecrated to his calling; the inspiration of an immortal imparted in soothing symphony to his fellow men; the wonderment of an unseen world made tangible—the glory and greatness of Sousa symbolizes all of these.

That Manhattan should have bowed before this wand wizard who has been prosaically styled "the American march king" was wholly in keeping with the deference due him, but more than that, it was making unconscious cognizance of the Divinity which dwells within each bosom, but which in so many remains mute and lies latent because we have not developed or found the noble powers of expression which lift a Sousa to lofty heights of might and majesty.

Impulsively, as the great master inducted his proficient proteges into the stirring strains of the "Stars and Stripes Forever," one burst into applause. "Let's not clap now!" a voice cautioned quickly, but already a generous ovation had effervesced from an enraptured audience, and one feels that if any man can know joy, Sousa must have experienced it then, for that ebullition of recognition which came with a spontaneity of perfect accord was an unaffected tribute to a culminating composition, the favorite child of a favored creator. Melodious and inspiring, energizing and elevating, the powerful paean peeled forth thru the ears and into the hearts of the warmly receptive auditors; they recognized its inalienable affinity with the mute majesty of a semi-dormant Infinity within them awaiting but the correctly keyed note to set it pulsating with the rhythm of reality.

It was a sight such as one seldom sees to watch this Wizard of the Wand lead his "Knights of the Noble Notes," easily—intuitively it seemed—inducting them into complete co-ordination. Watching him, one could not but feel that a sentient soul was here laid bare at its best, revealed in detail by the incomparable conception of euphony embodied in a crowning achievement, the culmination of a complete consecration.

When man can learn to live as Sousa makes him feel, then truly the blushing maidenhood of a vainly sought and elusive Millennium will have been ushered upon earth.

Kansas State To Have Sousa Written March

America's 'March King'
Agreed Last Night To
Write It

Kansas State will have a march written by the "March King"—John Philip Sousa.

At the Sousa concert at the college last night the famous composer and conductor graciously accepted the petition presented to him by Tudor Charles, president of the S. G. A. at the college. His remark was, "My first idea is that it will be a Wildcat March." The petition was handsomely bound in purple suede and was gold-lettered. The petition contained the signatures of over six hundred faculty and students.

Mr. Charles made his presentation speech immediately following the playing of the Golden Jubilee March by the Sousa band and the college band in combination. After Mr. Sousa's acceptance, "Chick" Allison, college yell leader, led the crowd in a rousing cheer for Sousa.

It is not known just when Lieutenant-Commander Sousa will find time to write this march but possibly by next spring since he will be touring in this country until the first of January. It may be that he will adapt one of the marches he has written for Kansas State. He has written popular marches for a number of colleges and universities over the United States. Some of the schools that already have marches written by Sousa are: University of Wisconsin, University of Minnesota, University of Nebraska, and Marquette university.

SOUSA TO WRITE WILDCAT MARCH

FAMOUS LEADER TO COMPOSE
MARCH FOR KANSAS STATE

As soon as He Gets a Suitable Idea He
Will Write a Piece and Call It
the "Kansas Wildcats" March—
Program Pleases Audience

Sousa will write a "Kansas Wildcat" march as soon as he gets an idea for it. This is the answer that the "March King" gave last night when Tudor Charles, President of the S. G. A. presented Sousa with a petition requesting a Kansas Wildcat march. The petition was signed by more than one thousand students of the college and was bound in purple with gold letters. The petition was presented to Sousa during an intermission of the Golden Jubilee concert given last night at the college auditorium.

Yesterday was Sousa Day in Manhattan and was so proclaimed by Mayor Majors. Sousa, the great composer and band leader is making his last tour of the country. Although he says that he is still capable of leading the band, the leader is well in the seventies and it is improbable that he will be able to make another such tour.

Children Matinee

Yesterday afternoon was the childrens matinee program. During the concert the Manhattan High School band under the direction of R. H. Brown played one of Sousa's marches and then played the "U. S. Field Artillery march" under the direction of Sousa.

The audience last night were well pleased with the presentations of Lieutenant Commander John Philip Sousa, and his band. The leader seemed also pleased with the way the audience received the music from his organization and played 17 encore numbers.

The program opened with the "Militaire Francais" from "The Algerienne" by St. Saens which was followed by an encore number "El Capitan" march written by Sousa. A cornet solo "Habanera" by Sarasate played by John Dolan received considerable applause from the audience and he encored with "A Dream" by Barlett.

The Suite, "Tales of a Traveler" by Sousa was followed by two encore numbers the "U. S. Field Artillery" march by Sousa and "Riders for the Flag" by Sousa.

Soprano Pleases Audience

Miss Marjorie Moody soprano sang "Love's Radiant Hour" by Sousa which pleased the audience very much. She followed with two numbers "Danny Boy" by Weatherly and "The Nightingale" by Alabuff and then had a hard time to leave the stage. The audience was delighted with the way in which Miss Moody presented her part of the program.

"Death and Transfiguration" by Richard Strauss was the next piece played by the band and after the next number "Simpler Fidelis" written by Sousa there was a short intermission.

Present Petition

The second part of the program opened with the college band and Sousa's band playing "The Golden Jubilee" march. After this piece Tudor Charles presented the petition to Mr. Sousa asking for a "Kansas Wildcat" march.

A song "Among My Souvenirs" by Nichols was lengthened into a sketch by Sousa included "Twinkling Stars are Laughing at You and Me," "Seeing her Home" "Aunt Dinah's Quilting Party" and "The Road to Mandalay." "The Whistling Farmer" by Filmore "You're a Real Sweetheart," a "Simfunny in Deutch" and "In My Boquet of Memories" by Louis Young and A Kust were the encore numbers played following "Among My Souvenirs."

A sextette of flutes played the Tschalkowsky "Dance of the Meltons" and encored with a piccolo sextette "Piccolo Pic" by Blatter. Two Manhattan marches were the next numbers on the program "The Stars and Stripes Forever" and the "Manhattan Beach" march.

Howard Goulden presented four

SOUSA WELCOMED TO HUTCHINSON

Music Of Famous Master Stirs
Blood Of Audience At Two
Local Performances

Straight as a soldier, with the dignity befitting a lieutenant commander of the navy, but with the merry twinkle of the jolly old soul that he is, John Philip Sousa, world-famous composer and bandman stood at the guest table in the Rorabaugh-Wiley Tea Room last evening.

The American Legion post of Hutchinson, which claims Sousa as a member—he having been made an active member of this post six years ago on a previous visit—was giving him a dinner. Every seat in the large dining hall was taken by Legionnaires and their ladies.

Eustace Smith, as toastmaster, had just presented Sousa, introducing him as "the grand old man of band music."

"That's very fine," said Commander Sousa, "But I'm not an old man, I'll have you understand."

Nor is he. Seventy-four years of age, it is true, and for fifty years now a band director. But in the magnificent concert that followed last night in Convention Hall, he was the youngest man on that stage.

It was music that stirred the blood, and when his splendid band struck up "The Golden Jubilee," written only this year by Sousa commemorating this 50th anniversary tour, it was as full of fire and spirit and vigor as anything he had written in his youth—equal in many respects, many think, to his "Stars and Stripes Forever," which the whole world knows.

In his concert last night Sousa rendered not only several of his newest numbers, but also as encores those stirring Sousa marches, not only the "Stars and Stripes," but his Semper Fidelis, the U. S. Field Artillery, with the "caissons rolling along," and El Capitan.

Howard Goulden, with xylophone solos, John Dolan, cornet soloist, and Miss Marjorie Moody, who sang one of Sousa's newest songs, "Love's Radiant Hour" were repeatedly recalled. The audience, which revelled in two hours of the finest band music ever heard in Hutchinson, gave the March King an ovation at the close.

"We hope you may return to Hutchinson many more times, and that this Golden Jubilee tour will not be the last," Ernest Friesen, commander of Lysle Rishel post, American Legion, which had brought Sousa to Hutchinson for the second time, told him.

"Hutchinson is always on my route book," replied the March King.

SOUSA BETTER AFTER 50 YEARS

Dean of American Band Leaders
Given Hearty Applause at
Concert Last Night.

Thrilled through and through by the creations of the master musician, John Philip Sousa, as they were played by his wonderful band organization, the crowd at Convention Hall made up with their appreciative applause for the lack of a larger attendance. Bursts of hand clapping both preceded and followed each number on the program.

In spite of his 74 years, Mr. Sousa proved that he is still young in spirit, when his band went through his latest composition, "The Golden Jubilee," which was written this year. It is thought to equal his most popular creation, "The Stars and Stripes Forever." The Sousa marches to which the ex-service men present marched through many a regimental review and parade, kept everyone in the audience marking time with either hands or feet.

Howard Goulden, xylophone soloist, was a favorite with the crowd. He seemed to make his instrument enunciate the words to the songs he played because of the clear tones. The solo numbers by John Dolan, cornetist, were also greatly enjoyed.

Miss Marjorie Moody, who sang one of Sousa's new songs, "Love's Radiant Hour," in her rich soprano voice, was repeatedly recalled for encores.

Previous to the concert, the Lysle Rishel Post of the American Legion, which Sousa joined on a visit here some years ago, entertained with a banquet in his honor at the Rorabaugh-Wiley tea room. The Legion men and their wives both from Hutchinson and surrounding posts enjoyed their close fellowship with Sousa during the dinner hour.

Eustace Smith, who presided as toastmaster, referred to Mr. Sousa as "the grand old man of American music."

In responding to the introduction, Mr. Sousa declared that he was not an old man, and stated that his actions on pay day proved that he was the youngest one in his organization. In his speech, he told a number of amusing incidents of his travels.

SOUSA IS MADE PONCA CHIEF

Famous Band Leader Given
Tribal Title of 'Chasing
Hawk' by Indians.

PONCA CITY, Oct. 12.—(Special)—Commander John Philip Sousa, famous bandman, was made a chief of the Ponca tribe of Indians here Friday at the 101 ranch, with full adoption ceremonies by five of the oldest and most important tribal chiefs, Horse Chief Eagle, Crazy Bear, Charles Pappan, White Deer and Walking Ahead.

With Louis McDonald, a Carlisle graduate, as interpreter, ceremonial talks were made by Horse Chief Eagle, the lineal chief of the tribe, and by Crazy Bear, and Sousa was presented with a peace pipe and tobacco bag as gifts to the Indians' new brother.

Sousa was given the name of Glay-dah-Wah-Nar-Gee-Thar or "Chasing Hawk," a bird that is the emblem of the skull clan of the Ponca tribe and greatly revered by the whole tribe because of its great wisdom and from the fact that the hawk operates entirely during daylight.

Commander Sousa responded, expressing his appreciation of adoption. He was greeted by a flag decorated Ponca City and was the feature of a proclamation by Mayor H. C. Mulroy, calling upon all citizens to do him honor. With local citizens, he was a guest of George L. Miller at the ranch for luncheon, immediately preceding the adoption ceremony. During an intermission of his own band's program in the afternoon, Commander Sousa greeted the Ponca City high



Sousa

SOUSA JOINS PONCA TRIBE

CEREMONY HELD TODAY
AT 101 RANCH

Commander John Phillip Sousa, famous bandsman, was made a chief of the Ponca tribe of Indians here today at the 101 Ranch, with full adoption ceremonies by five of the oldest and most important tribal chiefs—Horse Chief Eagle, Crazy Bear, Charles Pappan, White Deer and Walking Ahead, (Ed Smith), with Louis McDonald, a Carlisle graduate, as interpreter. Ceremonial talks were made by Horse Chief Eagle, the lineal chief of the tribe, and by Crazy Bear, and Sousa was presented with a peace pipe and tobacco bag as gifts to the Indians' new brother.

Mr. Sousa was given the name of Glay-dah-wah-nar-gee-thar of "The Chasing Hawk," a bird that is the emblem of the skull clan of the Ponca tribe and greatly revered by the whole tribe because of its great wisdom and from the fact that the hawk operates honorably and entirely during daylight and never like a thief in the night. Commander Sousa responded, expressing his appreciation of adoption.

Commander Sousa was greeted by a flag decorated Ponca City today and was the feature of a proclamation by Mayor H. C. Mulroy, calling upon all citizens to do him honor. With local citizens he was a guest of George L. Miller at the ranch for luncheon, immediately preceding the adoption ceremony. When he came to Ponca City at noon, he was met by Mayor Mulroy and other citizens.

Present at the luncheon at the ranch White House for Commander Sousa were his manager, Mr. Snyder; Miss Moody, his vocalist; Miss Bambrick, his harpist, Mrs. Alma Miller-England, Lew Wentz, Clyde Muchmore, George L. Miller, Corb Sarchet, George W. Miller, Mayor H. C. Mulroy, Robert L. Hall, Fred Pickrel, and Percy H. Nickless.

The adoption ceremonies occurred within a tepee, erected on the White House campus, and all those attending the luncheon were invited into the tent to witness the event, which was very interesting and unusual. It developed that Commander Sousa is also a member of the Star Blanket band of Indians, an Indian tribe at the present time. His name in that tribe means "great music chief."

SOUSA COMES

The coming of Sousa's band is an advent for any city. Ponca City is fortunate in having heard this great band master in previous engagements and doubly fortunate to see and hear him again on this occasion of his Golden Jubilee. Every child old enough to appreciate music and every adult without exception should hear the greatest master of band music this country, in fact, any country, has ever produced.

Sousa is no longer an individual, he is an institution. When one hears a band selection was written by Sousa, immediately the mind's reaction is that something good is in store. We know there will be spirit and beauty and rhythm. We prepare ourselves in advance for real enjoyment, and never are we disappointed.

Few there are who do not thrill when the band begins to play. Most of us recall the days of the World war and many the older days of the Spanish-American war. Band music played a big part in arousing patriotic enthusiasm among our citizens. And it was Sousa's music that lead all the rest. For this reason we like to ascribe to him credit for a great measure of our national patriotism. By his music and by his intense love of country he has erected a monument for himself that will live long after any earthly monument could.

THE OLD GRAY MARE IS ALL THAT SHE EVER WAS



HERE IS the famous Old Gray Mare band, famous throughout the American Legion, parading down the streets of San Antonio in the procession of notables in the first day of the present convention.

Miss Bess Hardin Wins
Sousa Book in Contest
Sponsored by the News

THE PONCA CITY NEWS.
SUNDAY, OCTOBER 14, 1928.

Girl Students Hear Sousa
Concert From Behind Stage

WITH reserved tickets in their hands, two girls of the high school journalism class decided to hear the concert of the Sousa band Friday afternoon and the scenes and maybe an interview with Sousa himself. The girls were Kathryn Leonard and Charlotte Crockett. "He wasn't one bit hard to talk to, although he did look a little serious. He could say the funniest things, and never crack a smile," said Kathryn when speaking of the review. "My musical career began 57 years ago," Sousa told them. "I was only 12 years old and had been out playing baseball. I was playing the violin in a concert at that time. When I thought of the concert I hurried on with my violin. When my professor saw me, he was horrified to see my dirty shirt. So he let me wear one of his own which was too large. "While I was playing the second

number I became so excited that the pin came loose which was holding the shirt together at the neck. This disgraced both myself and my professor. My punishment was, no ice cream and cake that night."

Sousa then explained something about the organization of his band.

"I don't have an assistant director. I do that myself. Three days before time to start on the tour, I personally rehearse with the members of the band who have already been selected by men appointed for this special duty. If they get by this look-out man and come to me, God help 'em," he said.

When asked if this was his farewell tour he said:

"No, this is just my Golden Jubilee. In twenty-five years I will celebrate my platinum anniversary."

and the strumming of celestial harps. But after a time I realized that it was band music down the street, not far away from the house, and in a few moments I heard "The Stars and Stripes Forever" and knew that I was still in the U. S. A."

It was a naval band parading in the early morning hours that gave Sarchet all the encouragement, a band from one of the navy vessels anchored there.

"I couldn't help but remember that incident when Sousa's band struck up that famous air," remarked Sarchet.

SOUSA'S BAND REMINDS
HIM OF HIS MENTAL
TRIP TO HEAVEN

"Sousa's concert reminds me of the only time that I thought I was in heaven."

The speaker was Corb Sarchet, secretary of the Ponca City Chamber of Commerce, and he was telling of an incident that happened 20 years ago.

"Mrs. Sarchet and I were in Washington 20 years ago, next March, attending the Taft inaugural," said Sarchet. "We had taken in all the festivities of the day and night and had been to bed but a short while. I was disturbed, rolled over, but couldn't sleep for I heard the sweetest music that I had ever hoped to hear. It truly sounded like heaven

- De Wolf Hopper make his debut as a star, in 1884?
- A. "Desiree."
- V Q. Who wrote the music to which Julia Ward Howe's "The Battle Hymn of the Republic" is sung?
- A. St. John of Charleston, S. C.
- VI Q. Who was the World's Heavyweight Champion in 1897?
- A. Bob Fitzsimmons.
- VII Q. Name the author of the poem, "In Flanders Fields."
- A. Colonel John MacCrae.
- VIII Q. What was the occasion upon which "Die Wacht Am Rhein" was played in Paris for the first time after the Franco-Prussian war?
- A. By Sousa's band at the dedication of the German Building during the Paris Exposition of 1900.
- IX Q. What was Madame Nordica's real name?
- A. Lillian Norton.
- X Q. What king "might well be called the first bandmaster" in history?
- A. David.
- XI Q. What is the date of the original manuscript of "The Stars and Stripes Forever"?
- A. April 26, 1897.
- XII Q. What is "the most popular opera ever written by an American composer," and who wrote it?
- A. "Robin Hood" by Reginald de Koven.
- XIII Q. Who has long been known as the "Father of instrumental music"?
- A. Joseph Haydn.
- XIV Q. Who was Mr. Sousa's predecessor as the leading bandmaster of the world?
- A. Patrick S. Gilmore.
- XV Q. When and where did Charlie Chaplin lead; what band?
- A. In 1915 at a New York Hippodrome Sunday feature concert he led Sousa's Band in one number, at his own request.

THE TULSA TRIBUNE.

OCTOBER 13, 1928

Sousa's Name Is Now
Chief Chasing Hawk

PONCA CITY, Oct. 1.—(P)—Commander John Philip Sousa, band conductor and composer of stirring marches, Friday was made a chief of the Ponca Indian tribe at the 101 Ranch, with adoption ceremonies conducted by five tribal chiefs, Horse Eagle, Crazy Bear, Charles Pappan, White Deer and Walking Ahead.

Horse Chief Eagle, lineal chief of the tribe, and Crazy Bear spoke guttural words of praise, which were translated by an interpreter, and the bandmaster was given a peace pipe and tobacco pouch. Sousa's tribal name is Clay-Dah-Wah-Gee-Thar, which is translated as "Chasing Hawk." The Hawk is the emblem of the skull clan of the Poncas and is greatly revered by the tribe. Today Sousa and his band left for

Sousa Will Be Guest at
White House and Named
A Chief of Ponca Indians

PONCA CITY will extend a welcome Friday to John Philip Sousa, who as a very young man was voted the best cornet player in Washington, D. C., who at the age of 24—when eggs were ten cents a dozen—was appointed by President Hayes to be director of the United States Marine band, and who has since appeared with his world famous band before all of the crowned heads of Europe and most American citizens more than 20 years old.

On his Golden Jubilee tour, marking his fiftieth tour as a public entertainer, Lieutenant Commander Sousa will arrive in Ponca City at noon Friday on his special train, which carries the 85 men who make up Sousa's band and Miss Marjorie Moody, soprano, and Miss Bambrick, harpist.

Mayor H. C. Mulroy will meet Sousa's train and officially welcome the famous band master to Ponca City. The welcoming party also will include Col. George L. Miller, who has long been a close personal friend of Sousa; Corb M. Sarchet, secretary of the Chamber of Commerce, and prominent business men of Ponca City. The public is invited to witness the reception.

From the Santa Fe station Sousa will be accompanied to the 101 ranch, where he will be the guest of the Miller brothers at a noonday buffalo banquet. After that the chiefs of the Ponca Indian tribe will assemble on the White House lawn for the ceremony at which Lieutenant Commander Sousa will be made a chief of the Ponca tribe. News reel photographers will be present to film the ceremony.

Following the ceremony that will make Sousa a Ponca chief, the party will return to Ponca City in time for the band master to reach the City auditorium for his matinee concert. Although all persons may attend the matinee, school children are especially being urged to take advantage of the children's admission price of 35 cents. John F. Hefley, superintendent of schools, has instructed all teachers to dismiss those pupils who wish to attend. The matinee will open at 3:30 o'clock.

Fred Pickrel, manager of the Sousa concerts here, said today that the advance ticket sale is entirely satisfactory, and predicted a packed house for the night performance. The advance ticket sale is being held at the Rexall drug store, and he urged early purchase by those who desire the best seats.



PROCLAMATION

TO the People of Ponca City:

The coming of John Philip Sousa to Ponca City, Friday, October 12, will recall to many Ponca City people the first visit of this incomparable band master here, in February, 1924, as leader of his world famous band.

Keen interest in this international character was created and this interest has grown to genuine admiration. We will welcome him back with affection.

Lieutenant Commander Sousa has, by diligent work and able effort, built up an inimitable organization that for more than a third of a century has stirred the hearts of the American people. Sousa's band is an American institution and every American citizen is proud to own it.

We welcome you, John Philip Sousa—our friend. You are returning in the 70th year of a life that has been crowned with success, measured by the esteem with which you are held by your fellow citizens. Your place in American circles is fixed. We trust you never will cease to carry on. I know the people of Ponca City will wholeheartedly demonstrate their appreciation of your visit at this time when you have turned seventy years young.

Sincerely,
H. C. MULROY, Mayor.

TULSA DAILY WORLD,
SATURDAY, OCTOBER 13, 1928

MAKE INDIAN OF SOUSA

Famous Bandmaster Now 'Chief Chasing Hawk' of Poncas.

World Special Correspondent.

PONCA CITY, Oct. 12.—Comdr. John Philip Sousa, the famous bandman, was made a chief of the Ponca tribe of Indians here today, with full adoption ceremonies by five of the oldest and most important tribal chiefs, Horse Chief Eagle, Crazy Bear, Charles Pappan, White Deer and Walking Ahead.

Ceremonial talks were made by Horse Chief Eagle, the lineal chief of the tribe, and by Crazy Bear, and Sousa was presented with a peace pipe and tobacco bag as gifts to the Indians' new brother. Sousa was given the name of Glad-dah-wah-nar-gee-thar, or "Chasing Hawk."

MILLER, SOUSA ENJOY TALKING OF ROAD TRIPS

'BE CAREFUL OF GOING
TO EUROPE' COMMAN-
DER WARNS

TELLS ABOUT ONE 'FLOP'

WAS \$100,000 'IN HOLE'
WHILE ON TOUR

Commander John Phillip Sousa, who was Ponca City's visitor Friday, and George L. Miller of the 101 ranch, had much in common to talk about, both being on the road at the head of entertainment features—Sousa with his band and Miller with the wild west show.

Said Miller to Sousa: "Commander, have you ever been in the financial predicament where you didn't know whether you would get to the next stand or not?"

Said Sousa: "No, I never have." Miller: "Well, of course not; you don't carry horses."

Sousa: "I showed in Madison Square Garden once and took in over \$14,000 and had a profit of only \$400."

Miller: "I've got that beat; I showed there 15 days, took in over \$200,000, and didn't make much more than you did."

Sousa: "The first time I toured Europe—I have done it five times—I had a manager who got me in the hole over \$100,000; then I took it over as manager and cut the loss to \$26,000 before the season ended. Never go to Europe, Mr. Miller, excepting under a European management."

Miller: "That's what they all tell me."

Sousa: "The biggest house I ever had was at Cleveland, Ohio; it totaled \$18,000 for one performance."

Then Miller took Sousa, Miss Moody and Miss Bambrick out and had Selma Zimmerman put the show troop of elephants thru their stunts for the visitors. The young ladies got a big thrill out of Wes Rogers and "Big Boy" Brown with their ten-gallon hats, the Ponca squaws and their papooses, and the Indian talks of Horse Chief Eagle and Crazy Bear.

Tried Out, Once

It leaked out, during Sousa's visit here, that Fred Pickrel, who counts himself some snare drummer, tried out with Sousa once during the St. Louis world fair. "He was nice enough to tell me that they didn't have room for me," says Pickrel, "but of course I know that he meant I wouldn't do."

Roy Williams was a bandsman among others who also had a tryout with Sousa at one time.

"Mr. Commander," said George L. Miller, "lots of times out on the road I am invited out for luncheons, dinners and so on, and not always do I want to go. How about you?"

"I never go anywhere I do not want to go," replied Sousa.

"But Mr. Sousa," said Miss Bambrick, "you are invited out a lot of times and always go."

"Yes, my dear," he answered, "but I am never invited any place that I do not want to go."

Carries Injured Arm

Commander Sousa explained that he carries a badly crippled left arm as the result of a horse throwing him about seven years ago. He has tried many things to remedy the defect, but has failed thus far. He now intends, he says, to buy a rowing machine and see if he can bring the kinks out of the injured member.

Through an arrangement made by the Chamber of Commerce, Mr. Sousa, Miss Bambrick and Miss Moody were given a drive over Ponca City and community, with Bob Hall as pilot and Corb Sarchet as "spieler." Commander Sousa showed a great interest in the oil game and afterward it developed that he is the owner of both Marland and White Eagle oil stocks.

From Ponca City the Sousa band went to Tulsa for Saturday and will play also in Oklahoma City and Enid while in the state. They came from Hutchinson, Kan., to Ponca City, traveling by special train. Sousa carries 75 people with him.

Ponca Hopes Sousa Will Come Again

LIEUTENANT Commander John Phillip Sousa and his band came to Ponca City and played at the City Auditorium Friday, his first visit here since February, 1924. Sousa's band is worth four years of waiting, but Ponca City hopes this world famous band master will not wait another four years to play a return engagement.

For Mr. Sousa never was a more blithe and exultant spirit than he is in this, his golden jubilee year, and his spirit is that of the experts that play under his baton. Years ago he solved the problem of extracting all traces of boredom from a musical program, and he never has forgotten the solution.

He is an expert in the art of contrast; he has taken a cheery section from Saint-Saens' "The Algerienne" and Richard Strauss' "Death and Transfiguration" from the orchestral repertoire and re-scored them for band instrumentation, and incidentally they are quite as full of color and considerably brighter in their new dress.

Alongside of them he puts lighter numbers, a suite of his own called "Tales of a Traveler," a sketch of his construction from popular melodies, and as many marches as the audience cares to call for. Here they called for eight or ten. One was new, "The Golden Jubilee," and it is a good one, although not quite as good as "The Stars and Stripes Forever," but having much the same qualities of first class melody and pulse stirring rhythm.

A grand program he gives, whether he himself or one of his soloists takes the center of the stage. John Dolan is an excellent cornet player, and Marjorie Moody won unanimous approval with two soprano solos, "Love's Radiant Hour" and "Danny Boy." Howard Goulden played the "Mignon" Polonaise on the xylophone more deftly than any coloratura can sing it; at one time eight saxophonists took the stage, and at another six flutists, and no one of all the list failed to get encores in quantity.

John Phillip Sousa, and the men of your wonderful organization, we hope you will come again. And that, soon.

'Hail, Farewell,' Tulsa's Words to Aged 'March King'

John Philip Sousa, 77,
Has Played Last
Concert Here

It is hard to believe that John Phillip Sousa, the world's grand old bandmaster, who has thrilled the world for 50 years with his stirring marches, is making his last tour.

Saturday afternoon and night in Convention hall this 77-year-old musical leader gave what he said would be his last concerts in Tulsa, before enthusiastic audiences.

But if he ever comes to Tulsa, as he has been coming almost annually for the past five or six years, it is to be said that the welcome accorded him and his 82 bandmen when they arrived on their private train, was a resounding one. Both the central and junior high bands met his train and escorted his automobile through the streets to a hotel.

The band played to a well filled hall during the afternoon and at night the high school bands interspersed the program with their selections, many being the compositions of Sousa himself.

In a dingy dressing room backstage this grizzled march king last night told reporters that he was "finishing up."

"And why not?" he said rather sadly.

"I will hold this band together until I die and after that I want it to go on—like good music that lasts."

Leaning on a battered old trunk Sousa recounted his career from the age of 17 when he first started as a musical director. At 25 he was appointed musician in charge of the United States marine band which post he held for 12 years. Then his present band was organized and he had been with it ever since.

When Sousa first organized his band all but two of its members were foreigners. Today all are Americans.

"The boy or girl who aims at band concert work as a profession is not chasing illusions. If they can get to the top they can earn good good money. The lowest man in our band receives \$75 a week and the highest \$200."

ENCOURAGES SCHOOL BANDS
The musicians of the future come from the high schools and colleges so school band work should be encouraged. I have 22 people in my band who are college or university trained musicians."

In his lifetime Sousa has composed 117 marches the greatest of which he thinks is "Washington Post."

"However I received only a few dollars from this composition. I have received approximately \$350,000 from 'The Stars and Stripes Forever,' which I composed during the Spanish American war."

Sousa declares that all great music, that which lasts, is written by sudden emotion or inspiration, or on the spur of the moment if you please.

In Last Visit Here



JOHN PHILIP SOUSA

Bandmaster since he was 25, bandman since 17, and musician since his birth, is 77 now, played the last concert in which Tulsans will hear him and his famous band, Saturday night at Convention hall, and delighted children at his matinee concert.

Tulsa Is Delighted With Sousa's Music

Rhythmic Aspect of All
Selections Shown

By DOROTHEA LA COUER OLSEN
Tribune Music Editor

Lieut. Comm. John Phillip Sousa, firmly established as the world's band master for the past 50 years, created a sensation among the thousands of children who crowded Convention hall Saturday afternoon, and equally delighted many adults at the night concert.

While the "highbrow" musician, to use every day parlance, often raises his eyebrows at the "drum beating," as a band concert has often been dubbed, one can in no way allude to Sousa and his musicians' efforts as such. It is needless to say that the band responded with admirable uniformity of performance to Sousa's direction.

The keynote of the whole program was sounded in the name of the first number "Rhythms," a composition of Sousa's own. Even the rhythmic aspect was noticeable in Wagner's "Prelude and Love Death," from "Tristan and Isolde." Saxophones are out of place in "Tristan and Isolde" the only thing to criticize on the whole program. The majority of encores were popular marches of Sousa's composition, the famous "Washington Post" causing a prolonged outburst of enthusiasm from the audience. Fillmore's "Whistling Farmer" so excited the little girl next to me that she tore off her shoe in delight, and kicked her leg in time to the music.

Marjorie Moody, soloist on this tour, had a bell-like voice that was reminiscent of Alma Gluck. As for the cornet solo by John Dolan, one was quite breathless after his performance of virtuosity.

This is Sousa's farewell tour. All his fame has not made him a vehement conductor. After 36 tours, which he has made at the head of his own band, he has made a place in music circles and otherwise which will be hard to fill by anyone.

TULSA DAILY WORLD,
OCTOBER 14, 1928

SOUSA COMPARES 'JAZZ' TO CLASSICS

Famous Composer Declares
Prohibition Farce; Favors
Modification

Music that draws its inspiration from dancing feet and swaying bodies will never take the place of the classics of the great composers, is the opinion of John Phillip Sousa, famous band director, who presented his band in two appearances here Saturday at Convention hall, on his farewell tour.

"The composer of jazz music is inspired by the rhythm of the dance, and as a result jazz music appeals to those who have only a materialistic viewpoint. The composer of classical music draws his inspiration from things spiritual—soul-inspiring," Sousa declared.

Religion vs. Music.

"Religion, in my opinion, is the greatest influence in music. When music is based upon religious inspiration, then it lives," the composer asserted. "When it is not how can it last?" he asked.

"I do not believe that this is a world of disbelievers," Sousa declared, his heady black eyes twinkling. "Neither do I believe that there is anything wrong with the youth today," he added.

"The youth of today is all right, but I deplore our prohibition laws which make criminals out of every child's father that sips a cocktail at his dinner table, and by doing so, influences the youth to disregard and hold in contempt the law of the land," Sousa vehemently declared.

"Prohibition is a crime!" he said heatedly. "It has made thousands of hypocrites, and its enforcement has been a farce. I do not wish to see the return of the saloon, but there should certainly be a modification of the law," he declared.

An American Band.

Sousa was enthusiastic over the welcome accorded him when he stepped from his private train to be met by the Central high and Junior high school bands which escorted his automobile through downtown streets to the Mayo hotel. Hundreds thronged the streets to see the famous musician.

"Music as a profession is being recognized in this country more and more," Sousa commented. "When I first organized my band there were only two Americans and the rest foreigners. Today my band is composed entirely of Americans. Two-thirds of my 82 bandmen are college and university graduates. That is evidence of the strides the profession has made in the past decade."

Sousa appeared to be as hale and hearty at the age of 74 years, as he was several years ago when he visited Tulsa on tour. Regular hours and habits keep him in perfect physical fitness, he declared.

During intermissions of last night's concert, Sousa directed the Central high school band in several numbers, and presented the musical organization with a beautiful loving cup as a token of his esteem. George Oscar Bowen, director of music in the city schools, accepted the gift for the band.

SHAWNEE WEEKLY HERALD

THURSDAY, OCTOBER 4, 1928.

Sousa Is Member Of Rotary Club

When Lieutenant Commander John Phillip Sousa, head of Sousa and His Band, starts to enumerate the cities in the United States that have welcomed him and his organization, during his nearly forty annual tours, his memory probably become the "thing he forgets with," as such an enumeration would tax the ingenuity of the man who invented memories. Similarly, while Mr. Sousa is not hungering and thirsting for fame as a "joiner," the probability is that he holds the record for the privilege of being voted into Rotarian organizations and kindred bodies.

Throughout the United States, small cities and large cities, alike, where there are active brother of "The Wheel" (not referring to the theatrical field of burlesque, but to the nationally-known Rotary) Mr. Sousa has been voted into membership. One may hope, for the sake of the famous composer's purse and bank account, that he is not compelled to pay dues into the treasury of every Rotary Club that has made him an honorary "brother in good standing."

SOUSA'S BAND APPEARS AT CRITERION THEATRE TODAY



That the wonderful march, "The Stars and Stripes Forever," one of the many that have helped to make Lieutenant Commander John Philip Sousa a million dollars, when played by his own band, and a myriad other musicians, contributed more towards that million than any other single composition, is probably true. Mr. Sousa, interviewed on that point, did not "incriminate himself," but he did answer a query as to how he came to write that phenomenal successful march (which promises to go down in history as the greatest money-maker, outside of "Able's Irish Rose" in entertainment circles.) The interviewer hoped to secure the magic recipe for enriching struggling young composers, from Halifax to Houston, or from Pawtucket to Palm Beach. Mr. Sousa did not answer, as did the great painter, when asked what he mixed his paints with, to produce such marvelous tints on his canvas, with a curt: "With brains, sir." Lieutenant Commander Sousa might have responded thus, but, instead he remarked genially, "well, I was returning from Europe. All the way across, I marched the deck of the steamer with a whole brass band in my head. We arrived at quarantine in

a snow storm on Christmas Eve, and the march suddenly snapped into orderly sequence. The next day, at my Long Island home, I set down on paper, note for note, as it is now played." And that Christmas Eve put something in the hearts of the music-loving world that will go thundering down the corridors of time. It was one of the world's greatest Christmas gifts.

The band will appear at the Criterion today, matinee and night.

Jazz Is Treatment, Says Sousa, Famous Bandsman



John Phillip Sousa, famous bandsman, (right) and Horse Chief Eagle, (left), tribal chief of the Poncas, photographed when Sousa was a member of the Ponca tribe at the Miller 101 ranch last week. The pipe of peace in Sousa's hands was presented him by the tribe.

Believes Popularity Will Last As Long As People Hear Through Feet Instead Of Head.

TEST of good band music is whether it makes goose pimples chase each other up and down your spine, according to Lieut. Comm. John Philip Sousa, in Oklahoma City on his fiftieth concert tour.

The famous band leader was to appear in concert Monday afternoon and Monday night in the Shrine auditorium.

"Music's appeal," he said, "is purely emotional. Thousands and thousands of people have told me that when I played certain numbers like the Stars and Stripes Forever, they were 'thrilled to death' or 'goose pimples came on my spine.'"

Sousa now is a full-fledged member of the Ponca tribe of Indians. At Ponca City last week, he was adopted into the tribe, and given the name of "The Chasing Hawk" or in Indian language Chay-dah-wah-nar-gee-thar. He was presented with a peace pipe and handsomely beaded bag.

Says Jazz Will Remain

"Jazz?" "It is a treatment," he said. "Not music. It will last, too, because of its appeal to dancers. As long as people hear through their feet instead of their brains, jazz will be popular. Jazz is a treatment of good music, and as such does not affect good music."

Behind all his compositions of half a century of directing a band and composing, Sousa believes there is some Higher Spirit.

"I can just feel it," he said. "If it were purely mechanical, it would not take six months to write one number, two hours for another. I did for weeks on a piece, and hit only ashes. Then all at once, I strike the golden vein. The music just gushes. It is what I've been seeking. It is that Higher Spirit that comes to my aid."

Experiences Higher Power

"My Stars and Stripes" is an example. That was thirty-one years ago. In Southampton I got a wire saying my manager had died in New York. Mrs. Sousa and I caught the first boat.

"As soon as I got in my stateroom, there seemed some compelling impulse to make me go on deck. As I started a stroll down the deck, a mental band started playing 'The Stars and Stripes Forever.'"

"For days I paced that deck, always with my mental band playing the same music. It roared through my head. Not a note has been changed from that first time it came to me to this day. And it is considered my most popular composition. It seemed forced upon me."

"Some people laugh when I talk of that Higher Power. But the laughter of the man who believes only the material does not affect me. I go on believing."

THE DAILY OKLAHOMAN, TUESDAY, OCTOBER 16, 1928.



RANGING all the way from the most delicate polyphonic themes down to the "Whistling Farmer," John Philip Sousa led his band through the whole category of band music before an appreciative but moderate sized crowd Monday night at the Shrine auditorium.

It was the second concert of the day. Monday afternoon there was a special concert for school children at which the venerable conductor led the Central high school band, playing one of Sousa's own compositions, "A Study in Rhythms."

At the night performance, Sousa again turned to a special number, playing "Caravan," an oriental march composed by Oscar Lehr, University of Oklahoma band master, dedicated to the late Joe Kasperek, leader of the Shrine band.

Perhaps the most pleasing number of the night program was Sousa's own suite, "Tales of a Traveler." In this number the band showed its complete mastery of phrases often resigned to the string sections of symphony orchestras. The suite is introduced

through the wood-winds and reeds playing weird phrases savoring of the composer Grieg. From there it dances through South Africa, Australia and ends at an Easter egg hunt on the White House lawn in Washington.

THE dominant touch, however, throughout the entire program is the military note. Sousa's encores were generous and, in the main, military. When he led his musician, crashing through the "U. S. Field Artillery," and punctuated it with gun fire from back stage, it was the master's stroke. Even the conscientious objectors would have forsaken their convictions and taken to the trenches if urged a bit.

The great bandmaster also demonstrated, as he has been doing for fifty years, that he knows how to entertain a crowd. After his first rather pretentious number he turned loose John Dolan, his prize cornetist, who demonstrated that he had the right to be turned loose when he played Sarasate's "Pavana."

Miss Marjorie Moody, soprano, sang Sousa's "Love's Radiant Hour." She did it in clear, true voice that warranted all the appreciation that was thrown at her by cheering hands.

To close the program Howard Goulden played Tierney's polonaise "Mignon" on the xylophone just to prove that a xylophone is something more than a vaudeville trick instrument. In all it was a program of band music, but such band music as Oklahoma City has not heard since Sousa was here some years ago and is not likely to hear again before he returns.—G. C.

-OKLAHOMA CITY TIMES.

TUESDAY, OCTOBER 16, 1928.

Sousa's Reception Is Well Deserved

Famous Bandmaster and His
Musicians Please.

Lieut. Comm. John Philip Sousa and his celebrated band were given a wonderful reception at the Shrine auditorium Monday night and it was well deserved.

Each number was followed by an outburst from the audience and there was no suspension until the musicians answered the encore.

Miss Marjorie Moody, with an excellent soprano voice, did better in "Danny Boy" than she did in "Love's Radiant Hour." "Danny Boy" was her response to a warm reception for "Love's Radiant Hour."

"Caravan," by Oscar Lehr, bandmaster at University of Oklahoma, Norman, was played in memory of Joe Kasperek, late bandmaster of India Temple's band.

"Death and Transfiguration" by Richard Strauss was splendidly presented. "U. S. Field Artillery" was given much applause but when Sousa's famous "The Stars and Stripes Forever" was presented the audience reached its highest point of enthusiasm.

THE DAILY OKLAHOMAN, MONDAY, OCTOBER 15, 1928.

SOUSA HONORS CENTRAL BAND

Silver Cup To Be Presented
At Matinee Performance
Here Today.

John Philip Sousa, celebrating his fiftieth anniversary as a band director, Monday afternoon will present a loving cup to the Central high school band.

The cup will be presented as a recognition of merit. The presentation

will be made at the matinee performance of Sousa's band in the Shrine auditorium. Floyd K. Russell, director of the Central players, will receive the cup.

Sousa makes a practice of awarding merit cups to groups of young musicians. In many of the cities contests among the school bands are conducted to determine the one which has done the best work and showing the most promise. Sousa, it is said, has "had his eye" on the Central high school band for a number of years, and ranks it with the best of the young music-making organizations in the country.

Sousa's band also will play at the Shrine Monday night. Indications at the ticket office Sunday night were that the house would be sold out for both performances.

Watchin' 'em Strut

By Noel Houston

As we sat at the Shrine auditorium Monday night waiting for Lieut. Com. John Philip Sousa to begin his current program of the 36th annual tour, a beaming gentleman next to us exclaimed: "I've come 75 miles today—35 of it through mud—to hear Sousa. Just got here, and haven't had time to eat yet. I wouldn't miss Sousa for anything."

How distinctly American! How naively characteristic of Sousa's appeal to the national people!

We heard several wonder how old the venerable band leader is. He was 26 when he assumed direction of the United States Marine band in 1880, which, with our figures makes him 74 now.

He looked scarcely 60 Monday as he gently waved his baton over crashes of brasses.

The program opened Monday night in a peroration, *Militaire Français*, by St. Saens, with appealing woodwinds dominant. Encore calls were rewarded with *El Capitan*, an early Sousa march.

John Dolan, acknowledged the greatest of cornet artists, wove a golden design with *Habanera*, by Sarasate, on a mellow clarinet background. He returned with Bartlett's, *A Dream*.

Sousa took all the blends on his palette for the three movements of *Tales of a Traveler*. First, *The Kaffir on the Karoo* boomed out with tom-toms and walls of a trembling reed; then in *The Land of the Golden Fleece*, with the brasses breaking in more firmly, and finally a happy freedom in *Easter Monday* on the White House Lawn. It was the most extensive and enjoyable suite of the evening.

U. S. Field Artillery and the dashing Riders for the Flag boomed out, and gave way to *Love's Radiant Hour*, a new song by Sousa, admirably given by Miss Marjorie Moody, soprano. She followed with *Danny Boy*.

Death and Transfiguration, the superb composition of Strauss, failed to reach us. The strings have some fields into which even a master arranger cannot take his turbulent band instruments.

SOUSA, writing stirring marches before jazz was even known, yielded a point to his modern kin with a

AT THE THEATERS

EMPRESS: Oh, Kay! Colleen Moore and the run runners. Oughta see it.

CAPITOL: Lights of New York. Night clubs and vocal efforts. Must.

LIBERTY: Lonesome. Two people find love in the Coney Island screeches.

CRITERION: Just Married. By the National Players. Also, George Bancroft in *Docks of New York*.

VICTORIA: Runaway Girls. Condemnation of jazz-mad parents. Starring Shirley Mason.

ORPHEUM: Jim Jeffries tells about the good old days. Four other acts.

MAJESTIC: A Certain Young Man. Ramon Novarro in Argentine and at Yale.

RIALTO: Sporting Goods. Richard Dix selling golf articles.

FOLLY: Flanagan's Ball. Also, The Yellow Cameo.

ISIS: The Rejuvenation of Aunt Mary.

sketch of *Among My Souvenirs*. He arranged a medley from *Twinkling Stars Are Laughing at You and Me*, *Seeing Her Home*, *Aunt Dinah's Quilting Party*, *Seeing Nellie Home*, *Mandalay*, and *Sweet Mysteries of Life*.

Thus finding favor with the audience, Sousa gave way all together, and a peppy saxophone octet stepped into *You're a Real Sweetheart*, got amusing with *Simfunny in Deutsche*

and red hot on *In My Bouquet of Memories*.

The band began to regail its composure in a flute sextet by Tschalkowsky—the Russian who furnished many pigments for modern jazzists in his dabbling with strings and woodwinds.

THE highlight of the program, from a local standpoint, was the *Oriental March*, *Caravan*, composed by Oscar Lehrer, University of Oklahoma band leader, and dedicated to Joe Kasperek, late Shrine band leader. The attack was admirable.

This was followed with *Golden Jubilee*, Sousa's new march of exultation, and the evening's climax came unexpectedly with that great pigskin victory chant, *Stars and Stripes Forever*, which has brought cheers from thousands of throats at a raw November dusk.

The younger generation nearly came to its feet amid the blare of trumpets and trombones. A thrill seemed to run over the entire house. Undoubtedly Sousa's best work.

Howard Goulden, who had been turning pages for drummers and tuba players, beside toying with effects, all evening, came out of the background and basked in the light with several xylophone numbers.

Balance All and Swing Partners struck up, and the final note died away. It was the first Oklahoma City audience we have seen remain in their seats to a man and applaud after the program had closed. A glorious evening was over.

FAMOUS BAND LEADER GUEST OF KIWANIS

Sousa Always Loves To
Visit Oklahoma He
Tells Hosts

John Philip Sousa, dean of the bandmasters, and his ever-popular band arrived here just before noon today for a concert tonight in Convention hall under the management of Mrs. John Curran.

Looking a mite bit older than when he was here two seasons ago, Mr. Sousa certainly did not exhibit any traces of wear and tear from his almost constant travel for three decades, which has taken his famous band many times over these United States and into foreign countries for numerous tours.

The highly popular band director and composer of band music who has played before royalty and who has devoted years to the development and perfecting of a band still loves to come to Oklahoma. At least he told members of the Enid Kiwanis club, to whom he spoke today at their noon-day luncheon in the Oxford hotel, that he did.

Entertains Members

Wide experience which has meliowed the rigors and hardships of travel and tramping into real job for the noted bandmaster has fitted him for almost as good a story teller as a band director.

Relating some of his experiences during many years of travel, Mr. Sousa gave the Kiwanis club members a real treat today. He, too, displayed some of ability as a showman.

"When I'm in Oklahoma I talk oil and when I'm in Washington I talk salmon, but when I am in Boston I don't know what to talk about," said he.

Compliments Newcomb

The noted director also listened attentively and later complimented Dean Claude Newcomb of Phillips university who sang three vocal se-

lections for the club, accompanied by Miss Gulla Harp at the piano.

This afternoon Mr. Sousa will direct the high school band in two or three pieces, giving that musical organization the benefit of his wide experience.

The following program will be given tonight:

Miss Marjorie Moody, Soprano.

Mr. John Dolan, Cornet.

Mr. Howard Goulden, Xylophone.

1. Peroration known as "Militaire Français" from "The Algerine"—St. Saens.

2. Cornet Solo, "Habanera," Sarasate; Mr. John Dolan.

3. Suite, "Tales of a Traveler," Sousa: (a) "The Kaffir on the Karoo," (b) "The Land of the Golden Fleece," (c) "Easter Monday on the White House Lawn."

4. Soprano Solo, "Love's Radiant Hour," (new), Sousa; Miss Marjorie Moody. (Lyric by Helen Boardman Knox.)

5. Symphonic Poem, "Death and Transfiguration," Richard Strauss.

INTERVAL

6. Sketch, "Among My Souvenirs" (new), Nichols-Sousa.

7. (a) Sextette for flutes, "Dance of the Merlions," Tchaikowsky; Messrs. Evans, Petrie, Phares, Orsky, Zlotnik and Hall. (b) March, "The Golden Jubilee" (new), Sousa.

8. Xylophone Solo, Polonaise "Mignon," Tierney; Mr. Howard Goulden.

9. Balance All and Swing partners," Sousa.

THE ENID MORNING NEWS OCTOBER 17, 1928

TRIBUTE PAID NOTED LEADER BY ENID FOLK

Famous Composer And
Band Of Musicians
Give Concerts

The enthusiasm of the crowds which gathered at Convention hall yesterday afternoon and evening to hear John Philip Sousa and his band proves that even after years of predominance of jazz music there are those who still thrill to the clean sweep and rhythms of martial music such as Sousa has given to the world. Even on this, his twentieth transcontinental tour, and his second appearance in Enid in two years, the popularity of this "March King" has not waned.

The man that now is celebrating his fiftieth year as conductor and composer by making this farewell tour stood before his audiences yesterday with a military bearing which conceals his age. From the first of the program to the last, swinging from one number to the next with hardly a pause for applause, he conducted his musical organization smoothly and with a precision that brought an accurate response from his players.

From "A Study in Rhythms," the first number of the afternoon concert the listeners enjoyed the music but when, as an encore, the band broke into the strains of "The Stars and Stripes Forever," it was greeted with thunderous applause and the audience rose to its feet to listen to that most widely-known and best-loved of Sousa's own marches and to pay tribute to the composer.

Vocal Selections

Miss Marjorie Moody, with her lovely soprano voice, sang "The Beautiful Blue Danube," and Howard Goulden, after giving a xylophone solo, "Ghost of the Warrior," responded twice with encores. In addition to these two specialties, a cornet solo was given by John Dolan to complete the varied program.

During the intermission of the afternoon the Enid high school band, conducted by Mr. Sousa, played one of his compositions, followed by Sousa's "Liberty Bells," under the direction of their own leader, G. R. Bonham.

An entirely different program was presented last night, opening with "Militaire Français," from "The Algerine," St. Saens. The solo numbers included "Habanera," as a cornet solo; "Love's Radiant Hour," by Miss Moody, and "Mignon," on the xylophone.

THE ENID DAILY EAGLE OCTOBER 15, 1928

STUDENT BAND TO PLAY UNDER SOUSA'S LEAD

Noted Director To Bring
Organization To Enid
Tomorrow

Members of the Enid high school band will play under the direction of the noted band director, John Philip Sousa, when the Sousa organization opens its Enid performance at Convention hall tomorrow afternoon. The Enid boys, 50 in number will appear in uniform and will play two numbers under Sousa's leadership.

More than thirty years ago, Lieut. Com. Sousa, who this season makes his time or two and then put it in a new 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-stoppers 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. Although Sousa does not claim the honor, it is entirely possible that the "March King" also was the father of jazz.

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. "Certain yone 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 band be on at the advertised

WICHITA DAILY TIMES WEDNESDAY, OCTOBER 17, 1928

BANDS SCHEDULED TO COMPETE HERE FOR SOUSA TROPHY

A spirited contest among several bands of Wichita Falls and vicinity was scheduled for 3 o'clock Wednesday afternoon, when the musical organizations were to pass in review before Lieut. Com. John Philip Sousa, world renowned band director.

Mr. Sousa, with his ensemble of about 100 musicians, arrived in Wichita Falls early Wednesday afternoon.

Dr. C. E. Lanphere, chairman of the band contest committee, reported at noon Wednesday that three bands had definitely entered the contest. These are the Burk Burnett band, Lions Club Boys' band of Wichita Falls and the Grandfield, Okla., high school band. The Electric and Panhandle Refining company bands were expected to enter, Dr. Lanphere said.

Assisting Mr. Sousa in the judging were to be R. E. Shepherd and L. V. Lawler. The contest was to be held on the Scott avenue side of the Kemp hotel.

Immediately following the contest Sousa's band was to present a matinee concert in the Memorial auditorium. The matinee was to be featured by the presentation of a beautiful trophy by Mr. Sousa to the band winning first place in the contest.

Sousa's band will present another concert at the Memorial auditorium Wednesday evening, starting at 8:15 o'clock. The band was brought here under the auspices of the Maskat Temple band.

, OCTOBER 17, 1928

Famous American Band Leader Discusses Music

Politics, Youth And Other Topics Outlined In Interview

A reporter of the Enid Morning News was assigned to interview John Phillip Sousa, correctly called the dean of bandmasters, who was Enid's honored guest last night together with his remarkable and famous band.

Let it be said that there is only one place to interview a musician or an actor: backstage. And it is here that the reporter found Sousa. He was escorted to and introduced to the great leader and composer by W. Snyder, manager for the band.

While he poised a black cigar in his left hand and extended his right for a warm handshake, the dean of bandmasters beamed a smile that obliterated all embarrassment. Sousa was no longer a stranger, if he could be called a stranger to any American. He escorted the reporter to his own dressing room, and there en-

tirely neglected his cigar for a full thirty minutes while he talked of music, politics, youth, America, and numerous other topics.

There was one question that was paramount in the mind of the reporter: "Don't you think that the modern musicians are broader than those of generations ago?" But in the course of his interview Sousa indirectly answered the question quite satisfactorily, and it was never asked.

"America has made wonderful strides in music in the past ten years," Sousa said. "More wonderful than any other country. The American musician is coming into his own. I can illustrate this by my own band. This is the first year that it has been composed entirely of American musicians. When I started out many years ago, it was hard to find enough good musicians for a full band, and I had to engage foreigners. But I hope that I never again will be forced to do so, although it is not a matter of discrimination against race.

"What effect is the teaching of music appreciation courses in schools having on the trend towards music, and to what extent can music be taught to individuals, generally speaking?" This was the substance of two questions.

"The schools are doing a great work in bringing about the appreciation of music. When it comes to teaching music to individuals, it is a hard question to answer. I believe that there are four phases or elements in learning music: adaptability, aptitude, talent and genius. About 60 percent have adaptability that enables them to become professional musicians, if they use their adaptability. Aptitude is a stage advanced, and takes in approximately 25 percent. Only about five percent have talent, and less than one-tenth of one percent have genius, to be safe. Where genius comes from is a mystery.

"What effect is the political campaign having upon the size of your audiences?" he was asked.

"Not any that we perceive. It will have an effect about a week before election. Each side seems sure that it will win in November. However, one noticeable feature is the lack of venom that has characterized previous campaigns. People seem to have made up their minds one way or another, and there is little of the hilarious campaigning of former years and are keeping still about it for the most part. Each party is willing to concede that there is some good in the other."

Not Ready To Retire

"They say you refuse to retire," it was remarked.

"Why should I retire?" he demanded quickly. "To retire is to confess a weakening, and I have not reached that stage by far. I am

not tired. Monotony causes lots of men to want to quit, but I find nothing monotonous about my work. Hard work never bored anyone, but I believe that inactivity will cause monotony.

Sousa told how he started in his career.

"I was playing in the yard with my father, a brilliant man, by the way. Something happened at play, someone hit in the head with a ball, as I remember it. A music professor, conductor of a conservatory, remarked that they had best send that boy to learn some music. At least it can do him no harm, and will keep him off the streets.

"That remark made me mad," said Sousa. "For five years I sat in the classes at that conservatory, and during that time I don't believe I said fifty words to the professor, but I was listening, and taking what suited me. At examination time after five years, when I was 12, they had a stiff list of questions. They paid little attention to me, their very manner saying: 'It won't take many questions to get this one.' Well, when it was over, I had won all five of the medals offered in the course."

Just at this point one of the band officials came into the room, and

unobtrusively remarked that "they are going on."

As the dean rose to bid the reporter adieu, he smiled and remarked with a knowledge of the printing trade: "Well, I hope you got a stick full."

WICHITA FALLS RECORD NEWS

WEDNESDAY, OCTOBER 17, 1928

Sousa to Judge Bands of Wichita Area in Parade Here Wednesday

John Phillip Sousa, world famous band director, and his ensemble of about 100 musicians, will arrive for their two appearances in Wichita Falls Wednesday afternoon at 2:45 o'clock, it was announced by Maskat temple officials who are sponsoring the band's appearance here. The concerts will be held in the Memorial auditorium.

The band's arrival here will be later than expected, necessitating a change in the hours of the afternoon program, it was announced. Instead of beginning at 3 o'clock, the afternoon program will start at 3:30 o'clock. The evening concert will start at 8:15 o'clock.

Immediately after Sousa's arrival

Wednesday, it is planned to stage the contest among bands of this region. Sousa, the principal judge, and his two assistants, R. E. Shepherd and L. V. Lawler, will review the parade of bands as they pass the Kemp hotel at 3 o'clock. Ten bands from this region have already entered the contest.

The line of march for the parade of bands will start at Tenth street on Scott avenue. It will proceed north on Scott avenue past the Kemp hotel, thence up Seventh street to the Memorial auditorium.

There are about 100 in the Sousa party, including many soloists and ensembles. The ensembles include one group of 24 clarinets, a flute sextet and a trombone sextet.

WICHITA FALLS RECORD NEWS

THURSDAY, OCTOBER 18, 1928

SOUSA PROVES REAL AMERICAN

No Mustachio Twirling at This Concert

(By The Record News Critic)

Lovers of the art not only from Wichita Falls, but from many towns representative of this region gathered at the Memorial auditorium Wednesday afternoon and evening to hear music played under the direction of a real American, Lieutenant Commander John Phillip Sousa.

For Sousa is, above all else, American. From the minute he makes his appearance on the stage, prim, erect, and takes his position in front of his world famous band, there is distinct American atmosphere about the show. He picks up his baton. There is no twirling of mustachios or tearing of hair. There is no grabbing for music. Every thing is orderly. When he lifts the baton, it is for a purpose. He signals for musical response, and gets it.

Soloists Please

It was this way Wednesday evening. One slight bow to his audience, an abrupt turn, a short jerk of the baton, and the band had begun the first number, "Militaire Francaise," a precise but tricky selection from Saint-Saens' "The Algerienne." The selection finished. Director Sousa allowed but a second for applause, took a brief bow, and before hands had ceased the clap the first strains of the next number were in the air.

This was the first solo number of the evening, featuring John Dolan, cornetist, in the solo, "Habenera," by Sarsato. Difficult of rendition, this number drew applause generously. The soloist responded with an encore, playing Bartlett's "A Dream."

Other soloists drew equally of applause, chiefly Miss Marjorie Moody, soprano soloist, who sang as her first number one of Sousa's latest compositions, "Love's Radiant Hour." As an encore she sang the "Italian Street Song." The sextet for flutes, "The Dance of the Merlions," from Tchaikowsky, was given by the flautists of the band, Messrs. Evans, Petrie, Phares, Orlosky, Zlotnik, and Hall; and later in the program Howard Goulden was featured in a xylophone solo, "Mignon." For encores he played "At Sunrise," "Indian Love Call," and "Rio Rita," a popular number.

Musical Souvenirs

Sousa proved his Americanism further when his own band compositions, excluding his marches, as of a lighter vein, were given. The third number, "Tales of a Traveler," bore striking kinship to the tunes almost every American hears when he visualizes, as Sousa does in this suite, the Kaffir girl of Africa, or Australia, the "Land of the Golden Fleece," or, to come nearer home, as the composition does in the last part, President Coolidge's lawn decked with kids on an easter morning.

Sousa also accomplished another feat when he made a musical sketch out of a popular tune, "Among My Souvenirs." This selection, long battered by sentimental jazz orchestras, took on new coloring after it had been rearranged to really include some musical souvenirs.

And last, but not least, the band played Sousa's latest march, "The Golden Jubilee," written in honor of the composer's 50th year as a band director, and commemorating his 36th annual tour. The closing number was his "Balance All and Swing Partners."

Interspersed throughout the program were played various Sousa marches, notably "The Stars and Stripes Forever," "Semper Fidelis" and "U. S. Field Artillery."

A feature of the program was the appearance, during intermission, of the Burk Burnett high school band, and later of the local Shrine band. The Burk Burnett band, which was accorded first place by Sousa in a contest Wednesday afternoon, was led by the March King as it played his "Washington Post March." Then it played Sousa's "Thunderer" march under the leadership of its own director, E. L. Nichols. The Shrine band later appeared behind the stage band and joined in playing "The Stars and Stripes Forever" march.

Burk Burnett Band

Members of the Burk Burnett high school band who appeared in the parade Wednesday afternoon follow:

Cornets: Buddy Pearson, Ray Thompson, Durwood Killgo, Chester Roberts; clarinets: Cowan Fisher, Stanley Henson, Jack Exley, Dale Cropper, Brownie Lumpkin; saxophones: Kathryn Exley, Robert Brooks, Ted Boden, Sydney Clark, Ted Harwell, Tex Allen; mellotones: Robert January, Colon Killgo, Herman Miller, Llewellyn Kinwood; baritone: Shelby Roberts; trombones: Robert Lacey, Wayne Loy; bass: Calvin Fry; drums: Mark Westbrook, Vincent Goodlet; cymbals: Oleta Nichols.

'KING OF BAND DIRECTORS' PICKS BURK

LIONS BOYS PLACE SECOND

Grandfield Band Third in Contest Here

Youthful West Texas bandmen marched in all their glory Wednesday afternoon, showing their best colors in a parade before the king of all bandmen, John Philip Sousa.

Sousa, just arrived for his two concerts here, was surrounded by hundreds at the corner of Scott avenue and Eighth streets, which was selected as the reviewing stand for the parade. Sousa himself was to pick from the aggregation of musicians passing in review what he considered the winning band.

It remained for the Burk Burnett high school band, the last to pass before Sousa, to win that honor. Playing a Sousa march, this band, from the first note it struck, drew the attention of the great commander, and when it had passed he gave it a classification of "90" per cent perfect.

The Wichita Falls Lions club band, second to march, was rated second with a classification of 80 per cent; and the Grandfield, Okla., high school band, first to pass, was given third place with 75 per cent.

The Wichita Falls Shrine band also passed in the line of march, but was not entered for competition. After the announcement of the awards, the bandmen marched to the Memorial auditorium, where after further welcoming the visiting musicians, each band was dismissed.

L. V. Lawler and R. E. Shepherd assisted Mr. Sousa in the judging, giving special attention to the marching formation of the bands.

Sousa Picks Best Band in Parade Here



Youthful musicians from Burk Burnett captured honors in the parade of Northwest Texas bands before John Philip Sousa, noted director, here Wednesday afternoon. The above picture shows the Burk Burnett band in front of the Memorial auditorium after receiving the honor from Sousa.

MUSIC

THE ABILENE MORNING NEWS
Thursday Morning, October 18, 1928.

FAMOUS BAND IN CITY TODAY FOR CONCERT

4,000 Are Expected To Hear Sousa Company In Two Concerts

Lieut. Commander John Philip Sousa and his company of 100 people were scheduled to arrive at 7 o'clock this morning on a train from Wichita Falls in preparation for two concerts which he and his band will give at the Simmons University auditorium this afternoon and evening at 4 and 8 o'clock.

It will be the first appearance of Sousa and his band in West Texas and indications are that West Texas will greet the world's greatest band with two record crowds. The Cowboy band of Simmons, which is sponsoring the two concerts, reports that an audience of 2,000 is expected at each performance.

Sousa and his company are coming on three Pullman coaches, with one baggage car to hold the band equipment. This is the same train they are using all along their route this year which is taking them across the continent in the Golden Jubilee tour celebrating the 50th anniversary of Sousa as a conductor.

The afternoon program, for grade and high school students, will be made up largely of marches and novelty numbers and although the

program will have plenty of the lively Sousa marches, it will have more of the heavy numbers of the band's repertoire.

To Lead Cowboys

Director D. O. Wiley of the Cowboy band of Simmons announced last night that the march which the Cowboys would play under Sousa's direction would be the "Golden Jubilee," the march lately composed by the great conductor to commemorate his 50th anniversary. The Cowboy band, playing under his direction, will probably give this number during the intermission.

In the afternoon, the Abilene High School Eagle band will be led through the High School Cadet march.

Although most of the seats have been taken, there are still some available, according to the band management. Seats have been arranged in the auditorium to care for 2,000 at each performance.

Greatest in World

The band, which is conceded by all musical critics to be the greatest in the world, is composed of over 80 pieces and carries with it soprano, cornet, harp, clarinet, saxophone, euphonium, xylophone and trombone soloists.

This is Sousa's 37th annual tour with his band, and his 16th trans-continental tour. It is expected to be one of his last as the conductor is 74 years of age. He has lost none of the fire and skill of his youth, however, according to those who have heard him this year. His itinerary this year which forces him to lead in two concerts daily besides making countless speeches and attending other engagements indicates that his vitality has waned but little.

Sousa Is Judge In Band Contest

(By The Associated Press)

WICHITA FALLS, Oct. 17.—Lieutenant-Commander John Philip Sousa today adjudged the Burk Burnett High School band the best competing in a contest here. The Wichita Falls Lions club boys band won second place, and the Grandfield, Okla., High School band third.

THE ABILENE DAILY REPORTER Oct. 19, 1928

In Abilene



John Philip Sousa

SOUSA SCOFFS AT FAREWELL FOR BAND

Famous Musician, Here for Concerts, Never To Stop, He Says; Guest of Lions Club

"This talk of my giving a farewell tour," said John Philip Sousa, "is an outrage on the public and would be an acknowledgement of weakness which I will not make. This is no farewell with me, there will never be a farewell for Sousa's band as long as I live. I shall continue to run my band to the end of my life."

The great bandmaster, with eighty musicians, reached Abilene early Thursday from Wichita Falls, to give two concerts at the Simmons university auditorium, and with the certainty of a full house each time. Of 4,000 seats for the two performances, less than 100 were left early Thursday afternoon.

But, says Gilbert Sandefer, Cowboy Band manager under whose auspices Sousa comes to Abilene, every one who wants to hear the concerts will be accommodated, as long as aisle and standing room are left.

Reminiscences.

Sousa was at the Lions club Thursday, the center of all eyes. He is nearing 75 but looks 60. While he frugally picked at his lunch he told something about his famous band.

"We've been everywhere," he said. "In every state of the Union"—he painstakingly called off every one repeating himself several times after the fashion of elderly people—five times to England, around the world once. I have men with me who are veterans of 25 years service.

"I started my band 36 years ago. We gave our first concert at Plainfield, New Jersey, September 26, 1892, and made our first visit to Texas—Dallas—the following year. This is our first time in West Texas. I take pride in the fact that my men are 100 per cent American citizens and 98 per cent American born. It was a shock to me to learn two years ago, that my oldest musician—he had been with me from the start and retired—never had been naturalized. When he wrote from Italy this year that he wanted to rejoin me, but couldn't because of the immigration laws, I told him it was good riddance, that I didn't want a foreigner in my band."

In his soft, low-pitched and cultured voice, Sousa charmed the Lions Club with ten minutes of witticisms. At the outset he objected to his introduction by the club president, T. N. Carswell as "the greatest band leader of all time."

"You don't read your Bible," he said reprovingly. "or you would know that David had the biggest band, was probably the best known of bandmasters, and maybe was the best although he played but one tune. It is best, when referring to me as the greatest band master of all time, to except David. He's dead now and can't do me any harm."

Sousa talked about "the intelligence and manliness of the men of West Texas and the beauty of the women"; of London's point of view toward the "provinces" and New York's to the "sticks"; of New York cops and Boston's guardians of the peace.

FAMOUS BAND IS GREETED HERE BY THRONGS

Sousa's Musicians Play To Capacity Crowds At Simmons Auditorium

"Well, what did you make on department?" asked an apprehensive father when his son came home with his report card.

"A hundred", was the proud answer.

"Well! That's pretty good", said Dad.

"Good? Say, that's not good that's perfect", was the rejoinder.

To illustrate the impression gained by the average listener to Thursday evening's concert at Simmons University by John Philip Sousa's band that more-or-less stale yarn is quoted.

There was perhaps but one person in the auditorium who found anything wrong, anything but perfection, in the band's performance. That one person, no doubt, was Lieutenant-Commander Sousa himself.

You've seen conductors who kept their flowing locks down in their faces as they frantically "fought" their band with the baton. You've

heard bands, some of them rated among the nation's best, that possessed volume and to spare but lacked finesse of attack and touch when needed.

Takes it Easy

You saw nor heard nothing of Karoo (In South Africa), "The Thursday's Sousa concert. The Italian" and "Easter Monday on Grand Old Man, seventy-five years the White House Lawn"; a symbol and yet as active as a composer phonic poem, "Death and Trans- and conductor as he was a quarter figure" (Richard Strauss); sex- of a century ago, directs his band tette for flutes, "Dance of the Mer- with refreshing ease and grace. lions", and the final number "Bal-

One was also impressed with the absence of formality at each concert. Bandmen wandered over the stage, caps on, for a half hour before the program started. There was no curtain or formal customs to please the "temperament" of an imported conductor. It was just a regular, every-day American band getting ready to play for an average American crowd. No frills even in the music—those majestic marches.

Members of the Simmons University Cowboy band and the Abilene high school band will never forget their experience of Thursday—being led by Sousa, in person. The Cowboys reciprocated Sousa's compliment by playing his own "Golden Jubilee" march and the Abilene-ans and West Texans, more than 2,000 of them, who jammed the auditorium and peered in through the windows, were proud of their playing. The contrast between Sousa's band and that directed by Col. D. O. Wiley lacked much of being as great as one could expect.

Solos Add Much

While, as in all great bands, the ensemble numbers were the more thrilling with the band's many instruments performing as one great symphonic organ of a thousand pipes, the solos included in the program added much, as did the program.

John Dolan, wiry little cornetist, in fact the world's greatest living exponent of that instrument, played "Habanera" (Sarasate) and answered an encore with "A Dream" (Bartlett). There were no "hippy" bombasts to punctuate "thirty-seconds" and "sixty-fourths". The most difficult passages flowed from the cornet's silver throat smoothly and easily. Dolan transformed the instrument's voice in a second from a majestic trumpet call from voice of brass to soothing lullaby of velvet softness.

Two Sousa marches, "Stars and Stripes Forever" and "U. S. Field Artillery" fairly electrified the audience. Six piccolos were featured in the former. They were joined by eight cornets and eight trombones to add a lot more to the greatest march ever written by the March King than anybody present had ev-

er heard in it. The pulse-quickening rhythm of "U. S. Field Artillery"—when those caissons go marching along—was intensified by an octet of trombones among other added features.

Miss Moody

Miss Marjorie Moody, soprano, appeared in "Love's Radiant Hour" (Sousa) and answered encores with "Carry Me Back to Old Virginny", "Dixie" and "Comin' Through the Rye". She possesses a rich voice peculiarly adapted for band accompaniment.

John Goulden, the xylophone soloist, appeared first in Polonaise, "Mignon" (Tierney), but was called back for three other selections "Sunrise and Indian Love Call", "Rio Rita" and "Old Fiddler".

A saxophone octet played "You're A Real Sweetheart" and "Simplicity In Duetsche" featuring the bass saxophone.

Other Sousa marches played were "Semper Fidelis", "Power and Glory", with a strain from "Onward Christian Soldier"; and "Riders For The Flag". Fillmore's "Whistling Farmer", a novelty number, caused tremendous applause.

Among My Souvenirs

The sketch, "Among My Souvenirs" (Nichols-Sousa) added much to the program. Taking a popular tune of that title Sousa wore into the sketch bits of "Twinkling Stars are Laughing at You and Me", "Seeing Her Home", "Aunt Dinah's Quilting Party", "Seeing Nellie Home", "The Road to Mandalay", and "Sweet Mysteries of Life". "Mandalay" particularly added to

the selection.

Other numbers were: Peroration known as "Militaire Francais" from "The Algerienne" (St. Saens); "Tales of a Traveler" with three movements, "The Kaffir on the Land of the Golden Fleece" (Austrian), and "Easter Monday on Grand Old Man, seventy-five years the White House Lawn"; a symbol and yet as active as a composer phonic poem, "Death and Trans- and conductor as he was a quarter figure" (Richard Strauss); sex- of a century ago, directs his band tette for flutes, "Dance of the Mer- with refreshing ease and grace. lions", and the final number "Bal-

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Great American, His Band, Abilene Guests For Day; Sousa Discusses Audiences; "Dutch Band" Takes Air

By EDDIE ANDERSON

One of the truly great Americans, Lieutenant Commander John Philip Sousa, the artist, composer and picturesque band conductor of a half century's fame was in Abilene, yesterday.

Four thousand people here know it better than the remainder—they heard two concerts of Sousa and his company, the latter the cream of American band talent. But the rest of Abilene, they know Sousa, too. Not just the name, but the Sousa that is reflected in musical compositions.

Few have not been stirred and thrilled by his mighty martial masterpieces; American soldiers, they have marched into battle, their courage revived for instance, by "Stars and Stripes Forever," one of the greatest marches ever written. Noble music he has written. Every

"town" musician in the country knows Sousa. His name is as well known as that band is.

Sousa, in this city, is on his Golden Jubilee Tour, celebrating his fiftieth anniversary as a director and the thirty-sixth annual tour of his band.

2,000 Hear Matinee

Two thousand people, a majority of them of the schools here, heard the band matinee. An equal number gathered in the Simmons University auditorium last night, heard, throbbed and dreamed with the band's achievement and the glory, the majesty and beauty it breathed.

The matinee program was comparatively light. Marches and novelty numbers predominated. The marches inspiring Sousa compositions, included "Semper Fidelis", "Stars and Stripes Forever", and "U. S. Field Artillery".

In "Stars and Stripes," six piccolos, the trumpets and trombones were featured. Six trombones, deep-throated brass instruments played grandly in "U. S. Field Artillery".

John Dolan, cornet soloist, in "Habanera" and an encore, "Out of the Dusk," played to a hushed, appreciative audience and, incidentally, made amateur musicians wonder how it become possible.

Miss Marjorie Moody, soprano, gave the "Beautiful Blue Danube" and the European river became a lovely vision.

Howard Boulden, xylophone soloist, entertained and encores were demanded.

Marches Big Feature

But it was in Sousa's marches and novelty numbers that the youthful audience displayed its emotion. "The Whistling Farmer," novelty offering, found special favor and so did the octet of saxophones with a popular number and the comedy selection, "Simfunny in Deuche." The latter number had to do with the little Dutch boy's wail for his doggie that "had went" and featured the bass saxophone.

Sousa directed the Eagle high school band in one number during the matinee interval. They must be a proud lot of young musicians today, but yesterday afternoon they suffered.

And, Sousa, before the matinee, talked of young musicians and their future in the field of music. He enjoys directing them, he said. He is always interested in promising talent.

Dignified, aristocratic, Sousa reflects in appearance his romantic life. He who has contributed to the happiness of individuals not only in his own country, but in distant lands and islands of the seven seas, is affectionately called the "boss" by members of his company. That is striking, the respect, it is nearly awe that his company holds for him. They are earnestly interested in his welfare and, because they are musicians, are more appreciative of his greatness.

Discusses Audiences

With Miss Moody and Miss Hambrick, the harpist, Sousa discussed Texas audiences. Miss Moody isn't a bit impressed, her conversation indicated. "They are so listless and unappreciative," she said.

"But," Sousa soothingly added, "98 per cent of the people that attend our concerts come because they love music. They are, maybe, not so not so demonstrative here," he said.

Sousa had an amusing incident of his life to relate. The Saturday Evening Post bought the story of Sousa's life and paid the conductor 20 cents a word for it. "Good money," Sousa added. A daughter reading and editing the autobiography had a suggestion. She recommended, in fun, the cutting of four words, an "it" on page 127 of the manuscript; an "and" on another page and a "but" and "ever" on other pages. "But, I will lose 80 cents," Sousa told her.

A well known author heard of the incident. He interviewed Sousa and bought the four words—for a dollar.

Favorite Pastime

Five of Sousa's company had an opportunity to enjoy favorite

were the guests of Louis E. Derryberry, Dr. M. T. Ramsey and M. C. Bob Loutt, North Carolina flier, who stopped over at Kinsolving Field last night.

The "Dutch Band," this quintet was. Charming fellows. There was Peter Biroschak of Bridgeport, Conn., first French horn in the band and formerly of the New York Symphony; Edward Heney, San Francisco, polished trouper, a saxophonist, and Eric Evans, flutist of Harrisburg, Pa., and Bob Fuller, handsome, nonchalant six-footer from Colorado Springs. He plays the Sousaphone. There was Owen Kincaid of Youngstown, Ohio, also.

They were earnest flying fans. They knew words like "go-dunk," for instance. Heney explained that a "go-dunk" is a fellow who hangs around a flying field trying to "mooch" a ride. The bandmen were not "go-dunks."

Two Given "The Works"

Fuller and Heney got the "works," in Derryberry's Hiss Travelair yesterday. "Falling leaf," "half-loops" and a "loop-to-loop" was in the category of Derry's stunts for them. "It's the best ride I ever had," Heney enthusiastically declared when he climbed from the passenger seat.

Mr. Biroschak, who was a member of the New York Symphony on its tour of Europe, the best American symphony of this country, found the youthful Derryberry of West Texas and trans-continental air face note, interesting. It was mutual. The Sousa artist comes from a family of musicians. And he likes band better than opera or symphony. "A conductor that inspires, instills confidence into one; he is the musician's joy," said Biroschak.

BEAUMONT JOURNAL

OCTOBER 20, 1928.

SOUSA HERE IN TWO CONCERTS IN AUDITORIUM

Lieutenant - Commander John Philip Sousa, on his thirty-sixth annual tour of the United States, and celebrating his Golden Jubilee as America's march king, arrived in Beaumont at 12:50 o'clock Saturday afternoon at the head of his military band of nearly 100 pieces.

Sousa is scheduled for two appearances in Beaumont Saturday afternoon and night, to the City auditorium. Two concerts were given Friday at Denton, the trip from that city being made Saturday morning over the Southern Pacific lines.

According to his schedule, which he follows closely in every city, Sousa has another rest period immediately after the matinee followed by the evening meal and then the evening concert. Though 73 years old, the peerless conductor gives two concerts daily in each city he visits on his tour.

Members of the band have engaged rooms at Hotel Beaumont, Hotel LaSalle and Hotel Crosby and will spend the night in Beaumont.

Sousa's Band Instantly Wins Great Audience in Two Programs at C. I. A.

By MARGARET MARABLE

Filling the air with martial music until every foot patted in unconscious rhythm and every head nodded in swing with the flood of pulsing melody, Sousa came, played, and conquered every hearer to the cause of military bands in general and Sousa's band in particular.

Playing at two performances in the C. I. A. auditorium, the great master of marches who has been 50 years conducting, won his audiences completely not only by the excellence of his organization, but by the force of his personality shown in his compositions and in his modest manner of responding to the enthusiasm of his audiences. The house was crowded for the evening concert. The afternoon program was heard by an audience composed mostly of out of town people and school children. Probably the most enjoyable selection on the program was an encore, the famous "Stars and Stripes Forever" to which many feet have marched in schools, in camps and in parade.

Soloists Win Approval

Although every member of the band must necessarily be an artist, the soloists are outstanding in the perfection of their musicianship. The cornetist, John Doland, won instant favor with the audience. Miss Marjorie Moody, soprano soloist, possesses a voice which stands out like a golden thread in the tapestry of orchestral accompaniment. Howard Goulden, xylophone soloist, was called back repeatedly after his performance of Tierney's Polonaise "Mignon" and delighted the audience with three encores of popular music.

The suite "Tales of a Traveller," composed by Sousa, was one of unusual interest. It was made up of three movements, the first founded on a South African theme, the second on extracts from Australian poems of A. G. Stephens, and the third was derived from watching children on the White House lawn at Easter time. The encore was a novelty number of "Old Timers" which brought in a whistling section which the audience enjoyed particularly.

Miss Moody chose for her encores to a Sousa composition, "Love's Radiant Hour," two ballads, "Comin' Thru the Rye" and "Dixie" which showed the beauty of her voice in the pure simple melodies, and the artistry of which she is master in the special arrangements of these old favorites. She also sang a catchy number of Sousa's "The American Girl."

"Semper Fidelis"

Following the Strauss number of "Death and Transfiguration" the encore "Semper Fidelis" was given. This is conceded to be the best piece of military music Sousa has written, notwithstanding, "The

Stars and Stripes" is the most popular.

A joint composition of Nichols-Sousa "Among My Souvenirs" was especially applauded and was encored with the "Whistling Farmer," and "You're a Real Sweetheart" played by the saxophones. A novelty encore, "Deutche," was pleasing.

Tschaikowsky's "Dance of the Merlons," written for flutes, was rendered exquisitely. This is a phase of band music which has often been neglected. An encore was demanded, and given.

After numerous encores of Howard Goulden's xylophone playing, the program ended with a stirring number "Balance All and Swing Partners" by Sousa.

BEAUMONT ENTERPRISE SATURDAY, OCTOBER 20, 1928

SOUSA AND HIS BAND IN BEAUMONT TODAY



John Philip Sousa.

IN CELEBRATION of Lieut. Commander John Philip Sousa's golden jubilee anniversary as bandmaster, he is making a coast-to-coast tour, his thirty-sixth, beginning last July, and everywhere thus far that he and his band of 100 players have appeared, crowds have turned out to hear their inspiring programs.

Sousa is here today for two performances, a matinee at 2:30 o'clock and night at 8:15 o'clock at the city auditorium, under direction of Mrs. Edna W. Saunders, assisted locally by Mrs. Mary Autry Higgins. A large number of people from the surrounding territory are expected to come in to hear him, especially school children, who are being admitted at a special price. Until noon, the seat sale will be in progress at Carter Music company, moving at that time to the auditorium for accommodation of those who might not have been able before to secure their reservations.

Says one writer, on the Cleveland News, Cleveland, O.: "America should toll all the bells and blow all the whistles from San Diego to Boston in celebration of John Philip Sousa's fiftieth jubilee. He has made a distinct contribution to the happiness of every individual in his own country, in distant lands and in islands of the seven seas, for everyone, almost everywhere, has heard Sousa's music through the medium of the band, orchestra, phonograph or radio. And everyone has applauded after his own fashion. The world not only admires, but loves him, because he has been a universal friend. He was America's ambassador of good will long before anyone thought of the title."

'Stars and Stripes Forever' Thrills Beaumonters Again As Sousa's Band Plays Here

Favorite Compositions of March King Heard in Two Concerts; Interview Given On 'Oyster Culture.'

"The Stars and Stripes Forever," America's best loved march, was heard in Beaumont on two occasions yesterday, played by the band bearing the name and under the direction of the march king, Lieut. Commander John Philip Sousa. Two audiences, combined estimated at 1000 persons, sat spellbound and leaned forward in their seats while the composer-director led his great band in many airs now familiar to millions of Americans.

Sousa has been called the most loved of great musicians, and while his fame has spread in a great measure by the "Stars and Stripes Forever," he is known and loved because of his other marches and his pleasing, gracious manner on and off the conductor's stand. On the other hand, his famous march is known and loved, not only because he wrote it, but also because of its merit as a stirring and exhilarating composition.

Famous March Expected

That his band would play "The Stars and Stripes Forever" was more or less a foregone conclusion before the matinee and evening concerts began. Mothers told their children they would hear it, and the children waited patiently for this piece they knew, even if they knew no other.

The boys and girls admire Sousa; hundreds of them thronged to the stage door after the matinee performance, hoping to see the composed and perchance to shake his hand, but he was gone. He vanished after he took his last bow and went to his hotel for rest and seclusion, for two concerts daily since early in July have borne heavily on his constitution.

Affable, gracious and friendly off stage, as he is pleasing and accommodating while on his little plush-covered stand, Commander Sousa sat in the lobby of the Hotel Beaumont yesterday afternoon, greeting former and new acquaintances. He was talking with R. A. Dhossche, director of Beaumont high school band. He granted an interview with a pleasant smile, and leaned back in his big chair, waiting to be questioned. A pause, no question forthcoming, gave him a chance to survey his interviewer. This pause lasted perhaps 30 seconds, while the reporter was trying to think of a question that had never been asked. Finally giving it up as a hopeless job, the newspaper man began:

"Mr. Sousa, is there a question you have never been asked?"

Question of Oyster Culture

The reply came with a chuckle, "I have been asked five million questions by newspaper men and women since 1873, and I have answered all of them. However, that question of yours is one of the only two I have not been asked. To this day, not a person has asked me for my views on oyster culture, and I feel that for the sake of variety I might enjoy talking on the latter subject."

"I was reared, you know, near Chesapeake bay in Maryland, and have been more or less closely associated with the succulent bivalves all my life. And, here let me be real patriotic and exclaim that the Chesapeake bay oysters are the best I have found anywhere. They just can't be beat. And, of course, you know that with such vast supplies in the bay and adjacent waters, we have never been forced to resort to oyster culture yet. Therefore, I don't know much about the science, except that we don't have to practice it in Chesapeake bay."

"Music Making Gains"

"But, perhaps," Commander Sousa here changed the theme of his talk, "you and others of east Texas want to hear something about music. Well, you tell your newspaper audience that music is making the greatest strides in America today of any country in the world. In the early days of this country, music was looked upon as an effeminate hobby, and although there were a few people who could get down a fiddle and play 'Possum Up the Gum Stump' and other old ditties, it was not until the World war that America awakened to embrace music as a great art. For it was during the war that European musicians ceased coming to this country, and America had to develop her own talented youth."

"Just for example, to show you that America is great, musically, and that music is a real, manly art, instead of something effeminate, let me cite my own band. I have three university graduates and 22 college men in the organization, and by the way every one of them is a native-born American."

National Band Contest

Commander Sousa likes to tell of his experience at the national high school band contest.

(Sousa) with "King Cotton March" (Sousa) as an encore; cornet solo, William Tong, "Bolero Concerto" (Boccalini) and "Out of the Dusk;" "Suite at the King's Court," (Sousa), consisting of three movements: soprano solo, "The Beautiful Blue Danube," (Strauss), Miss Marjorie Moody, with "Dixie" and "Comin' Thru the Rye" as encores; ensemble, "Prelude" and "Love's Death," from Tristan and Isolde (Wagner), with "Bower and Glory March" as the encore; medley ensemble, airs from the operas of Victor Herbert, with "Whistling Farmer," a novelty number, as encore; ensemble, "Parade of the Gendarmes" (Lake) and "Minnesota University" (Sousa), with "The Stars and Stripes Forever" as the encore; xylophone solo "Ghost of the Warrior" (Grossman), Howard Goulden, and "Dance of the Hours" (Ponchielli).

The evening program was:

Ensemble, "Militaire Francais," from "The Algerienne" (St. Saens); cornet solo, "Habanera" (Sarasate); William Tong; suite ensemble, "Tales of a Traveller" (Sousa); soprano solo, "Love's Radiant Hour" (Sousa-Knox), Miss Marjorie Moody; symphonic poem, "Death and Transfiguration" (Richard Strauss); sketch ensemble, "Among My Souvenirs" (Nichols-Sousa); sextet for flutes, "Dance of the Merlons" (Tchaikowsky); march, "The Golden Jubilee" (Sousa); xylophone solo, Polonaise "Mignon" (Tierney); finale, "Balance All and Swing Partners" (Sousa). Encores during the evening performance included "El Capitan," "Artillery," and "Semper Fidelis," all Sousa's compositions.

Miss Moody Applauded

Miss Moody captivated her au-

TRAILING THE SIREN

7:15 a. m., Roberts ambulance to Pearl and Washington streets; negro fainted.

3:45 p. m., fire department to Long and Grand avenues; false alarm.

5 p. m., Roberts ambulance to 99 Prince street; emergency sick call. 9:15 p. m., Pipkin & Brulin ambulance to Liberty avenue and Pearl street; auto accident; none hurt.

diences both in the matinee and evening performances with her sweet and crystal voice. She responded graciously to encores, returning with popular and well-known airs. Mr. Tong, cornet soloist, also demonstrated exceptional ability in the execution of passages calling for tones in the higher register. Mr. Goulden, doubling on the drums and xylophone, provided novelty in entertainment, and did it with masterly touch.

At the night concert Commander Sousa presented a silver loving cup to the Beaumont high school Royal Purple band for its victory over the South Park high school band last Wednesday in a contest at the high school auditorium. The cup was received by four members of the band, Newton Hilscher, Boyd Davis, Jack Folmer and Edgar Ezell, who stepped to the front of the stage, as the audience cheered.

BEAUMONT JOURNAL

OCTOBER 22, 1928.

SOUSA PLEASES 2 AUDIENCES SATURDAY

Famed Conductor And Band Give Delightful Programs

Was there ever a circus parade or a military scene in a movie that did not respond to the "Stars and Stripes?" And is there a kid alive who is not familiar with this air? John Philip Sousa—grand man, grand master and grandfather of music—appeared before an audience of several hundred people Saturday evening in one of the most appreciated musical programs to be presented in this building.

WORLD FAMOUS

Sousa and his band, who appeared in concert Saturday afternoon for school children, are world-famous for their intense depth and for their masterful delivery of varied programs.

Opening with "Militaire Francais" from "The Algerienne" by St. Saens, Sousa immediately stepped into the personality by which the public knows him best. From the first his audience followed the notes with undivided interest. The resounding tones fell like thunderous messages and then softly they would fade, almost die and again blare forth. The city auditorium was the ideal concert hall for the band.

Miss Marjorie Moody, soprano soloist, pleased with her true shrill notes in "Love's Radiant Hour." She responded with "Dixie" and "Comin' Thru the Rye" and again with "The Nightingale" to flute accompaniment.

Other pleasing features of the program were a saxophone octet of classical and modern music, a piccolo sextet, a trombone sextet and xylophone solos by Howard Goulden.

GIVES HIGH SCHOOL CUP

The rendition of the symphonic poem of Strauss on the death and transfiguration spoke a wordless language and through the struggles, dreams, battles and final resignation the music conveyed the message intended.

"Among My Souvenirs" (Nichols) with delightful arrangement by Sousa was probably the most beautiful modern rendition of the evening.

The presentation of the State cup to the local high school band for their victory at the State Dallas fair, was made by Sousa during the intermission.

SOUSA'S BAND TO PLAY HERE

Lieutenant Commander John Phillip Sousa, March King, and the world's greatest band leader, arrives in Houston Sunday morning, to give two concerts at the City Auditorium, one at three in the afternoon and the other at 8:15 at night.

Sousa's band numbers more than 80 musicians this season, and his soloists are the same who have delighted his audiences all over the United States.

This is the Sousa Golden Jubilee year and the entire tour, which started in the East in the summer has been marked by the largest audiences ever assembled for band concerts and an enthusiasm which testifies again to the immense popularity of this beloved American band leader and his famous band.

The doors of the City Auditorium will be opened at 2 p. m. for the Sunday matinee which starts at 3 o'clock and at night the doors will be opened at 7:30 for the performance that begins at 8:15. Sousa is very prompt in starting his performances and the audience is requested to be in time also. A different program will be given at each performance and the same soloists will appear on each program.

DEAN OF BANDSMEN

John Phillip Sousa, Lieutenant-Commander, U. S. N., dean of all bandmen and one of America's leading composers, who is scheduled for two appearances in Houston Sunday with his world famous band. He will play at the City Auditorium Sunday afternoon and Sunday night, and will play many of the selections for which he is known the world over.



SOUSA PLAYS HERE SUNDAY

Will Be Honor Guest at Luncheon; Passes Through En Route to Beaumont

After concerts in Beaumont, Saturday, where John Phillip Sousa was the honor guest for luncheon of the Magnolia Petroleum Company Band, Mr. Sousa and his band will come to Houston, arriving Sunday morning. They will give a matinee program at the City Auditorium at 3 p. m. Sunday and a night program at 8:15. The box office at the City Auditorium will open at 9 a. m. and remain open all day. The bandmaster passed through here Saturday, en route to Beaumont.

An invitation has been extended Mr. Sousa to be the honor guest at a luncheon to be given at the Warwick Sunday by the First Band of the Houston Public Schools, Victor Alessandro, director. At the night program, during the intermission, the band will play a short number under the direction of Mr. Sousa, and will receive from his hands a silver loving cup he is presenting them as a reward of merit.

The cup award came in recognition of the band's work for better musical appreciation in the schools and for their service to the community. Throughout the 50 years of his career as a conductor, Mr. Sousa has been the friend of young American musicians, and on his present tour, the golden jubilee of his professional life, he is making a special effort to meet ambitious young musical organizations and encourage them with his advice and criticisms.

Sousa and his band are being presented by Mrs. Edna W. Saunders, who is also in charge of their Beaumont appearance. Mrs. Saunders' office has been informed that Mr. Sousa arrived in Beaumont in fine spirits and that he is looking forward to a return to Houston, where he has always played to large audiences and where many courtesies have been extended him in the past.

THE HOUSTON CHRONICLE

JOHN PHILIP SOUSA

Sunday, October 21, 1928

ART'S LISTENING POST

BY INA GILLESPIE.

JOHN PHILIP SOUSA, who is to be with us this afternoon and evening in company with his fascinating band, says that the way to begin a concert is to begin, and we suppose that the same might apply to starting off our column. We sat at our desk for fully 20 minutes trying to think of some particularly chatty remark with which to begin to "listen" this week, when Sousa's comforting words came to our mind, and we concluded that we would just jump off the deep end and not worry with "beginning."

AND SPEAKING of Sousa, Edna Saunders is bringing him, of course, and when we were up to see her the other day she showed us her new programs. They're even more attractive than usual this year, all lettered in Chinese red. We suppose they had to be particularly pretty this season to go with such excellent attractions as Kreisler, the Minneapolis Symphony, Chaliapin, Doris Niles and Her Ballet, the Prague Teachers Chorus and the New York Theatre Guild.

There have been rumors which have reached the ears of both Mrs. Saunders and us to the effect that we are no longer interested in what Mrs. Saunders brings to Houston; that we do not approve of her announced programs from year to year. Countering this, we wish to go on record as being heartily in favor of the local impresario. The city should be unfailingly grateful to her for having first called the torch of music here, that is in a large and planned way. It is true that sometimes we do not care for one attraction as much as for another, but one taste could surely not be expected to embrace all offerings with equal affection. However, in looking over Mrs. Saunders' bookings for the year, we venture to say that no city in the United States of like size and location will have a better or more diversified offering of musical and dramatic attractions.

THE HOUSTON CHRONICLE

Tuesday, October 23, 1928

NO WONDER John Phillip Sousa, in his seventies now, still loves to tour the country with his band. It is his America. Sousa is as much an American institution as Teddy Roosevelt was. Or Mark Twain. They were all in their heyday in the America of the gay nineties.

A great musician of the people plays no small part in their affairs. Thirty years ago, and before and much of the time since, the coming of Sousa's compositions were events of public interest. Came "Manhattan Beach," "El Capitan," "Stars and Stripes Forever" and many more, each in its turn, to stir, exhilarate and make joyful the whole people of this country.

Those stirring pieces do not belong alone to Sousa. They belong to all of us. Any band parading joyfully down Main Street any day will not go far before playing one of Sousa's military marches.

So the old man loves to come back among his people.



Houston is being visited today by Lieut. Com. John Phillip Sousa and his band, the organization celebrating its fiftieth anniversary by making a jubilee tour of the United States. The band is scheduled for two concerts, one to be given at 3 o'clock this afternoon and the other at 8:15 tonight at the City Auditorium. Both are under the local management of Edna W. Saunders.

Sousa has as his soloists Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

The afternoon program is to include: Peroration known as "Militaire Français" from "The Algerienne" (Saint-Saens); cornet solo, "Habanera" (Sarasate), John Dolan; suite, "Tales of a Traveler" (Sousa); soprano solo, "Love's Radiant Hour" (Sousa), Miss Moody; symphonic poem, "Death and Transfiguration" (Strauss); cornet

"Among My Souvenirs" (Nichols-Sousa); sextet for flutes, "Dance of the Merlions" (Tschalkowsky); Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall; march, "The Golden Jubilee" (Sousa); xylophone, "Monsieur Mignon" (Tierney), Howard Goulden; "Balance All and Swing Partners."

The evening program, which is entirely different, will be as follows: "A Study in Rhythms" (Sousa); cornet, "Balere Concerto" (Boccalari), Mr. Dolan; suite, "At the King's Court" (Sousa); soprano, "The Beautiful Blue Danube" (Strauss), Miss Moody; "Prelude" and "Love's Death," from "Tristan and Isolde" (Wagner); favorite numbers from operettas of Victor Herbert; "Parade of the Gendarmes" (Laké); "March Minuetta" (Sousa); xylophone, "Ghost of the Warrior" (Grossman), Mr. Goulden; "Dance of the Hours" (Ponchielli).

HOUSTON POST-DISPATCH:

OCTOBER 20, 1928

STUDENTS BUY SOUSA TICKETS

All school children are being admitted to the Sousa band concerts on Sunday afternoon and evening for 50 cents, and numbers of students have already procured their reserved seats at this price.

The First Band of the Houston Public Schools has been invited to play a number during the intermission at the night performance and as a special reward for merit and as an encouragement to the members of this outstanding local band as well as to other school bands, Mr. Sousa will present a handsome silver loving cup to them, as well as consenting to direct the number which they will play.

The Sousa band will arrive in Houston on Sunday morning from Beaumont, where the band plays Saturday afternoon and evening.

The First Band of the Public Schools of Houston is under the direction of Victor Alessandro, who with the 50 or more members of the organization will tender Mr. Sousa and his soloists a luncheon at the Warwick hotel at noon Sunday.

Sousa's Brilliant Renditions Awe Hundreds of Admirers Here

By MILDRED LEE NELSON.

John Philip Sousa, conductor-composer, appeared in two concerts in Houston Sunday.

Hundreds of people filled the Auditorium to overflowing, and Sousa with his band of musicians was accorded a welcome befitting his station and prominence in the musical world.

An ovation was tendered the "March King" upon his initial appearance on the stage. From the moment he raised his baton before the band until his final curtain call, his audience sat spellbound, fearful of missing a sound or a motion of the agile fingers of the great Sousa.

Varied Program.

A program of varied selections was given at the afternoon performance. It included numbers by Sousa, Saint Saens, Strauss, Tchaikowsky and other famous composers. Light lifting songs were well received as well as the heavier numbers. For Sousa was the leader and this great conductor possesses the power to instill joy and gladness into the music at hand, whatever it may be.

At times, the band produced such mellow rich tones that its music was similar to an organ. A perfectly balanced group of musicians, chosen carefully, followed every motion, no matter how slight, of their leader's hand. Hit baton might well be likened to a wand, such magic did it create before the eyes of the audience. His long slender hands directed the ebb and flow of volume as well as of the individual players who had been cast as soloists for the numbers.

Strident Notes Absent.

One of the marked features of Sousa's band is the utter absence of strident notes which are often found in other bands. At times, during the performance, the instruments were muted to whisper-softness though their clarity remained and was carried to the far corners of the large auditorium.

Feature numbers included a saxophone octet, a flute sextet, a piccolo sextet and a trombone sextet.

Miss Marjorie Moody, soprano, was accorded a splendid reception and her singing of "Coming Through the Rye" and "Dixie" left nothing to be desired in the way of tone quality or volume. Her high notes are as clear as a bird's. Later she sang "The Nightingale," with a flute accompaniment. This proved to be an exquisite combination to which the audience responded by recalling the singer for several curtain calls.

Contrast Pleasing.

Another pleasing feature of the program was the music of Howard Goulden, xylophone artist. He was recalled again and again after his excellent playing of "Mignon." Travelling with unbelievable swiftness over the keys, his hands brought forth music almost unequalled for its sweetness.

Sousa's excellent interpretation of Strauss's "Death and Transfiguration" was a joy to hear. "Semper Fidelis," his own composition was presented with the fire and vivacity which is always associated with its composer. A sketch "Among My Souvenirs," arranged by Sousa and its composer, Nichols, offered a sentimental strain which was pleasing for its contrast.

But the climax of both performances was reached when the band swung into the familiar strains of "Stars and Stripes Forever." Into this

composition the famous leader threw his full power and energy showing more fully the power by which he has attained his fame as a band leader. This selection was played as only Sousa's band, under his personal direction, can play it.

Old Favorites.

The evening's performance was as pleasing in its variety as the previous program. It included such old favorites as "Sewanee River," "Kiss Me Again" and "Onward Christian Soldier."

Even a taste of modern semi-classical music was given by Sousa's band when it played "Underneath the Moon" under his direction.

But the transition from modern to old music or to operatic selections from popular music was gracefully accomplished and every selection was accorded its full share of applause and curtain calls.

Thrills of the kind which are said to come once in a life-time were experienced by members of the Houston high school band when they were allowed to occupy the chairs of the famous band and have its great leader conduct them in the playing of his own composition "Stars and Stripes Forever." These boys and girls made an excellent showing and the famous Sousa, in addition to praising their work, bestowed a silver loving cup on their director, Victor Alessandro.

One Sousa.

It has been aptly said that there is but one Sousa and those who attended one or both of his concerts will attest to this fact. His music is apart from other bandmasters and the musicians who are guided by his baton immediately assume his style and follow his interpretation.

We hope Sousa will come again soon. But whether he returns in a month or a year, the memory of his exceptionally brilliant interpretation of "Stars and Stripes Forever" will be a living one.

SOUSA PRAISES MODERN GIRLS AS BRAINY LOT

Girls of today are more independent than girls of yesterday, John Philip Sousa said here Sunday. And John Philip Sousa should know, for he has lived almost 74 years. Time, however, has dealt kindly with the noted composer. Except for his graying mustache, one would judge the musician to be much younger than he admits.

"Girls are brainier than boys," he continued. "They are brighter and they are not afraid to show their brains as girls were years ago when they would sit and smile and blush to hide their brains. Girls are independent. They know they have brains and are using them. The girls say, 'I am as bright as you,' and then prove it. Men cannot fool them any longer. They say, 'You cannot humbug me.' 'I don't think you can fool girls, for they size men up and know what they are doing,' Mr. Sousa said.

Shook Hands With C. I. A.

A few days ago the band played at C. I. A. at Denton, where are enrolled 1700 girls. Every girl was at the concert. The hall was filled.

"I shook hands with 1699 girls and the other girl was lame and couldn't come up," the composer laughed, but he didn't complain of the tiredness of his right arm, for he loves girls.

The past year has been one of the most prolific in the life of Mr. Sousa. He has composed seven new marches and has an order for three more, he said. Those composed were: Tales of the Traveler, Love's Radiant Hour, University of Nebraska March, University of Mississippi March, Riders for the Flag, Golden Jubilee, New Mexico March. The three to come are the March of the University of Illinois, the March of the University of Kansas, and one which he said was for the "Wildcats" of Oklahoma. "There is some university up there they call the 'Wildcats' and that is it," he said. He indicated that this particular number might be a trifle wild.

Says Monotony Kills.

"A man never dies from overwork," remarked Mr. Sousa. "It is monotony that kills. If your mind is occupied you haven't time to grow old. I am not old. I have more brains today than I ever had, but if I did nothing I would lose several of these brain buttons."

The march is the hardest piece of music to write, was the opinion expressed by the veteran composer. The march will not permit padding. He compared it to the stature of a nude woman; it must be shown in all its purity of perfection. If a lump is put on the stature of the woman, it ruins the figure, it is the same with the march.

John Philip Sousa has composed 117 marches. This record stands alone in the history of the world, he said. He is still writing and still directing, and never expects to get old, or quit work.

SOUSA IS GIVEN OVATION AT BAND CONCERTS; PLEASING PROGRAMS ARE PRESENTED

As usual, Lieut. Com. John Philip Sousa and his band captivated audiences at both the afternoon and evening concerts given Sunday at the City Auditorium under the local management of Edna W. Saunders. Sousa received an ovation when he stepped upon the stage to lead his band, with almost no motion of his baton, in two of the most pleasing programs which Houston has been privileged to hear this famous organization give.

Particularly interesting among the afternoon programed numbers were the conductor's suite, Tales of a Traveler, and the Strauss symphonic poem, Death and Transfiguration, the latter being especially rich in tonal effects.

Interspersing the band numbers were songs by Marjorie Moody, soprano, a cornet solo by John Dolan, a xylophone solo by Howard Goulden and a sextet for flutes, Dance of the Merlons (Tchaikowsky), which was given by Messrs. Evans, Petrie, Orosky, Zlotnik and Hall. The audience was appreciative of every effort on the part of the performers and called for not only one but sometimes three and four encores.

Mr. Sousa was very generous with encores, never waiting for his hearers to plead for a repeat number but instead swinging right into the old favorites such as El Capitán, U. S. Field Artillery, Riders for the Flag, Semper Fidelis, the always welcome Stars and Stripes Forever, and others.

During the intermission at the night performance, Sousa led the First Band of the Houston Public Schools, of which Victor Alessandro is the regular director, in a rendition of Semper Fidelis and presented them with a silver cup in commendation of their work.

The next Saunders attraction will be Paul Whiteman and his Orchestra, which is to be heard November 1.

ful opera. The father swelled with pride. "That is my son," he said. The upshot of that chance conversation was that John Philip Sousa was offered leadership of the U. S. Marine Band, and thus began his career as a bandsman.

He was leader of the Marine Band for 12 years, building it up into a famous organization of musicians, and then he organized his own band and ever since has been before the public.

Speaking of his earlier years, he said that he had had the "fiddler's" contempt for a band, showing just how Fate interferes in the affairs of men.

Guy McLaughlin was the only other speaker. He spoke in reminiscent mood, telling of having heard Sousa's Band when he was a boy in Austin.

Miss Lula Stevens, supervisor of music in the Houston public schools, acted as toastmistress, introducing R. H. Fonville, president of the school board; F. M. Black, director of high schools; Mrs. Edna W. Saunders, concert manager, who presented the Sousa performances in Houston Sunday, and Victor Alessandro, director of the school bands. She also presented as honor guests Miss Marjorie Moody, soloist, and Miss Winifred Bambrick, harpist, both with the Sousa organization.

Sousa Is Guest of Honor At School Band Banquet

If your first operetta is a failure, try, try again.

That is the advice given members of the first band of the Houston public schools by John Philip Sousa in a little talk at the banquet in the Warwick Hotel Sunday celebrating the third anniversary of the musical organization. The famous bandsman and "march king" was the guest of honor of the young musicians.

His first operetta was a failure, but his second a great success, he told the boys, and it was because of that success that his career as an orchestra leader ended and he went to work for Uncle Sam.

He was directing the orchestra in the presentation of his operetta, playing in a Philadelphia opera house. The then secretary of the navy and the commandant of the marines attended a performance. They were greatly impressed with the production and with the composer.

Houston, Texas, Monday, October 22, 1928

SOUSA BAND STILL THRILLS AS OF OLD

By Ellen Douglas MacCorquodale

Dynamic rushes of winds and reeds, anchored to rhythmical sonority in the basses and held to the beat by rolling drum and tympani accent, kept two audiences enthralled at the City Auditorium Sunday when John Philip Sousa, the March King, gave his Golden Jubilee appearance under the direction of Mrs. Edna W. Saunders. They were typical Sousa performances.

The audiences were composed of two well defined elements: Those who have known Sousa for many years and hold him in such deep affection that to miss his concerts would be unthinkable, and the large number of students, some of whom were hearing him for the first time and all of whom will recall later, with reverence and pride, that they heard the great Sousa in the mellowed years of his distinguished career.

It was the Sousa marches the audiences called for, but Sousa, incomparable program maker, knows how to fortend monotony. Not for nothing has he been acclaimed for "taking the boredom" out of the band concerts. Infinite variety characterizes his performances. Some of his selections are redeemed from cheapness only by his masterful and unique performances. Then he swings to the other extreme and offers a symphonic poem, or an excerpt from a Wagner opera.

While the band can never successfully approximate the symphony orchestra, Sousa's magic wand and his skill in arrangements almost calls forth the impossible from his reed. The effects are delicate and fine spun in pianissimo passages and there is a lift and surge in his rolling forte that any orchestra might study with profit.

A program of marches alone would be insupportable, but when Sousa varies his band performances with solos, and with sextets, octets, and platoons of players from the various sections, as in Stars and Stripes Forever, no sense of reiteration occurs. The audience is entertained every moment. Even a bit of clowning from the saxophones is introduced.

Soloists this year are Miss Marjorie Moody, long a favorite with Sousa audiences; William Tong, cornetist; Howard Goulden, xylophonist, and Winifred Bambrick, harpist.

Miss Moody is singing better than in previous years and the first thought on hearing her coloratura at the matinee was that she had been working since her last appearance here. This she confirmed in an interview, and the favorable impression of the afternoon was enhanced at the evening performance. Sousa, with his amazing versatility, has composed a song for her, establishing his ability to write for the voice. The song itself, though singable, is not a profound piece of writing.

The performances of Mr. Tong (John Dolan is not with the band this year), and Mr. Goulden had the astonishing expertness and technical skill of virtuosity. They were recalled many times.

THE HOUSTON PRESS

As presented here Sunday, Sousa's band is composed of 80 men, all Americans and selected for their musicianship and their quickness. Mr. Sousa says there is no drudgery in rehearsing and conducting his band. He has no sub-conductor, but does all the work himself. That the organization has retained the fire and spirit that distinguished it in the early days of its organization is due first to the indistinguishable genius of its conductor but also to the red-blooded young men who have been worked into the organization, bringing their fine training and virtuosity to its ensemble. From the dear old veteran drummer, August Helmecke, to the almost boyish faces in some of the sections, every man is the best Mr. Sousa could find for the position.

To take this band across country, giving two performances a day almost every day, is a remarkable feat for Mr. Sousa in his Golden Jubilee year, especially when he does so without any assistance other than the usual librarian and the loyal and affectionate co-operation of his men.

At the night performance, during the program intermission, Mr. Sousa directed the First Band of the Houston Public Schools in a rendition of Semper Fidelis, one of his popular marches, and presented to them through their director, Victor Alessandro, a handsome silver loving cup, to be known as the Sousa cup. The band was augmented by a smartly uniformed and efficient bugle corps, composed of girls under the sponsorship of Miss Verna Benton, and two young harpists trained by Miss Mildred Milligan.

From Houston the band went to Corpus Christi, leaving early Monday.

Sell-Out House For Sousa Band

Approximately 3000 People
Hear and Applaud
March King.

Lieut. Commander John Philip Sousa came to Corpus Christi yesterday, and the city capitulated to him without reservation. His famous band won the hearts of some three thousand people who crowded the Palace theater at both matinee and night appearances.

During the intermission of the night program, Commander Sousa presented the local post, American Legion, with a handsome flag. Post Commander DeWitt McGee accepted the standard on behalf of the local post.

Early yesterday the "standing room only" sign was displayed for the night performance, while the matinee was only slightly less popular. It being stated that there were less than a dozen seats vacant. A larger percentage of the matinee crowds was made up of

school children, and the program contained numbers which were of special appeal to their tastes, to judge from the uproarious applause which greeted the band.

At both matinee and night appearances, the stirring marches which have won for Sousa the sobriquet of "the march king," and the solo numbers seemed to win the major share of approbation. Included in the marches were several new ones composed by Sousa for the present tour, Sousa's "golden jubilee" year as band director and conductor.

Miss Marjorie Moody, soprano, was well received both afternoon and night, in "The Beautiful Blue Danube," and "Love's Radiant Hour," respectively.

John Dolan, cornetist, and Howard Goulden, xylophone player, won their share of the general approval which was accorded the entire company.

The march which is, perhaps, the most familiar in the country and won Sousa a big part of his present fame—"Stars and Stripes Forever," given as one of the numerous encores demanded by the audience—brought the biggest demonstration of the entire performance.

American Legion and Chamber of Commerce officials. They were taken to the docks and other points of interest.

Other entertainment features for the Lieutenant Commander Sousa included a luncheon at the Nueces hotel yesterday noon, with Oscar C. B. Nau, vice president of the Chamber of Commerce, presiding. The drum and bugle corps led the procession to the hotel.

Sousa, introduced as "the great artist," responded with a few pleasantries.

The band left last night for Harlingen. The musicians came here from Houston, where they gave two concerts Sunday.

JS CHRI
ED CIRCULATION OF ANY NEWSPAPER
CORPUS CHRISTI, TEXAS. MONDAY, OCT

Sousa's Band To Appear in Concerts Here

(Continued From Page One.)

rrior (Grossman)—Howard Goulden.
Dance of the Hours (Ponchielli).
Night
Peroration known as Militaire Francais from the Algerienne (St. Saens).
Cornet solo, Habanera (Sarasate)—John Dolan.
Suite, Tales of a Traveler (Sousa).
Soprano solo, Love's Radiant Hour (Sousa)—Miss Marjorie Moody.
Symphonic Poem, Death and Transfiguration (Strauss).
Among My Souvenirs (Nichols-Sousa).
Sextette of flutes, Dance of the Merlons (Tchaikowsky)—Evans, Petrie, Phares, Orosky, Zlotnik and Hall.
March, The Golden Jubilee (Sousa).
Xylophone solo, Polonaise Mignon (Tierney)—Howard Goulden.
Balance All and Swing Partners (Sousa).

Hill Asks Release

A lively and entertaining talk, containing witty sidelights on Boston, New York, and London, was made by Lieut. Comm. John Philip Sousa at the luncheon given in his honor at the Nueces hotel Monday noon.

City officials, leaders in local American Legion work, and members of the Women's auxiliary to the Legion, together with prominent citizens, met Sousa at the train and conducted him to the hotel. The drum and bugle corps of the Legion post played at the train and on the way to the hotel.

A slight difficulty was encountered at the hotel. Mr. Sousa almost refusing to enter the dining room until he could get a shave. Assurances of several women as to his appearance overcame his objections.

Oscar Nau, vice president of the Chamber of Commerce, introduced Mr. Sousa with a few complimentary words.

Sousa made an entirely informal talk, telling some of his experiences. An amusing incident with a scrub-woman in an English town closed the talk.

He praised south Texas and especially Corpus Christi as a "garden spot" which he could compliment with complete honesty.

Two performances were to be given here today by the famous "March King" and his band. The matinee program of this internationally famous band began at 3:15 o'clock. The evening program will start at 8:15 o'clock. The matinee appearance was featured for children.

This is Sousa's golden jubilee tour, celebrating the fiftieth anniversary of the first time he lifted a baton to direct a band and his thirty-sixth year as director of his own band.

The ticket sale here at noon indicated capacity houses for both appearances. The appearances here are sponsored by Ernest H. Gragg post of the American Legion and interested citizens.

The programs:

Matinee
A study in Rhythms (Sousa).
Cornet solo, Bolero Concerto (Boccalini)—John Dolan.
Suite, at the King's Court (Sousa).
(a) Her Ladyship, the Countess.
(b) Her Grace, the Duchess.
(c) Her Majesty, the Queen.
Prelude and Love's Death, from Tristan and Isolde (Wagner).
Favorite number from operas of Victor Herbert.
Parade of the Gendarmes (Lake).
March, Minnesota (Sousa).
Xylophone solo, Ghost of the War

(Turn to Page Two, Please.)

THE AUSTIN AMERICAN,
THURSDAY, OCTOBER 25, 1928.

Sousa Gets Big Hand at Concerts

Packed Houses Greet
Veteran Bandmaster

Sousa the great—John Philip himself, directed his 80 artists in two splendid concerts Wednesday at the Hancock theatre.

A Sousa concert in Austin is like a meeting of old friends, so often has the grand band master visited Austin, and so many admirers has he in the city.

So there was no loss of time in becoming acquainted. The audience knew what it was there for and what it would hear, and from the rising of the curtain, there was perfect understanding and perfect sympathy between entertainers and audience.

DIRECTS SCHOOL BAND

A special feature of the afternoon performance was the playing of the Austin high school band directed by Sousa and the presentation of a loving cup to the organization by the veteran director.

Work of all soloists was excellent. Miss Marjorie Moody, soprano, has a high clear voice of unusual melody and was generous in her response to encores. At the evening performance she was called back four times and sang "Dixie Land" to deafening applause, as one of her numbers.

Howard Goulden, xylophonist, brought out perfectly the liquid music of his instrument and played several selections in addition to the one he was scheduled to play. John Dolan, cornetist, was master of his instrument and was well received.

SOUSA APPLAUDED

Sousa himself was greeted with uproarious applause at his every appearance and the entire program was evidently appreciated.

The audience however kept its greatest enthusiasm for the old time favorites which did not appear on the program proper, but were given as encores. "The Stars and Stripes Forever" which has been called "the world's favorite march," "El Capitan," "Semper Fidelis," "Manhattan" and all the rest, were generously given and rapturously received.

Time seems to have stood still for John Philip Sousa. His figure is as erect, his hand as unswerving, his dominance over his musicians and his power over his audiences as complete as ever.

This was the first appearance of the Sousa band in Austin on its own initiative, it having been brought heretofore by the Amateur Choral club. Mrs. Joe James, president of the club, acted as advance agent for Mr. Sousa for his coming this time, but the club did not attempt to sponsor the concert for lack of an auditorium large enough to make it possible for it to hope for satisfactory financial results.

The first concert which Mrs. James managed as president of the Amateur Choral club, was Sousa's first appearance in Austin nine years ago.

THE AUSTIN AMERICAN,
WEDNESDAY, OCTOBER 24, 1928.

Sousa Here For Concert Tonight

(See Picture on Page 1.)

Lt. Comdr. John Philip Sousa, composer, author and internationally famous band master, will be received by representatives of the state and city governments, the University of Texas, the people of Austin and the Amateur Choral club here, when he arrives with his famous band Wednesday morning at 11:10 over the Missouri Pacific railroad.

Mayor P. W. McFadden, Pres. H. Y. Benedict of the university, P. H. Daugherty, private secretary to Gov. Dan Moody, and Mrs. Joe James of the choral club will be prominent in the reception committee. Committees from the chamber of commerce and the city council will also be present, it was announced.

Two concerts will be played by the band during their stay in Austin, one at 3:30 p. m. and one at 8 at the Hancock theatre. Mrs. James, president of the choral club, reported practically all seats sold for both performances Tuesday night.

ON 36TH TOUR

This tour, the 36th made by Sousa and his band, commemorates his 50th anniversary as a band conductor. He is featuring the "Minnesota," "University of Nebraska," and "Golden Jubilee" marches, the latter composed recently for this trip, and as another local feature, will personally direct the Austin high school band of 45 members at the afternoon concert.

Instrumental specialties of a sextette of flutes, sextettes of trombones and a triple octette of clarinets are among other numbers on his varied program. Mrs. James said. The Amateur Choral club is sponsoring the concerts.

Lt. Comdr. Sousa has composed over 30 world known marches, seven suites, several symphonic poems and over 10 comic operas in addition to his band and other musical work. He started teaching music at the age of 15 years.

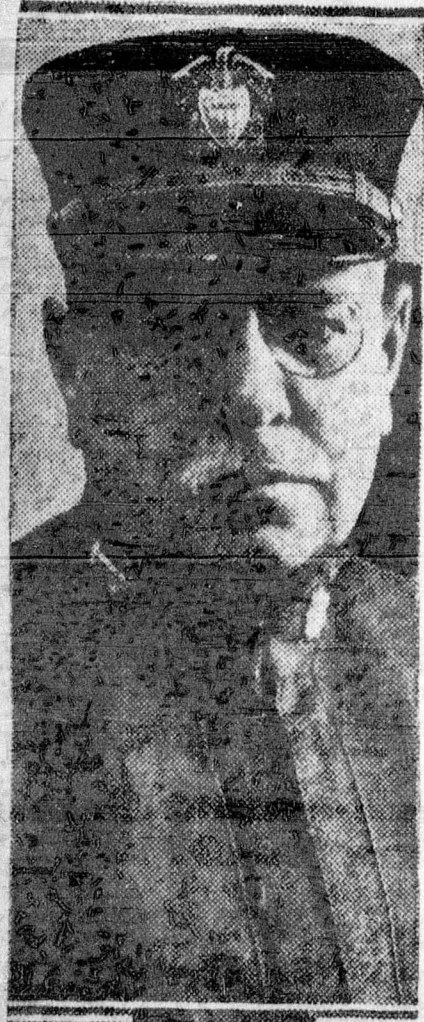
Members of Sousa Band Entertained With Auto Drive

Members of Sousa's band were taken for a ride over the city late yesterday afternoon through arrangements by the Corpus Christi Auto Trades Association, the Ernest H. Gragg post of the

THE SAN ANTONIO LIGHT.

DIRECTOR

John Philip Sousa, noted band leader, is in San Antonio with his famous band to give two performances.



High School Bands Line Up to Play For Sousa in S. A. Contest.

Having an experience, as musicians, they will value all of their lives, members of the bands of Main avenue and Brackenridge high schools here, Thursday afternoon lined up to play in a contest before the great band leader, Lieut. Commander John Philip Sousa.

Commander Sousa, on tour with his band, arrived here by special train Thursday morning and made immediate plans for the contest between school bands, the awards of which will be a cup and a flag. The famous band director came to San Antonio to give two performances at the municipal auditorium, one a matinee and the other a night appearance. In addition to being awarded the silver cup, the school band winning the contest will have the distinction of playing under Sousa's leadership at both the matinee and night performances.

Welcome For Sousa



A group of Austin men and women, headed by Sen. John Hornsby welcomed John Phillip Sousa, America's greatest band man, to Austin shortly before noon Wednesday. Sousa's band is appearing this afternoon and evening at the Hancock under the auspices of the Amateur Choral club. The picture shows Mrs. Joe James, club president, Mr. Sousa and Mr. Hornsby (standing at back).

Sousa Says He Would Not Trade With Cal

There is less venom in the presidential campaign this year than there has ever been in the opinion of Lieut. Comdr. John Phillip Sousa, world famous bandmaster, who arrived in Austin today for a concert tonight at the Hancock

Theatre.

"Even down here in the South where things usually run rampant, I find republicans and democrats who say that if Al Smith is elected, he's a splendid man and the affairs of the country will go on smoothly, and the same thing is said in regard to Hoover."

Sousa's band is being presented at the Hancock theatre this afternoon and evening under the auspices of the Amateur Choral club.

Sousa was welcomed by a committee headed by Sen. John W. Hornsby. Others present were Mrs. Joe P. James, Eldred McKinnon, James W. Bass, J. A. McKinnon, Anton Stasswender, Lynn Hester, W. E. Babel and R. Niles Graham.

Sousa told the story of a visit he had with a Southern governor not long ago. Shortly after they began their talk, the governor started mixing cocktails.

Few Tee-Totalers, He Says.

"I thought this was a dry state, and that you were a prohibitionist," Sousa remarked.

"I am a prohibitionist," the governor remarked.

"There are very few men who are absolute tee-totalers," the bandmaster said this morning.

In speaking of his profession, Sousa declared that he would not change places with the president of the United States.

"Coolidge Vetted It."

"I couldn't afford to," he said as he stood facing a group in his room in the Austin hotel. "They are supposed to give your president a big salary, but I couldn't take his job."

Sousa attempts before committees of the senate and houses of representatives to raise the standards of the bandmasters of the United States army were told.

"It passed the house and the senate, and Coolidge, by golly, vetoed it," he declared.

Music to the 74-year-old gentleman is the most glorious profession in the world.

"At a man's bridal day it brings joy and happiness, and at a man's burial day it means consolation. I think music does more to bring happiness and consolation to the hearts of men than any other thing in the world."

Sousa is proud that he is an American citizen. He told a story which illustrates this:

The bandmaster was summoned into court not so many years ago to testify in a case against a prima donna who had at one time been with his company. The suit was brought about by the singer's husband. In some way the question of his nationality came into the court proceedings. A lawyer asked him what nationality he was.

Rap at Lawyer.

"I was born in Washington, D. C.," he answered.

"Yes, but aren't you an Italian, or a Frenchman?" the lawyer persisted.

The eccentric old man answered:

"Sir, my father was born in Spain, the country which paid for the discovery of America and ultimately for you to be impertinent to me."

"There are many Soussas in the country," he continued. "I am one of 10 children and there are many

relatives. Since we are in race suicide, I believe that we will eventually become the nation, name rather than Smith."

The gray-haired and gray-mustached gentleman stood erect in his gold-buttoned uniform as the group bowed out.

"Perhaps you will hear me again," he remarked. "I have just signed another 20-year contract."

THURSDAY, OCTOBER 25, 1928.

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Packed Houses Greet Veteran Bandmaster

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WEDNESDAY, OCTOBER 24, 1928.

San Antonio to Help Sousa Observe Golden Anniversary

Famed Director and His Band Here Tomorrow for Two Performances.

SAN ANTONIO will have an opportunity tomorrow to help Lieut. Com. John Phillip Sousa celebrate his golden jubilee as a conductor. Sousa and his band will be here for afternoon and night performances in the Municipal Auditorium.

It was in 1878 when 24 years old that Sousa picked up his baton for the first time as leader of the orchestra in a Washington theater. Two years later, Hayes, still President, appointed Sousa director of the United States Marine Band. Twelve years later Pres. Harrison regretfully accepted his resignation that he might form his own musical organization, and for the past 36 years Sousa has been appearing continuously at the head of his own band.

Sousa was "The March King" before he resigned his marine commission. "Washington Post," "High School Cadets" and "Semper Fidelis" were all written during this period. "The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's Band was yet a new organization. Thirty-six annual tours and 16 transcontinental tours have made Sousa not only the most famous but also the most beloved of American musicians.



WINIFRED BAMBRICK, famed harpist, who is one of the soloists of the Sousa band.

Thursday, October 25, 1928—

BIG CROWDS HEAR SOUSA'S BAND PLAY

Large crowds heard Lieut. Comdr. John Phillip Sousa's celebrated 80-piece band Wednesday afternoon and night at the Hancock theatre—the high point of the day's entertainment, from a local standpoint, being the famous leader's direction of the Austin high school band in one number during the matinee.

As usual, a number of Sousa's artists were featured in specialties, and he brought to Austin with him three soloists, Miss Marjorie Moody, soprano, an xylophonist, Howard Goulden, and a cornetist, John Dolan, who won great popularity with both audiences.

Two of Sousa's new marches, "Minnesota," played in the afternoon, and "Golden Jubilee" at night, were well received, but "The Stars and Stripes Forever," which has been called the world's favorite march, given as an encore, drew the heaviest applause.

"Golden Jubilee" was composed by Sousa as an appropriate number for his golden jubilee tour, commemorating his 50th anniversary as conductor and the 36th tour of the band.

Several humorous numbers, including "The Whistling Farmer," proved popular. The night crowd liked especially Tschankowsky's "Dance of the Merlons," by a sextette of flautists, and a playful sketch, "Among My Souvenirs."

Popular selections predominated on both programs.

OCTOBER 24, 1928.

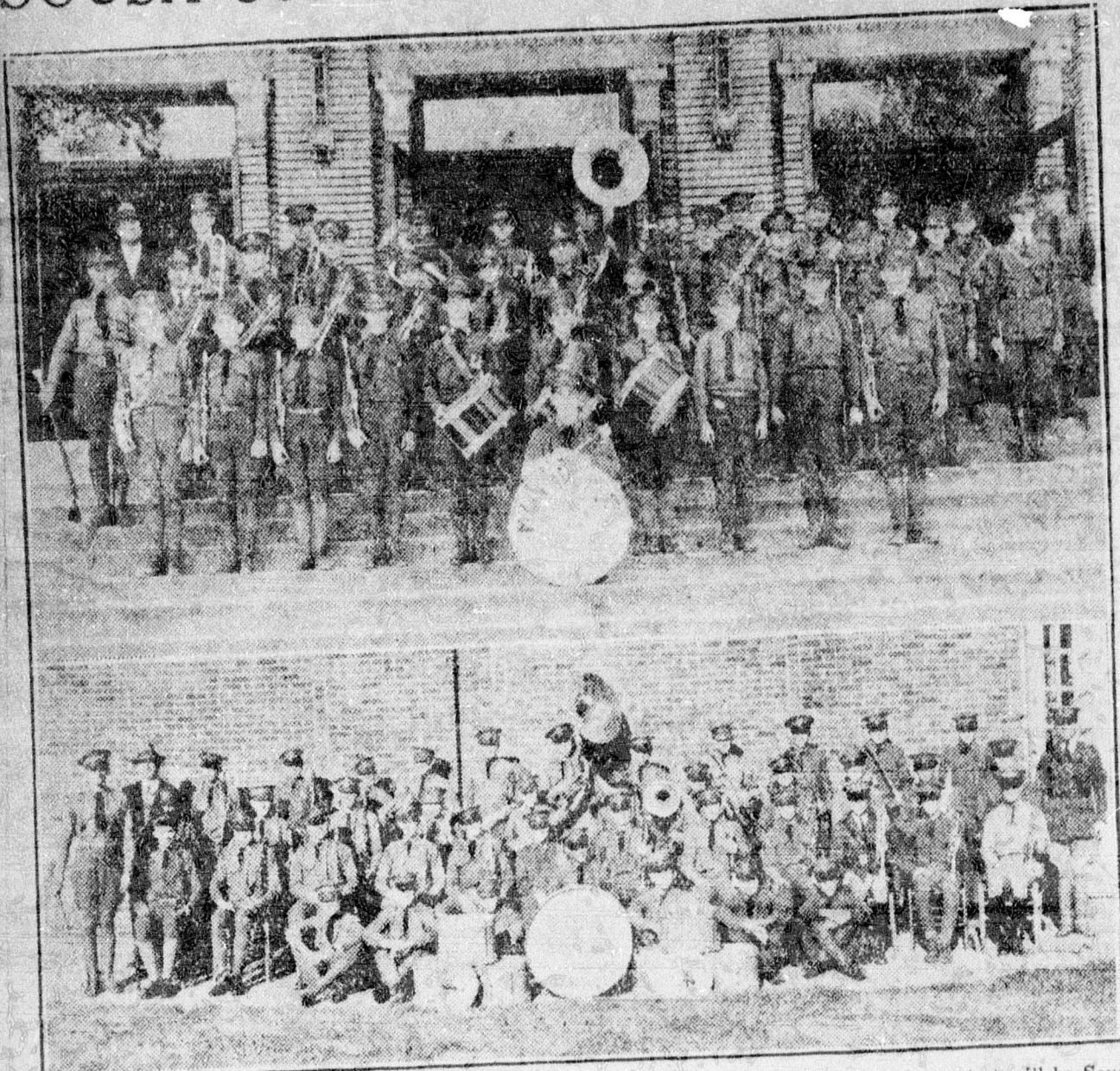
Welcomed Here



(See Story on Page 3.)

The university, the state government and the people of Austin will be represented in the reception to be given Tuesday morning at 11:10 o'clock for Lieut. Comdr. John Phillip Sousa when the noted bandmaster arrives here.

SOUSA CUP TO BE AWARDED BAND



Two San Antonio high school bands will vie for the honor of being selected as winner by Lieut. Commander John Philip Sousa when they play in front of the City Auditorium at 1 o'clock Thursday afternoon. They are the Main Avenue R. O. T. C. Band, top, and the Brackenridge R. O. T. C. Band, shown in the bottom picture.

Sousa and his band will play in concert at the auditorium in the afternoon and night. The winning band, in addition to being awarded a silver cup, known as the Sousa Cup, will be given the honor of playing under the direction of the famous director at both the afternoon and evening performance.

Judges of the contest will be Sousa and three San Antonio judges yet to be selected. Only the two bands have been entered in the contest.

Otto Zoeller, musical director in the city high schools, will lead both bands in the contest.

Second prize in the contest will be a large American flag.

SAN ANTONIO EXPRESS: FRIDAY
MORNING, OCTOBER 26, 1928.

BRACKENRIDGE
BAND WINNER

Awarded Silver Cup by
Sousa at Afternoon Con-
cert in Auditorium.

The R. O. T. C. band of the Brackenridge Senior School was awarded the silver cup offered by John Philip Sousa in the contest at the municipal auditorium Thursday afternoon. The Main Avenue Senior School band won second prize, a large American flag, also offered by Sousa.

Otto Zoeller, director of music in San Antonio senior schools, was chairman of the committee in charge of the contest arrangements. Only two bands appeared to enter the contest. Zoeller said that more than 50 invitations to school bands within a 150 mile radius, were dispatched. He attributed the absence of other bands to the fact that schools have been open such a short time as to permit no time for organization of bands.

The judges for the contest were: Warrant Officer Carl Mueller, Warrant Officer Otto Mejewski, W. E. Rush and Sousa. The world famous bandmaster acted as chief judge, passing judgment upon the decision of the other judges. The announcement of the winner was made during the intermission of the matinee by Sousa's band. Following the announcement, the two school bands combined and played one of Sousa's marches for the audience.

In complimenting the two bands Sousa said that they were each splendidly organized and trained.

"The young musicians show great ability," he said, "and carried out the technique of their renditions splendidly." Sousa awarded the two prizes in person to the two bands.

The contest was arranged by Sousa's manager, who came in advance of the famous band. Zoeller was appointed chairman of the contest committee, and tried to have as many as 10 bands enter, at least, but only two bands appeared. The contest was

in accordance
encouraging
the Nation.

AUSTIN STATESMAN

Tuesday, October 23, 1928.

SOUSA'S BAND
WILL PLAY 2
CONCERTS

Lt. Comdr. John Philip Sousa and the members of his band will arrive in Austin Wednesday morning at 11:10 and will be met at the M.-K.-T. station by Mayor P. W. McFadden, Mrs. Joe James, president of the Amateur Choral club, and a committee from the Chamber of Commerce and the city council.

The famous band, which is making its Golden Jubilee tour, will give two concerts in the city, one being at 3:30 in the afternoon and the other at 8:15 in the evening, at the Hancock theatre. The tour being made by the band this season commemorates the 50th anniversary of Mr. Sousa as a conductor and the 36th tour of the band. The marches being featured are "Golden Jubilee," "Minnesota" and "University of Nebraska," with instrumental novelties by the sextette of flutes, sextette of trombones and a triple octette of clarinets.

One of the principal features of the afternoon concert is to be the selection played by the Austin high school band under the direction of Mr. Sousa. The high school band on Wednesday afternoon will have a personnel of 45 boys.

Tickets for the performances are still on sale, although indications are that the house will be sold out tomorrow for both performances.

The full programs are as follows:

SAN ANTONIO EXPRESS:
MORNING, OCTOBER 26, 1928.

SOUSA'S CONCERTS
ARTISTIC TRIUMPH

March King's Program Most
Pleasing He Has Ever
Given Here.

Sousa and his famous band gave two concerts on Thursday evening in the Municipal Auditorium that were thoroughly enjoyable for every moment of their entire length. The amazing virtuosity of the veteran conductor and his splendid players has remained unchanged through the years since they first appeared here and the "March King" has lost no whit of the virility or the restraint of his conducting, nor of his uncanny ability to get magnificent results in tone coloring, irresistible rhythm and exact ensemble playing from his men.

It would seem that Sousa has, humanly speaking, perfected his band organization, and with his 75 men playing a program mostly of his own music or music he has arranged, gives a concert that is about as fine as band music can be. Certainly the large audience that greeted him for both concerts found nothing but delight in every number on his program, and greeted familiar tunes or instrumental novelties with spontaneous applause that was almost continuous for the hour and a half that the band played.

Applause at the conclusion of every number on the short and well-selected program was so enthusiastic as to require encores, which were given in the form of a succession of Sousa marches, among which were a dozen or more of the favorite tunes which are familiar all over the world.

Of the programmed numbers by the band, the Sousa suite called "Tales of a Traveler" was a most interesting composition, vivid and strangely colored in its instrumentation and striking in many of its themes. The first part, "Kaffir on the Karoo," was most individual and interesting. An arrangement of Strauss' symphonic poem, "Death and Transfiguration," presented tremendous technical difficulties which were easily discounted. A flute sextet from Tchaikovsky's "Nut Cracker Suite" was beautifully played, to a fine band accompaniment, and was one of the finest numbers on the program.

Solo numbers by William Tong, on the cornet, and Howard Goulden, on the xylophone, presented two virtuosi, both of which on their respective instruments are the best the writer has ever heard. Tong has a beautiful tone and brilliant technique, and with the Mignon "Polonaise," Goulden literally "stopped the show," being forced to give five or six encores to his original number. The irresistible rhythm of his playing, and the variety of tone coloring he manages to get from his instrument, are quite surprising. Goulden is also the tympant player for the band, where his playing attracts attention, even among the other fine performances given.

As is usual in a Sousa concert, special instrumental features were added to many of the famous marches to the delight of the audience, in the form of a double saxophone quartet, a piccolo sextet, six trombones, etc.

Throughout the program there was a military precision both in Sousa's handling of the men, and their stage management, that was exceedingly refreshing after many less precise recitals held here. The fact that the concert began as scheduled and ended on time was a novel feature that was most agreeable.

The concerts were given under the local management of Edith M. Resch.

EL PASO TIMES,
OCTOBER 27, 1928

Sousa, Himself

J. P. Sousa and his band last night at Liberty hall delighted a large audience with two hours of variety which ought to have afforded something for every taste in music.

From a purely musical standpoint the more interesting numbers were the dance measure for six flutes (Tchaikowsky), and the splendid, full bodied Saint Saens number which opened the program. The flute number was exquisitely delicate, with just enough accompaniment from the band to render it richer without loss of fineness. The finishing touches were added with the lightest touch of cymbals, which seemed to be beyond the back-stage hangings.

Howard Goulden's xylophone numbers were masterly. Miss Marjorie Moody's singing was a happy interlude.

But after all, the people were there for Sousa and his works, and nothing brought out quite so much and so spontaneous applause as the grand old Sousa marches, played with matchless spirit and compelling power.

BRACKENRIDGE BAND AWARDED SOUSA TROPHY

MAIN AVENUE OUTFIT ONLY
OTHER OUTFIT TO PLAY IN
CONTEST.

WINNING out in a contest that dwindled into competition with the Main Avenue High School, R. O. T. C. Band, the R. O. T. C. Band of Brackenridge High School was awarded the silver cup offered by John Philip Sousa to the best band to appear in a band contest here Thursday afternoon.

Otto Zoeller, director of music in public schools, who had charge of all arrangements for the contest, said that invitation had been sent to all high schools within a radius of 150 miles of San Antonio to send their bands to participate in the contest, and that at least 10 bands had been expected to enter.

At the time for the contest, however, only the Brackenridge and Main Avenue bands appeared. The contest was held between the two and the Brackenridge band was adjudged the better and presented with the silver cup. The Main Avenue band was given

the American flag offered to second place winners.

Warrant Officers Carl Mueller and Otto Mejewski, and W. E. Rush and Sousa acted as a board of judges in the contest, and Sousa highly praised both bands. Announcement of the result of the contest was made in the interval of the afternoon concert of Sousa's Band at the Municipal Auditorium, and both high school bands were introduced from the stage and played one of Sousa's marches.

EL PASO HERALD OCTOBER 27, 1928.

Sousa And His Band

J. P. Sousa has given the world one form of music that is truly, exclusively, American, in his marches. With the exception of "The Stars and Stripes Forever," which probably is his most popular, none written in later years can compare with the old favorites of the '80's and '90's, to which millions of American soldiers in war and peace have marched and sung. And at his concert last night in Liberty hall, no other offerings brought out quite the applause that welcomed the Sousa marches.

It was a varied program. Music lovers especially liked the Tchaikowsky dance for six flutes, a delicate and lovely thing, of shining gaiety and picturesque. Also the Saint Saens number, pompous and sonorous and full of swinging melody. The Richard Strauss Symphonic Poem was all too short. Miss Marjorie Moody sang sweetly, and Howard Goulden gave several thrilling xylophone numbers. Sections of the band, the piccolos, clarinets, trumpets, saxophones, and trombones, were brought out in front many times, and there were some musical jokes perpetrated.

Sousa himself had several descriptive numbers on the program. It was a large and well pleased audience.

THE EL PASO TIMES. OCTOBER 26, 1928 Sousa And His Band To Arrive At 3 P. M.

Lt. Com. John Philip Sousa and his band are to arrive at 3 p. m. today. He will be met at the station by Mayor Thomason and Fort Bliss army officers, and escorted to the Masonic Temple, where he will join in the Shrine parade as a member of the Washington temple. Com. Sousa will then be taken to Fort Bliss, where he will be received by Col. Connell, acting commandant.

The concert at Liberty hall will be started promptly at 8:15 p. m. tonight. There are 97 persons in the Sousa organization.

EL PASO HERALD

Sousa and Band Arrives In City

Lt. Com. John Philip Sousa and his band of 96, arrived in El Paso at one o'clock Friday afternoon from San Antonio for the concert at Liberty Hall Friday night at 8:15.

Commander Sousa was met at the train by a delegation headed by mayor R. E. Thomason and several Shrine officials.

He will be the guest of the Shrine at dinner Friday night, and during the afternoon was scheduled to take part in the Shrine parade. He expressed a desire to see Ft. Bliss and Juarez on his stay here.

During the war, commander Sousa had more than 1500 sailors in his band which toured the country on recruiting and Liberty bond sale tours. He is the composer of several stirring marches and is the acknowledged leader of all band directors in the world.

EL PASO EVENING POST

FRIDAY, OCTOBER 26, 1928

MAYOR GREET BAND LEADER

Ft. Bliss Officers Entertain
Sousa in El Paso

Mayor R. E. Thomason and Ft. Bliss officers were to meet Lt. Com. John Philip Sousa and his band when the march king arrived here today from San Antonio.

Col. Wm. Connell, acting Ft. Bliss commander, and the Seventh cavalry band were to entertain the band leader at the military post after a visit to Masonic Temple at 3 p. m.

The concert will start at 8:15 p. m., in Liberty hall instead of High school auditorium, as first announced. The 97 members of the Sousa party are traveling in special cars.

DOUGLAS DAILY DISPATCH, SUNDAY MORNING, OCTOBER 28, 1928.

BOY SCOUT BAND MEETS SOUSA ON ARRIVAL IN CITY

Scouts Play One Number
On Program of March
King's Organization.

The Douglas Municipal Boy Scout band received a genuine thrill yesterday when the band met the train on which John Philip Sousa, one of the world's greatest bandmasters, arrived in the city. The scouts were in full uniform, their expensive instruments blazed in the sun and they carried themselves erect and with military precision.

The band played for the commander and marched up G avenue in a fine formation, still playing. Some of the Boy Scout band members are but a few inches taller than the instruments that they play and some of the instruments are almost as heavy as their owners but they do very well. When it is considered that the band is now only a little over a year old, they do splendidly.

At the matinee concert by Sousa's great organization, the Boy Scout band took the place on the stage of the finished musicians and played one number which was enthusiastically received. Commander Sousa presented the Boy Scout band with a souvenir of his appearance here which he signed in the presence of the boys.

APPRECIATIVE AUDIENCE OUT TO HEAR SOUSA

Fifty years that are being marked this season by his golden jubilee tour with his superb band of concert musicians has brought its evident effects upon the physical person of John Philip Sousa, America's premier band director and composer, but it has not lessened his musicianly ability. On the contrary has accentuated and refined it, if anything. That was apparent at the concert that the Sousa band rendered yesterday afternoon at the Grand theatre. As in the olden days—his younger days—John Philip Sousa is a person of commanding presence. But he no longer presents that military force and vigor that was so much in evidence when, in the years ago, he wore the sharp and very black vandyke and the carriage of a war lord. In his appearance now with a smooth shaved chin and hair now almost white, he still attracts the admiration of the audience and he conducts his band with an ease and finesse that few directors have developed.

The program here was heard by far too small an audience. But it had an appreciative lot of listeners and those who heard it went away refreshed invigorated as only the dash and melody of a Sousa march can bring. Sousa's "The Golden Jubilee" march, his immortal "Stars and Stripes Forever," his collaboration with Nichols, "Among My Souvenirs" in which different excerpts from his own and other popular compositions are found and finally the "Balance All and Swing Partners" everyone brought a thrill of joy to the audience and there was enthusiastic and generous applause. And for that applause, John Philip Sousa, always generous with his encores, gave them other good numbers.

The program was not all Sousa composition. There was a sextette from Tchaikowsky, a selection from St. Saens, one from Tierney and one from Pong so that the entire program was wonderfully satisfactory to all.

Probably the thing that brought the finest thrill to the audience was when the members of the Douglas boy scout band marched out upon the stage and took their place and John Philip Sousa stepped to the dais, baton in hand, and directed the local boys as they played his own composition "High School Cadet" march. Mr. Sousa highly complimented the boys on their ability and said it was evident that they had a bit of stage fright because of his presence but he said they had displayed evidences of genuine ability of high type for their ages and he urged them, in a little personal talk, to go forward with their musical effort. He promised to send them a properly inscribed silver loving cup at a later date.

OCTOBER 27, 1928.

SOUSA TO PLAY MATINEE BILL AT THE GRAND

America's Great Concert Director and Composer and Band on Tour.

* Mayor Haymore *
* Proclaims This *
* As Sousa's Day *

Mayor Millard Haymore yesterday issued a proclamation calling upon the citizens of Douglas to take notice that this is "Sousa Day" in Douglas. The occasion for the proclamation is the coming of the famous band leader and his superb aggregation of musicians. The mayor also took occasion to extend the cordial welcome of the city to the distinguished visitor and to assure him of the pleasure which it gives the city to have him come here on this, his 50th anniversary as a band director.

John Philip Sousa, premier band director of America, will present his band at the grand theater this afternoon at 2 for one performance only with an admission price favorable to the school children of the city who will be admitted for 50 cents each. The concert will present, in addition to the band, special artists, including Miss Marjorie Moody, soprano soloist, William Tong, cornet soloist and Howard Goulden, xylophone soloist, each of them said to be an artist of rare musicianly attainment.

The coming of Sousa to Douglas offers one of the most important musical features of the season. This is his annual tour and it marks also his fiftieth anniversary as a band director and the thirty-sixth season that he has led his own band on a tour of the country. The program will include some of the later compositions of Director Sousa as well as other selections from the foremost composers of the musical world.

At least one director begins his concerts at the announced hour. That one is Lieut. Com. John Philip Sousa. 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. "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," says Sousa.

SOUSA GIVEN OVATION BY CROWD WHICH FILLS HALL TO OVERFLOWING

Concert Is Delayed Hour By Lack of Lights,
Joseph DeLuca, University Band Director,
Accorded Rare Honor By Visitor

By EFFIE LEESE SCOTT

Last night was Sousa night in Tucson. And Sousa and his band were ready to play at exactly 8:30 o'clock in the Temple of Music—but they didn't! There were no lights. A burnt out fuse threw the entire Temple into a state of darkness. Consequently the concert was delayed forty-five minutes. Even at that hour the musicians began their program by candle light, lantern light, and flash lights that had been assembled and enabled the musicians to see their music and permit the ushers to seat the big audience that had been standing outside and in the foyer for some time, while club women were telephoning in all directions for help. The audience crowded in, filling every available seat from the back row to the front and many were seated on the steps.

And they were more than repaid when America's greatest bandmaster stood before them with raised baton that launched the big program of the evening. The music throughout was of such calibre that it stirred the hearts of the people into a high state of satisfied enjoyment.

De Luca Honored

Sousa came to Tucson under the auspices of the Saturday Morning Musical Club. The event will be remembered long months to come as one of the real enjoyable concerts of the series that the club will offer to Tucson this season.

Sousa's night in the Old Pueblo had more than the usual significance, for the concert by the renowned American Band Maestro was not only outstanding in its excellence, but those who attended had the added satisfaction of seeing an international world artist pay homage to one of Tucson's own musicians, Joseph DeLuca. He accorded him a place on the program, and further honored him by asking him to conduct the band through his own composition "Red and White March." So far as could be learned this is the only time the great Sousa has ever relinquished his baton to any one else during the presentation of his band in concert. DeLuca was for seven years a member of Sousa's band. He was introduced as "the great and our dearly beloved Luca."

Jubilee Tour

This is Sousa's Golden Jubilee tour and if last night's reception is any criterion he knows the musical needs of his American audiences and gives them what they want. To use Sousa's term that he used upon being complimented on his fine program the evening can be described as "a good show."

The program moved along with a snap and vim, and doubled in

length with encores. Sousa never allows any moments to idle when he is giving a program. When he knows his audience wants another number he promptly comes out, raises his baton and starts the music going. He does not wait for the noise from near-blistered hands to diminish before he responds with an encore. Not he, for he is Sousa. And when Sousa plays an encore the audience is not kept guessing as to the number. Quickly a card appears telling the title.

Sousa played his serious music and his "musical stunts." Opening with the big Saint Saens number and acknowledging the storm of applause that followed, he waved his baton for William Tong who played a cornet solo, his own composition.

Old Favorites

The "Tales of the Traveler," a suite composed by Sousa ran the gamut of originality. Quickly following were the old time favorites and the introduction of Miss Marjorie Moody, soprano, who sang in fine style "Love's Radiant Hour" and responded with two encores, "Coming Through the Rye" and Victor Herbert's "Italian Street Song."

A flute sextet was one of the satisfying numbers that brought ovations to the players. But it was Sousa's "Golden Jubilee March" that the audience waited for and when it came with its stirring measures, the composer was recalled many times.

Howard Goulden's xylophone solo deserves special mention. It was exceptionally well done.

Alert, Youthful

Sousa's new march "Golden Jubilee" has the elements of some of his big compositions. That he himself feels this was evident from his following it with "The Stars and Stripes Forever." The new march stands the test of comparison though it may never gain the popularity of some of his other marches.

One of the outstanding numbers was the Richard Strauss arrangement "Death and Transfiguration" which was as brilliant as it was emotional. The audience liked it tremendously well, just as they did his sketch "Among My Souvenirs."

Sousa was so alert and withal youthful in his spirited attacks, one will not be surprised if he tours the world with his 50th jubilee concert.

SOUSA'S BAND HAS NO LIGHTS

Nor Does It Need Them When
Concert Is Opened With
Candles Glowing

By BERNICE COSULICH

Sousa needs no light for his concerts. His organization is equal to playing with just eight candle power, but the ability of the splendid unit illuminated the hall during three numbers last night in the Temple of Music. It was an inadvertent test, but one which brought home the unquestioned supremacy of the well-knit organization.

A trick of fate plunged the Temple in darkness just prior to 8:30 o'clock and a crowd of waiting concert-goers filled the outside patio, while ushers pierced the blackness with flashlights, seating what few they could. Mrs. Harry Berger, president of the Saturday Morning Musical club, announced after a wait that the band was willing to play by candle light and so: the curtain rose. Sousa lifted his baton and the concert began as if the stage were flooded by klieg lights. Through the first number "Militaire Francaise" by St. Saens, an encore and William Tong's concert solo, "Tower of Jewels," only the candles picked the dark. Then, suddenly, all lights were on and Sousa carried the concert through with quick succession of numbers, no pause for intermission or even a full expression of applause from the audience.

Rare Exhibition

Rather than consider it unfortunate either for the audience or the band it should be considered a rare exhibition of the power of an organization which has held its country in admiration for countless years.

The interplay of unit sections of the band is a delight. There is always perfect time, excellent rhythm, and pleasurable melody. Sousa manages to display many of these division plays during an evening, an old dramatic play, effective and appreciated by band admirers. In Semper Fidelis eight cornets fronted the audience, in "Your a Real Sweetheart" there were eight saxophones, in Stars and Stripes Forever all the cornets, trombones and fifes were called out, and in U. S. Field Artillery the six trombones shoved their sounds before the band.

As relief from the sameness of marches, the band master always presents interesting soloists. Mr. Tong was the first of these with his cornet solo and an encore, A Dream by Bartlett. Miss Marjorie Moody was the vocalist of the evening and gave "Love's Radiant Hour" by Sousa, whose compositions were just half of the whole program. She also sang "Coming Through the Rye" and "Italian Street Song." Miss Moody's voice is coloratura soprano and her technique is nearly perfect though the quality of her instrument has a slight lack of sweetness. Howard Goulden was the outstanding of the soloists with his xylophone solo, Polonaise from Mignon. He was so enthusiastically received that he gave Rio Rita, and Old Fiddler and at Sunrise and Indian Love Call as encores.

Tucson Conductor

Certainly a special pleasure was given the Tucson audience last night when Prof. Joseph De Luca was presented by Sousa with the

announcement that he had been "our valued euphonium soloist and is now director of the military band at the University of Arizona." For his euphonium solo Mr. De Luca played his own composition, "Beautiful Colorado," and displayed remarkable dexterity with stops, double tones and tongue work. Again as a special honor to the former member of the band, Sousa handed him the baton to conduct his own composition, "The White and Red Rose," a march. Both were received with great enthusiasm by the audience which had in it dozens of band boys from the grade and high schools and the university. Among the interesting Sousa compositions given was his "Tales of a Traveler," a suite containing impressions of "The Kaffir on the Karoo," "The Land of the Golden Fleece," and "Easter Monday on the White House Lawn." In this one felt the same smooth flow of melody against background of perfect time, typical of all his work.

An especially lovely selection was "Dance of the Meritons," by Tschalkowsky, given by six flutes.

There was no questioning the disappointment of the audience when "Balance All and Swing Partners," closed the program without an encore. But trains must be caught and schedules kept.

CAPACITY CROWDS APPLAUD SOUSA AT TWO CONCERTS

Famed Band Leader Still
Dominant Figure in Field
Despite Advanced Years.

By WALLACE E. MOODY
Sousa's music, as potent as ever, moved two capacity audiences at the Spreckels theatre yesterday to rapturous approval. The famous band leader received an ovation at both performances so demonstrative as to show how firmly fixed he is in the affections of the citizens of San Diego who find in the music of a great concert band their ultimate musical thrill.

Lieut. Comdr. John Philip Sousa, despite his advanced years, is still the dominant figure of his field. More sedate, perhaps, and not the same picture of the younger leader whom countless thousands had learned to visualize at the mere mention of his name, he still holds the center of the stage.

His company of artists is as keenly responsive to his baton as in the days when he turned a darkly hirsute countenance upon a cheering audience and with swaying arms conducted his band through the pulsating rhythms of the "Washington Post" march, the "King Cotton" two-step, or the soul-stirring "Stars and Stripes Forever," of perennial fame.

PLAYS FOR SAN DIEGO BOY
The presence of hundreds of young people in both audiences attest the lasting hold Lieutenant Commander Sousa has upon the imagination of the youth of the land. When it was announced during the afternoon program that Bailey Warren, son of Forrest Warren, the Half-Minute Interview man of The Union, was to sing with the band, as he had some four years ago when Sousa visited Amarillo, Tex., the host of young people in the audience arose to the occasion. Bailey sang "When the Clouds Have Vanished and the Skies Are Blue," to the accompaniment of the band, with Sousa directing; the same song he had sung in Texas with the band. He was enthusiastically applauded. In passing, Bailey Warren has a voice of great promise. It will be heard from as it matures.

And then, when Mr. Sousa invited the Senior high school band to take the stage midway in the afternoon program and conducted the young players in the "Washington Post" march, which they rendered creditably, the conquest of the boys and girls who made up a large part of the afternoon audience was complete.

The program, which was the same for both performances, included St. Saens, Richard Strauss, Tschalkowsky and an abundance of Sousa. Focusing attention on the more serious side of the program at the very outset, Sousa gave the peroration known as "Militaire Francais," from "The Algerienne," (St. Saens), which brought out the possibilities of the band as a concert organization as did no other succeeding number. Showing but little of the emotional stress usually associated with the direction of this impressive work, Sousa, nevertheless, conducted the St. Saens number in a convincing manner.

EVERY NUMBER ENCORED
When the first strains of the "El Capitan" march sounded as the encore a storm of applause almost drowned out the music of the band. From then on every number was encored again and again during the course of the program and a flood of Sousa music poured out to a delighted audience. Sousa numbers not on the regular program were "El Capitan," "U. S. Field Artillery," "Riders for the Flag," "Semper Fidelis," "The Whistling Farmer," "Stars and Stripes Forever," "Washington Post," and a double quartet of saxophones in a popular song number, with three recalls. And there were others.

Second came William Tong, first cornetist, in a solo of his own composition, "The Tower of Jewels." Mr. Tong, after what may have been a pardonable slip, gave an excellent rendition of his most attractive piece of writing for the cornet.

In the Sousa suite, "Tales of a Traveller," which came next, the audience was transported to South Africa in the first movement, "A Kaffir on the Karoo;" in the second to Australia, "The Land of the Golden Fleece;" and then back to the United States to the White House for "Easter Monday on the White House Lawn." Characteristic treatment, extremely Sousasque, with varying tempo, some of it so swift as to seem almost incredible in its execution, marked this long selection. Then a Sousa march or two by way of encore.

After two years' absence, Miss Marjorie Moody, the soprano soloist of the band, again delighted a San Diego audience, this time with the new Sousa song, "Love's Radiant Hour," in the best Sousa vein. Upon recall, Miss Moody sang "Peter Pan" (Strickie), and upon being called out again gave Alabieff's "Nightingale Song," with flute obbligato. Miss Moody's forte is coloratura. Her work is marked by charm and distinction.

In striking contrast to the rest of the program was the Sousa rendition of the Richard Strauss symphonic poem, "Death and Transfiguration." It was somewhat difficult to adjust one's self to so tremendous a work, after the kind of over-indulgence in other things musical which preceded it. The band rendered the symphony with power and authority, giving it at times an orchestral coloring most surprising in the absence of strings. Sousa, without breaking away from the serenity which seems to have come with his later years, had complete command of his material and held the tense interest of the audience to the majestic finale of the Strauss symphony.

GIVES "SOUVENIRS"
Opening the second part of the program, Sousa gave a selection which he termed "Among My Souvenirs," a sketch; the original song by Nichols being lengthened into a transcription of old-time melodies, with one humorous touch. More Sousa marches as encores.

Seventh, and most compelling in its appeal, was the sextette for flutes from the "Dance of the Merlons" (Tschalkowsky), played by Messrs. Evans, Petrie, Phares, Croski, Zlotnik, and Hall; "one of the loveliest things we have heard in San Diego in many a day," as expressed by the lady in the next seat. Heartiest applause of the afternoon concert, except for the Sousa compositions, followed the sextette. More Sousa marches, including the new stirring "Golden Jubilee."

As an artist upon the xylophone Howard Goulden has few equals. His work, with the polonaise "Mignon," arranged by Tierney, and in succeeding encores, was a fine exhibition of the dexterity and unique kind of musicianship required in the playing of this popular instrument.

A word of Gus Helmecke, the bass drummer of the Sousa bands for many years. A white-haired veteran of many seasons, he links our memories with many past triumphs of the great bandmaster.

The program closed with a typical, swiftly moving piece called "Balance All and Swing Partners," a characteristic Sousa finish to two hours of breathless, yet altogether satisfying entertainment.

To be idolized by an entire nation from decade to decade over the period of almost a lifetime is given to but few individuals. Lt. Com. John Philip Sousa has this distinction, with no suggestion of waning popularity as composer or conductor. Sousa's band is in the nature of a national institution. It has had but little of the vicissitude which has seemed to follow many of the famous band organizations contemporary with Sousa's. They have had their day and passed into history.

There is magic in the name of the great leader. Changing public taste, with its usual blighting influence for any particular school of music, especially of an earlier day, has left the "March King" undisturbed. And since the World war, during which new honors were heaped upon him, he has continued his triumphant progress, season after season, up and down the land.

SAN DIEGO BOY BANDS GREET GREAT MARCH KING AT TRAIN

When the Sousa special train on the San Diego & Arizona railway arrived here yesterday at 12:45, three bands and several hundred admirers of the great bandmaster were on hand to give John Philip Sousa and his band a wholesome welcome. The bands were the Senior high school, Bonham Bros., and the U. S. Naval training station band. Admiral Ashley Robertson was at the station with his car to greet the world-renowned march king and take him to the U. S. Grant hotel where the 84-piece band is quartered.

Yesterday was one of the proudest days in the lives of a number of San Diego boys, who had the honor of playing while the great "March King" was being escorted to the hotel. The little fellows in the Bonham band could not wait for the parade to be formed to play, and while Sousa was seated in Admiral Robertson's car, at the Union station, the youngsters began playing "Washington Post." Sousa smiled as the boy band played the most popular march ever played by bands.

On the march up Broadway the

other bands contributed with snappy marches, always playing numbers composed by Sousa.

At the hotel the San Diego band boys swarmed around Sousa, reaching for his hand and he "shook" until he stepped into the elevator to retire to his rooms for a brief rest before the matinee concert.

"It seems good to be in San Diego," he said. "And of course you know how I have more than passing interest in my coming to your city, as my son and his family live in La Jolla, although I will not have much time to spend with them."

Mr. Sousa was guest of honor last night at a 6 o'clock dinner at the Athletic club, given by Alfred La Motte, who has honored the great bandmaster in this manner for the fourth time when he visited San Diego with his band.

Mr. Sousa presented to Capt. M. D. Craig, director of the San Diego high school band, autographed copies of two of the marches Mr. Sousa has composed during the last year. The bands will soon be playing the numbers, according to Craig.

EVENING POST

OCTOBER 30, 1928

PASADENA ENJOYS SOUSA'S CONCERT

Famous Band Master Draws
Hearty Applause With
Excellent Program

By POST CRITIC

Wielding his baton with characteristic poise, and with every musician at his command every moment of the swift moving program, comprising his own compositions and favorites of other composers, John Philip Sousa, beloved band leader, presented two exquisite programs in Pasadena yesterday, at the Raymond theater.

With swing and verve, Sousa's band, last evening, opened the program with St. Saens' "Militaire Francaise" from "The Algerienne." He was most generous with his encore numbers, which were greeted with storms of applause. And when "Stars and Stripes Forever" burst out upon the air, the audience went into realms of appreciative understanding.

Other encore numbers included some of Sousa's best known compositions. There was "Manhattan Beach," "El Capitan," "U. S. Field Artillery," "Riders for the Flag," and "Semper Fidelis."

One of the most charming portions of the program was the xylophone solo, "Mignon," played by Howard Goulden. He gave an artistic presentation, and for encore numbers, played "At Sunrise," "Indian Love Call," "Rio Rita" by Tierney, and "The Old Fiddler."

Miss Marjorie Moody, soprano, was the soloist of the evening. She sang two Sousa compositions, "Love's Radiant Hour," and "There's a Merry Brown Thrush." "The Nightingale" by Alabieff, with flute obbligato, was a lovely number, and Miss Moody's high notes were difficult to distinguish from those of the flute.

"Habanera" by Sarasate, was a beautiful cornet solo by John Dolan. "Among My Souvenirs," in the manner of a sketch by Sousa, in collaboration with Nichols, proved a beautiful descriptive number. "Dance of the Merlons" flute sextette, was another lovely number.

John Philip Sousa is on the Pacific coast making his golden jubilee tour, and Pasadena was the scene of his first concert in this section of the west. On election day, he will give two concerts on the campus of Stanford university in honor of Herbert Hoover, republican presidential nominee.

LONG BEACH PRESS-TELEGRAM.

TUESDAY, OCTOBER 30, 1928

Noted Band Leader, Former Governor of Alaska Old Friends

John Philip Sousa, who is here with his famous band, and Scott C. Bone, former Governor of Alaska, now a resident of Long Beach, have been friends for four decades, and are fellow members of the Gridiron Club, whose annual dinners in Washington open the official season and attract guests from all over the world.

Sousa, a young lieutenant of the Marine Corps, produced in 1889 his "Washington Post" march, which started him on the road to fame and has been played all around the globe. Governor Bone at that time was news editor, later managing editor, of the paper in whose honor the march was written. The Washington Post had conducted a prize contest in the public schools and the prizes were awarded at a gathering on the Smithsonian grounds. It was on this occasion that the march was first played. Sousa and Frank Hatton, who had been Postmaster General under Arthur and was then editor-in-chief of the Post, were close personal friends, and it was in compliment to Hatton that the march was produced. Instantly it attained wide vogue and is still one of the most popular of marches, although Sousa himself, it is understood, regards "Stars and Stripes Forever" as his best production.

SOUSA HONORED AT KIWANIS LUNCHEON

Carrie Jacobs-Bond Also Is
Guest of Affair at
Virginia Hotel.

NOTED BANDMAN,
SONG WRITER SPEAK

Herbert L. Clarke, Director
of Long Beach Band,
on Program.

Signal honor was accorded John Philip Sousa today by the Kiwanis Club of Long Beach, which drew together a representative body of citizens and members of other luncheon clubs to interpret the official welcome conferring upon him the freedom of the city as formally proclaimed by Mayor Oscar Hauge yesterday. The luncheon meeting at the Hotel Virginia was the outstanding event in Kiwanis history this year.

Carrie Jacobs-Bond, beloved composer of "The End of a Perfect Day" and hundreds of other beautiful ballads, the music of love and romance, entertained the audience with a delightful little address.

President Charles A. Moore, in presenting L. D. Frey, impresario and leader in local musical activities, as master of ceremonies, felicitated Mr. Sousa on completing "the first fifty years as America's most distinguished bandmaster."

Mr. Frey had arranged the program as a surprise to honored guest and hosts alike, and the presence in the assemblage of Carrie Jacobs-Bond was acclaimed with affection and enthusiasm by her large circle of admirers.

Herbert L. Clarke, director of the Long Beach Municipal Band and for twenty years assistant director and cornet soloist with Sousa, eulogized the distinguished guest for his achievements in music, authorship and composition, and patriotic service to the nation through all the years of his inspiring career.

Friends Reunited.

Soloists from the Sousa band were present, and this served also to reunite old friends in both the Sousa and Long Beach bands, among the members of the local organization who have traveled with the Sousa organization being Harold B. Stephens, Oscar Cott, William Sweetland, Leon Weir, Frank Snow and E. E. Elliott.

William Tong, solo cornet with Sousa, was a member of the Anglo-Canadian Concert Band at Huntsville, Canada, when Mr. Clarke was director, and received his early instruction under Mr. Clarke.

In the present Sousa organization are about ten men who were with Mr. Clarke at Huntsville.

The response of Mr. Sousa was as spontaneous as the cordiality of the welcome he received. He drew largely from his own experiences, set in a profound philosophy of life and sparkling with wit and humor, to illustrate his reminiscences and stories of his travels.

The meeting marked the first handshake between Mr. Sousa and Carrie Jacobs-Bond in nearly thirty years, a fact brought out by her in her charming and humorous address.

L. E. Behymer of Los Angeles arrived at the luncheon in time to receive a personal ovation and to introduce Mrs. Bond, whom he referred to as "the singer of heart songs."

The audience stood in tribute to her and in response she told of her early struggles for recognition and related an incident in her early career almost thirty years back when Mr. Sousa programmed one of her march compositions which won for her a large measure of national recognition in music circles. There was a background of beautiful sentiment in her address, which was delightfully humorous and profoundly deep.

Tribute Paid Clarke.

Mr. Clarke also received a personal compliment from the large audience when he arose to speak, the diners standing as they applauded him. His introduction of Mr. Sousa was punctuated with applause. Mr. Sousa, referring to the many compliments bestowed on him by Mr. Clarke, said that he, too, could speak in the same language, and declared that Mr. Clarke was the greatest cornet soloist in the world, and again the audience cheered.

George H. Tyler, Assistant Director of the Long Beach Municipal Band, was introduced and received generous applause.

Seated at the speakers' table were Mayor Oscar Hauge, Councilman B. B. Stalder, John Chamness, Vice President of the Chamber of Commerce; Herbert L. Clarke, Director of the Long Beach Municipal Band; Dr. Frank Settle, George H. Tyler, Assistant Director of the Long Beach Municipal Band; L. E. Behymer, Los Angeles; Mrs. Bond and Mr. Sousa.

Announcement was made of the appointment of the elections committee as follows: Everett Mackie, chairman; Al Osborne, Phil McCoughan, Dwight Sigworth and Clyde Doyle. The committee will meet at Leighton's Coffee Shop tomorrow noon. The program today was broadcast over KFON.

HANFORD DAILY SENTINEL—

WEDNESDAY EVENING, OCT. 31, 1928

LARGE AUDIENCE GREET'S SOUSA

Greeted with a large and appreciative audience, John Philip Sousa and his famous band appeared this afternoon at the civic auditorium. The concert was put on as a community event, and the schools and business houses were closed from 1 o'clock to 4 to allow the students and the merchants and employees to enjoy the musical treat. The pupils of the schools were given special rates and had especially prepared seating space in the big hall.

The program of selections ranged from the well known Sousa marches to classical numbers in which whole stories were told in wonderful music.

A cornet solo by William Tong, vocal selections by Miss Marjorie Moody and xylophone selection by Howard Golden interspersed the ensemble selections.

SOUSA BAND CONCERT DELIGHTS AUDIENCE AT CIVIC AUDITORIUM

There is no bandmaster like Sousa, and no band can play a march in as stirring a fashion as Sousa's band. The famous aggregation, playing in Hanford yesterday, was given full measure of acclaim by an audience of approximately 1,100 persons. It is unfortunate that the attendance was not larger, for a lot of people missed a real treat. The band was splendid and was most generous in its encores.

This is the fiftieth anniversary and his final tour of the country. He has made a distinct contribution to the happiness of every individual in his own country, as well as abroad, for everyone has heard his music through the medium of the band, orchestra, phonograph, or the radio. He was America's ambassador of good will long before anyone thought of that title. Yesterday he was Hanford's guest, as well as entertainer. The day had been declared "Sousa Day" by proclamation of the mayor. The flags were out and the schools and business houses closed in the afternoon that all might hear the concert.

The program presented was a varied one of classical and modern band music, a cornet solo, a xylophone solo, a sextet for flutes, and an octet for saxophones. In addition there was a vocal solo. As to the solo, when Marjorie Moody sings, it is worth while to listen. Yesterday she was charming and after a delightful soprano solo, responded with two encores, all equally delightful. Her numbers were second to none heard in this city.

To select the best of the band numbers is difficult, but perhaps the "Tales of the Traveler," "Death and Transfiguration," a difficult Strauss number, and "Among My Souvenirs" should be selected. For encores the band used the stirring Sousa marches, all popular numbers. "The Stars and Stripes Forever" gave the same old thrill, and "King Cotton," "U. S. Field Artillery," "Semper Fidelis" brought forth much applause. Most interesting, however, was the encore, "The Whistling Farmer," a novelty number with the sounds of horses, dogs, roosters, and pigs as a background for the whistling melody.

William Tong's cornet solo brought a splendid encore, and the excellent xylophone number of Howard Goulden, loudly applauded, brought four encores, of which "The Indian Love Call" by Cadman met with most popular approval.

Sousa's directing was worth watching. It was so restrained and accurate. Hanford enjoyed the concert and is appreciative of the work accomplished in bringing the attraction here.

Back Again

John Philip Sousa, who, with his famous band, will give a concert this evening in the high school auditorium.



SOUSA AND HIS BAND TO PLAY HERE TONIGHT

This evening at the high school auditorium John Philip Sousa and his band will be heard in a program which will include ensembles and solos. One of the novelty numbers will be a sextet of flutes, a sextet of trombones and a triple octet of clarinets.

Sousa is on his thirty-sixth tour and it marks his Golden Jubilee as a conductor.

—THE FRESNO BEE.

WEDNESDAY, OCTOBER 31, 1928.

JOHN PHILIP SOUSA, who will appear at the Fresno High School tonight with his celebrated band of 100 musicians. Sousa is celebrating his fiftieth year as a conductor.



SOUSA APPEARS HERE TO-NIGHT

Will Give Talk Over Bee
Radio Before His
Concert

John Philip Sousa, world famous band master, will appear at the Fresno High School this evening in concert. Sousa is celebrating his fiftieth year as a conductor.

Sousa will talk from the studio of The Fresno Bee at 7:15 P. M. to-night before his appearance at the concert.

Sousa will send greetings to the radio fans of the San Joaquin Valley and will give a short talk on his experiences as a conductor. The program will last at 8:15.

THE TRIBUNE, REDWOOD CITY, CALIFORNIA.

MONDAY EVENING, NOVEMBER 5, 1928

'MARCH KING' TO VISIT SEQUOIA; MAY LEAD BAND

Lieutenant Commander John Philip Sousa will be entertained at luncheon tomorrow in the model apartment at Sequoia Union High School, and following the luncheon he will speak at an assembly of students in the auditorium.

This became known today when the "march king" accepted an invitation from the school to be present. The high school band will play "The Stars and Stripes Forever," Sousa's own march, and it is hoped that the famous leader will wield the baton for the young musicians.

Sousa and his band are giving a concert at Stanford University pavilion tomorrow night.

Sousa Pleases Fresnans With Varied Program In Which His Marches Receive Their Usual Enthusiastic Reception

By MITCHELL PIRIE BRIGGS

Sousa the indomitable, Sousa the intangible, played to a houseful of band fans in the auditorium of the high school last night. In a varied program of solo and ensemble numbers, the veteran March King provided something for every taste, and apparently every variety of taste was well represented in the audience for the applause was generous and enthusiastic at every stage of the proceeding.

Sousa is—and has been for a long time—a characteristic feature of the American scene. The complaint is often heard that he is no longer a band leader but an institution. For my part, I don't care what he is called so long as he keeps coming back every year or so with the same vigor and spirit that he has been displaying ever since he began wielding a baton way back in Hayes' administration. He is a living link with the Civil War. We should be thankful that he finds it possible to put Fresno on his itinerary on every western trip.

As usual, the program included two or three classical transcriptions, some novelty numbers, vocal and instrumental solos, and a large number of the marches that have made Sousa's fame as a composer. The orchestral transcriptions which the band essayed last night could hardly be called very successful. A mere excerpt from Richard Strauss' symphonic poem, "Death and Transfiguration," was accompanied by program notes for the whole composition so that the result was quite meaningless. In previous concerts real orchestral effects have been very successfully obtained but the attempt at this last night were not so happy.

Two of the soloists were remembered from the 1925-26 tour. Miss Marjorie Moody, soprano, and William Tong, cornetist, Miss Moody sang a number recently written by Mr. Sousa, "Love's Radiant Hour." It is a big brilliant, showy song well fitted to display the range and capacity of her really fine voice. She was called upon for several encores. Mr. Tong chose to play a composition of his own, "Tower of Jewels," which, like Miss Moody's selection, gave the performer ample opportunity to exhibit his technique. The xylophonist, Howard Goulden, is an addition to the organization since it was here last. He contributed a group of numbers and several encores to the evening's entertainment.

But you don't go to a Sousa concert to hear the classics or to listen to solos, you go to hear—and watch—Sousa play the great Sousa marches. The old favorites were all played last night and they all received their enthusiastic reception. "El Capitan," "Field Artillery," with the trombones down front and the guns popping; "Semper Paratus" with the row of trumpets on special display, and finally, "Stars and Stripes Forever," with fifes, cornets, and trombones, so of them, stretched across the front of the platform for the percussion, these were worth the price of admission. The new march, in honor of the present tour, "The Golden Jubilee," proved to be a very spirited number, particularly since it was played at a tremendous tempo.

Here's hoping that it won't be three years before we again have an opportunity to hear the March King.

—THE FRESNO BEE, THURSDAY, NOVEMBER 1, 1928.

Fresno Enthusiastic In Greeting To Sousa And Band In Concert

By MINNIE MARSHALL

ENTHUSIASTIC applause greeted John Philip Sousa, famous march king, when he appeared at the Fresno High School last evening with his band of 100 musicians. The gray-haired conductor is celebrating his golden jubilee as conductor of Sousa's Band.

The name of Sousa is deeply enshrined in the heart of every American, and there is something about a Sousa program which

touches the patriotic spirit of every one who ever hears him.

There is a military precision about Sousa's conducting which is fascinating to say the least. Solo and ensemble numbers follow one another with a certain dash and style that shows the absolute control with which Sousa directs his men.

He has a perfect sense of rhythm. No other conductor it seems makes so little effort. And no other conductor gets the same results. The slightest turn of the hand and the band responds as one man.

Famous March Popular

"Stars and Stripes Forever" is just as thrilling to-day as when it was first written. A delighted audience demanded many of the Sousa marches as encores on a program which was a varied one and at the same time a typical Sousa program.

Richard Strauss' "Symphonic Poem, Death and Transfiguration," offered an interesting contrast to some of the lighter numbers.

One could have wished more of Richard Strauss.

The "Militaire Francais," from The Algerienne, by St. Saens, also was given a musically reading.

Soloists Please

Two of the soloists on last night's program will be remembered by those who heard Sousa three years ago when he was in Fresno.

Miss Marjorie Moody, soprano, who sang one of Sousa's latest compositions, "Love's Radiant Hour," which was written especially for her, and William Tong, cornet soloist.

Miss Moody possesses a delightfully clear and brilliant coloratura voice and sang the florid thrills

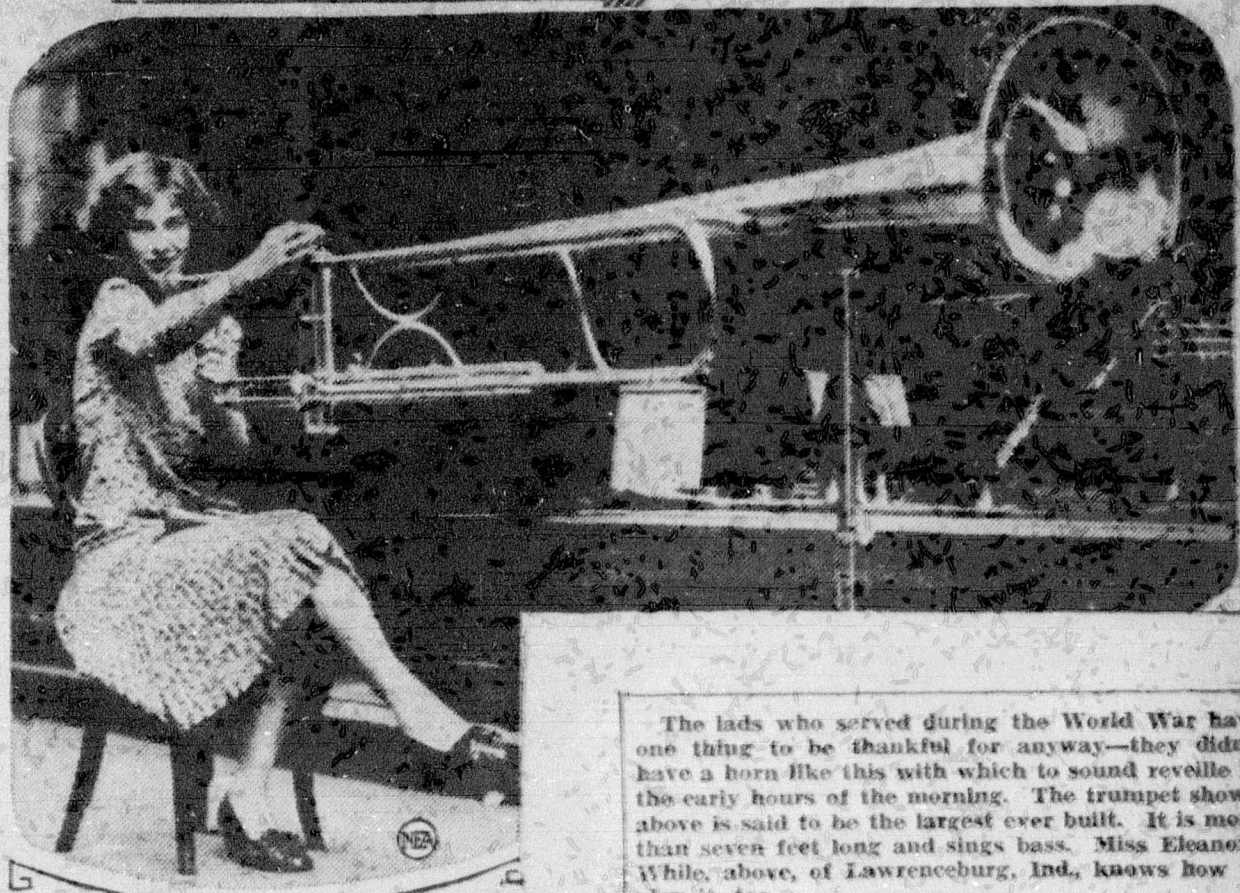
and cadenzas with the utmost ease and style. The cornet solos were also well received.

Howard Goulden, xylophone artist, is new to local audiences, but came in for a large share of applause in his rendition of the well-known Polonaise from Mignon.

All of the artists received numerous encores.

Sousa broadcast a greeting to the San Joaquin Valley radio fans last evening from the studio of The Fresno Bee before his concert. He expressed a keen interest in radio in an interview at the Hotel Fresno and declared the progress of radio to be one of the most interesting happenings in his long and varied musical career.

This Ought To Wake Up Buck Privates



The lads who served during the World War have one thing to be thankful for anyway—they didn't have a horn like this with which to sound reveille in the early hours of the morning. The trumpet shown above is said to be the largest ever built. It is more than seven feet long and sings bass. Miss Eleanor White, above, of Lawrenceburg, Ind., knows how to play it, too.

SOUSA CONCERTS IN MODESTO ARE WELL ATTENDED

Stanislaus County Boys' Band Plays During Intermission At Theater

That the citizens of Modesto appreciate the best in music was demonstrated yesterday afternoon and evening when capacity houses greeted John Philip Sousa and his band in the Strand Theater.

Every seat for both performances was sold and hundreds were turned away disappointed.

Sousa's appearance here was sponsored by the Elks' Lodge and the Stanislaus County Boys' Band. During the intermission in the afternoon concert, the Modesto High School Band played two selections and in the evening the Stanislaus County Boys' Band responded with two pieces during the intermissions, both under the direction of Prof. Frank Mancini who formerly played in Sousa's band.

Sousa was the guest of honor at the Modesto Exchange Club in its luncheon Thursday noon where he was enthusiastically received. Mayor Sol P. Elias spoke at the luncheon.

Following the evening performance, Sousa and the members of his band were the guests of the members of the boys' band and their mothers in Mancini Hall where a delicious supper was served.

MODESTO NEWS-HERALD

NOV. 1, 1928

PROGRAMS GIVEN FOR MODESTO'S SOUSA CONCERTS

Some Good Seats Available; Capacity House At Both Performances Likely

The programs for the afternoon and evening concerts of John Philip Sousa and his band in the Strand Theater Thursday were announced on Wednesday by William H. Murray, exalted ruler of the Modesto Lodge of Elks.

Sousa's appearance here is sponsored by the Elks and the Stanislaus County Boys' Band.

Afternoon Program

The program for the afternoon performance, which starts at 3:15 o'clock, is as follows:

A study in Rhythms, Sousa; cornet solo, Soldier's Dream, Rogers, William Tong; At The King's Court, Sousa; soprano solo, The Beautiful Blue Danube, Strauss; Miss Marjorie Moody; prelude and love's death from Tristan and Isolde, Wagner.

Favorites numbers from operas of Victor Herbert; Parade Of The Gendarmes, Lake; March, Minnesota, Sousa; xylophone solo, Ghost Of The Warrior, Grossman, Howard Goulden, and Dance Of The Hours, Ponchielli.

The evening program is: Militaire Francais from The Algerienne, St. Saens; cornet solo, Tower Of Jewels, Tong; Tales Of A Traveler, Sousa; soprano solo, Love's Radiant Hour, Sousa, Miss Moody; Death And Transfiguration, Strauss; sketch, Among My Souvenirs, Nichols-Sousa; sextet for flutes, Dance Of The Merlons, Tchaikowsky; march, The Golden Jubilee, Sousa; xylophone solo, Mignon-Tierney, Howard Goulden, and Balance All And Swing Partners, Sousa.

During the intermission in the evening performance, the Stanislaus County Boys' Band, led by Prof. Frank Mancini, will play several selections.

Good Seats Available

Although good seats are still available for both concerts, indications point to capacity houses, Murray stated.

Sousa will be the guest of Modesto Exchange Club at luncheon in the Hotel Modesto Thursday noon. The luncheon will be open to the public and reservations may be made at the hotel.

Following the evening performance Sousa and the band members will be the guests of the members of the boys' band and their mothers at a supper in Mancini Hall.

THE SACRAMENTO BEE, FRIDAY, NOVEMBER 2, 1928.

SOUSA HERE FOR TWO CONCERTS

Lieutenant Commander John Philip Sousa, America's most famous bandsman, now on a jubilee tour of the United States, is appearing in two concerts at the memorial auditorium this afternoon and evening.

His program will be a varied one, including two new marches. More than thirty years ago he 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.

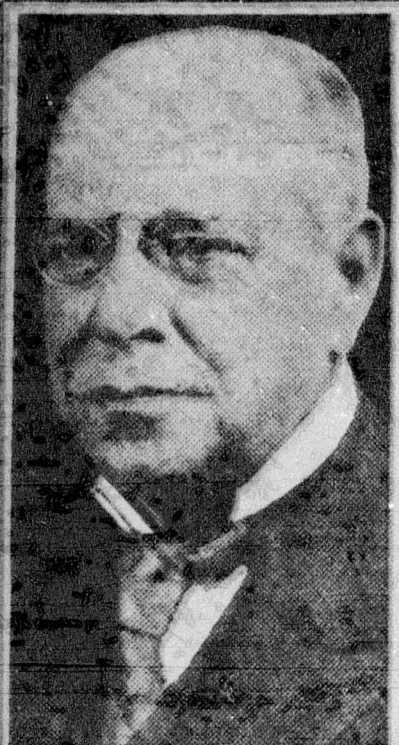
Recently he came across the manuscript and Sousa audiences are assured that The Gliding Girl, played occasionally as an encore number this season, and a red-hot bit of jazz, is presented exactly as it was written and played by Sousa almost a third of a century ago. Although Sousa does not claim the honor, it is entirely possible that the march king also was the father of jazz.

March King Here



JOHN PHILIP SOUSA, who will appear with his band at the auditorium this afternoon and evening.

Leads 'Em All



JOHN PHILIP SOUSA

STUDIO PORTRAIT of the famous bandmaster and composer who is appearing with his band in Sacramento today.

SOUSA TO APPEAR IN CAPITAL TODAY

Famed Bandmaster to Give Two Concerts At Auditorium

John Philip Sousa, now on his thirty-sixth tour, will bring his famous band to the Memorial auditorium this afternoon and evening. A special program has been arranged for each concert. In keeping with the observance of Sousa's golden jubilee as a conductor.

Although the march king's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's band has been the one

with which Sousa himself has appeared. And never but once in his 35 years on the roads of America has Sousa been compelled to disappoint his audiences. That was six years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

Sousa is a stickler for promptness. Every concert begins at the advertised hour—and to the minute. Tardiness is the one unforgivable sin on the part of a bandsman.

SOUSA AND BAND WIN SACRAMENTO

Composer-Conductor Has All Charm of Old In Concert

By JEAN HASBROUCK

From the moment the first martial strains of the opening number leaped to life from the baton of John Philip Sousa, he and his band had won the music-hearts of the Sacramentans who were present at the Memorial auditorium last night.

The composer-conductor of world renown still has the music charm which has won for him his fame. Many of his marches, well known to the audience, were received with a thunder of applause, while other presentations by the famed band made the program a continuous flow of lively melody.

Perhaps the most impressive point of the character of Sousa as the large Sacramento crowd saw him was his unassuming attitude. There was no wild flourish of baton. The marching with the twist of a wrist wrought music magic such as the Memorial auditorium has not known.

Outstanding Number

One of the outstanding band numbers was "Tales of a Traveler," one of Sousa's compositions. It embodies the weird music of Africa, the softer tones of an Australian sky and finally animated music of America.

In a vocal solo which won much applause, Miss Marjorie Moody, soprano, presented Sousa's beautiful composition, "Love's Radiant Hour."

At the xylophone, Howard Goulden played "Polandaise Mignon" and a winning encore, "Rio Rita."

Several encores for the band were the marches for which Sousa is most famed. Among the inspiring compositions were "Stars and Stripes," "El Capitán" and "Field Artillery," the most popular marches played by bands in the United States.

Sousa's most recent march, "The Golden Jubilee," promises to take a place among his foremost compositions. It has all the spirit of the march that has placed his music in a place of its own and in the hearts of the people.

A matinee, planned especially for school children, was also presented yesterday. During the intermission the Sacramento elementary school band played several selections.

Prior to Sousa's concert last night the Sacramento boys' band greeted him at the Hotel Senator.

Cake for 'March King' Made By Mission High Students



Bernice Parisen (left) and Clara Seligman add "finishing touches" to birthday cake for John Philip Sousa.

Dainty for Sousa's Seventy-Fourth Birthday Ready for Presentation at Dreamland Concert

A cake "fit for a king" was baked and decorated by girls of Mission High School domestic science class yesterday for presentation to John Philip Sousa when the "march monarch" celebrates his seventy-fourth birthday here on Monday.

The confection will be presented to the noted band leader at the children's matinee concert at Dreamland Auditorium Monday afternoon, when Sousa will conduct the school band. In the forenoon the veteran bandmaster will be the

guest of the student body in the school auditorium.

Sousa's present tour marks his fifteenth anniversary as a band leader. After matinee and evening concerts today in Oakland, he will bring his musicians to San Francisco for a two-day engagement at Dreamland Auditorium.

The Islam Temple Shriners' band will serenade Sousa tomorrow at 10:45 a. m. in Union square, and the Olmstead Juvenile band will pay a similar tribute to the march king in front of Dreamland Auditorium at 1:30 p. m.

SOUSA TO PLAY FOR HOOVERS

John Philip Sousa and his band will parade to the Palo Alto home of Herbert Hoover tonight and serenade the Republican standard bearer. If plans laid yesterday by the veteran bandmaster and his aids are carried out.

This tribute will climax a three-day celebration of Sousa's seventy-fourth birthday which occurs today. Yesterday was officially proclaimed by Mayor Rolph as "Sousa day" in San Francisco. To the "March King," however, it was "Children's day."

In the forenoon Sousa was the guest of students at Mission High School.

Sousa led the school band in two numbers and reviewed the R. O. T. C. battalion. In the afternoon he again conducted the band at Dreamland Auditorium as a feature of a children's matinee. There the domestic science class of Mission High School presented Sousa with a fifteen-pound cake, gleaming with seventy-four candles, baked for his birthday.

The concluding program in San Francisco was given last night. Tonight Sousa will lead his band in concert at Stanford.

Sousa Wins Big Applause From 7000 at Band Concert

Salvos of applause that reverberated in New Dreamland Auditorium last night attested the fact that John Philip Sousa, world-renowned band leader, has lost none of his art. The March King was given a rousing tribute by an audience that numbered some 7000 in the opening appearances of his return visit to San Francisco.

Sousa was in an appreciative mood and entertained with a generous musical program that was arranged to please the desire for classical, semi-popular and popular selections. Encores were numerous and the enthusiastic audience thrilled to the rendition of his world-famed marches, "Stars and Stripes Forever" and "Semper Paratus," directed as only Sousa can direct them. The tuning and brass artistry in these numbers were outstanding.

Of the popular selections, "Among My Souvenirs," as arranged by Sousa, was accorded hearty applause.

Three soloists, Miss Lucille Moody, a lyric soprano of clarity and range; Charles Tong, San Francisco's own cornetist, and Herbert Golden, xylophonist extraordinary, achieved individual triumphs.

With concerts this afternoon and evening, Sousa and his band will conclude their San Francisco engagement.

—Vote Yes Amendment 24—

GIRL SOPRANO WINS APPLAUSE

By ADA HANIFIN.

Mary McCormie made her initial bow before a San Francisco audience yesterday, and simultaneously opened the ninth season of the Alice Seckels Matinee Musicales in the Gold ballroom of the Fairmont Hotel.

Miss McCormie is young and has charm and a vivid personality, and has been endowed with a truly beautiful voice which is rich in quality, wide in range, and capable of touching dramatic depths and of expressing fine emotion. But despite the intelligence in back of her singing and feeling for style evident in her first group, she is inclined to "scoop" her tones and sentimentalize her songs; a fact pronouncedly obvious in the Dvorak Lullaby, and in her English songs, with the exception of Kramer's "Faltering Dusk" which was delightfully interpreted.

Mary McCormie belongs on the operatic stage, rather than on the concert platform. She was the most enthusiastically received yesterday by an appreciative and select audience, which numbered among those present John Philip Sousa and Alfred Hertz.

Sousa Compositions To Feature Concert

Compositions of John P. Sousa will feature the band program in Golden Gate Park at 2 o'clock this afternoon in honor of the Golden Jubilee of the veteran bandmaster.

Director Ralph Murray has arranged the following program:

- 1—Symphonic March, Gallant Gladiator
- 2—Overture, Raymond.....A. Storchio
- 3—Waltz, The Flower of Italy.....A. Thomas
- 4—Suite, Looking Upward.....G. De Stefano
- 5—By the Light of the Polar Star.....J. P. Sousa
- 6—Beneath the Southern Cross.....J. P. Sousa
- 7—Stars and Stripes.....J. P. Sousa

The above numbers will be played in honor of Mr. J. P. Sousa's golden jubilee.

5—Selection from the Opera "Mefistofele".....A. Boito

6—Southern Rhapsody.....L. Hoerner

7—Bessie, Belle of the Sea.....A. Solman

8—(a) March.....A. Donatelli

(b) Souvenir.....P. Dyda

9—Selection from The Royal Vagabond.....G. M. Cohen

10—Anthem, The Star Spangled Banner.....

Sousa and His Band Open 4 Concert Engagement Sunday

John Philip Sousa and his famous band comes to San Francisco Sunday for a two days' engagement at Dreamland Auditorium, playing two matinees and two evening concerts. The present Sousa tour is the Golden Jubilee of the noted bandmaster and composer, marking his 50th year as a band leader, and is the 36th annual tour of his band. While in the bay region Sousa will celebrate his 74th birthday.

While Sousa has added new marches each year to the compositions which have won him fame as the "March King," this year he is presenting two of the stirring works for which he is noted. One is the "Golden Jubilee," written to commemorate the anniversary, and the

other is "The Cornhuskers," dedicated to the University of Nebraska.

In addition to these numbers, most of the long list of famous marches are being played as encores, as well as several humoresques and diverting works written in the typical Sousa vein. The band will play a number of works of famous composers, such as Wagner, Verdi, Tchaikowsky and Strauss. These include symphonic compositions transcribed for the band and operatic and light opera numbers.

The soloists with Sousa's band this year are Marjorie Moody, soprano; William Tong, cornetist, and Howard Goulden, xylophonist; Edward J. Heney, saxophonist; Noble P. Howard, euphonium, and Edmund C. Wall, clarinet.

THE SAN FRANCISCO EXAMINER:
MONDAY, NOVEMBER 5, 1928

SOUSA CALLS JAZZ MUSIC ROUGED MISS

Famous Composer and Band
Leader Serenaded at Hotel;
Two More Concerts Today

"Take a good tune. Rouge its face. Wave its hair. Give it a pair of dancing slippers, and you have jazz."

That was the recipe for modern dance music, contributed for what it was worth, yesterday by John Philip Sousa, noted American band conductor, who is in San Francisco to give a number of concerts.

He has not always been ready to say a good word for that jazz miss, but yesterday his seventy-fourth birthday, a world of tolerance and good nature sparkled in his black eyes.

"She has a fascination," he smiled. "That incisive rhythm quickens the blood. Indeed, I should say that Miss Jazz is the slightly dubious but quite charming lady of music. You will hear at my concert a most amusing rendition of 'High Hat'."

And perhaps it is just this youthful adaptability to new ideas, changing viewpoints, that keeps alive the popularity of the famous "march king." No band has ever been made to pay as his has done in its thirty-six years. No man has heartier friends everywhere he goes.

A group of these attested their affection for the stocky leader in his naval uniform of a lieutenant commander. They were the members of the Shriners' Band from Islam Temple, who gathered in Union Square and serenaded Sousa with a group of his own compositions, until the smiling conductor emerged from the Hotel St. Francis and concluded the program under his own magical baton.

Sousa Wins Applause In S. F. Concerts

John Philip Sousa, that venerable bandmaster who has seemingly defied age in his onward march through life, played the first two of his scheduled four concerts at the Civic Auditorium yesterday.

Sousa, who has poured into his three score years and ten—and four additional ones—a maximum of achievement, is an American institution of whom we may well be proud. He directs with iron-bound authority, and nonchalant ease that calls for a minimum of gesture. His band responds with militaristic vivacity.

For encores he gives you marches. The inimitable Sousa rhythms which surge through your blood and make your heart beat faster. The infectious rhythms that carried the "Stars and Stripes Forever" into the four corners of the globe and gave the boys courage and spirit and victory "Over There."

It was a splendid program which he gave us, especially noteworthy for its variety. Miss Marjorie Moody, soloist, has a brilliant clear coloratura which she uses with perfect intonation although she is inclined to force on occasion.

—A. H.

Sousa and Band to Open Engagement This Afternoon

John Philip Sousa and his band will open a two days' engagement this afternoon at Dreamland Auditorium, giving two matinees and



SOUSA
BAND KING

two evening concerts. The tour marks the famous bandmaster's golden jubilee, or fiftieth year as a band leader, and is the thirty-sixth annual national tour of the band. Sousa will celebrate his 74th birthday while here.

Each year Sousa has added to the compositions that long ago established him as the "March King," and this year he is presenting two new marches. One is the "Golden Jubilee," written to commemorate the anniversary, and the other is "The Cornhuskers," dedicated to the University of Nebraska.

The famous marches will be heard. In addition to the novelties and marches which are traditionally a bright feature of the Sousa programs, the concerts by the band will present a number of works of famous composers, such as Wagner, Verdi, Tchaikowsky and Strauss. The soloists with Sousa's band this year are Marjorie Moody, soprano; William Tong, cornetist, and Howard Goulden, xylophonist; Edward J. Heney, saxophonist; Noble P. Howard, euphonium, and Edmund C. Wall, clarinet.

THE SAN FRANCISCO EXAMINER:
SUNDAY, NOVEMBER 4, 1928

Sousa Will Give Four Concerts

John Philip Sousa and his band will open a two days' engagement this afternoon at Dreamland, giving two matinees and two evening concerts. The tour marks the famous bandmaster's golden jubilee, or fiftieth year as a band leader, and is the thirty-sixth annual national tour of the band. Sousa will celebrate his seventy-fourth birthday while here.

Each year Sousa has added to the compositions which long ago established him as the "march king," and this year he is presenting two new marches. One is the "Golden Jubilee," written to commemorate the anniversary, and the other is "The Cornhuskers," dedicated to the University of Nebraska.

The Shriners' band of Islam Temple, directed by Henry Auerbach, will assemble in Union Square at 10:45 this morning and play in honor of Sousa, a fellow Shriner. Sousa will be at the St. Francis Hotel and it is expected he may respond by meeting the band and conducting them in a number.

At 1:30 this afternoon the Olmstead juvenile band of San Jose, with an average age of only nine years, will play in front of Dreamland Auditorium in tribute to Sousa. Tomorrow Sousa will be the guest of the Mission High school student body at a luncheon and will conduct the school band. Here is this afternoon's program:

SAN FRANCISCO CHRONICLE,
NOVEMBER 3, 1928

SOUSA'S BAND PLAYS TODAY

Concerts to Be Given This
Afternoon and Evening
in Auditorium

John Philip Sousa and his band will make their first appearance of the season in the bay region with concerts this afternoon and evening at the Oakland Auditorium. The band will play matinee and evening concerts tomorrow and Monday at Dreamland Auditorium in San Francisco.

A feature of Sousa's opening concert in Oakland this afternoon will be the appearance of a combined band representing the schools of Oakland under the direction of Herman Truener, director of bands and orchestras for the School Department. The school band will appear and will be turned over to Sousa to be conducted by him at some time during the concert.

The present tour of the famous "March King" marks his golden jubilee or fiftieth anniversary as a bandmaster, and is the thirty-sixth annual tour of the band throughout the Nation. Sousa will celebrate his seventy-fourth birthday during the stay of his band in the bay district.

The Camp Fire Girls of Oakland will proffer a birthday tribute to Sousa this evening. Two girls representing the more than 1000 members of the Oakland group will present Sousa with a leather billfold with a tooled imprint of the Camp Fire Girls' symbol. One of the inspirations for the tribute is the "Camp Fire Girls' March," written by Sousa in honor of the organization.

DAY FOR SOUSA SET BY ROLPH

By Mayor James Rolph Jr.

Lieutenant-Commander John Philip Sousa, revered by several generations of Americans both as a lovable personality and a national institution, has returned once again to San Francisco. By a fortunate circumstance, which will be welcomed by San Franciscans young and old, the seventy-fourth birthday of this great American will be observed here tomorrow during his visit with his famous band on its Golden Jubilee tour to San Francisco.

San Francisco, during the half century that John Philip Sousa has stood forth as one of the most lovable figures in American life, has played an important part in the development of the beloved "March King's" career. It was the acclaim of San Francisco audiences decades ago that gave definite recognition to the rare gifts of the man who subsequently won and held his present position as the world's greatest exponent of band music.

The city of San Francisco has for many years considered John Philip Sousa one of her own, despite the fact that he belongs to the nation and the world. From every consideration, it is fitting that I, as Mayor, should at this time extend the greeting and congratulations of San Francisco to Lieutenant-Commander Sousa upon the occasion of his 74th birthday and hereby designate Monday, November 5, Sousa day in San Francisco. In so doing I know that I am giving expression to the heartfelt sentiments of tens of thousands of my fellow citizens.

SAN FRANCISCO, MONDAY, NOVEMBER 5, 1928

SOUSA FETED ON BIRTHDAY

John Philip Sousa is being honored by San Francisco today in celebration of the famous bandmaster's seventy-fourth birthday. The day has been officially proclaimed "Sousa Day" by Mayor James Rolph.

Sousa is here on his golden jubilee tour with his band, marking the fiftieth year of his career as a bandmaster and composer.

This forenoon Sousa was honored at a reception arranged for him by the Mission High School student body in the school auditorium. Sousa conducted the school band in a number which they were to play during the afternoon concert at Dreamland Auditorium.

Girls of the domestic science department of the school have baked a huge birthday cake in honor of the "March King." The cake is surmounted with 74 candles and the presentation was scheduled to be a part of the afternoon program.

Sousa's band will play the final concert of the San Francisco engagement this evening.

SAN FRANCISCO CALL AND POST—

Monday, November 5, 1928

Sousa Birthday Observed Today, Concert Tonight

"Sousa Day" is being observed today in San Francisco, officially proclaimed by Mayor Rolph in honor of John Philip Sousa's seventy-fourth birthday.

Sousa is here on his golden jubilee tour with his band, marking the fiftieth year of his career as a bandmaster and composer. This forenoon Sousa was honored at a reception arranged for him by the Mission High School student body in the school auditorium. Sousa conducted the school band in a number which they were to play during the afternoon concert at Dreamland Rink.

Girls of the domestic science department of the school have baked a huge birthday cake in honor of the "March King." The cake is surmounted with seventy-four candles, and the presentation was scheduled to be a part of the afternoon program.

Sousa's band will play the final concert of the San Francisco engagement this season.

Children Plan To Honor Sousa On Birthday

In honor of Lieut. Com. John Phillip Sousa's 74th birthday anniversary, which coincides with the two concerts he is to give in the Stanford Pavilion tomorrow, children of the community are planning a special greeting for the famous band leader. Birthday letters are being written to him in the schools today. The best of these, together with flowers, will be presented preceding the program which Sousa and his band are to give at 3:30 o'clock for the benefit of the juveniles who cannot hear the evening concert.

Tickets for the afternoon program are being sold through the schools. Seats remaining unsold tomorrow will be thrown open to the public at 50 cents. Following are the numbers to be played:

"A Study in Rhythms".....Sousa
Cornet solo, "Soldiers' Dream".....Rogers
William Tong

Suite—

"At the King's Court"
"Her Ladyship, the Countess"
"Her Grace, the Duchess"
"Her Majesty, the Queen"

Soprano solo, "The Beautiful Blue Danube".....Strauss
Miss Marjorie Moody

Prelude and Love's Death, from Tristan and Isolde.....Wagner

Favriote numbers from operas of.....Victor Herbert

"Parade of the Gendarmes" (new).....Lake

March, "Minnesota" (new).....Sousa

Xylophone solo, "Ghost of the Warrior".....Grossman

Mr. Howard Goulden

"Dance of the Hours".....Ponchielli

At 8:15 o'clock, under the auspices of the Associated Students of Stanford University, the band will give its second program. The numbers will include the "Militaire Francaise" from Saint-Saens' "The Algerienne"; a cornet solo, "The Tower of Jewels"; Sousa's own suite, "Tales of a Traveler"; soprano solo, "Love's Radian Hour" (Sousa), by Miss Marjorie Moody; Symphonic Poem, "Death and Transfiguration" (Strauss); sketch, "Among My Souvenirs" (Nichols-Sousa); Sextette for flutes, "Dance of the Merlons" (Tschalkowsky); March, "The Golden Jubilee" (Sousa); xylophone solo, polonaise, "Mignon" (Tierney); Balance All and Swing Partners" (Sousa).

Announcement of election returns will be made between numbers.

Sousa Knows Public's Taste and Just How to Please It

By G. A. MARTIN

While he didn't say so, John Phillip Sousa evidently has the belief that it is better to make people clamor for what they want than to give it to them without asking.

"Why don't you put more of your own marches on your program? Didn't you notice that every time you played a Sousa number as an encore the audience applauded wildly?"

This question was put last night to the famous author of 117 marches, the most noted band conductor in the history of the world.

"I'm not egotistical in the first place," said Mr. Sousa. "In the second, if I made up a program of Sousa music, the public would make up its mind that I thought I wrote the best music to be had and it would not like it so well."

"Another thing: There is a great divergence of opinion as to which of my marches most people like best? They are all my favorites. I don't like one better than the other. Possibly my 'Stars and Stripes Forever' is the most generally popular thing I have ever written and if I don't play it as an encore on every program, I get some complaints, but I am asked to play favorites at every concert that I cannot comply with. I have requests for marches from the first I ever wrote down to my newest. I always play some of my newest pieces on my programs, then try to give the audience some of my best known marches for encores."

The great bandmaster gave what most music lovers believe to be his most popular pieces, in his two concerts yesterday in Granada theatre. He opened his afternoon program with one of his newest compositions, "A Study in Rhythms," and he also played "At the King's Court" and his "University of Minnesota March" on his regular program and gave as encores among others, his artillery march, "King Cotton" and "Stars and Stripes Forever." At night he played his "Tales of a Traveler," his "Love's Radian Hour," the sketch, "Among My Souvenirs," by Nichols and Sousa; his "Golden Jubilee" march and his "Balance

All and Swing Partners," a novelty number, on the regular program, with a number of his other popular compositions as encores.

Sousa gives a splendid program, with the popular and the heavier music well balanced, and enough of the comedy element to please those who want to be amused. At each performance he features William Tong, cornet; Miss Marjorie Moody, soprano, and Howard Goulden, xylophonist. They are all artists and the poser who scoffs at the xylophone, after hearing him, must feel that there are a lot of people who have an inferiority complex from the manner in which Goulden wins applause. In the afternoon concert he "stopped the show" and at night the hearty applause showed him a popular favorite.

The great band master and composer, 74 years young, is still "going good." His band is still one of the great musical organizations of the world. Sousa knows how to build a program to satisfy a popular audience and he has collected artists who respond wonderfully to his magic wand. Perfect harmony and rhythm characterize every movement and every note, and whether it is "The Whistling Farmer" to amuse the children or Wagner's prelude from "Tristan and Isolde," it is equally well done. There is an evidence of finished musicianship in the band and the genius in its directorship stands out at all times.

The visit of Sousa and his band was an event of much joy to Santa Barbarans, and the theatre was well filled for both performances.

SANTA BARBARA DAILY NEWS

Wednesday, November 7, 1928.

SHOWS APPRECIATION

He showed appreciation as the student body of the university marched upon his home an hour before midnight with the band of John Phillip Sousa to give him a real ovation. He viewed it from the terrace of the rambling stucco home and at the end made his first utterance as president-elect.

"I thank you for coming up here tonight and giving us this splendid reception," he said. "I do appreciate it from the bottom of my heart. I thank you."

Then the student body broke into the song of his alma mater, "Hall, Stanford, Hall," and at the end it seemed that tears glistened in his eyes as he looked down upon the sea of youthful faces and then waved a good night to them.

This demonstration carried a different tone, it appeared, from that which the students gave him when he came back home three months and more ago to deliver his acceptance address. The difference seemed to be that then the young men and women were welcoming a candidate for office while last night they were cheering a future president.

LOS ANGELES EXAMINER

FRIDAY, NOVEMBER 9, 1928

U. C. L. A. BAND GREETES SOUSA

Smack!

Thus was John Phillip Sousa greeted as he stepped from the platform of his train at the Southern Pacific station on his arrival in Los Angeles for his sixteenth visit to this city. The smacks came from Catherine Minock and Sophie Chernus, co-eds from the University of California at Los Angeles, who, with the university band, were at the station to greet the bandmaster. Sousa's programs are scheduled at the Shrine Auditorium today and tomorrow matinee and evening.

As the train pulled into the station, the university band struck up Sousa's composition, "Thunderer." Playing Sousa's own compositions, the band marched behind his car from the station to the Biltmore Hotel, where a luncheon was given him by the Shriners. Again Sousa led the university band.

Following the luncheon, Sousa took his band to Santa Ana, where an afternoon concert was held.

During the intermission at his concert this evening at the Shrine Auditorium he will direct Edwin E. Saman's Los Angeles Playground Boys' Band in "Thunderer."

Sousa celebrated his seventy-fourth birthday on election day at Stanford, and later serenaded Herbert Hoover at his home.

THE MORNING PRESS

7, NOVEMBER 8, 1928

MRS. NEWHALL HOSTESS TO SOUSA

John Phillip Sousa, march king and idol of lovers of American march music, who was a visitor to Santa Barbara with his band yesterday, was a dinner guest last evening of Mrs. C. H. Newhall of 2501 Chapala street, an acquaintance of long standing. During the morning yesterday Mrs. Newhall showed Mr. Sousa about the city, including a visit to the Old Mission.

Mr. Sousa was joined here by his son, John Phillip Jr., who lives in Los Angeles, and was host in the afternoon at his concert to his grandson, John Phillip Sousa III, and several of the latter's friends from Deane school.

Last night was one of the few that Mr. Sousa did not have to spend on the road during his tours. The band remained here over night and left this morning for the south, where they play tonight in Santa Ana.

Dr. Harry Allen, of Santa Barbara, was a cadet in the Washington High school when Mr. Sousa wrote the march, "The Washington High School Cadets." Mr. Sousa was at that time leader of the United States marine band.

I SAW:

A woman in a yellow dress, accompanied by a little girl with glasses in a white dress and a woman with white hair and a coat with a gray fur collar, sitting beside John Phillip Sousa III at his grandfather's concert in the Granada theatre yesterday—and they didn't know who their young neighbor was.

Very few "I'm for Al" stickers on windshields yesterday.

Scores of Hoover boosters still wearing their buttons.

Charles Pressley, Democrat, retaining a loyal loneliness amidst Kiwanis razz.

A. B. Watkins, police commissioner, under a new hat.

Bill Hall elated over his catch yesterday of a 333-pound sea bass.

Albert Leavitt riding a bicycle with a motor for power.

Mrs. M. H. Buck at 2 o'clock in the morning. She had just finished counting ballots.

The butcher in the market next to Piggly Wiggly on San Andreas smiling from ear to ear because of that Hoover thing.

A woman with two little boys in the Granada yesterday afternoon annoying persons sitting near her as much by her continued protests for the children to shut up and be still as did the boys by their constant scraping of feet against the back of the chairs.

Another woman tell her little girl to be still during Sousa's presentation of a study in rhythm and then chatter incessantly with her companion about how pretty the flute solo was.

Other people besides this writer wishing people would shut up when music was being played.

A Smith booster (name on request) who admitted he changed his mind and voted for Hoover at the last minute.

SANTA BARBARA DAILY NEWS

Wednesday, November 7, 1928.

SOUSA COMES TODAY TO PLAY TWO CONCERTS AT GRANADA

Lieut. Com. John Phillip Sousa, who arrived in Santa Barbara this morning with his famous band to appear in two concerts at the Granada theatre under the management of Mrs. C. E. Herbert, perhaps is the most versatile musician in the world. This afternoon at 3:30 a special concert for students is being played and Santa Barbarans will turn out en masse for the concert this evening at 8:30.

While Lieutenant Commander Sousa is best known as a composer of swinging marches and as a director of the band that bears his name, he has also achieved distinction as a novelist and as a composer of comic operas, among the hundreds of things he has written. He is the author of "The Fifth String," "The Transit of Venus," "Pipetown Sandy," "Through the year with Sousa," and an autobiography. A new book by the same versatile genius is to appear ere long. In the realm of light opera, he wrote "The Bride Elect" (for which he refused \$100,000), "Desiree," "The Charlatan," "The Smugglers," "El Capitán," "The Free Lance," "The Glass Blowers," "Chris and the Wonderful Lamp," "The American Maid," and other works. Among his more than one hundred marches are the world-famous "The Stars and Stripes Forever," "Liberty Bell," "Semper Fidelis," "The Washington Post," "The High School Cadets," "King Cotton," "Hands Across the Sea," "Hall to the Spirit of Liberty," and "The Free Lance."

LOS ANGELES EVENING EXPRESS.

NOVEMBER 7, 1928

MASONIC CLUB WILL FETE SOUSA IN L. A.

Lieutenant Commander John Phillip Sousa will be the guest of honor at a luncheon of the Masonic Club Friday. The world-famous band leader is making his Golden Jubilee tour with his band. Commander Sousa has served with the marines, the cavalry at San Juan hill in the Spanish-American War, the infantry and the navy.

L. E. Behymer will be chairman of the luncheon. Commander Sousa is a member of Hiram Lodge, Washington, D. C.

TOWNSMEN SERENADE PRESIDENT-ELECT HOOVER



Flashlight showing successful presidential candidate responding to demands of his friends who assembled with a band in front of his San Juan Hill home when his election became known, and clamored for an appearance.

FRIDAY, NOV. 9, 1928

LOS ANGELES ILLUSTRATED DAILY NEWS

Sousa's Own Marches Resound as Band King Arrives



HARMONIOUS WELCOME—John Philip Sousa was greeted at Southern Pacific station yesterday by the U. C. L. A. band, which he directed in one of his marches. He is shown with Benjamin Laitsky, band leader.

Los Angeles Times

NOVEMBER 8, 1928.

Sousa TO COMPOSE OLYMPIAD MARCH

John Philip Sousa, whose famous "Stars and Stripes Forever" is the official patriotic march of the American contingent to the Olympic Games, will write a special march for the Olympic Games to be held here in 1932. Impressed by the astonishing majority which the Olympiad measure received at the California polls Tuesday, the march king has stated his desire to contribute his talent in that enterprise which he believes is of great importance to all of the United States. Sousa hopes to have his new composition dedicated as the official Olympic Games march in the Los Angeles Coliseum three and a half years from now.

LOS ANGELES EXAMINER
FRIDAY, NOVEMBER 9, 1928

Sousa and his band open a series of four "Golden Jubilee" concerts at the Shrine Auditorium this afternoon. The March King arrived in Los Angeles yesterday from Santa Barbara. Matinee and evening concerts today and tomorrow conclude his sixteenth tour of California. John Philip Sousa, who observed his seventy-fourth birthday Tuesday, has prepared special programs in commemoration of his fiftieth year as a conductor. While the programs will feature works from his own pen, they will also offer a variety of selections from the music of Wagner, Strauss, Tchaikovsky and Victor Herbert.

FRIDAY, NOV. 9, 1928 THE SANTA ANA TIMES

SOUSA AND HIS BAND DELIGHT BIG CROWD AT H.S. AUDITORIUM

With short, brusque strokes of his magic baton John Philip Sousa yesterday afternoon guided a band of 100 instruments through the intricacies and convolutions of a variety of movements and held spellbound a music-loving audience of 1,500, in large part students. The band played in the high school auditorium.

Sousa had chosen his program with an eye to the youthful character of his audience as was evidenced by the brevity and variety of numbers. Opening with one of his own compositions, "A Study in Rhythms", which involved transitions from a slow measured beat to a lifting rhythm and finally to fast marching time, Sousa next directed an interpretive number entitled "At the King's Court," in the course of which were described in musical terms the haughtiness of "the countess," the grace of "the duchess" and the majesty of "the queen." The first half of the program was concluded with a keen interpretation of the Prelude and Love's Death, from "Tristan and Isolde."

High School Band Plays

Following a brief interval during which the Santa Ana high school band, dressed in white uniforms with monogrammed sweaters, filed onto the stage, Sousa reappeared and directed the school band in another original composition, the "Washington Post March" and under his skilled tutelage the youthful musicians did themselves proud.

Perhaps the most interesting feature of the afternoon from a local standpoint then occurred. It was announced that E. J. Mustel, director of the high school band, had been asked by Sousa to conduct the renowned band in an interpretation of one of Mr. Mustel's own numbers, an overture, "In the Land of the Missions." The local leader was greeted with congratulatory applause as he walked to the center of the stage and took over Sousa's baton. The applause was no less enthusiastic at the close of the enjoyable selection, in praise of his able directing.

When Sousa had re-assumed his position as conductor he led the band in favorite selections from the operas of Victor Herbert, following this with two martial numbers, "Parade of the Gendarmes" and the march, "Minnesota." For

Three Soloists

The three soloists of the afternoon could not be overlooked in any appreciative review of the program. Miss Marjorie Moody was heard in three soprano selections which gave her opportunity to display in turn the smooth quality of her voice and her remarkable range, her gift for humorous interpretation, and her splendid technique. Mr. William Tong delighted the audience with a militant cornet solo, "Soldier's Dream" and a contrasting encore, "Out of the Dusk." The xylophone solos of Mr. Howard Goulden were received with equal enthusiasm by an audience which marveled at his skillful manipulation and his close and intricate harmonies.

Sousa was generous with his encores yesterday afternoon, volunteering several. Perhaps the best known of these was his "Stars and Stripes Forever," famous the world over and ever associated with Sousa. Its first bars were greeted with spontaneous applause and the final chorus was played with 20 of Sousa's musicians standing ranged across the front of the stage in impressive array. The presentation of this number was typical of the showmanship of the entire program.

LOS ANGELES EXAMINER
SUNDAY, OCTOBER 28, 1928

SOUSA RETAINS SOLOISTS WHO ACHIEVE FAME

JOHN PHILIP SOUSA, whose half-century at the baton has given him a wide experience with soloists, has long pursued a policy of extreme loyalty to the featured members of his organization. Unlike most conductors, whose craving for variety on their programs leads them to change soloists with each new season, the "March King" places a high evaluation on those performers who have increased their proficiency and ripened their experience under his leadership.

Coming to the Shrine Auditorium on November 9 to 10 with Sousa and his band are a group of distinguished soloists who have achieved popularity with music-lovers everywhere in America. Outstanding is Marjorie Moody, New England soprano, whose voice and personality have made her a favorite with audiences wherever she has appeared.

Winifred Bambrick, harpist, adds the honor of being the only instrumentalist with Sousa and his band who plays neither a wind nor a percussion instrument. She has been with the veteran conductor for several seasons and her role in the final scene of "Death and Transfiguration," which will be heard on the Friday evening program, contributes much to Strauss' symphonic poem.

ts Record as Greatest Session for Bulls

President-Elect and Family Cheered by Throng



When Victory Came

[A. P. photos]

A great throng crowded about the home of Herbert Hoover on the campus of Stanford University to acclaim him as the next President of the United States. The picture shows Mr. Hoover and members of his family greeting the crowd from his porch. Inset are, left to right, Herbert Hoover, Allan Hoover, Mrs. Herbert Hoover, Mrs. Herbert Hoover, Jr., and Herbert Hoover, Jr.

LOS ANGELES EVENING EXPRESS, WEDNESDAY, NOVEMBER 7, 1928

Solid South's Democratic Stand Shattered By Big G. O. P. Returns

STANFORD STUDENTS IN DEMONSTRATION

Winner Is Showered With Congratulatory Messages at Home

By JAMES L. WEST

(Associated Press Staff Writer)

HOOPER HOME, Stanford University Campus, Nov. 7.—Herbert Hoover has realized two hopes that have laid close to his heart—election to the presidency and the breaking of the sectional political line, which have hemmed the South about since reconstruction days.

Having had a restful night after the tumultuous demonstration given him by Stanford University students when his election had become assured, the President-elect today set about preparing a brief message to the American people thanking them for their vote of confidence and another to his Democratic opponent, Alfred E. Smith, thanking him for his message of congratulation and hope for success of his administration.

After that he will begin a week or more of rest and recreation, of which he feels in need after the trying days of campaigning through which he has passed since the Republican party selected him to carry the banner in a political contest which in many respects has been without a counterpart in recent history.

READY FOR REST

Meeting election day with supreme confidence, Hoover early in the night became convinced that he had been selected by the nation to guide its destinies after next March 4, but the confirming news that came to him almost minute by minute brought no outward signs of elation. He took the verdict with characteristic modesty and seemed actually embarrassed by the applause of more than half a hundred friends and neighbors who were gathered in the spacious living-room of his San Juan hill home to watch the posting of the returns on three huge blackboards moved over for the purpose from Stanford University.

He showed appreciation as the student body of the university marched upon his home an hour before midnight with the band of John Philip Sousa to give him a real ovation. He viewed it from the terrace of the rambling stucco home and at the end made his first utterance as President-elect.

"I thank you for coming up here tonight and giving us this splendid reception," he said. "I do appreciate it from the bottom of my heart. I thank you."

Then the student body broke into the song of his alma mater, "Hail, Stanford, Hail," and at the end it seemed that tears glistened in his eyes as he looked down upon the

sea of youthful faces and then waved a good night to them.

It was a magnificent setting that the demonstration had. Half the students were banded upon a hillside just across the driveway from the front entrance of the home. Hoover first appeared at the front steps, but after the first swell of applause had died away, moved up to the terrace, where he might see and be seen the better. Three cheer leaders led the crowd in a "sky-rocket" for the next President. Then they had the students join in a college yell, only substituting Hoover for Stanford. Mrs. Hoover, who stood beside her husband, also got six "raus" from demonstrators. Both she and her husband waved in acknowledgment.

Sousa's band marched to a space cleared before the door and played "El Capitan," which was applauded by both the President-elect and

Mrs. Hoover. "The Stars and Stripes Forever" was the next offering of the band, followed by "The Star-Spangled Banner" and "Auld Lang Syne."

PRESIDENTIAL SALUTE

While the demonstration was in progress the President-elect got his first presidential salute, and, appropriately enough, it came from an airship, in the commercial development of which he long has taken an abiding interest. The plane, from the Palo Alto Flying School, and manned by Lieuts. Norman Goddard and Harry Brown, dropped 21 star shell bombs which exploded with a roar that could be heard above the music and the cheers. This demonstration ended election day for Hoover, for at its conclusion he had a light lunch and retired at 11:30 p. m.

Los Angeles Times

OCTOBER 29, 1928.—

SOUSA TO ADDRESS ADVERTISING CLUB

PASADENA, Oct. 28.—John Philip Sousa, internationally known band leader, will speak at the luncheon meeting of the Advertising Club of Pasadena tomorrow at the Hotel Maryland.

The Advertising Club has invited the public to hear Sousa speak and more than 200 reservations for the luncheon have been made.

The band leader will describe his experiences in all parts of the world and will recount his adventurous boyhood. He will be introduced by Frederick Mosen, explorer and lecturer and a close friend of the musician.

LOS ANGELES EVENING HERALD: NOVEMBER 7, 1928

TUMULTUOUS OVATION

Three thousand people—men, women and children from the city Hoover has known since its villagehood, and sparkling-eyed youth from the university he has helped build—marched on the Hoover home at 11 o'clock behind the band of John Philip Sousa, here for a concert engagement.

Word of Hoover's election had flashed through the city an hour before. The screech of half a dozen dissonant sirens tore the silence of night to black and jagged shreds. Airplanes overhead hurled expanding blotches of color against the feeble blue light of the stars. Twenty-one bombs—the presidential salute—challenged the sirens and punctuated the Sousa rendition of Sousa's own "El Capitan." Standing in grave demeanor in the blinding dazzle of a dozen movie klieg lights focused on him from the rose bushes of his front garden, Hoover acknowledged this epitome of the nation's salutation with his profoundly sincere—"I thank you from the bottom of my heart."

MRS. HOOVER HAPPY

Mrs. Hoover, standing at his side, smiled graciously, proudly, affectionately, while a gentle autumn breeze formed evanescent black gargoyles on the shimmering white of the Spanish stucco home.

The election returns were received by Hoover in the living room of his home. A group of 40 neighbors and friends were invited in for the evening.

Los Angeles Times

NOVEMBER 8, 1928.—

Sousa Arrives Today for Four Concerts Here

Lieutenant-Commander John Philip Sousa will arrive in Los Angeles today for matinee and evening band concerts at the Shrine Auditorium tomorrow and Saturday. This afternoon his ninety-piece band appears at Santa Ana and will give one concert at Pomona this evening.

Sousa is on his sixteenth tour to the Coast and is observing his golden anniversary as a band master. Many of his new compositions will be heard during his four performances here. He will be registered at the Biltmore.

The Associated Students' Board of the University of California at Los Angeles will greet him at the station.

LOS ANGELES EXAMINER. THURSDAY, NOVEMBER 8, 1928

Sousa, Age 74, Honors Hoover With Serenade

JOHN PHILIP SOUSA, celebrated his seventy-fourth birthday Tuesday by taking his 90-piece band over to Herbert Hoover's home on the Stanford campus at midnight and serenading the President-elect. Hoover had just received Smith's wire conceding the election, so the serenading became a part of the general celebration put on for Hoover.

Sousa was at Stanford University Tuesday on his sixteenth tour of California. He will play here tomorrow and Saturday at the Shrine Auditorium, giving matinee and evening programs. Sousa, while conductor of the United States Marine Band, was official bandmaster to five Presidents of the United States.

COURT HOUSE

Hundreds Attend Impressive Ceremonies Sunday Afternoon; Building Is Half Completed

Maricopa county and the city of Phoenix yesterday afternoon joined in the laying of the corner stone for the new \$1,200,000 joint city-county building, with one of the most impressive ceremonies this community has ever witnessed. The Masons of Arizona officiated at the corner stone service.

Hundreds of people gathered to watch the corner stone laying, but due to the cramped quarters on account of the fence around the building, not more than 200 witnessed the actual laying of the historic stone which is of Arizona granite.

United States Senator Carl Hayden delivered the principal address, as grand orator of the Grand Lodge of Masons in Arizona. Senator Hayden related with interest, incidents which colored the history of the old courthouse, which was constructed in 1883 and first occupied Feb. 19, 1884.

Give Early History

The old building cost \$80,000. The architect got \$150 for his services, and the foreman \$700. The building was a two story frame-brick structure. For 35 years it was largest and tallest building in Arizona, and was the pride of the territory of Arizona, the speaker said.

Senator Hayden took occasion to explain the origin of Masonry, citing how appropriate it was for the Masons of this state to lay the city-county corner stone. He referred to George Washington having assisted the Masonic order in the laying of the corner stone for the national capitol building at Washington, D. C. He said Masonry was old then, though America was a new country. He said that many of the larger buildings in America have been served by the Masonic lodge in their corner stone layings. The ritual of the order is founded around architecture, which fits the organization particularly for such services. Lloyd C. Henning, grand master of the Arizona Grand Lodge, F. & A. M. headed the Masonic services, wielding the copper trowel which sealed the vault of the corner stone.

Articles in Vault

vault, made payable to the first party getting his or her hands on it after the depository is once sealed. If the natural elements are kind to the magnificent joint building, it should stand more than 60 years, the old courthouse being in its forty-fifth year when razed. If such is the case, Mr. LaPrade will have passed his eightieth year. "I will be glad to pay the check if I have that much money then," he said.

Judge Frank O. Smith acted as master of ceremonies, introducing John Philip Sousa, who graced the speaker's stand. The noted bandmaster gave a concert at the Shrine Temple last night. S. K. Phillips, chairman of the board of supervisors, responded for Maricopa county in a short address, and Mayor Fred C. Paddock responded for the city of Phoenix, with the following remarks:

THE ARIZONA GAZETTE - Phoenix, November 17 1928.

VET BAND MASTER HERE FOR CONCERTS

The programs arranged for both matinee and evening by Philip Sousa on Sunday promises to be diversified enough to please the most exacting.

Sousa will make only two appearances here. He is the most distinguished veteran of the music world today, and his returning to Phoenix for two concerts will be among the outstanding events of the season.

High School Band To Participate In Sousa Concert

Members of the Phoenix Union high school band have been invited to join the concert band of John Philip Sousa, in playing several marches in the concert to be given Sunday afternoon, in the Shrine auditorium, A. R. Etzweiler, director of the high school band, announced today.

"Of course, we have accepted," Mr. Etzweiler said, "and the boys are to meet in full dress uniform at 2:30 Sunday afternoon, at the Shrine auditorium ready to play," he announced.

The telegram inviting the local school band to play with Sousa was received this morning.

THE COCONINO SUN

Friday, November 16, 1928

FLAGSTAFF ENJOYED TWO SOUSA CONCERTS

Close to 1,500 northern Arizona music-lovers heard and were delighted with Sousa's great band, which appeared in afternoon and evening concerts at Flagstaff Teachers College on Monday.

There were a great many out of town people here for the concerts, the attendance from Winslow being especially large.

The undertaking was a success financially also, and under the able management of Jake Bracker, who handled all the local arrangements and publicity on behalf of Flagstaff Teachers College and Flagstaff Kiwanis club, which with commendable public spirit jointly sponsored the affair and agreed to make up any deficit, each of those organizations received \$100. profit. The check for Teachers college was deposited to the credit of the students' loan fund.

The attendance in the evening was larger than in the afternoon, there being very few vacant seats in the big auditorium.

Prof. R. B. Courtright, head of the music department of the College, introduced the band and expressed appreciation of the fine attendance.

The great Sousa was enthusiastically received. Each number was vigorously applauded. The soloists—Miss Marjorie Moody, soprano; William Tong, cornet, and Howard Golden, xylophone—were especially appreciated.

The band travels in several special Pullmans, arrived here from Phoenix early Monday morning, leaving about midnight for Albuquerque, their next stop.

The Arizona Republican, Phoenix, Monday Morning, November 12, 1928

Sousa Hopes To Appear Here Many More Times, He Avows Before He Quits Directing

John Philip Sousa, who has been directing bands for the last 50 years and whose organization played two concerts in Phoenix Sunday, yesterday declared he intends to continue in his profession as long as he lives. Denying that his present trip through the West is his farewell tour, the vigorous 74-year-old march king said he hoped to return to Phoenix "many more times."

"When do you expect to retire?" he was asked.

"When you read of my death," he replied, "then you'll know I've made my farewell appearance."

Due to a misunderstanding in the schedule of the special train carrying Mr. Sousa and his famous band from the coast, elaborate plans for his reception at the station miscarried. Mayor F. J. Paddock was the only person present to greet the distinguished visitor. Acting as a committee of one, he officially welcomed the band master to the city and escorted him to Hotel Adams, where Mr. Sousa made his headquarters.

Later, following his morning "rub" and attired in his gold-braided lieutenant-commander's uniform of blue, he sat back in a comfortable lobby chair and chatted of the proposed Phoenix Elks' band and of the phenomenal growth of Phoenix since his first visit here more than a decade ago. Himself a member of the Elks lodge No. 1, New York City, he has taken an interest in the work of the organization wherever he has been.

Replying to A. W. Crane, chairman of the band committee of E. P. O. E. lodge No. 235, Phoenix, who sought an expression of opinion from Mr. Sousa concerning the local band, Mr. Sousa said:

"In connection with the plans of your local Elks' lodge to organize a professional Elks band for the benefit of Phoenix and the rest of the state, I find the scheme an excellent one and one that should enlist the support of the citizenship of the state. Many of the capitals of the east have professional bands that are a great credit to their communities. There is no reason why a fast growing and flourishing city like Phoenix should be backward in that direction.

"But you people here," he went on, smoothing his closely cropped gray mustache with fingers that wielded a slender baton have brought forth melodies to inspire music patrons throughout the world. "Should remember that musicians are worthy of their hire. Profes-

sional bands of this character add to the prosperity of every city wherever they are located.

"I commend the plan advanced by your local Elks lodge and trust that through its enthusiasm a similar feeling will pervade the community and that the entire citizenship will lend its co-operation to the Elks in this commendable enterprise."

The plan of the local lodge, it was explained by Mr. Crane, is to bring 25 professional musicians here to form a lodge band. Half of this number, former members of professional bands, including Sousa's, Pryor's, Schater's and other well known organizations, are already here, Mr. Crane said. In order to make the complete band a reality, it is the expressed hope of the Elks to enlist the aid of the community in obtaining local positions for the band members.

"Furthermore the staunch moral support of the entire community will be necessary to make the band a success," Mr. Crane said.

Commander Sousa And His Band Enchant Audiences In Two Phoenix Concerts

John Philip Sousa brought his band to Phoenix yesterday and gave two concerts at the Shrine auditorium. Besides orchestral numbers his programs included vocal numbers, cornet and xylophone solos. Giving 15 encores during the matinee concert, Sousa's programs were as varied as they were bounteous.

The matinee started with a performance from St. Saens' "Algerienne," a reminiscent and slightly melancholy final summary from one of the Frenchman's best compositions.

Sousa's "El Capitan" followed as an encore, selling the audience for the rest of the afternoon with its immutable, if familiar strains.

William Tong then gave a cornet solo, the "Tower of Jewels," a slightly romantic composition of the soloist's. Not until Tong got to the andante and scherzo part of the piece did his cornet sound clear and emphatic. Tong's half tones were superb.

As an encore, Tong played "A Dream," by Bartlett, played it clearly and ingratiatingly, showed the true musician in his sudden transitions from fortissimo to pianissimo passages.

This was followed by a Sousa composition in three parts, "Tales of a Traveler," an African interpretation, an Australian impression, and "Easter Monday on the White House Lawn." The first of this trio was slightly reminiscent of Tchaikovsky's "Nutcracker Suite" as to blending of instruments, was Sousa in a cosmopolitan mood. The melody in the Australian part was pleading, albeit optimistic, more a wailing than a traveler's impression. It carried a plaintive note, was the masterful expression of a superb longing. "Easter Monday" was strictly Sousa, catching the rollicking spirit of young America, conveying the bustling humor of the elders.

As an encore, the orchestra played Sousa's "New Mexico," rather a conventional interpretation of that state.

Miss Marjorie Moody then sang "Love's Radiant Hour," unexpected-

ly overcame the tremendous difficulty of singing against brass instruments, though her voice, a soprano, seemed slightly husky. The composition is one of Sousa's own, partly beautiful, partly lacking decision.

Miss Moody's encore was "In Flanders Field," another Sousa composition to Colonel McRae's wartime poem. Here Sousa achieved to its fullest an interpretation of the grim reaper, the orchestration sustaining life's final despair that the melody and words might want to belie. Miss Moody did the composition justice. This piece was selected as a tribute to Armistice Day.

Then came Richard Strauss' symphonic poem, "Death and Transfiguration," a startling contrast to "Flanders Field." The band was at its best here and fully conveyed the gorgeousness of outlook and rich color that Strauss can't get away from even in contemplating death. Unexpectedly majestic sorrow comes to an end in this too brief composition.

"U. S. Field Artillery," by Sousa served as an encore, a light and airy march, more reminiscent of light cavalry than of limbers and field pieces, an impressionistic march and synchronized in instrumental arrangement to the last note, even to the five trombones that come up front for the last passage and the pistol shots.

During the interval in the afternoon's concert, the Phoenix High School band played one of Sousa's marches under his direction, did themselves proudly, though the difference was too obvious under the circumstances. A certain timidity the youngsters could not quite overcome.

The second part of the afternoon's concert started with a sketch by Nichols-Sousa, "Among My Souvenirs," a strictly American pot-pourri.

The encore to this was Fillmore's "Whistling Farmer," impressionistic humor and nonsense, rooster calls and all. This was followed by "You're a Real Sweetheart" a jazz piece for eight saxophones, ranging from the small to the deep and gigantic bass sax. The eightsome rendered an additional bit of comedy by playing "Simptune in Deutsche," a Lieber Augustin bit of folk humor.

In the "Golden Jubilee" march Sousa wrote one of his typical marches, though there is serenely here, contemplation interpreted by rich orchestration.

Six flutes did full justice to Tchaikovsky's "Dance of the Mir-Litons," taken from the Nutcracker Suite. And then came the inevitable, the unforgettable and incomparable "Stars and Stripes Forever," Sousa's outstanding march.

Howard Goulden showed himself full master of the xylophone in the polonaise "Mignon" by Tierny, in Rio Rita by Tierny, in "At Sunrise" and the "Indian Love Call," in the "Old Fiddler," all of them encores but the first one.

"Balance All and Swing Partners" by Sousa and his last number for the afternoon concert revealed a composer the marches would not lead one to expect. This composition is not known well enough.

SOUSA'S BRILLIANT MUSIC NEVER SO CHARMING AS WHEN COMMANDER HONORS NEW MEXICO WITH A MARCH

Director, Band, Audience in High Enthusiasm; State Shows Its Appreciation Through Governor

Lieutenant Commander John Philip Sousa again led his band of 75 members into the hearts of music lovers of the southwest Tuesday in presenting concerts in Albuquerque. Those who heard his great band under his personal direction will no doubt concede that he is the greatest conductor of the greatest musical organization in existence. The concert Tuesday night at the University gym was presented to perhaps the most appreciative audience that has ever assembled in this state.

Commander Sousa was presented with a flag of New Mexico by Miss Elizabeth Garrett, composer of the New Mexico state song, in honoring him for dedicating a march to New Mexico.

Governor Richard C. Dillon presented the music master with a written tribute with the signatures and seals of the governor of the state, the mayor of Albuquerque, and the president of the University of New Mexico.

Both Miss Garrett and the governor paid glowing tribute in a few words to the commander and his great musical organization. Miss Garrett stated that she felt honored and that New Mexico was honored in having Sousa dedicate to this state a march that bears its name, that is to go down in history as a masterpiece.

Immediately following the presentation of the state flag and tributes, the band played "New Mexico," an original composition by John Philip Sousa. In it were strains from "O Fair New Mexico," our state song, written by Miss Garrett, as well as Spanish and Indian strains. Due to the fact that the new composition, which was completed only three days ago, is a march, it was difficult to blend the music of Indian tom-toms and Spanish folk songs to it, and ac-

cording to members of the band, it will no doubt be identified as Sousa's masterpiece march song, second only to his famous "Stars and Stripes Forever."

The program was opened with a French military march song. It was well received.

Great Cornetist, Soprano

Mr. William Tong, cornet soloist, was given great applause for his own composition "Tower of Jewels" and answered with an encore "A Dream."

Miss Marjorie Moody's soprano solo, "Love's Radiant Hour," was a pleasing number. She was obliged to answer with two encores; the first "Peter Pan," and the other "Italian Street Song."

A Surprise Number

The unexpected, but amusing surprise of the evening's performance came in the rendition of Sousa's own composition, "Sold Men to the Front," a number that included several odd and novel articles for instruments. The song proper is a war song, so vivid in detail that one could almost feel that the battlefield is near. The drummer used a gun (a 45 caliber revolver with blank shells), in parts of the number. The surprise came near the end of the song, when the wielder of the gun fired the last shot with the gun pointed at a window high in the wall, and instantly in return a chicken was thrown in through the window. The audience probably thought it was a part of the program, but the members of the band were surprised at the unexpected results of their gunner.

"The Whistling Farmer" created a great amount of laughter when the flutes were imitating a farmer whistling for his dog and another member barking like the farmer's dog, and another crowing like the rooster, and still another mooing like the cow. Almost every farmyard animal was represented in this number.

Two saxophone octette contributed to the pleasure of the evening with two numbers; the first,

"You're a Real Sweetheart," second, "Simpfunny in Deutsche," or "O Where Is My Little Dog Gone." The bass saxophonist was the comique of this group and drew smiles from over the audience with his clever way of sounding low notes.

The sextette of flutes rendered a pleasing number, "Dance of the Merlions," and also was well received in "The Stars and Stripes Forever."

Mr. Howard Goulden proved himself the king of xylophonists in four numbers. They were: "Mignon," "The World Is Waiting for the Sunrise," Indian Love Call, and "Rio Rita."

Plays Wheeler March

Mr. Sousa honored Mrs. Lutfie Hodder Wheeler, this city, in the afternoon program by playing "Marion," a march composed by her. She is a composer of several pieces and is the author of "Garden of Memories," "Silence of Nightfall" and many others.

Other numbers presented were "Tales of a Traveler," "Death and Transfiguration," "Among My Souvenirs," "Balance All and Swing Partners," and Sousa's great march, "Golden Jubilee." The latter is dedicated to the 50th year of the organization.

The university gymnasium, where the programs were presented, was comfortably filled at each performance by people who went away well pleased.

RATON SCHOOL BAND TAKES SOUSA TROPHY

48 Piece Organization Wins Tribune-Sousa Contest

MARCH KING PRAISES

Students Play from Same Platform With Leader

The Raton high school band of 48 pieces won the Tribune-Sousa state band contest at Highland park Tuesday morning.

The Raton band got 69 points out of a possible 80. The Albuquerque high school band was given second place with a total of 53 points. The Albuquerque Indian school band stood third with 53 points and the Santa Fe Indian school band fourth with 46 points.

Sousa a Judge

The judges were John Philip Sousa, director of the famous band which bears his name; Mrs. Grace Thompson, director of music at the university; Frank Mason, leader of the Municipal band, and F. C. Marsh, formerly with the Innes band.

The judging was on a basis of 80 points, divided as follows: Intonation, 30 points; interpretation 30 points; colorfulness, 20 points.

Following the announcement of the winners by Commander Sousa, who acted as chairman of the judging committee, he invited the Raton band to appear on the same platform with his band at the afternoon concert in the University gymnasium.

Cup Presented

During this concert the Tribune-Sousa trophy cup, offered by the Tribune for the best school band in the state, was presented to the band by Mr. Sousa. The band played the two numbers which it used in the contest.

Several hundred persons attended the contest despite inclement weather. (Continued on Page Three)

SOUSA SPEAKS TO CITY LIONS

Discusses Many Things As Noon Luncheon

Commander John Philip Sousa, addressing the Albuquerque Lions following their regular Tuesday luncheon at the Franciscan, spoke of many things; life and death, Boston and Albuquerque, Einstein and Relativity, birth control and breath control.

Responding to the introduction of James F. Zimmerman, president of the University of New Mexico, Mr. Sousa called him to account for one shortcoming.

Whereas he had been very gracious and very just in introducing him as the greatest musician in the universe, he should have added, "dead or alive."

Rotarians, Kiwanians and Legionnaires attended the luncheon.

SOUSA'S NEW MEXICO MARCH IS DEDICATED

Famous Band Plays it for First Time

The New Mexico march written by Commander Phillip Sousa was dedicated Tuesday night and played for the first time publicly in the University gymnasium by Sousa's band.

So well received was the piece that the band played it a second time.

Just before the New Mexico march was played Governor R. C. Dillon, Dr. J. F. Zimmerman, president of the University, and Miss Elizabeth Garrett, of Roswell, went to the platform.

Dr. Zimmerman recalled that months ago Commander Sousa had been asked by Governor Dillon, Mayor Tingley and the president of the University to write a New Mexico march and that the famous band master had consented and that in appreciation the march king would be presented with a testimonial signed by the three men and a small framed state flag.

The state flag was presented by Miss Garrett, composer of the state song, "O Fair New Mexico" parts of which were included in New Mexico march.

Governor Dillon read a personal tribute to the commander in which he extended his personal appreciation and felicitations.

The entire Sousa program was well received. Marjorie Moody, so-

prano, was recalled for two encores and for encores sang "Peter Pan" and "Italian Street Song".

The big hits of the evening besides the New Mexico march were the "Whistling Farmer," "Stars and Stripes Forever," and "Sold Men to the Front."

THE AMARILLO GLOBE
TUESDAY, NOVEMBER 6, 1928.

Unions Refuse Right To Sousa's Band To Play Program Here

Sousa's band, scheduled for a concert at the Municipal auditorium on November 14, under the auspices of the Tri-State Fair association, will not play in Amarillo this year, according to an announcement by R. T. Emmett, secretary of the fair and J. G. Simms, Sousa representative this morning.

Sousa and his band were refused permission to play here by the Central Labor Union through Joseph Weber, president of the American Federation of Musicians, because it was claimed the Tri-State exposition is on the union's "unfair list," according to the announcement.

Around \$700 of reserved tickets have been purchased and the money will be refunded upon presentation of the tickets at the Tri-State Fair office, 210 Polk street, either in person or by mail. Mr. Emmett urges that the tickets be presented for redemption as soon as possible.

The cancellation came after Sousa had been notified that his players, who are members of the American Federation of Musicians, were forbidden to play here. Sousa asked that fair officials come to an agreement with the Central Labor Union here in a telegram announcing that the cancellation would follow if this could not be done.

"Our contract with Sousa's band does not take into consideration any third party. Your cancellation accepted" was the telegraphic reply of the fair association.

The fair officials had been asked to sign a contract that in the future the association would employ nothing but union labor, according to Mr. Emmett. He declared that the fair has always declined to sign a contract for labor, material or anything with any organization for the future because no officer of the fair has a right to contract beyond his term of office.

NOVEMBER 13, 1928

TO HEAR SOUSA

GREAT BAND LEADER AND HIS MUSICIANS IN TWO CONCERTS.

John Philip Sousa and his band, composed of 85 master musicians, has been booked for an afternoon and night appearance at the Lyceum theatre here tomorrow (Wednesday).

This is truly an event of extraordinary importance and one which the people of Clovis and surrounding territory will not fail to take advantage of. Seldom indeed, does this greatest of all musical organizations appear in a city as small as Clovis, and that it will be heard here is due to the fact that the theatre management saw fit to post a large guarantee when trouble developed at the Amarillo theatre where the band was dated.

Clovis will be one of the two cities in this state to hear the great band, it appearing at Albuquerque today. Among the selections to be played here will be the latest march by Mr. Sousa, "New Mexico," said to be one of the prettiest musical numbers ever composed by him. Other numbers to be heard here will include "Stars and Stripes Forever," mistaken by so many citizens for the national anthem of the United States.

Special features of the organization will be the sextette of trombones, Marjorie Moody, soprano, William Tong, cornetist, the sextette of flutes, and the triple octette of clarinets, Winifred Bambrick, harpist, and Howard Goulden, the xylophonist.

Seats are now on sale at the Lyceum box office and there is expected to be a complete sell-out, as the band will draw a great number of people from this section of the country.

SCHOOL CHILDREN TO HEAR SOUSA

Special Prices at Matinee On Wednesday for The Kids to Hear This Famous Director.

Through arrangements with Mr. Sousa's organization and with the public schools here, all children of school age from first grades on up thru high school will be given special prices for the matinee performance of Sousa's Band at the Lyceum Theatre. All children under twelve to be admitted for fifty cents, all school children over twelve for one dollar all adults one dollar and a half at this matinee. All seats in the house are reserved for this matinee and the management suggests that you see about reserving a seat for the kiddies for this show. They have never heard anything to compare with Sousa's Band and it may be years before another opportunity arrives.

Sousa's Band Appears In Two Concerts Here Today

Brings His Band To City Today



Famed Master Visits City On Golden Jubilee Tour

John Philip Sousa's travel experiences have not all been as the director of Sousa's Band. Long before he began touring the United States and other nations of the world with his own concert band, he journeyed for a while as orchestra leader for light companies and dramatic theatrical companies. Therefore, he knows the mysteries of the "road" from another angle than that of appearances on the concert stage, similar to the one he makes at the Tech Gym this afternoon and tonight.

And he traveled differently, in the days when he conducted orchestras from the pit, than he does now. When he arrives in Lubbock this morning, at 11:45 o'clock, from Amarillo, he comes aboard his special train, necessary for transporting his large personnel of instrumentalists, soloists, their instruments and baggage. As an indication of the immense cost for this organization to travel, the Tech College has guaranteed Mr. Sousa \$2,000 for his stop here.

Is Golden Jubilee Tour

Sousa's tour of the country this season is called his Golden Jubilee Tour, commemorating his fiftieth year as a conductor and the thirty-sixth annual tour of his world-famous band.

Some of the features of his two concerts here are instrumental novelties by a sextette of flutes, a triple octette of clarinets, a sextette of trombones, Miss Marjorie Moody, soprano soloist; Miss Winifred Bambrick, harpist; Howard Goulden, xylophone; Edward J. Heney, saxophone; Noble P. Howard, euphonium; Edmund Wall, clarinet; William Tong, cornet, and Jay G. Sims, trombone.

Following the matinee performance, Mr. Sousa will judge a high school band contest, in which several high school bands from South Plains cities will compete. Tech College is giving a beautiful silver loving cup to the winner. After the contest a massed band, composed of all visiting band musicians, will play a selection, which Sousa will direct.

All Lubbock school children will be admitted to the matinee for 50 cents, including reserved seats.

Among special numbers to be

played here will be the new Golden Jubilee march, which the renowned conductor composed, and "The Stars and Stripes Forever" march, his most famous march composition.

An interesting incident is told in connection with "The Stars and Stripes" march. While Sousa was returning to the United States from one of his European tours, he relates that the strains of the most stirring march melody kept running through his mind. He says he could distinctly hear what was probably a celestial band playing the time, so he wrote down the music to this march while completing his journey. When putting this music into a band arrangement, not a change was made in the original conception, and none has ever yet been made in it. This psychic phenomena corroborates the statement it has been made, to the effect that music of the genius kind is a divine gift. Surely this great march came from some supernatural source. Mr. Sousa was merely the recipient of it, but he could not have received it, if he had not been thoroughly trained and capable of putting on paper the notes and symbols musicians use in transforming those notes into musical sounds.

NOVEMBER 16, 1928.

Sousa Captures Lubbock with His Superb Concerts

World's Master Band Director Appears In Two Programs In City; Youthful Spirit Still Lives

BY AL HILL
(Avalanche-Journal Staff)

Between 5,000 and 6,000 people listened with enthusiastic delight to the incomparable Sousa's Band, at the two concerts played at the Tech Gym here Thursday afternoon and night. To all the many outbursts of roaring applause, the venerable conductor responded with generous encores.

Lieutenant Commander John Philip Sousa, the rank given him during the world war, when he was in charge of the United States' Great Lakes Naval Training Band, of more than a thousand musicians displayed that which has made him the world's greatest band conductor—his Spirit of Youth.

Playing Is Superb

Without doubt he is also the world's greatest showman, as the term showman may be applied to music. In every number his superb band of 76 played, there was that verve and pulsating energy that typifies the Spirit of America—Youth, Speed, Efficiency, Artistry, Humor, Pathos, Achievement.

And this same spirit, furthermore, bears evidence of how and why Sousa is The March King of all time and of all nations. His marches and other compositions; his Band of bands; through the 50 years he has been conducting and the 36 years it has been touring the world, marks an indelible message of supreme, triumphant victory.

Leads Tech Band

To the members of Texas Technological College Band belongs a memory of having played under this 76-year-old conductor's baton, during the intermission when they took the stage, that will reverberate through their future years of human endeavor as a well spring of joy forever. To those of us who heard him and saw him will remain a similar joy. If he writes that "Tech's Tech" march, which he promised Dr. Paul W. Korn, president of Tech Lubbock and Texas will have another accomplishment to show in, a memento of an historic event.

At Thursday night's concert the audience seemed to enjoy the xylophone playing of Howard Goulden more than any other feature of the evening. Goulden played the polka-dance "Mignon," of Tietney's for his first solo number, with band accompaniment. Next was a difficult four-beat xylophone solo, "The World Is Waiting For The Sunrise," and "Indian Love Call," followed with "Rio Rita," by Tietney, and the "Old Fiddler," a reel by Sousa.

Soloists Are Applauded

Miss Marjorie Moody, soprano, and Billy Tong, cornetist, were received in about even response by the audience. Miss Moody sang as her solo, "Love's Radiant Hour," a new composition of Mr. Sousa's for an encore singing Dixie. Mr. Tong played as his cornet solo, "Tower of Jewels," his own composition which is dedicated to the world's greatest cornet soloist, Herbert L. Brown.

The sextette of flutes, playing Tchaikowsky's "Dance of the Merry

Boys," and an octette of saxophones, playing "You're a Real Sweetheart," and a comic number, "Simplicity in Deutscher," were also features of the evening concert.

The program also included St. Saens' "Militaire Francaise," from "The Algerienne," as an opener; a suite, "Tales of a Traveler," by Sousa, in three parts being (a) "The Kaffir on the Karoo," (b) "The Land of the Golden Fleece," and (c) "Easter Monday on the White House Lawn." Richard Strauss' symphonic poem, "Death and Transfiguration," Sousa's musical sketch, "Among My Souvenirs," based on the popular song of that name by Nichols; Sousa's newest march, "The Golden Jubilee," and his "Balance All and Swing Partners."

Plays Famous Marches

For encore numbers were played a number of his most famous marches, El Capitan, U. S. Field Artillery, Riders for the Flag, Semper Fidelis, Stars and Stripes, and a descriptive novelty, "The Whistling Farmer" by Ellmore. In the last named every one learned that the drummer earned his salary for the evening during this one tune, without his xylophone numbers.

As an insight into why Mr. Sousa is the success that he is, we learn of his strict standardization for competency of the musicians who play under his direction. It is told that he has made the remark that if a musician makes a mistake the first time, he doesn't even look at him, but if he makes the same mistake in the same place a second time, the musician is discharged, because Sousa knows the man is not competent.

Has Perfect Pitch Sense

It is also told that his sense of pitch is so absolute that he can tell each of 84 of the clarinetists are playing a "blue" note, and he can tell from them as they play.

For a long way its renown to the marvelous time-keepers he has managed to get. As one little fellow of nine years remarked last night, "It sounds like an organ."

The writer once heard the French National Conservatory orchestra play 84 pieces. In that organization, not a member of it was under 50 years of age. And one restriction of that conservatory is that no musician will be accepted who has not a "little pitch," a mark

of musical genius, a gift given to very few. Sousa's Band, this season, is as good a musical organization as the world-famous symphony orchestra named, yet in Sousa's organization there were to be seen no more than two or three men who appeared to be anywhere near the age of fifty years; most of them evidently in their twenties or thirties. Spirit of Youth, and of America!

John Philip Sousa Here For Two Band Concerts

FAMOUS MASTER WILL ALSO ACT AS JUDGE IN CONTEST

Arriving in Lubbock just before noon today aboard his special train, Lieutenant Commander John Philip Sousa, world famous band master, attended the Kiwanis club luncheon as guest of Prof. W. R. Wagborne of the Tech college music department. Following the luncheon he was scheduled to rest up for this afternoon's concert to be held at the Tech Gym beginning at 3 o'clock.

The high school band contest, which Sousa will judge, will be held immediately following the matinee, a silver loving cup to be awarded the winner by Tech college. One feature of the band contest will be a massed band selection directed by Sousa.

Still Feels Young

The 75-year-old, world renowned band conductor, in speaking of his Golden Jubilee tour, commemorating his fiftieth year as a conductor and which is the 36th annual tour of his band, said, "I really feel as if I were the quintessence of youth. I think the public will agree with me that my band this year is crammed full of the elements that all those youthful in spirit will relish. Love, humor, travel, adventure, a faint touch of pathos, and—new marches and old, with tunes that will stir the blood and awaken hope. And to delight the eyes, there will be a stage full of gold and silver ebony instruments, all played by 84 as handsome and capable a lot of Americans as one can gather from the four corners of the United States and Canada. Youth! Stands Tour Well

"I am on my 36th annual tour, and where in the world will you find a person who can endure the rigors of such a tour better than I. Four hours every day, for five months of this tour, I stand on my band platform, directing. Does the

public fully realize the vast amount of physical energy that swinging one's arms for such a length of time requires? And there are no waits between numbers for me to catch my breath. Of the mental strain I need not speak—I think everyone appreciate the alertness and talent that a conductor must possess. And then, we spend four, five and six hours every day riding to the next town—and sometimes we play two different towns in one day, with the afternoon town 100 miles away from the night town. And my regular work is all rounded out with countless interviews, countless talks before Rotary clubs, Kiwanis clubs, women's clubs and school children. Am I vain in thinking that it takes the fire of youth to go through with such an itinerary?"

Kiwanians Hear Sousa Speak

Kiwanians were honored at their noon luncheon today with the presence of Lieutenant Commander John Philip Sousa, world famous band conductor, who spoke for a short time, telling them many humorous and interesting stories of his tours throughout the United States and several European countries.

Another feature of the luncheon was an explanation of the good roads bond issue election of December 1, when the county will vote on \$2,004,000 bond issue. B. Sherrod, president of the chamber of commerce, had charge of this part of the program, George P. Kuykendall making a short talk on the project and Dr. Paul W. Horn making a stirring address on the subject.

Lubbock Spirit Lauded

"The biggest asset Lubbock has," said Dr. Horn, "is not the Technological college, it is not the Denver road. It is not its present record of wonderful growth, but it is the Lubbock spirit. And that spirit is on trial now."

He urged that the citizenship get behind the good roads election and

work together, as it has in the past to build the town, stating that four years ago Lubbock had no paved streets and an inadequate street lighting system. He said also that eight years ago this town had only 4,000 population, as compared to a present 5,000 children in its public schools. "Lubbock has gone ahead, but the county, in the matter of good roads, is no more advanced than it was eight years ago."

He also said that good roads would be the greatest help to Tech college of anything possible to be done at this time, as 75 per cent

of its enrollment comes from within 100 miles of it. With better roads, a greater enrollment will be possible.

ARRIVES IN CITY



JOHN PHILIP SOUSA

LARGE THROG CHEERS SOUSA

KING OF MARCHES AND HIS BAND ARE WELL RECEIVED HERE

Unquestioned King of Marches, John Philip Sousa, with his incomparable band, appearing at the Tech college gymnasium in connection with his farewell Golden Jubilee tour, yesterday afternoon and last night played himself into the hearts of thousands of Lubbock music lovers.

A tremendous ovation was given the venerable director, who for the past fifty years has been at the peak among the band masters of the world. Encore after encore was requested by the enthusiastic throngs which packed the Texas Tech gym for both the matinee and night concert.

Playing as if upon one giant instrument, the 76-piece band thrilled the audience with a wide variety of selections, featuring the compositions of Sousa.

To Compose Tech March

Upon the public request of Dr. Paul W. Horn, president of Texas Tech, Mr. Sousa agreed to compose a march in honor of the college here, calling it "Texas Tech March." Dr. Horn suggested that the Spanish theme be woven into the march.

The Tech College Band was given the honor last night of being directed through one number by Sousa. Taking the stage during the intermission of the concert, the college band played as it had never played before under the masterful direction of the world-famous band master.

Xylophone Player Features

The xylophone playing of Howard Gaudin, soprano solo by Miss Marjorie Moody, and the cornet playing of Billie Tong, were the features of last night's performance. Selections of the xylophone included "Mienon," from Tennyson's "The World Is Waiting for the Sunrise"; "Indian Love Call"; "Rio Rita"; and the "Old Fiddler."

Miss Moody sang "Love's Radiant Hour" and Mr. Tong played "Tower of Jewels."

"Stars and Stripes Forever," probably the world's most famous march, received one of the loudest outbursts of applause of the evening.

Gaither Thanks All For Aid In Making Concerts A Success

Rex Gaither jumped from the heavy work connected with bringing Sousa and his band here to hunting. He left for the turkey country between Menard and Senora Saturday morning. Before he left, however, he wanted to extend his thanks to all individuals and agencies who aided him in making the concerts a success. He mentioned particularly the girls of Howard Payne and Daniel Baker Colleges, and the High school. Mr. Gaither broke even on his contract with the band, he said.

"While I had considerable at stake in a money way," Mr. Gaither said, "my interest in bringing this great organization here was primarily to give Brownwood citizens this musical treat."

Sousa Band Contests Judges Are Named

Great Bandmaster Himself Will Head Committee

Members of the committee which will judge entries that Waco school children are submitting in the Sousa band contest are announced by Mrs. Ella Lovelace, music supervisor of the Waco schools, and chairman of the committee. They are: Commander John Philip Sousa himself, Mrs. T. F. Bush, Mrs. W. J. Neale, Harry Lee Spencer and Everett McCracken. Entries are to be taken to the office of W. M. Crawford at the Cotton Palace and winners will be announced at the Sunday afternoon concert, and in the Monday News-Tribune.

The matinee program, which Sousa's band of 100 will present in the Cotton Palace coliseum Sunday at 2:30 p. m., follows:

IN BROWNWOOD TODAY



John Philip Sousa, world's premier band leader, with his band, arrived in Brownwood today. They will be heard by people of Brownwood and of this section of Texas at matinee this afternoon and at concert tonight, both at Soldiers and Sailors Memorial Hall. Lieutenant-Commander Sousa will be guest of the American Legion at a supper at Graham Hotel this evening at 6:30 o'clock.

SOUSA, PAST 70, SURPRISED AT RUMORS THAT HE IS TO RETIRE

"Bah! Why should I quit? No! I shall go on leading my band and making tours until I die."

The speaker was a man seemingly about fifty-five years old, though actually over seventy, sparse gray hair, heavy gray moustache, very much like his newspaper pictures, Lieutenant-Commander John Philip Sousa.

His positive statement was made in an interview at the Graham Hotel following a dinner in his honor Friday night, when a reporter for The Bulletin asked if there was anything to the rumors that this was his last tour.

The March King seemed surprised that any such idea had gotten abroad, and asked why, with such an organization as his, would he want to break it up and retire?

Sousa proved to be much of an entertainer in other ways than as a band leader, for, at the dinner, he kept his hosts in a continual roar of laughter as he told one humorous story after another, most of which in true American style, were on himself.

Heard Sousa 40 Years

The speaking began when Gus Rosenberg, acting as toastmaster—the Legion, who had been the sponsors for the gathering—called on Brooke Smith to say a few words. Mr. Smith started a discussion of age, comparing his own and Sousa's. He said he first heard the leader of the Dallas Fair thirty or forty years ago. Mrs. W. D. Armstrong followed with a few chosen words.

The fun of the evening started, however, when Mr. Rosenberg called for the leader of the only rival organization to Sousa's Band, the Gray Mare Band. Mr. Gaither modestly acknowledged that the Gray Mare Band was a close rival to the one led by Mr. Sousa, his talk bringing smiles from the March King.

When Sousa took the floor he began in the same vein and carried his talk through with such success that Will Rogers would have been put to shame, had he heard it. He said there had been much discussion as to who won the war, and with a series of comical incidents in which he himself figured, he brought out conclusively that he won it. His merry tale was mixed up with the Kaiser, Sousa's former flowing beard and jealousy. He followed this story with other amusing tales covering a wide variety of subjects, including Einstein's theory of relativity and birth control.

Miss Marjorie Moody, soprano soloist, and Miss Winifred Bambrick, hard soloist, were special guests with Sousa at this dinner.

BAND CONCERTS HERE REVIEWED BY CRITIC

BY V. G. ISVEKOV, M. D.

(Note—Dr. Isvekov, now pathologist in a Brownwood hospital, was, prior to the World War, a musical critic on a Russian newspaper.)

The perfect discipline of Sousa's band, with its perfect balance of instrumentation, made possible the two wonderful performances in Brownwood Friday. Sousa caught the fancy of his local audience principally through his own marches and much laughter was due to his comedy pieces.

A band such as Sousa's should confine itself to such numbers as he himself writes and those other pieces written especially for bands. It is a common experience that numbers written for symphony orchestras lose much of their force when transposed from string to brass. The transposition is usually not successful, and had best not be played by a band of this character. "Semper Fidelis," "The Stars and Stripes Forever" and his newest march, "Golden Jubilee," were perfect as led by the composed and master. The last piece, written this year to commemorate his fiftieth year as a band leader, is a composite picture of the main events in the composer's own life.

The Soloists

The "Tower of Jewels" by Rogers, played as a cornet solo by William Tong was excellent. Mr. Tong is a musician of high class with practically perfect technique, and the sound of his instrument was perfectly clear in the high register the same as in the lower.

Miss Marjorie Moody, soprano soloist, has a very good voice, but without great volume. She has a wonderful scope and can manage her voice perfectly.

Howard Goulden, xylophonist, is in a class by himself, and I have never heard a better. His instrument, with the aid of the type of handmers he used, gave the impression of an organ playing.

"Tales of a Traveler" by Sousa, in three parts, and "Death and Transfiguration" by Richard Strauss, were two numbers which were excellent. They were both written to be played by such an organization as Sousa's and he interpreted them in a wonderful manner.

Another number of note on his Friday program was the Sextette for flutes, an excellent interpretation of the "Dance of the Merlons" by Tschaiakowsky.

The program, the two concerts, the famous band, and the March King, himself, made a real musical treat for the citizens of Brownwood, probably never to be forgotten by those who attended either or both of the concerts.

Sousa Really Doesn't Look So Bad as This

But He and His Music Are Novel Enough to Please Anyone

A caricature of Director John Philip Sousa, who leads his band in concert at the Texas Cotton Palace Sunday, Nov. 18. Sketched by an artist while the famous director was in action, the drawing won Sousa's amused smile.

Perhaps the chief reason for the long-continued success of Lieutenant Commander John Philip Sousa, who comes with his band to give a concert at the Cotton palace November 18, has been that his programs always have been based upon novelty. Although the famous bandmaster is now in his seventy-fourth year and although his tour this season

is a novel humoresque, in which Sousa comments in terms of music upon the season's foibles and fancies, as well as a review of the New York reviews and musical comedies, entitled "Ten Minutes on Broadway."

But Sousa does not believe in presenting to his audiences only novelty and although his tour this season



will celebrate his fiftieth anniversary, he presented to American audiences a conductor, might audiences weather him before well have been reminded that the great German's work were will be as many novelties for the play in the Metropolitan Opera season of 1928 as there were for House of New York, and it was Sousa the season of 1922, the year in which who played for the first time outside

Sousa laid down his baton as director of the United States Marine band so it is Sousa who is presenting for the first time by band the Delius rhapsody, "Brigg Fair," and an arrangement for a flute sextette of Tschaiakowsky's "Dance of the Merlons."

Sousa's golden jubilee band concert closes the Cotton Palace Sunday, Nov. 18, after a 10-day fair beginning Nov. 9.

THE WACO AMERICAN, SUNDAY, NOVEMBER 18, 1928.



Lieut. Commander John Philip Sousa, beloved director, who will lead his famous band in two concerts at the Cotton Palace today.

Sousa's Book

"Marching Along," by John Philip Sousa, is a book of recollections of men, women and music. Mr. Sousa has written the story of his life in a modest, simple way, filling it full of incidents and anecdotes, of mellow humor and kindly wisdom. This life story of a remarkable man—from baker's boy to "march king"—is a romance of a patriot and a citizen of the world. (Norman H. Smith, \$5.00).

SOUSA'S BAND CHEERS HOOVER

BAND WHICH WILL APPEAR IN COMMERCE NOV. 17 CHEERS HOOVER AFTER ELECTION

Sousa's Band, which will appear in Commerce at the East Texas State Teachers College Auditorium, on Saturday, November 17th, gave a welcome concert at the home of President-elect Herbert Hoover, Tuesday night, after sufficient returns had been received to assure his election. Radio fans who were listening to the returns as they were being broadcast over the National chain heard this demonstration.

The band struck up two lively marches and then played "The Star-Spangled Banner," from that it turned to "Auld Lang Syne." The band stopped, and Hoover stepped to the front of the room, and said, "I want to thank you for coming up here to greet us, I do appreciate it from the bottom of my heart." It was the statement of the victor.

His statement of the victor, this time, was given in a most interesting and true and golden tone. He slowly drew aside and listened long.

SOUSA TO GIVE TWO PROGRAMS NOVEMBER 17

John Philip Sousa will present two programs at the College auditorium here next Saturday, November 17.

Mr. Sousa is making a tour of the South on what is probably his last trip to this section of the country. He offers to the people of Commerce and vicinity an opportunity that does not come every year, or even every ten years. The great master has been playing to huge audiences for many years past, and his popularity has not been of a nature of the waning kind. He is over seventy-five years of age.

Admission to the concert will be \$1.00, \$1.50 and \$2.00 respectively according to the location of the seat.

World's Greatest Bandmaster, Artistically, and Its Smallest, Physically, Meet at State Fair



With the appearance here of John Philip Sousa, world's greatest band leader, Sunday night at the Cotton Palace Coliseum today at 2:30 and 8:15 p. m. Programs that vary from humorous sketches presented by the entire band, through xylophone solos and flute sextets through songs by Miss Marjorie Moody, feature soloist of the band.

John Philip Sousa Celebrates His Birthday April 26

There are anniversaries and anniversaries. Lieut.-Com. John Philip Sousa, the world's most famous bandmaster, celebrated one unusual "birthday," in a similarly unusual manner, April 26, when his new book, "Marching Along," was issued. It is an autobiography. Vivid recollections of three-quarters of a century of life in America, including descriptions of the Civil War and those immediately following it, are found in the volume, which promises to go down through the years to come, with Mr. Sousa's other books, his plays, and his marches, as worthy of undying fame. During his seventy-three years of usefulness and achievement, the "March King" has traveled 1,200,000 miles with his musicians, all over the world. He tells of his adventures in the autobiography—and the anniversary thus impressively observed by the issuance of the book is the thirty-first of his most famous march, "The Stars and Stripes Forever."

THE WACO AMERICAN, MONDAY, NOVEMBER 19, 1928.

SOUSA THRILLS 2 AUDIENCES IN WACO SUNDAY

Special Numbers Rendered by Array of Musical Talent Here.

By CLYDE GARRETT.

Waco American Music Editor.

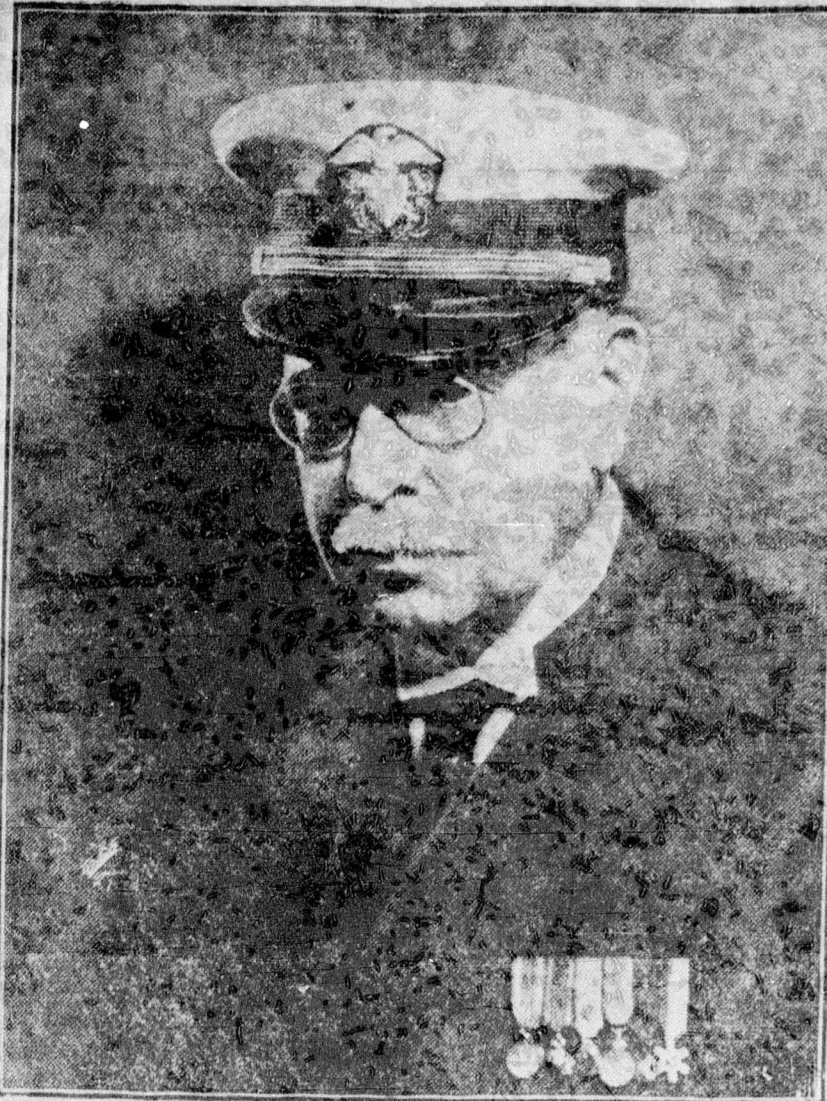
Much can be said of John Philip Sousa, the knight of the baton. The thing that we should like to say of this genial, sincere man among men, this towering leader in the field of music, is that he is giving to America, American music in such a way as to please Americans. In doing so, his life is one of noble service to his fellowcountrymen and all mankind.

Mr. Sousa gave his hearers at the Cotton Palace coliseum yesterday afternoon and evening a bounteous sample of his services to America in his two concerts whose programs were of varied types of compositions—from symphonic poem to popular jazz. The afternoon program began with a selection listed as "A Study in Rhythms," which turned out to be a splendid Sousa arrangement of several familiar themes, finishing with the last movement of Liszt's second Hungarian Rhapsody, the flute playing the difficult cadenza. As an encore, came an appropriately selected march, "King Cotton," which brought the audience into a round of applause before the introduction was played through.

Cornet Soloist.

William Tong, taking the chair left vacant by the absence of John Dolan who for years has sat at the conductor's right hand in Sousa's band, displayed a fine technique in his rendition of his solo number, "Tower of Jewels" by Rogers. Mr. Tong acknowledged the audience's appreciation of his first number with a lighter ballad, "Out of the Dusk."

Sousa Greatest Band Master



John Philip Sousa, most famous band director in the world, who will direct his 100-piece organization in two concerts at the Cotton Palace Coliseum today at 2:30 and 8:15 p. m. Programs that vary from humorous sketches presented by the entire band, through xylophone solos and flute sextets through songs by Miss Marjorie Moody, feature soloist of the band.

Sousa's Program Tonight Will Be Most Attractive

Concert Will Open With
a Military March, for
Which the Composer Is
Most Famous

Tonight's program which Director John Philip Sousa and his band will present in the Cotton Palace coliseum at 8:15 as the grand finale of the 1928 exposition, begins with a military march, for which Sousa is especially famous, and has in its duration a sketch "Among My Souvenirs," an interesting and colorful "Tales of a Traveler," and other selections that will please a Waco audience. The program follows:

1. Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone, soloists.
2. Peroration known as "Militaire Français," from "The Algerienne," St. Saens.
3. Cornet solo, "Habanera," Sarasate, John Dolan.
4. Suite, "Tales of a Traveler," Sousa. (a) The Kaffir on the Karoo. (b) The Land of the Golden Fleece. (c) "Easter Monday on the White House Lawn," with the children rolling eggs, dancing and romping, a scene of animation presents itself: The elders from the president to the merest street arab, look on the scene with joy and pleasure.
5. Soprano solo, "Love's Radiant Hour," Sousa, Miss Marjorie Moody. (Lyric by Helen Boardman Knox).
6. Symphonic poem, "Death and Transfiguration," Richard Strauss. (It is easy to follow the successive pictures which Strauss has presented in his music, the sick man lying weak and worn with his struggle, dreaming of the days that are passed into the shadows of dimly remembered things; the renewed battle with the enemy who always wins, the respite; the vision of the life that has been with its stages of childhood and youth with the stress and storm of manhood; the final struggle and Strauss picturing the gleaming harps, and majestic sonority).

Interval

7. Sketch, "Among My Souvenirs" (new) Nichols-Sousa. (The Nichols song, "Among My Souvenirs," is lengthened into a sketch. Among his souvenirs is a photograph, letters and a broken heart, and as he meditates, he goes back before the broken hearted time and remembers when he and she were softly singing "Twinkling Stars Are Laughing at You and Me," and then his mind reverts to the time when he was "Seeing Her Home," recalling the songs of years gone by at "Aunt Dinah's Quilting Party," he was, "Seeing Nellie Home," and then he travels to the far east, and visions of "The Road to Mandalay" come to him, from that, he meditates on the "Sweet Mystery of Life," and then comes the closing picture when he is once more "Among His Souvenirs.")
8. (a) Sextette for flutes, "Dance of the Merlions," Tschalkowsky-Messers. Evans, Patrie, Phares, Grosky, Zlotnik, and Hall. (b) March, "The Golden Jubilee," (new) Sousa.
9. Xylophone solo, "Palmiste," Mignion, Tierney, Howard Goulden.
10. "Balance All and Swing Partners," Sousa.

Plenty of Thrills For Final Day Of Cotton Palace

Sousa's Band Concert
Tonight Will Climax
What Has Been Most
Successful Exposition

Thrills in music and thrills in gasoline promise a final day at the Texas Cotton Palace today that will keep up the standard which has been set during the preceding nine eventful days of the exposition. Sousa's band arrives this morning, 100 strong, with feature soloists on cornet, xylophone and in voice to present matinee and evening concerts in the Coliseum as a grand finale to the 1928 fair, and on Cotton Palace race track at 2:30 p. m. come final events in one of the largest and speediest races that has been held in Texas.

Close of the Cotton Palace, after a program in which John Philip Sousa himself directs his matchless band tonight, will find the gates swinging together on what has been not only one of the most successful expositions, but an opportunity for assemblage of some of the largest crowds that have ever gathered in Central Texas.

Xylophonist.

Then came more marches and the "Dance of the Hours" by Ponchielli. But before the end of the delightful program there came a group of xylophone solos played as only Howard Goulden can play them. If there is an all-American xylophonist, surely Mr. Goulden is "it."

The evening concert carried the hundreds of listeners through another typical Sousa program, full of genuine entertainment and musical thrills. Again Miss Moody, Mr. Tong and Mr. Goulden shared solo honors, Miss Moody using a Sousa song dedicated to her by the composer, "Love's Radiant Hour." There were flute ensembles, group of saxophones, sections of trombones, trumpets and piccolos, all coming in for their share of the applause in novel arrangements of Sousa marches, reaching the climax with "Stars and Stripes Forever."

Curtain Drops On Cotton Palace's 1928 Exposition

Officials Pronounce This Year's Show Successful From Every Point Of View

Two appearances of John Philip Sousa and his internationally famous band, a cart of automobile races replete with thrills and a crowd which made the day stand out as a feature one from the standpoint of attendance participated Sunday in fade-out of the 1928 Texas Cotton Palace exposition.

That the exposition was a success was vouched in statements made by all officials and directors of the show from W. V. Crawford, president, clear down to the lowliest fence guard who, himself insisted this year's show was the poorest attended within his memory from the standpoint of crooks.

Auto Track Record Broken

On a remarkably fast track A. J. Walker from Denver, Colo., driving a Fronty Ford special, shattered the track record of 30 seconds flat, made last Sunday week by Johnny Sawyer of Hollywood, Calif., in a R-T-J special, by making the half-mile in 28.4 seconds.

An almost unheard of event was witnessed by the crowd when five other cars broke the track record in the qualifying rounds. Rex Edmonds, driving a 6-Ace, completed the six laps in 29.2 seconds, the same driver at the wheel of a Chevrolet special made it in 29.3 seconds. Harry Norris, in a Chevrolet special, turned in a time of 29.3 seconds. George Barringer, driving a Barringer special, tied the time of Norris and Lee Bammel, in a Pontiac special, lowered Barringer's time by 2.6 of

a second. Harry Hutchinson made the track in 29.1 seconds.

The cash customers were given a typical race track thrill in the first race when Rex Edmonds' car literally mounted the one driven by A. J. Walker, sending Walker's car over the six-foot embankment, while Edmonds, in his racer, rammed through the board fence leaving a spacious opening and sending a negro woman unhurt into the dry creek bed. Officials say that it was nothing short of miraculous that no one was seriously injured or killed. Walker's car was practically demolished, while Edmonds' can be repaired.

Wins A. A. A. Cup

Walker, the one making the record yesterday, received the A. A. A. loving cup which was presented to him by Jack Hutton, A. A. A. official. Sawyer, who broke last year's record last Sunday a week ago, was racing yesterday in Phoenix, Ariz.

Yesterday's Results

Event one: George Barringer, Wichita Falls, driving a Barringer special, first, covering the six laps or three miles in 3 minutes 14.5 seconds; Lee Bammel, Taylor, driving a Bammel special, second; Harry Norris, Houston, driving a Chevrolet special, third.

Event two: Harry Norris, Houston, driving a Chevrolet special, first, covering the three miles in 3 minutes 33.5 seconds; Art Hutchinson, Tulsa, driving a Hutchinson special, second; and J. D. Mackey, driving Special 202, third.

Event three: Art Hutchinson, Tulsa, driving his Hutchinson special, made the half mile in 3 minutes 11.4 seconds to take first; Carl Mayfield of Oklahoma City, driving a Mayfield special, second; and J. D. Mackey, Dallas, in Special 202, third.

Grand sweepstakes (eight starters, with five finishing): Harry Norris, Houston, drove the 16 laps or eight miles in 7 minutes 42.5 seconds to take first; Rex Edmonds, Hutchinson, Kan., driving a Chevrolet special, second; George Barringer, Wichita Falls, in Barringer special, third; and Oscar Coleman, Dallas, driving No. 11 special, fourth.

Sousa Concerts

Sousa's band, the most famous organization of its kind in America, presented two concerts—yesterday afternoon and evening at the Cotton Palace coliseum.

The opening matinee number was "A Study in Rhythms" by Sousa. This composition is written in true Sousa style and served as splendid opening to the program. The second number was a cornet solo by John Dolan, the cornet soloist of the band. His number was the "Bolero Concerto" by Boccalini, and in it he proved himself to be an artist of the first rank. He plays with a wonderfully beautiful tone and the effects he produces with the cornet are almost uncanny. The next number was a suite by Sousa, entitled "At the King's Court." It was in three sections: "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." Following the suite, Miss Mary Jane Moody, the soprano soloist of the organization, was heard in the Strauss song, the "Beautiful Blue Danube," and responded to two encores with "Dixie" and "Comin' Through the Rye." Miss Moody possesses a voice of great beauty

richness and her numbers were well received.

A Touch of the Classical

The classic touch to the afternoon program was supplied by the Prelude and Love Death from "Tristan and Isolde" by Richard Wagner, which Mr. Sousa conducted in faultless style. His work in this number and in the Strauss symphonic poem, "Death and Transfiguration," on the evening program prove him to be a great conductor of classic forms as well as the lighter music on which his popularity rests. Other numbers of the afternoon program were a Xylophone solo by Mr. Howard Goulden, and two new numbers by Sousa and Lake. The program closed with the "Dance of the Hours" by Ponchielli.

The evening program was very similar to that of the afternoon in form. Beside the Strauss number, it included a new suite by Sousa, cornet and Xylophone solos by Mr. Dolan and Mr. Goulden, and numbers by Tchaikowski and Saint-Saens. Miss Moody presented a new song by Sousa, "Love's Radiant Hour," encores with "Dixie" which received much applause. Sousa was generous with his encores, playing the famous "Stars and Stripes Forever" as one.

The work of the band was at all times artistic. Sousa has assembled a group of artists who follow his leadership as one man.

An interesting comment was made by several members of the band concerning their present tour, which has taken them entirely across the country, and that was that the response in the South is much better than that in the North and East. The band has played, they say, in better auditoriums and before larger and more appreciative audiences in the South than in either the North or East. This speaks volumes for the standard of music appreciation in the South as compared with other sections of the country.

Sousa Contest Winners

Winners in the Sousa school children's contest were announced last night by Miss Ella Lovelace, supervisor of public school music and member of the committee handling the contest.

In both the high school and grade school divisions the first prize was \$3 in cash and an autographed copy of Sousa's book, "Marching Along." Second prizes were \$2 in cash and an autographed phonograph record of selections from Sousa's marches.

In the high school division Burrell Morris, 2125 South Third street, was winner of first prize, and Mary Blanche Hobbs, 1802 North Tenth street, took second place.

Wilson White, 2610 Homan avenue, won first place in the grade school division, with second place going to Virginia Fitzhugh, 808 North Fifth street.

Runners-up in both divisions received tickets to the concert by Sousa's band at the Cotton Palace last night. Those receiving the tickets were Vivian Bartlett, 607 South Fourth street; Charles Eager Johnson, 1404 South Seventh street; Valoria Daniel, 2311 Lasker avenue; and Anne Ruth Wallace, 1406 Dutton avenue.

THE FORT WORTH PRESS

—NOVEMBER 20, 1928

SOUSA AWARDS CUP TO LEADER

Contest Results Are Given At Night Concert

Sousa and his band played to two capacity audiences Monday night at the First Baptist Auditorium. A children's contest in the afternoon and an adults' preformance in the evening. The contest featured Sousa's band members in Fort Worth.

John P. Sousa, band leader, announced winners of the contest at the 10 o'clock performance Monday evening.

Sousa presented a silver loving cup to the Dallas Highland Park Band, directed by Ralph W. Beck, winner of first place. The North Texas Agricultural College Band, directed by Col. H. D. Irions, was announced as winner of second place. Honors for third place went to the Fort Worth High School Cadet Band, conducted by E. D. Crites.

The playing of popular numbers and the familiar Sousa marches brought an enthusiastic response from the audience.

W. J. Marsh's composition, "Texas, Our Texas," was given as the audience stood as a compliment to the local composer.

Four CIA girls, headed by Miss Marion Benson, president of the student association, presented a petition to the veteran bandmaster, asking that he write a march and dedicate it to their school.

TRADES BALL DRAWS BIG ATTENDANCE

Sousa's Band and Auto Racing Feature of Sunday.

With the weather offering a beautiful day Saturday another big attendance was chalked up at the Cotton Palace and with another good day promised for the close tomorrow the 1928 exposition will go into history with a record for attendance and interest. Only ten days were given over to the event this year.

The closing program is the musical concert by Sousa's band Sunday evening. During the afternoon Sunday feature automobile races are to be run on the athletic track, and Sousa will give a concert at the coliseum.

Morris and Castle have offered high class shows for the War Path this year, and the free attraction featuring the diving horses, and other acrobatic stunts, stand out as among the best offerings in the history of the exposition.

The exhibits were above the standard. Outstanding in interest as well as profit to the families entering was the babies' conference. One hundred and fourteen tots were declared perfect out of the flock offered for examination. Corrective points were given the parents, for the children found with defects of any nature.

The Trades Ball sponsored by the Junior Chamber of Commerce, was successfully staged last night. Preceding the dancing, opening with

a grand march, the music being furnished by Guy Draper's orchestra, the merchants' pageant was held. Twenty business concerns of Waco participated and competed for the four prizes offered.

Winners Announced

A group of negroes brought down the house representing the McAdams Cotton Agency, putting on some buckstep dancing and it was evident they had taken first place, which decision was later announced by the judges.

Wolfe the Florist took second prize. Third place went to the Bluebonnet Roller Basket store representatives, while Goldstein-Migel Company took fourth, and Howard, dry cleaners, fifth place.

Judges were Blanchard McKee, Waco Little Theater director; Russell Patton, president of the Junior Chamber of Commerce, and R. E. L. Montgomery, director of the Texas Cotton Palace.

The program was opened by drill and music by the Baylor University band, all dolled out in their fifty new gold uniforms. "Tex" Floyd followed with an exhibition of trick skating, which was loudly applauded.

The Waco American was represented by little Misses Katherine Green, daughter of Mrs. Eugene Green, and Nell Vann Dalton, daughter of Mr. and Mrs. Jack Dalton. They made their appearance as newboys through an enlarged sheet of the front page of The Waco American, presenting a song and dance.

Santer Brothers led off the display with presentation of "Prosper-

Sousa Stage Men Must Be Union Labor

FORT WORTH, Nov. 17.—John Phillip Sousa's band, the most famous organization of its kind in the world, is susceptible to change and shifting around—even if it is a famous organization. This was shown vividly Saturday morning when announcements were made Sousa will not play in Central high school auditorium at Fort Worth Monday night. Sousa was directed to not play there, and whether the doughty baton wielder liked it or not, he will play in the First Baptist Church.

The reason is that the school officials in Fort Worth would not engage a union stage band for the Central high school performance. Union regulations require it, and the school folk backed. The Fort Worth Stage Hands' union took the matter up, obtained a ruling from the international union, and the matter was referred to the musicians' union. That organization instructed Sousa's band, which is entirely union, to not play at the school building.

Thus the transfer, and thus the scurry around on the part of the Fort Worth promoters, the Lyons Concert Co. to re-arrange plans for the concert. The appearance might have been cancelled, but the management refused to disappoint the great numbers of people who had made reservations, including many from Dallas.

THE FORT WORTH PRESS—NOVEMBER 17, 1928

SOUSA NIMBLE, IN HIGHEST OF SPIRITS AT 74

Denies That He Is Taking His Famous Band On Farewell Tour

BY EDITH ALDERMAN

"Work never kills," man dies only of monotony.

So spoke John Phillip Sousa, 74-year-old band conductor, as he motored from the Santa Fe station Monday to the Texas Hotel.

Sousa and his 78 band members arrived on a special four-coach Santa Fe train at noon.

The famous conductor was greeted at the station by B. H. Taylor, B. S. Mothershead, D. W. Carlton, W. B. Jachava, T. C. King and Frank Nangle, of the Kiwanis Club, and Jake Zurn and H. F. Spelman of the Shrine Luncheon Club.

He alighted from the train in the best of moods and seemed to resent his fellow clubmen treating him like an old man.

Sousa was supposing looking in his black overcoat and white and gold band cap. His cheeks were ruddy and he walked briskly.

Sousa resents reference to his Golden Jubilee Tour as his last.

"When Sousa's dead then they can say he has made his final tour," declared the bandman.

Upon arriving at the hotel, Sousa hastened to his room for a shave before attending the luncheon given in his honor by the Kiwanis and Shrine Luncheon clubs.

He will appear with his band at the First Baptist Church auditorium Monday afternoon and night.

Sousa



The Will Rogers of MUSIC

In a Grand Finale for

Waco, Texas.

The Greatest Cotton Palace

FORT WORTH RECORD-TELEGRAM
TUESDAY MORNING, NOVEMBER 20, 1928.

Sousa and Band Win Big Crowd In Their Sixth Appearance Here

BY E. CLYDE WHITLOCK.

For the sixth time Sousa and his band have played in Fort Worth, and drew a capacity audience. The public long ago became assured of the fact that a Sousa program is invariably an unsurpassed entertainment and a session of music capably performed.

Lieut. Com. John Philip Sousa—and his band—played two concerts in the First Baptist Auditorium Monday afternoon and night, under the local banner of Mrs. John F. Lyons.

The veteran band master, in his seventy-fourth year, is making his golden jubilee tour, and his thirty-sixth at the head of his own band. His undiminished popularity is eloquent commentary upon the esteem in which he is held by the American people, who have come to regard him along with the tariff, the Statue of Liberty, and the red two-cent stamp as inflexible symbols of the spirit of American nationalism.

Children Attend Concert.

With the co-operation of Supt. M. H. Moore, the Board of Education, and Miss Alva Lockhead, supervisor of music, arrangements were made for school students to attend a special matinee program arranged for them Monday afternoon. They flocked to the auditorium in hordes and enjoyed a unique experience, for many of them their first hearing of a fine concert band.

The night program disclosed the familiar gradual gathering of the players in their places with the final ostentatious appearance of Sousa, who entered immediately into the business of the evening, which got under way with the final portion of Saint-Saens' Suite Algerienne, a piece in military style in the best knightly French manner.

A suite by Sousa, "Tales of a Traveler," with scenes from South Africa, Australia, and the White House on Easter Monday, was significant as an example of the less-known and less appreciated angle of Sousa's creative ability. This and other concert suites of his abound in charming melodic felicities, interesting modulations and invariably in intriguing rhythmic vesture. They deserve a secure place, alongside the marches, in band repertoire; they are invariably good music and well-scored.

Sousa's "Kang Seng."

There was the customary touch of wholesome humor which surprises sober citizens out of their grouches—the octet of saxophones imitating the Little German Band, the barnyard serenade, and the old fiddler.

There was also the customary patchwork of popular songs, this time built around "Among My Souvenirs."

Miss Marjorie Moody, soprano, sang a new song by Sousa, "Love's Radiant Hour," followed by "Dixie" and "Italian Street Song" (Herbert). She disclosed a well-schooled voice of unusually pleasing texture and reassuringly true to pitch, a characteristic fortunately exhibited by a high C snatched out of the air and several long-sustained high B-flats.

William Tong, cornet soloist, with velvet tone and virtuosic technique displayed his talents in a piece of his

own composition, "Tower of Jewels," of rather more musical value than the usual solo for that instrument.

Howard Goulden, on a xylophone remarkably free from disconcerting overtones, gave a stunning performance of the Polonaise and other themes from "Mignon," adding several other numbers exhibiting his uncanny dexterity on the musical slats.

Of ensemble groups there were two: the octet of saxophones and the sextet of flutes. The former, besides the monkey-business previously mentioned, played "You're a Real Sweetheart" in a manner which we hope will be a shining example to a host of amateur saxophonists of the real beauty of the tone of the instrument when decently handled.

The flutes gave a refreshing performance of the Dance of the Mithridates, from Tchaikovsky's Nutcracker Suite, one of the highlights of the evening.

Marches Are Popular.

We regretfully report a lapse of good-will with the audience in the case of the programmed "Death and Transfiguration," one of the masterpieces of Strauss and of modern orchestral literature. Those in the audience who desired something more than entertainment also had their claims. We are constrained to believe that had Mr. Sousa realized that never in the history of this city had this towering work been heard here he would have gone through with it. Never before has he failed to give one serious larger work, a task which he is so well-equipped to undertake.

Now for the marches. If the public should learn at the door that there would be no Sousa marches during the evening he, to the last man, would sell his ticket for four bits and go home. Some of the finest of the old-timers and a few new ones were heard, and whether it be from habit or prejudice we like the old-timers best, with an inclination to admit "The U. S. Field Artillery" to that exclusive circle. There were "El Capitán," "Smaller Fiddlers," "Liberty Bell" and "The Stars and Stripes Forever."

In the last-named when the piccolos, the cornets and the trombones march out in front and level their batteries at the audience, the hearer who does not get a thrill of patriotic pride down his spine is an ossified ornithopterodiplodocus.

To Write C. I. A. March.

The audience appreciated a particular courtesy in the playing of W. J. Marsh's "Texas, Our Texas," and stood to their feet in recognition.

During an intermission Sousa presented a silver trophy to the winning band in a band contest which had been held during the morning in the Recreation Building. The judging was done by three men from the Sousa Band, selected by Sousa and furnished by him with a schedule of points upon which to adjudicate. The winning band was that from the Highland Park High School, of Dallas, directed by Ralph W. Beck, who is also secretary of the Texas Band Teachers' Association.

A pleasing and unique extra feature of the program was the formal presentation to Sousa of a petition signed by the 1,700 students of the College of Industrial Arts asking that he write

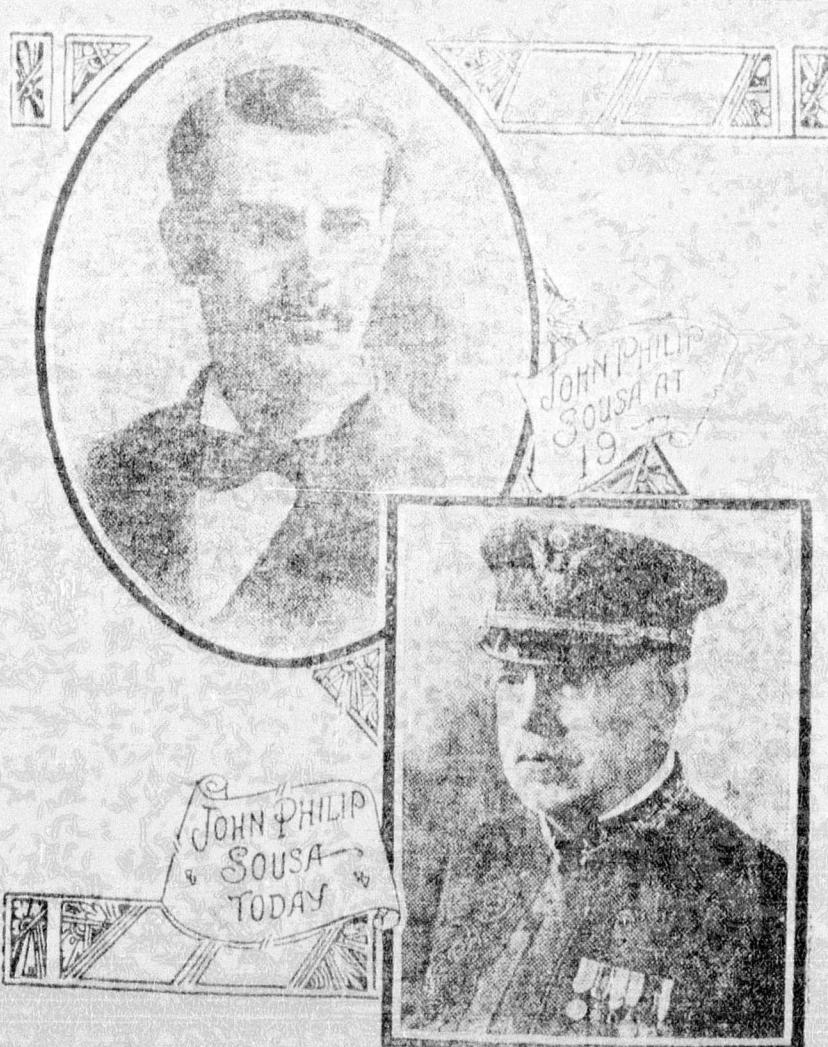
a march for and to their school. The petition was presented by Miss Marion Benson, Miss Margaret Marable and two other representatives of the student body. Sousa smilingly received the roll and said:

"It is impossible to resist the request of 1,700 charming Texas girls, and if you will send me some of your college tunes I will incorporate them in a march."

Mrs. Lyons expressed herself as being fervently grateful to the audience for their forbearance and good humor through the confusion and dislocations incident to a last-minute change of auditorium for the concert, due to no fault of her management.

The concert snapped through in an hour and a half, and a large evening was had by all.

THE FORT WORTH PRESS—NOVEMBER 20, 1928
SOUSA AND HIS BAND HERE MONDAY



John Philip Sousa, 74-year-old leader of the world's most famous band, will be in Fort Worth Monday on his golden anniversary tour. Sousa has announced he will retire from the concert field following the current tour.

Seats for the school children's matinee for Sousa and his band have almost been sold out, according to Mrs. John F. Lyons, local concert manager.

Sousa and his band will be presented in two performances here

Monday at Baptist auditorium. The matinee performance will be at 2:30. The concert for adults will begin at 8:30 p. m.

The famous band leader will arrive in the city early Monday morning.

WORLD FAMOUS COMPOSER INTERESTING AND EASY TO

By CLAUD EASTERLY.
Commanding in appearance, of stately physique, sincere, extremely gentle in manner and of unique simplicity—that is Lieut. Com. John Philip Sousa, "March King," world-famous composer and band-master.

This being my first interview with a celebrity of Mr. Sousa's caliber, I was, in the beginning, obviously nervous, which fact I desperately struggled to conceal. However, as the conversation progressed, the sincerity of the master composer, the understanding

twinkle of his eye and his jolly good-natured disposition, would have enabled anyone to feel at ease.

Previous arrangements had been made for an interview. Immediately preceding the matinee concert, with the veteran bandmaster arriving just

as the program was to start, I rather timidly suggested that possibly it might better suit his convenience to postpone the interview until after the performance.

Sousa Interviews Him!
"Ask me something," was the cheerful reply from Mr.

Sousa as his attendant hastily set to work brushing his hair, assisting with his uniform and otherwise preparing the bandmaster for his appearance on the stage.

After nervously fumbling among my notes for several seconds, I finally managed to

ask: "What do you consider your best composition?"

"All of them," was the quick reply. A meaning twinkle of his eye betrayed the fact that he intended to elaborate on his statement. "I have no choice among my works. No composer has. All of his composi-

tions are inspired and he respects them."

"But the public," I interrupted.

"That is different. I believe that the 'Washington Post' and 'Stars and Stripes Forever' are the most popular

with the public," Mr. Sousa responded.

A rather unique story is connected with Sousa's inspiration to write "Stars and Stripes Forever," and I resolved to draw him out on the matter.

"I understand you composed this selection while aboard a ship, returning from Europe," I remarked.

The Mental Band.

"That is true. Mrs. Sousa and I were in England when I received word that my manager had suddenly died. We took passage at Southampton. No sooner had I reached my stateroom than a 'mental band' began playing that thing. It surged through my brain continuously. It seems that I heard the imaginary band play the tune almost 300 times before landing at New York. Not a single note was set on paper until I landed and not one has ever been changed."

"Where were you born?" I inquired.

"In the District of Columbia, forty miles below the Mason and Dixon Line. They used to call me 'The Southerner' but after thirty years of living in New York I have outgrown the appellation."

"When did you begin the study of music?" was the next query.

"At the age of 7 years," was the direct reply, as were all his answers throughout the interview. "A conservatory of music was established in our neighborhood and the professor, who knew my father, came to our house to enroll me."

"At the time of his visit I was in the yard playing ball. Possibly because he was ill-at-ease over the manner in which I was throwing the ball so near his head, he remarked to father, 'Bottle' send that youngster to school, even if he doesn't learn anything it will keep him out of mischief.' That is how I got my start."

He Copped Them All.

"In the first exercise of the school, the professor offered five prizes, and I won all five of them. He could give me only three. He remarked to my father, 'That boy of yours has won all five of my prizes, and I can't give him but three.' 'Why give him any,' was my father's reply, 'he has won them and it is the winning that counts.' I was given the three prizes, which I have kept until this day."

Recalling the story of the bandmaster selecting the name of Sousa as a professional name, I asked what influenced him in selecting this particular appellation.

A broad grin, which is characteristic of Mr. Sousa, crept across his face and broke into a hearty laugh as he declared, "That is my real name, which has been borne by a proud Portuguese family for several generations."

The story has been circulated that his original name was Samuel Ott and that, while in the navy, his initials "S. O." together with "U. S. A." inspired him to select the name 'Sousa.'

Purely an Invention.

"This is merely a story invented by a press agent which has given me more publicity than any other one thing," Mr. Sousa said. "It manages to circulate the globe about three times each year." He continued to give a history of the name which in Portuguese means "The Lily."

"In your extensive travels, what impresses you the most?" I next inquired.

"I have played before presidents, kings and princesses, but I am always fond of the man who is in a profession and is sincere. If he is not sincere I don't want to meet him. Success depends on sincerity and brains in my profession and all others."

That Mr. Sousa, who worked his way from a baker boy to the "March King," adheres to his doctrine is evidenced in the fact that he is remarkably sincere in his every move, whether it is directing his band, in an interview or what-not.

During the entire interview one question clamored for expression: what does this master composer of more than a half century of experience as the world's favorite bandmaster think of jazz—a growing tad of the present generation?

So This Is Jazz!

"Jazz is not a composition," he said in answering the inquiry. "Rather it is a treatment. Any musical number can be jazzed. It carries little beauty and appeals mostly to those who listen to music with their feet, rather than their mind."

Throughout the conversation Mr. Sousa was preparing to take his place at the head of his band for the concert, now overdue. The musical wizard, who has amassed a fortune through his work unusual in musical careers, made these preparations with the sincerity and diligence that a prosperous business man opens his desk, sharpens his pencils and makes ready for a day's work at the office.

The attendant brushed his hair and he was now ready to go on the stage. As I expressed thanks for the interview, he sang out a cheerful "Not at all," and walked through the door and onto the platform.

The next instant a master hand was raised, some eighty instruments poured forth their melody in unison, and another concert was begun, which was merely the routine of the world's beloved bandmaster of a half century. Truly Sousa is a great man.

THE DENISON HERALD.
TUESDAY, NOVEMBER 20, 1928.

SOUSA AND BAND ARRIVE AT NOON

SHRINERS' DINNER FOR
"MARCH KING" PLANNED
FOR 6 O'CLOCK.

Arriving at noon today on the Frisco from Fort Worth, Lieut. Com. John Philip Sousa and his famous band immediately set to work with arrangements for the afternoon and evening concerts to be given at the High School auditorium.

Officials of the Y's Men's Club, which is bringing the band to Denison, and other Denisonians were at the station to extend a welcome to the distinguished visitor and his musicians. The band will go from Denison to Exton Springs, Mo.

A dinner to be given by Denison Shriners at Hotel Simpson this evening at 6 o'clock for Mr. Sousa, personally, was the outstanding feature of the reception planned for the "March King." His coming to Denison is attracting considerable enthusiasm. Mr. Sousa is an active Shriner.

Two concerts are to be given here, a matinee performance at 3 o'clock this afternoon for school children and grownups who choose to attend, and the evening program at 8:15 o'clock. The High School stage has been enlarged to accommodate the large band of almost 100 pieces.

Reserve seats and admission tickets will be on sale at the Y. M. C. A. offices until a few minutes before the program opens and will then be taken to the High School entrance for distribution among those who have not made their purchases previously.

SPRINGFIELD DAILY NEWS, THURSDAY MORNING, NOVEMBER 22, 1928

SOUSA'S PROGRAM THRILLS AUDIENCE IN SHRINE MOSQUE

Noted Director and Doctor
Robertson Exchange Cour-
tesies as Feature of Engage-
ment Here

By DOGMA KARELL

There is a legend that John Philip Sousa disapproves jazz—but after hearing his band last night, I have a dawning suspicion that Mr. Sousa must be the man who taught jazz all it knows. Guns, cowbells, muffled, oddities and blowing, the great March King used them all in his descriptive numbers. The result was music, big and thrilling—but if, at times, it wasn't jazz, too, then Gershwin is a classicist.

His splendid program of stirring, mighty music, cleverly interspersed with humor and popular novelties, held the audience of some 2000 people thrilled and fascinated to the end—clamorous for more, although during the whole concert Sousa had been exceedingly generous with encores.

EXCHANGE COURTESIES

Color and interest were added to the performances by an interchange of courtesies between Sousa and R. Ritchie Robertson—between Sousa's band, and Springfield's own Boy Scout band which the city holds in prideful love.

These began when Sousa gracefully relinquished the conductor's dais to Doctor Robertson, with the request that he conduct the famous master's band in his own (Doctor Robertson's) new composition, the "Bluebonnet March."

Doctor Robertson conducted with skill and authority, and the band

relinquished the conductor's dais to—the result proved enormously popular.

Then Sousa's band vacated the stage to the Scouts, and Sousa conducted them in two of his own marches, the High School Cadets, and Semper Fidelis. The band played with freshness and amazing vitality, to Sousa's very evident pleasure.

DR. ROBERTSON HONORED

Afterward he warmly complimented Doctor Robertson on his accomplishments with the band, and to an inquirer he commended the boys, his eyes twinkling, for their "vim."

"Very nice—very fine—they play with a lot of vim," he said. He also urged Doctor Robertson to have the Bluebonnet March published immediately.

While the Scout band still was on the stage, Sousa presented Doctor Robertson with a great, gleaming silver loving cup of graceful lines. "I take great pleasure in presenting this to you in recognition of your work here," he said simply.

Sousa's program was varied and popular, ranging from symphonic numbers which the band handled as impressively as a great orchestra might have done, to such an absurdity as a "Simpfunny in Deutsch," based on the theme, "Where, Oh Where Has My Little Dog Gone?" It included, of course, his famous stirring marches, a number of interesting descriptive pieces, an original fantasy sketch arrangement by Sousa of "Among My Souvenirs," and several solo numbers and specialties.

One of the numbers that proved most popular was the martial "Field Artillery March," with a drum accompaniment of tramping horses and a rhythmic explosion of guns—fire and all.

SOLOIST FEATURES

Soloists were William Tong, cornetist, whose notes soared brilliant and clear in one of the loveliest moments of the whole evening; Marjorie Moody, a scintillant person in black and silver with a scarlet feather fan, who sang a generous group of soprano solos; and Howard Goulden, who played a group of attractive xylophone solos.

THE DENISON HERALD.
WEDNESDAY, NOVEMBER 21, 1928.

SOUSA'S CONCERT THRILLS DENISON

Thrilling his listeners as only the "March King" can, Lieut. Com. John Philip Sousa and his band of some eighty musicians gave two concerts at the High School auditorium Tuesday, one at 3 o'clock in the afternoon, the second at 8:15 in the evening.

The afternoon program was largely for school children, these being admitted at nominal charges. The auditorium was thronged with youngsters, who, after studying of Sousa and his compositions at school, were thrilled to see and hear him. A number of grownups attended the matinee.

While the audience at the evening concert might have been larger, it was none the less appreciative. The program opened with a peroration known as "Militaire Francais," from "The Algerienne" by Saens, followed by a cornet solo, "Tower of Jewels," by William Tong.

A vocal solo, "Love's Radiant Hour," by Miss Marjorie Moody, soprano with the band, was a highlight of the concert. As encores, she favored her appreciative audience with "Dixie" and "The Italian Street Song."

A flute sextet, a saxophone chorus and xylophone solo were additional specialties winning hearty approval of the audience. The concert reached its apex with the playing of "Stars and Stripes Forever," Sousa's best known composition.

The band was brought to Denison by the Y's Men's Club which will use its share of the proceeds in Y. M. C. A. improvements. The organization arrived on a special train on the Frisco shortly after noon Tuesday and left for Springfield, Mo., after the evening concert.

And Was It Hot? Say, Boy! Sousa's Got 'Em All Beat!

Boy Scout Turns Critic to Write His Sensations of Concert
and He Gives it Large Acciaim; Thrills to
the Marches

BY A BOY SCOUT

Say, did you hear Sousa last night? Well, I had the idea that it'd be just another one of these "ritzy" concerts, you know, like a symphony orchestra or sump'n, and I wasn't goin' either, but Mom said I ought to go just to be able to say I'd heard the great Sousa, so I hadda go, an' boy, what I mean it was really keen!

Talk about your hot bands, that bunch had more music in 'em than Paul Ash or Ted Weems ever thought of havin'. They opened up, of course, with one of these military marches, but before they finished with it you felt like you'd want another war, them playin' those "drum beat" parts that made a guy go funny inside. You know, kinda patriotic like. They even shot guns so as to make it more real.

Tong Knew His Notes

Then this guy William Tong steps out in front of Sousa and pours out one of the hottest horn solos you ever heard. Man, that bird really knew his notes. Then, after the crowd found out he was sure good and called him back, he goes into one of these soft and sweet things, a popular piece, and that sure had 'em bawlin' for more.

Pretty soon, just to show that he could play hot music as well as classics and marches, Sousa and the boys played "Among My Souvenirs." Honest, they played that piece more ways than a guy could get on a street car. Fast, slow, jerky and every way, with the alto horns chimin' in every so often like they do in "When Day Is Done." Could a guy dance to that? Say, can Lindbergh fly?

Then, about six sax players step out and give "You're a Real Sweetheart," one of the latest, and they put more real harmony and hokum in it than I ever heard in my life. Man, but they were keen! They got a recall from the mob easy, and this time they played sump'n funny in Dutch, which turned out to be a scream.

See the Soldiers!

I liked all that, but I like march music, too, especially when there's a band like Sousa's playin' it, and when he played the next piece it turned out to be the peppiest march of all. Honest, you could almost see the soldiers marchin' through the Argon woods with machine guns kickin' up

the ground all around 'em and cannons boomin' way off somewhere and cavalry on cloppin' horses goin' through the line, firin' their guns into the Boche. Man!

Then they had a xylophone artist that could pound the pipes to a fare thee well. He beat the drums, too, and from what I could see of him he looked like he had an orchestra all of his own back of the band.

The Stars and Stripes

Everybody around me seemed to have a feelin' that Sousa and his band were gonna open up with his greatest marches before long, and

Only Small Profit To Boy Scout Band

Although final reports had not been received on the ticket sale for the Sousa Band concert at the Shrine Wednesday night, it was thought today the Springfield Boy Scout band will receive about \$150 or \$200 as its share in the enterprise.

Members of the Boy Scout band committee expressed completed satisfaction at the large audience both afternoon and evening.

"We were not in this for profit, so much as to give the people an opportunity to hear the band," pointed out Fred Schweitzer, treasurer of the committee. "We feel that if we had just come out even on the concert it would have been decidedly worth while that we could give the school children a chance to hear it at such a small price as 35 cents a piece."

sure 'nough, the next sign they held up had on it "The Stars and Stripes Forever," and just the sign sent the crowd into a roar. You know, that's Sousa's own piece of music, and no band ever played it like his did last night. They really done t'emselves proud, if you ask me. The only thing that could ever come close to 'em would be Doctor Robertson's Boy Scout band.

Boy, if you ever get another chance to hear Sousa you oughta grab it. I don't care what kinda music a guy likes, those babies can play it and make you like it.

A more conventional review of Sousa's concert is printed on Page Sixteen.

AGELESS SOUSA SPRYLY BRINGS HIS BAND OF 80

Famous Composer and Director Arrives for Two
Springfield Concerts

TELLS VALUE OF MUSIC

It's Intellectual and Profitable, He Observes: Honored by Scouts

Gay, debonair, ageless Mr. Sousa arrived in Springfield this morning. That is all the description needed by most persons for them to know that a treat is in store for the city. Those who do not know who Mr. Sousa is do not deserve to be told.

Arriving in his special train of three coaches and a baggage car from Texas with his famous band of 80 musicians, Mr. Sousa bounced spryly from a Pullman step, dashed into the station restaurant and attacked a 5-minute egg, the while he discoursed on every topic under the sun—which in Mr. Sousa's case is music.

Makes It Seem Easy

John Philip Sousa started out in his profession with the knowledge that music was the only thing for him. It was fore-ordained. As he describes the steps to his success it was very easy and simple. He merely was commissioned with his first band a year after it was formed to help dedicate the Chicago world's fair. He had felt the ability to compose—and had composed. He was an instant hit, and has been America's "March King" ever since.

What he has composed has played a strong part in this country's growth. The boys of '98 marched to the Spanish-American war to the tune of "The Stars and Stripes Forever." The boys of '17 sailed to France inspired by the same martial tune. It has become a symbol of Americanism.

A Character Builder

Lieutenant Commander Sousa has been "barnstorming" the country 35 years with his band, inspiring more people than he is aware to clean American standards. Recently he addressed 150 schools on the subject of music. He believes it should be made a part of the curriculum of all schools. He is celebrating this year his fiftieth year as a concert bandmaster.

"Music does not build character at all, he told a reporter this morning. "Some of the worst scoundrels I have known in the musical profession have played divinely. It does, however, lend an appreciation of all things fine. It is intellectual."

Not Fond of Jazz

"Nowadays the battle of wits has come to replace the battle of brawn. There is the most intense competition between men on the plane of mentality. Napoleon had poor physique, but he had brains. The man with brains will continue to succeed over the one with a stevedore's frame but little mentality."

"Music is a mark of higher mental growth—all except jazz, and that is very intriguing. As to jazz—there is nothing new in it. It is nothing more than a treatment. Any music can be jazzed. Much of jazz is taken from good music. The rhythm of jazz is its essence. It belongs only on the dance floor. When the feet start lagging to the strains of jazz, then jazz will die a sudden death."

Message to Children

Mr. Sousa was asked for a message on music to carry to Springfield parents who are considering the advisability of giving their children musical education, especially in view of the fact that the Sousa band will appear in conjunction with the Springfield Boy Scout band.

"When I started out in the musical profession there was little opportunity to make it a profitable life work," he said. "Musicians were poorly paid as a rule. Only those of unusual ability rose to financial ease. Now there is every opportunity for profit in the profession. I have a band of 80—two women and 78 men. The poorest paid of them gets \$75 a week and his transportation. I pay some of them—the soloists—as high as \$200 a week. I believe this is the finest band I have ever conducted."

Cup to Robertson

Mr. Sousa and his band gave a special children's concert at the Shrine Mosque this afternoon. Tonight the program will start at 8:30. Mr. Sousa will present a silver loving cup to R. Ritchie Robertson, director of the Boy Scouts, in appreciation of his building the Scout band.

Mr. Sousa was a guest at the Colonial hotel this noon of the Boy Scout band committee.

The party will leave for St. Louis

after the concert to play at the Coliseum there. The night concert will replace the annual concert of the Boy Scout band here.

St. Louis Daily Globe-Democrat November 23, 1928. Sousa Thrills with Jubilee Program of Splendid Dimensions

High School Bandsmen
Play Sousa March Under
Veteran Leader.

The high spot of Lieut. Com. John Philip Sousa's appearance at the Coliseum last night occurred when a floral piece representing an American flag was brought on the platform and the veteran bandmaster directed his band in the most stirring of all his famous marches, "The Stars and Stripes Forever."

As Eugene Hahnel, director of music in the public schools of St. Louis, presented the flowers, the 4000 or more persons attending the concert arose in tribute to America's foremost composer of martial airs. The bandmaster's single concert in St. Louis last night is a part of the itinerary of his golden jubilee tour which he is making this year. "The Stars and Stripes Forever," which received an ovation from the audience, is endeared to the hearts of St. Louisans by virtue of it having been played here for the first time some thirty years ago at the old Exposition Building, then at Thirteenth and Olive.

Program Often Thrilling

As a whole the program of nine numbers was pleasant, often thrilling, entertainment accelerated by a generous offering of encores of old-time favorites, including "El Capitán," "Riders for the Plague," "United States Field Artillery," "Semper Paratus" and "The Whistling Farmer." There were several solo numbers by Miss Marjorie Moody, soprano; William Tong, cornetist; and Howard Goulden, xylophonist.

From the opening band number, a "Militaire Francaise" to the final program offering, "The Gay, airy "Balance All and Swing Partners," a Sousa composition, the music put one in the mood that makes fingers trace rhythmic patterns on the ether and toes tap the floor in martial time. This atmosphere was tempered, however, by the introduction of Strauss' sober symphonic poem, "Death and Transfiguration," only to relinquish its emotional hold on the audience to encooped popular melodies, such as "You're a Real Sweetheart."

Tales of a Traveler

One particularly interesting number was from the suite, "Tales of a Traveler," arranged by Sousa, in which one is presented with a music picture wandering from exotic revelries of a South African tribe to Australia and thence to the White House on Easter Monday, when the children dance and romp and roll gay-colored Easter eggs.

One of the new numbers is Sousa's arrangement of the Nippon song, "Among My Souvenirs," in which are brought in familiar airs such as "Aunt Dinah's Quilting Party," "Seeing Nellie Home" and "The Road to Mandalay."

Young Bandsmen Play

In commemoration of his fiftieth anniversary as a band master, Sousa presents a new march, "The Golden Jubilee," and the musical story which it tells can best be described in his own words. "As I thought of the golden jubilee I seem to see the world passing in review. There they were—people of every land—on parade, at great musical festivals, going to war, at expositions, attending the opera, in the home—listening to a march. So, the music took form and then 'The Golden Jubilee March' was ready for facing on paper."

During the intermission student bands from high schools in St. Louis and St. Louis County played Sousa's "High School Cadets' March" under the composer's baton. According to Hahnel, they played the number without rehearsing it together.

The remainder of the program was devoted to Tchaikowsky's "Dance of the Merlons" by a flute sextette, a presentation of popular and comic numbers by a saxophone ensemble, solos and encores.

As always, the bandmaster's competent valmness, which the band seems to absorb, is a pleasure in lieu of the gyrations of many conductors which one must regularly endure.

THE ST. LOUIS TIMES

THURSDAY
NOVEMBER 22, 1928

As to John Philip Sousa.

Today, St. Louis greets again John Philip Sousa, distinguished as one of America's foremost living composers, beloved by his greatest of bandmasters. Heading his hundred players, Commander Sousa comes to us on his Golden Jubilee Tour. How many more times we shall have the honor of saluting Sousa, only Time will disclose. At 70 years and more, Sousa comes to us as vigorous and as alert as ever.

For Commander Sousa St. Louis has always had the warmest of warm spots in its heart. It was here that Sousa came to make his reputation as a bandmaster at the old St. Louis Exposition. It was here, as Harry James, a writer for the Times, relates, that Sousa first played "The Stars and Stripes Forever," played it in private, as a piano solo, uncertain whether or not the march would strike popular favor.

Like the Washington monument, like Niagara Falls, Sousa is an American institution.

For him, we cannot echo Rip Van Winkle's wish, as Joe Jefferson mightly repeated it: "May you live long—and brose!" That, Sousa has already done. Instead, we give him the toast—drunk dry in drink—we give him his own "Stars and Stripes Forever."

'MARCH KING'S' PLAYERS THRILL MOSQUE CROWD

Sousa's Band, With Boy Scouts Given Zippy Role. Makes Hit Here; Novelties Prove Delightful Feature of Concert

John Philip Sousa, one judges, gets a lot of fun out of life. No one with out a keen sense of humor and a vivid imagination could have created the novelties which interspersed his altogether delightful concert at the Shrine Mosque last night.

Roosters crowed, guns were fired, dogs barked and old fiddlers fiddled—although there wasn't a violin in the hall—as it seemed indicated. The very extreme in descriptive music, even in the symphonic numbers, was that with which Lieutenant Commander Sousa entertained his audience—and evidently himself also, for one cannot get away from the idea he thoroughly enjoys these concerts for which he has composed most of the music and directed the band.

Boy Scouts Have Part

The Springfield Boy Scout band and its director, Dr. Ritchie Robertson, also were featured in the concert last night—and that, too, quite evidently pleased Mr. Sousa. Doctor Robertson was requested by Mr. Sousa to direct the Sousa band in "Blue-bonnet March," a composition by the Springfield band leader dedicated to the Frisco railroad—a selection which the visiting band leader later said should be published immediately.

Following this selection, Mr. Sousa directed the Scouts in two of his own compositions, "Solid Men to the Front" and "Semper Fidelis" which the Springfield boys played ably and with military precision. After these selections Mr. Sousa presented to Doctor Robertson a large silver loving cup in recognition of the outstanding band work done by the Springfield man.

Sousa's band is of interest from the moment the curtain goes up revealing about 70 players in dark uniforms grouped about the stage, their musical instruments gleaming, the only other bit of color the red plush covered dais for the director, the red backs of the music stands and the very bright lavender gown of the only woman playing with the band—Winifred Barbrick, the small, black-haired harpist.

Generous in Encores

Very generous with encores, the band played many selections in addition to those on the program. Howard Gould, xylophone soloist, who also was kept busy during the ensemble numbers beating drums, ringing cowbells, shooting guns, and blowing strange whistles, gave three encores following his very delightful "Polonaise" from "Mignon" by Tierney.

Miss Marjorie Moody, soprano, brilliant in a black silver-trimmed gown with a huge scarlet feather fan and dainty shoes to match, delighted the audience with her singing of "Love's Radiant Hour," for which Mr. Sousa composed the music. She followed with an encore, "Italian Street Song" from Victor Herbert's "Naughty Marietta," after which she sang "Dixie" and the applause rang.

William Tong, cornet soloist, gave two outstanding numbers on the program, "Tower of Jewels," one of his own compositions, and the melodious "A Dream" by Bartlett.

Despite the continued novelties of the program and the quite evident fact that its chief aim was to entertain, it was dignified and worthy. A suite, "Tales of a Traveler," by Sousa, was one of the vivid, "talking-music" selections, carrying the audience from South Africa, where tribal drums boomed to the enchanting "Land of the Golden Fleece," thence to the White House lawn on Easter Monday, where the children were rolling eggs, dancing and romping. The symphonic poem, "Death and Transfiguration," by Richard Strauss, and the sketch "Among My Souvenirs," a new composition by Sousa, also were among the highly descriptive numbers.

And Lots of Marches

A sextet of flutists played a group of lively, pleasing numbers and a group of saxophone players had the audience roaring with laughter at their "Simpfunny in Deutsch," in which the melody for "Where, Oh, Where Has My Little Dog Gone?" was conspicuous.

Marches—compositions of the march king, John Philip Sousa, were featured as encores. There were "El Capitán," "Stars and Stripes Forever" and other old favorites as well as his newest, "Golden Jubilee March," commemorating the 50 years spent by Mr. Sousa as band leader. There also was "U. S. Field Artillery," a heroic, stirring march, in which shots fired and stirring drums beat. The audience liked the marches, for it is through them the public best knows Mr. Sousa, but every number on the program proved almost equally pleasing.

The famous band also thrilled a matinee audience yesterday when a special concert was given for school children. Mr. Sousa directed the Springfield High school band in two numbers at this concert. The mosque was filled to capacity yesterday afternoon and about 2000 persons attended last night. Both concerts were under the auspices of the Springfield Boy Scout band.

'S. O., U. S. A.' No Baggage Tag Lingo but His Name, March King Says

Band Master, Here, Explodes Legend He Is Immigrant Sigismund Ochs or Sam Ogden—He's 100 Per Cent Washington, D. C. American.

John Philip Sousa, internationally famous bandmaster and author of the celebrated "Stars and Stripes Forever," solved an interesting mystery concerning his name today on his visit here with his band. Throughout the nation several legends concerning his nationality and correct name have persisted for twenty-five or thirty years. One of these legends is that his correct name is Sigismund Ochs, a German; another that he is Sam Ogden, a Yorkshire man, and a third that he is John Philipso, a Greek.

Here is what the bandmaster told a reporter: "I am not Sigismund Ochs, Sam Ogden, nor John Philipso.

A few days more than seventy-four years ago, on November 6, 1854, on G street, S. E., near old Christ Church, Washington, D. C., I was born. My parents had emigrated to the United States. I have served in the navy, Marine Corps and army under five presidents, and technically am qualified to become President myself, through the accident of American birth. However, the presidency is an honor the American people have neglected to give me. I forgive this, for I have the consoling thought that though I did not make a nation's laws, I have contributed something in the writing of her songs.

Father Native of Spain

"My father was Antonio Sousa, my mother, Elizabeth Trinkhaus Sousa. My father's family had been driven from Portugal during the revolution of 1822, settling in Seville, Spain, where my father was born on September 14, 1824. In his youth, he went to England and, in the early '40s, to America. In Brooklyn he met my mother, who with some school friends had left her native Bavaria to visit the United States. He wooed and won her.

"Gauguin further in the records of the city of Washington it will be found that I was christened John Philip at Dr. Finkel's church, on Twenty-second street, N. W. My life, though I have roamed the civi-

lized world with my band, has been that of an American.

How Legends Started

"The fiction that I am other than American, and that Sousa is not Sousa, emanated in the brain of Col. George Frederick Hinton, some thirteen or fourteen years ago. At that time, Col. Hinton was our press representative. Like Solomon, he knew the value of a good name. Like Dickens, he had a flair for nomenclature. Unlike Washington, there were times when accuracy of statement was sacrificed.

"I confess that this fiction of Col. Hinton's is one of the best advertisements I have had. In Germany, when I play there, the rumor runs that I am Sigismund Ochs, who, forsaking the Rhineland, came to America with his trunk marked 'S. O., U. S. A.' In England, native pride swells at the thought that Sam Ogden, Yorkshire man, had marked his luggage 'S. O., U. S. A.' in emigrating to America. In this, my native land, the most familiar variant is that when John Philipso left Athens for America, his worldly goods, transported on his shoulder, were carried in a box bearing that strange device 'J. P. S. O., U. S. A.'"

"It is a mean trick, I admit, to explode this charming legend and I feel that in doing so I am in the class of that scoundrel, who, scheming to keep from giving his children Christmas presents, discharged a shotgun in his backyard and rushed into the house crying: 'Children! Santa Claus has just shot himself!'"

"But in justice to my father and mother, with nine brothers and sisters to bear me witness, as well as the vital statistics of the city of Washington, I must repeat at this late date that I actually am Sousa, an American and nobody else."

'Stars and Stripes Forever' First Heard by Sousa Himself When He Was Playing in St. Louis

Composer Played New March for First Time on Piano in Exposition Music Hall Before Small Group of Friends and Newspaper Men, All of Whom Are Now Believed Dead Except Bandmaster and Writer of This Account.

By W. H. JAMES.

The return of John Philip Sousa, dean of American bandmasters, who plays a single concert at the Coliseum tonight, recalls to this writer a never-to-be-forgotten experience of more than 30 years ago when he and a few choice spirits who have now passed to the beyond and the great band leader himself heard for the first time that finest of all band marches, "Stars and Stripes Forever."

It seems a paradox to say that Sousa himself heard the march for the first time that night, but it is true.

The date is not firmly set in our mind. It was in the fall of 1895 or 1896. Sousa and his band were playing daily and nightly concerts at the St. Louis Exposition Music Hall on the present site of the Public Library. Thirteenth and Olive streets.

Lieutenant-Commander Sousa, then just plain Mr. Sousa, had a dressing room and lounge under the immense music hall stage. The furnishings included a grand piano, Champagne Not Contraband Then.

On the night in question, Mr. Sousa was there. So were several directors and prime movers in the exposition project. So were several bottles of champagne, not a contraband product in those days. It was a little jollification party in honor of the bandmaster.

After corks had popped and stories had been told, Mr. Sousa said:

"Gentlemen, I have written a new march. I have it on paper, but I have never heard a note of it. He turned to the piano and started to play. Soon thin-stemmed glasses were moving in unison with the music. The melody and beat were irresistible. When he had played it through there were cries of approbation and an insistent demand that he play it again.

Announces Now-Famous Name.

"I am calling it 'Stars and Stripes Forever,'" said the great bandmaster. "I think it sounds good and I will score it for the band and soon will be ready to play it at one of my regular concerts."

He did it and it swept the world off its feet.

Who was there? Well, the party was small. We are inclined to think we and Lieutenant Commander Sousa are the only survivors. Frank B. Galeppie, then president of the Exposition, was there. We seem also to remember L. D. Kingsland, Charlie Van Studdiford and a spirited old gentleman whom everybody knew as Mel. Buckhorn.

The march as it has since been played by thousands of bands is the same we heard that night played for the first time by its composer, except that the piano score did not contain that wonderful piccolo cadenza in the final chorus which is said to have been improvised by a member of the band at one of the early presentations of the march.

SOUSA'S STIRRING MARCHES GREETED WITH ENTHUSIASM

Thronga Flock to Coliseum to Hear Famous Director and His Band.

Most musicians who visit St. Louis find the Coliseum large enough to seat their audiences, but it took the Coliseum to accommodate the throngs who flocked last night to hear Lieut. Commander John Philip Sousa and his band.

This is Sousa's golden jubilee tour, but it has not taken him fifty years to learn what music for the masses means. Judged by the standards of the sophisticated concert hall, last night's performance is unlikely to rank with that which Erna Kremer will give tonight. But why should it be so judged? For pure, unrestrained joy in stirring military marches, for moving, even if sentimental, tunes, and for a virtuosity big enough to take in those walls of the music world, the saxophone and the xylophone, Sousa and his band cannot be rivaled.

Here is music which now evokes tears of laughter, then sets hearts to beating and then "lets it tapping." Here is music which frankly simulates the sounds of the world outside, to the immense glee of the audience. On the level of face there was Ellmore's "The Whistling Farmer" with the piccolo carrying the gay role; the tubas barking and cowbells adding a barnyard note. On a somewhat higher level there was "The Kaffir on the Karoo" from Sousa's suite "Tales of a Traveler," with primitive African rhythms emerging from the muffled roll of drums.

Concert Unaffected

Even on the semi-classical level, the popular appeal was kept in mind, and the program made it clear that "it is easy to follow the successive pictures" of Richard Strauss' symphonic poem, "Death and Transfiguration." But lest such somber themes bring low spirits, the band immediately followed with the toe-tapping rhythm of Sousa's "Semper Parvelli."

There were literally fireworks in one number, Sousa's "United States Field Artillery March." Six blank cartridges, fired back of the platform, emphasized its spirited tempo.

If the concert was obvious, it was also unaffected. The number which shared with Sousa's famous "Stars and Stripes Forever" the loudest applause of the evening was eight saxophonists' presentation of a "Simpfunny in Deutsch." Warning the audience that "let's not let's los," now it's going to break loose, they dipped painfully for their bass notes in a satire directed against too much show of virtuosity.

Presented With Flag.

After the playing of Sousa's "Golden Jubilee" march, the conductor, of commanding appearance with military moustache and thinning gray hair, was presented with an American flag made of paper flowers. The audience stood in tribute, and some were almost as reluctant to sit down when the band blared forth "The Stars and Stripes Forever" as if the national anthem were being played.

Miss Marjorie Moody, soprano, appeared as soloist in "Love's Radiant Hour," also by Sousa. There is a simple softness, grace and sweetness about her voice well adapted to the modest limitations of the song. She encoored with "Dixie."

A band consisting of St. Louis high school boys played Sousa's "High School Cadets' March," under the composer's baton during the intermission without appearing in too glaring contrast to their professional elders. It may have been their parents and friends in the audience who unsuccessfully applauded for an encore.

Sousa Thrills with Jubilee Program of Splendid Dimensions

High School Bandsmen
Play Sousa March Under
Veteran Leader.

The high spot of Lieut.-Com. John Philip Sousa's appearance at the Coliseum last night occurred when a floral piece representing an American flag was brought on the platform and the veteran bandmaster directed his band in the most stirring of all his famous marches, "The Stars and Stripes Forever."

As Eugene Hahnke, director of music in the public schools of St. Louis, presented the flowers, the 400 or more persons attending the concert arose in tribute to America's foremost composer of martial airs. The bandmaster's music concert in St. Louis last night is a part of the itinerary of his golden jubilee tour which he is making this year. "The Stars and Stripes Forever," which received an ovation from the audience, is endeared to the hearts of St. Louisans by virtue of it having been played here for the first time some thirty years ago at the old Exposition Building, then at Thirteenth and Olive.

Program Often Thrilling.

As a whole the program of nine numbers was pleasant, often thrilling, entertainment accelerated by a generous offering of encores of old-time favorites, including "El Capitan," "Riders for the Day," "United States Field Artillery," "Semper Paratus," and "The Whistling Farmer." There were several solo numbers by Miss Marjorie Moody, soprano; William Tong, cornetist; and Howard Goulden, xylophonist.

From the opening band number, a "Militaire Francaise," to the final program offering, the gay, airy "Balance All and Swing Partners," a Sousa composition, the music put one in the mood that makes fingers trace rhythmic patterns on the ether and toes tap the floor in martial time. This atmosphere was tempered, however, by the introduction of Strauss' sober symphonic poem, "Death and Transfiguration," only to relinquish its emotional hold on the audience to exuberant popular melodies, such as "You're a Road Sweetheart."

"Tales of a Traveler."

One particularly interesting number was from the suite, "Tales of a Traveler," arranged by Sousa, in which one is presented with a music picture wandering from exotic revelries of a South African tribe to Australia and thence to the White House on Easter Monday, when the children dance and romp and roll with colored Easter eggs.

One of the new numbers is Sousa's arrangement of the Nipper song, "Among My Souvenirs," in which are brought in familiar airs such as "Aunt Dinah's Quilting Party," "Seeing Nellie Home" and "The Road to Mandalay."

Young Bandsmen Play.

In commemoration of his fiftieth anniversary as a band master, Sousa presents a new march, "The Golden Jubilee," and the musical story which it tells can best be described in his own words. "As I thought of the golden jubilee I seem to see the world passing in review. There they were—people of every land—on parade at great musical festivals, going to war, at expositions, attending the opera, in the home—listening to a march. So the music took form and then 'The Golden Jubilee March' was ready for placing on paper."

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The remainder of the program was devoted to Tchaikowsky's "Dance of the Mermaids" by a flute sextette, a presentation of popular and comic numbers by a saxophone ensemble, solos and encores.

As always, the bandmaster's competent calmness, which the band seems to absorb, is a pleasure in lieu of the gyrations of many conductors which one must regularly endure.

SOUSA AND HIS BAND DELIGHT BIG AUDIENCE

A little grayer, a little thinner of hair than he was on his last visit, Lieutenant-Commander John Philip Sousa came to St. Louis last night and to a large audience at the Coliseum proved his rightful claim to the title of the "march king."

On his characteristically "boxed" program there was a variety of selections ranging from Strauss' "Death and Transfiguration" and a selection from Saint-Saens' "Africa-

ienne" to a transcription of "Among My Souvenirs" and the polonaise from "Mignon" done on a xylophone. It was in the encores, however, that Sousa really thrilled his audience. "Semper Paratus," "El Capitan," "The Stars and Stripes Forever," and others of his famous marches swept through the hall and sent the blood tingling. They were as usual, the high spots of his concert.

During the intermission, Sousa, who is celebrating his fiftieth anniversary as a band leader this year, conducted a band of more than 200 high school students in his own "High School Cadets' March."

THE ST. LOUIS TIMES THURSDAY, NOVEMBER 22, 1928

SOUSA AND HIS BAND AT COLISEUM TONIGHT

Commander Philip Sousa and his band numbering 100 musicians and soloists will appear tonight at the Coliseum in a concert program. Commander Sousa this year is observing his golden jubilee of his career as a band master.

His program, which he took special care in arranging for his annual tour is varied and typical of his stirring selections. There will be a solo by William Tong, cornetist, a soprano solo by Miss Marjorie Moody, a sextette for flutes, a xylophone solo and a dozen or more numbers by the entire band.

SOUSA WILL DIRECT MASSED H. S. BANDS

John Philip Sousa tomorrow night at the Coliseum will direct not only his own famous band in its Jubilee Year concert here, but will also conduct 187 massed musicians from St. Louis and St. Louis County High School bands. Arrangements for the youthful instrumentalists to play Sousa's "High School Cadets' March" have been made by Eugene Hahnke, supervisor of music in the St. Louis schools; W. A. Gore, superintendent of the Webster Groves schools, and J. Richmond, superintendent of the Maplewood schools.

Soldan will have a band of 50, Beaumont 30, Cleveland 35, and Roosevelt 25 young musicians, to which five students from Central High will be added. There will be a band of 20 from Webster Groves and one of 22 boys from Maplewood. They are to sit well down in the parquet, ready to play under Sousa's leadership at a given signal. Sousa gives but the one concert in St. Louis, though another will be played in East St. Louis in the afternoon. The usual instrumental and vocal solos are interspersed with band numbers.

Holiday Spirit Prevails as Sousa Leads Band in Stirring Marches

BY CORBIN PATRICK

Lieutenant Commander John Philip Sousa's musical circus played under the spacious roof of the Cattle Tabernacle in matinee and evening performances yesterday.

A holiday spirit prevailed in the great auditorium as large audiences crunched peanuts, munching confections and soared to majestic heights, lifted by the magic wand of America's "march king."

The band was generous in the assortment of stirring military music, excerpts from the classics, impressionistic studies, popular airs of the moment and solo novelties presented on each occasion.

Benefactor of Humanity.

There is no greater benefactor of submerged humanity than a military band. The blast of the brasses and the thunder of the drums sweep a man emotionally from his seat and set him up lord over the earth. An individuality is swelled to such proportions that it loses itself in its own vastness as it rises to the cerulean summit on the scale of a military march. The inspiring strains jerk the most passive soul to the verge of a cheer.

There was an abundance of marches for the eager hundreds last night. It was a distinctly Sousa program—compositions of other authorship, it seemed, were included for much the same purpose that comic relief is sometimes given on the tragic stage. The band played "Power and Glory," "Semper Fidelis," "Stars and Stripes Forever," "Manhattan Beach," "The American Girl," besides a number of other Sousa works of a descriptive rather than a national nature.

The most ambitious enterprise of the evening concert was the interpretation of Tchaikowsky's sextette for flutes, "Dance of the Mermaids." Richard Strauss' symphonic poem, "Death and Transfiguration," also was done with unusual artistry for a band, by its very nature more lusty than subtle. Among the soloists, William Tong, cornetist, played his own composition, "Tower of Jewels," with a "digital dexterity" worthy of a pianist. Howard Goulden entertained at the xylophone, most popular with the audiences. A pleasant soprano, Marjorie Moody, was the vocalist.

In the afternoon, Wagner's prelude and "Love's Death" from "Tristan and Isolde," Ponchielli's "Dance of the Hours" and a new Sousa march, entitled "Minnesota," were played, among other things. Encores were numerous, more numerous, in fact, than programmed numbers.

Sousa's Extraordinary Band Heard in Concerts

It is easy to understand why Sousa's Band, which played two concerts at Cattle tabernacle Friday afternoon and evening, is among the best in the country. The instruments have a tone quality that is unusually mellow for bands. The balance of the choirs is flawless. The men play excellently. Indeed, they almost have to be virtuosos, for Sousa is not content with the usual run of band music; he transcribes symphonic music for his organization, which plays these better compositions with considerable skill. Sousa, on the director's stand, is as unemotional as any conductor before the public, but one suspects that the drilling has been thorough before the men go on tour. At any rate, Friday evening there were no mechanical flaws in attacks, and few flaws in phrasing. To be sure, a band is more unwieldy than an orchestra, and it lacks finesse, but, within its own limits, Sousa's Band is extraordinarily splendid.

This is Sousa's golden jubilee as a leader. In those fifty years he has done much to make brass bands respectable. He has written much music, some of which was heard on his programs here. His older marches, such as "El Capitan" and "Stars and Stripes Forever," played as encores, hold the affections of an audience, as one could judge from the tremendous applause that greeted them Friday.

The program began with a "peroration" known as "Militaire Francaise," from "The Algerienne," by Saint-Saens. A cornet solo followed, played by William Tong, whose technique is amazing and whose tone is clear and pleasant. Sousa's own suite, "Tales of a Traveler," three short program pieces, a potpourri, "Among My Souvenirs," the new "Golden Jubilee March," and "Balance All and Swing Partners" concluded the list of programmed numbers. Encores were generously added.

The soloists were Marjorie Moody, coloratura soprano, Mr. Tong, already mentioned, Howard Goulden, xylophonist, and one other whose name the reviewer did not catch. Each of these four soloists was interesting. The crowd was a good one. W. W.

H APPEAR EVENLY MATCHED FOR TRADITIONAL BATTLE

Sousa Can Keep His Old Oboes, Purdue Replies to Indiana



[By W. F. Fox, Jr.]

LAFAYETTE, Ind., November 23.—Piqued to a furious pitch over the Bloomington insinuations that it was recruiting a gang of John Philip Sousa's professional Oboes and Bassoons for the clash of sound effects against Indiana here Saturday afternoon, the Purdue Band was positively terrible in its phrasing today as it went through its final blowout. Phrasing, which, in band business, is akin to punctuation in poetry, is most important, and something will have to be done about the E-Flat Tubas in the vicinity of Purdue—which like Indiana has not lost a band decision this season—will be ruined when it faces the Cream and Crimson in the Ross-Ade stadium here Saturday.

"You are one of the worst bands I ever heard," said P. S. Emrick, head coach, as the boys went into the dressing room after practice today. "Why, the very first bands of history, composed merely of the zinke, cornet and sackbut, could outplay you without any trouble at all! I have tried to teach you the Boehm system of flute, oboe and clarinet work, and most of you seem to have mispronounced the word. If the Emperor Sigismund (who, in 1426, as you well know, by an act of special grace, permitted the existence of bands) had ever dreamed of such a band as you, three days of that grace would have been a week too much!

The Welsh Pests Run.

"You have a far greater bore and piston displacement than your opponents tomorrow afternoon, but if you play as you have practiced this afternoon you surely will bring back the days when musicians were social outcasts. You are as bad as that band Randal, the earl of Chester, used to frighten away the savage Welsh when they made an attack on him.

"You can not afford to take your opponents too lightly in this contest. Remember, they have had intersectional experience. In fact, outside of the band Gilmore took to Europe in 1878, I doubt if there is another band that has achieved more recognition in an intersectional way than did In-

diana when it shattered Harvard in the east.

"Now listen here! Your clanging was positively crude today. You were dishwasby with your dynamics. You didn't have an ounce of poco a poco crescendo. Why, you couldn't even matriculate Wabash without that!

"This is an engineering school and still your triangles were terrible. Your virile sonority was sickening.

"The first thing you know you'll have those people walking out of that stadium tomorrow afternoon talking about football or wrestling or whatever it is that is on the program of strange interludes for our championship battle.

There's a Sour Note Somewhere.

"I could get better music out of the flutes they dug up out of the ruins of Yucatan than you gave me today. I have tried hard to work with you fellows. I have given the best that is in me. Maybe you do not know that bands are said to be never better than their bandmasters. Are you planning to expose me to the multitudes? Are you all sour on the world?

"Remember that musical sounds are the effect produced on the brain by transmission through the ear and the auditory nerves. Do you wish to drive 25,000 persons crazier than they are? Don't come out here tomorrow and play as if you were trying to give some Marathon dancers a break—blow your heads off and see if I care. That's all now, boys. And remember, all shoes are to be shined, wet field or dry. How's that knee, Condrey?" "It's all right, coach," replied the boy, biting his lip.

But, friends and fellow-citizens, music is an emotional art. The genial director of Purdue's band did not mean what he said to his boys. He is not a meany at all. He was endeavoring to create in them that emotional edge so desirable in crucial college contests.

He is a man who knows his woodwinds, his brass and his percussion. He possesses all the requirements of band leadership. He is skilled on some wind instrument. (You might say, so is Dale Miller, the basketball referee, skilled on his whistle, but that is not

what we mean. This man is not a public nuisance. This man truly blows tunes.)

He has a practical knowledge of all instruments. He is a close student of harmony, counterpoint, composition, instrumentation, and acoustics. He can read scores with one hand behind him. He is a champion of the triple threat art—teaching, toning and tuning—and he knows north from south and east from west, which is all we have—we haven't any more—Direction.

Band Man's Bluff.

His speech today was, as we have intimated, a decoy. He hopes Indiana will chase it all over the premises and he hopes his boys, too, will feel it to the bone. Word of his talk leaked across the levee in flood time and still it did not change the prevailing odds in the Lahr house or the Fowler lobbies.

Your correspondent, in line of duty, was forced to report that rumor about Sousa's Oboes being brought to Lafayette as ringers, and so now it is your correspondent's duty to report the Lafayette side.

"We have all the Oboes we need in this band. In fact we can spare a few Oboes if they need any," said Emrick.

This head coach Emrick, who smokes a pipe as leisurely as if he were a full-blooded Britisher, is taking the approaching contest philosophically. He has an air of confidence about him that is well worth your while tuning in on. Naturally he is a bit melancholy because of the fact that his star drum major, L. M. Condrey, may not get into the battle tomorrow.

"Condrey," said Spotts, as Coach Emrick has been affectionately known here for the last twenty-four years, "is a real star. He can shift that band around and point the attack with rare skill. Last week he was out in a topless Ford whooping it up with a bunch of the boys and the Ford baked. In the process of cranking the thing Condrey was struck on the knee. You noticed him out there in practice, didn't you?" We mentioned that we had.

Condrey really has a bad knee. This

is no bear story. The boy walked with the aid of a cane while a substitute drum major of less attractive stature replaced Coach Emrick's star. Although the boys were not in suits, there was good gusto in their workout. It was all dummy scrimmage, and a military attaché was on hand with slide rules to see that the boys threw themselves into balanced curves and legitimate angles.

Andrew Stephen Matias, the triple-threat star from East Chicago, worked on a slide trombone in his old-time form. It seems that Andy was hurt during the summer months while sliding into second Bass. For indoor sports, Andy works on the piano, the violin and the viola. He's a freshman, too, and it is believed he will play every instrument in the band before he is graduated.

While your correspondent was conversing with Coach Emrick, a telegram came from the enemy stronghold. It seems that in these games the bands agree on their length of attack and they may use anything inside the ten-minute period. Indiana will use a seven- and one-half minute period against Purdue Saturday. When this correspondent was in Bloomington, Captain Cleaver had not fully made up his mind on the length of his attack.

After watching these two bands in such important workouts the urge to become an expert rises within us and we seem to agree with the Indiana leader who said that Purdue outweighed him several pounds in the percussion department. We wish to state here and now that this Purdue band seems to outweigh Indiana in woodwinds, brass and percussion. And were it not for what I believe to be a slight edge in military manner I would say that the odds on Purdue should be about five to four. The Boiler Makers ought to win by a couple of octaves but never in a walk.

There was some occasion for Indiana's fear that Purdue was bringing in a bunch of oboes belonging to Sousa, who is playing in Indianapolis. Two years ago Sousa came to Lafayette and he had Coach Emrick conduct his band as it played "Stars

and Stripes Forever." As a compliment to Coach Emrick, Mr. Sousa then led his band as it played "The Indiana State March," written by Coach Emrick. Last year when Sousa came to Lafayette he asked that the Purdue Band be merged with his and again Coach Emrick was privileged to wield the stick. Sousa presented a loving cup to the Purdue Band after this concert. And listen, folk, Paul Whiteman's Band is appearing here Monday night. That's a scoop, eh?

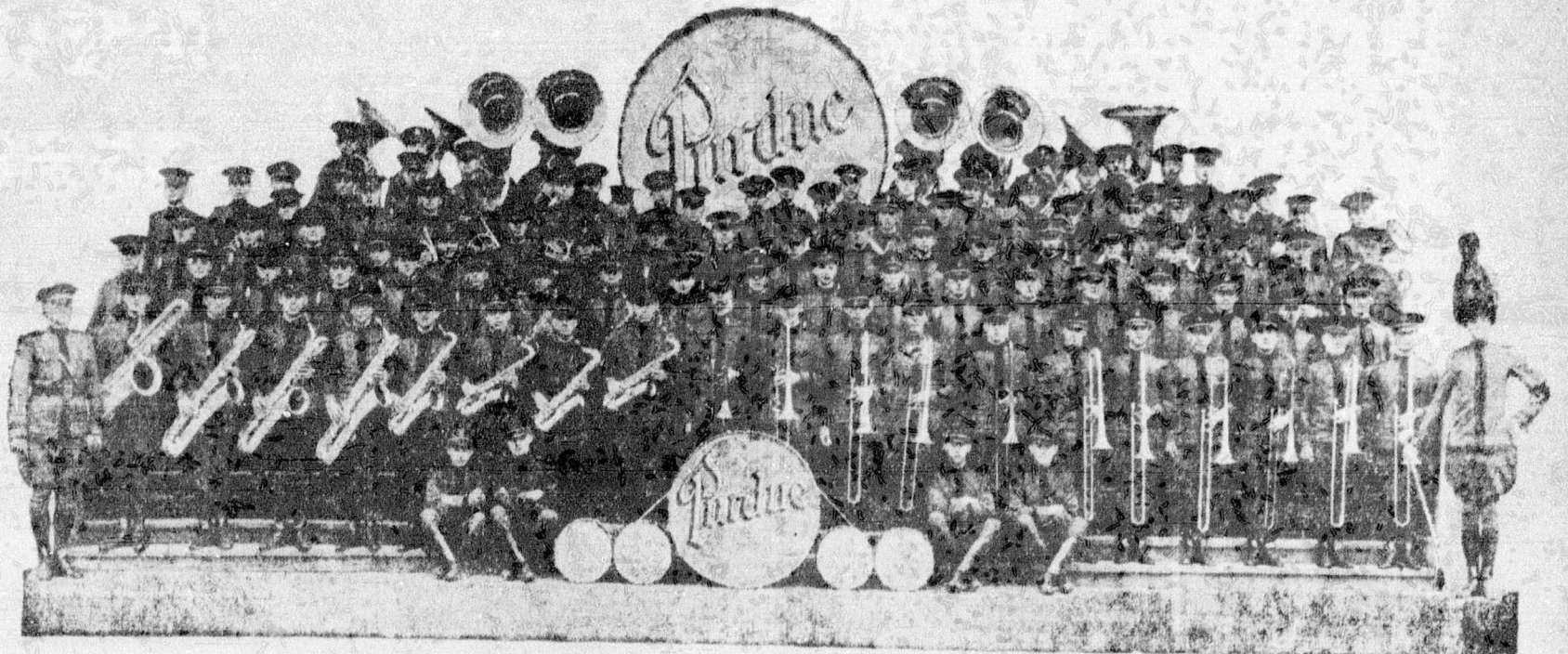
Practice was secret last night, scoop, eh? and we are truly sorry we can not explain to you the marvelous formation Coach Emrick has worked up for this battle with Indiana. He got the idea from an electric sign on Michigan avenue in Chicago. One of those things that oozes out the letters of a word so steadily that you can read a sentence without hesitation. This spelling business is an outgrowth of Coach Emrick's fifteen-year-old idea to form letters on the field with his band. For a time the Purdue boss felt that he was sacrificing too much music and he didn't go into the word-spelling business until recently. But his attack Saturday is a vow. Even today he prides himself on the musical attainments of his organization.

Nine men will be playing their last game against Purdue Saturday. In addition he will have twenty-one juniors, thirty-five sophomores and forty-three freshmen in his lineup, not counting the four traveling salesmen who have charge of the rubber-tired hack that hauls around that drum that is four feet wide and seven feet in diameter (by the way, there'll be trouble if that wagon blows a tire, it carries no spare) and the ten guys of the guidons—flags representing each of the Big Ten schools. That big drum, incidentally, was made by Mr. Leedy, of Indianapolis, and is worth around \$3,000. An Elkhart firm, trying to be big hearted to the University of Chicago, started a drum one inch larger than Purdue's. They made the shell first, however, and they're still hunting around for a bull big enough to furnish the proper skin.

In addition to a full set of Sousa-

phones, Dr. Emrick has in his band a double B flat Sousaphone that has a bell of three feet. I hope you common people know what a bell is. They feed the brunette that plays this thing both onions and garlic before every big battle.

Oh, yes; that football team that will meet a team from Indiana Saturday did not practice today. When asked why, one of the subordinate coaches replied that Purdue didn't need to practice for Indiana.



HERALD-POST, LOUISVILLE, KY.

NOVEMBER 24, 1928

THE INDIANAPOLIS TIMES

NOV. 23, 1928

SOUSA AIDS SCHOOLS

Loving Cup Presented to Children's Museum.

In appreciation of the manner in which Indianapolis school children responded to concerts scheduled today at Cadle tabernacle, John Philip Sousa, the famous band leader, presented a silver loving cup at the matinee to the Children's museum, sponsor of the concerts, which receives a share of the profits.

The cup will be awarded to the school which makes the best showing in gaining memberships and contributions to the museum. The winning school will keep the cup for one year.

The matinee concert was held at 3 p. m., and the evening program will start at 8:15 p. m. Special priced tickets were provided for all school children.

Louisville Celebrates Sousa's Jubilee Today

AS PROCLAIMED by Mayor William B. Harrison, Saturday is "Sousa Day" in Louisville.

For today, Lieutenant Commander John Philip Sousa, who is celebrating his Golden Jubilee, and his famed eighty-five-piece band, appear in two concerts at Columbia Auditorium under the auspices of the Thomas O. Chimes Concert Bureau. The afternoon concert starts at 2:15 o'clock; the evening concert at 8:15 o'clock. Sousa will conduct at both concerts, and Miss Marjorie Moody is the soprano soloist.

The afternoon concert will be marked by the presentation by the "March King" of a handsome silver loving cup to the Louisville Male High School Band in recognition of its pre-eminence in Kentucky. It is expected that in addition to the regular program, which is impressive, that the Male High Band will play two march numbers under Sousa's baton. Sousa also promises many encores and request numbers. This indicates a feast for both the afternoon and evening concerts.

Sousa's band and Sousa's compositions and marches are famous the world over. Sousa's "Stars and Stripes Forever" and "Sempre Fidelis" have taken their place in the popular mind, side by side with "The Star Spangled Banner" and "America." These numbers are to be played as encores.



JOHN PHILIP SOUSA.

Enthusiastic Audiences Greet Sousa And Band

ENTHUSIASTIC audiences greeted Lieutenant Commander John Philip Sousa and his world-famed band at Columbia Auditorium Saturday afternoon and evening when the one and only "March King" conducted two concerts under the local auspices of Thomas D. Cline and in connection with Sousa's Golden Jubilee celebration.

It is not difficult to understand why Sousa heads what is probably the world's best band. Only an organization trained by a musician and conductor of the qualifications that are Sousa's could boast the smoothness and balance that this eighty-five-piece band possesses in masterly degree. Sousa, the master, conducts with reserve, nevertheless economy of gesture does not preclude emphatic, precise direction.

Sousa himself is not only a versatile composer who has given the world not only pulse-stirring marches but also operas, fantasies, and songs; he is also conductor of a versatile organization which can render the symphonic compositions of Wagner, Richard Strauss, and Tchaikovsky as impressively as it can play such vivid and vibrant marches as "The Stars and Stripes Forever," "Riders For the Flag," "The Golden Jubilee" (which was almost vociferously applauded), and other stirring creations.

In Miss Marjory Moody, Sousa has been happy in his choice of a soloist. Miss Moody is a soprano with distinct and appealing mezzo quality. Her voice is full of rich, pure warmth and intelligently modulated. At the matinee her rendition of "The Beautiful Blue Danube" was enthusiastically received, while Sousa's "Love's Radiant Hour" in the evening was so heartily applauded that she responded with "Dixie" and "Italian Street Song" of Victor Herbert. Mr. Howard Goulden revealed himself as a true xylophone artist and was repeatedly encored at both concerts.

During the interval at the matinee, the Male High School Band, directed by A. F. Marzian, played "The Stars and Stripes Forever." At the evening performance, Mr. Gerry Diggins, conductor of the Knights of Columbus Band, conducted the Sousa organization in "Semper Fidelis." Sousa was generous with encores.

Mr. Cline deserves much thanks for affording Louisville this treat.

S. E. H.

"Grand Old Man" of Concert Stage, John Philip Sousa, Scores Here Again

The golden jubilee tour of America's pre-eminent bandmaster, John Philip Sousa, brought him, with his ensemble of eighty-four men, to Cincinnati yesterday, when, under the management of J. H. Thuman, two recitals were presented in Emery Auditorium.

The same program was given, afternoon and evening, and the audiences cheered themselves hoarse in honor of the "grand old man" of the band concert stage. The programs were made short with wise intent, for encore after encore was necessary to gratify the public. The famous marches were hailed with delight as they were played in the inimitable Sousa style.

The program novelty of this year's Sousa tour is an arrangement of band of the colossal Strauss tone poem, "Death and Transfiguration." It made a profound impression upon yesterday's audiences, many of whom were inclined to paraphrase Dr. Johnson and suggest that the amazing thing was not that it was well done, but that it was done at all.

The bandmaster is presenting this year three soloists and each added to the pleasure of yesterday's recitals. Miss Marjorie Moody, soprano, sang one of the conductor's own compositions, "Love's Radiant Hour," not previously heard in Cincinnati, while the new cornet soloist of the Sousa organization, William Tong, was heard to excellent advantage in his own composition, "Tower of Jewels." Howard Goulden, playing the "Mignon Polonaise" on the xylophone, made one of the soundest hits of the day and was obliged to respond to four encores.

The "Dance of the Mirtilons," from the "Nutcracker Suite" of Tchaikovsky, played as a flute sextet, was another program novelty which met with distinct approval.

John Philip Sousa is an American institution. He is characteristically a native of this country and his concerts are unique and always enjoyable. He has an excellent organization and handled his men with the skill which has accrued in a half century of distinguished service.

THE COURIER-JOURNAL,
NOVEMBER 25, 1928.

Sousa's Band

Sousa and his band returned to Louisville and presented two brilliant programmes Saturday at the Columbia Auditorium in connection with Thomas D. Cline's Greater Louisville concert series.

Under the incomparable bandmaster, Lieut. Com. John Philip Sousa, the woodwinds and brasswinds glided and blasted and boomed into mighty harmonies; the trumpets spoke of combat and warfare; the cornets added dignity and solemnity and the flutes lifted their frivolous voices in milder, happier tones. Both concerts were well received by audiences which in size were scarcely adequate. The band is now celebrating its golden jubilee as a popular American musical institution. Sousa's new "Golden Jubilee March" garnished the programme.

Delightful arrangements of old favorites; magnificent interpretations of Strauss' symphonic tone poem, "Death and Transfiguration" and the Prelude and "Love's Death" from Wagner's "Tristan and Isolde" were highlights of the night and matinee programmes respectively. Stirring marches with rolling melodies from Sousa's own compositions had a generous place in both programmes and always the audience demanded more. Sousa's romantic "Tales of a Traveler" and a sketch and special arrangement of "Among My Souvenirs" gave dash and sparkle to the night concert.

Saxophone and flute sextettes were interpolated in the night programme, and three soloists, Miss Marjorie Moody, soprano; William Tong, cornet, and Howard Goulden, xylophone, added luster to the concert.

Sousa presented his baton to Jerry Diggins, director of the Knights of Columbus Band, who conducted "Semper Fidelis" Saturday night. The guest conductor for one afternoon number was Alfred E. Marzian, director of the Louisville Male High School Band, which played under his direction and Sousa's during the intermission. Sousa presented the high school band with a silver loving cup in recognition of its position as the champion high school band in Kentucky.

THE ENQUIRER, CINCINNATI,
NOVEMBER 26, 1928

SOUSA AND HIS BAND.

The occasion of the annual visit of Lieutenant Commander John Philip Sousa and his well-balanced and perfectly trained band of highly efficient performers on the brass and the wood was made a general holiday by all degrees of music lovers of Cincinnati yesterday. They invaded the Emery Auditorium in large numbers for both the afternoon and evening

concerts, and there was keen enthusiasm over the varied and excellent program executed by the veteran bandmaster and his capable cohorts.

This is the golden jubilee of the "March King," making his fiftieth year as a band leader. Sousa, who recently celebrated his seventy-fourth birthday, left his seat as a trombone player at the age of 24 and never returned to it. For half a century he has been wielding the baton, most of the time over a band of his own selection and training, and for many years he has been universally hailed as the leader of his noble profession. As a composer of popular marches he stands alone, many of his scores being recognized as classics of their kind.

But Sousa is much more than a competent bandmaster and a king of the marches. He is a real musician, of originality and spirit, as is demonstrated by the general appeal and the permanent character of his compositions. He is possessed of a musicianly quality which, in the parlance of the movies, has been defined as "It."

And he still retains this quality. His latest march, "The Golden Jubilee," played before Cincinnati audiences for the first time yesterday, carries on with the lifting verve and power of so many of his former numbers and was received with loud acclaim. As a conductor, Sousa always has been restrained in manner, while forceful and vigorous in method. As the years pass some of the vigor of his leading may have departed, but he still is as dignified, impressive and masterly as ever.

Sousa's program yesterday—the same for both concerts—was the most ambitious he has ever presented here, and was executed by his aggregation of more than eighty well-trained bandmen with the artistic precision for which the Lieutenant-Commander is famous. The high spot of the musical menu was Sousa's own transcription of Strauss' symphonic poem, "Death and Transfiguration," the theme of which is the review of his life by a dying man. The conclusion of the work, depicting the transfiguration of the passing soul, is a beautiful conception, which the band rendered to the best of its ability and with refined taste, though the clarionets were naturally not so well fitted for the difficult task as the strings of an orchestra would have been.

Other extremely pleasing numbers were Sousa's suite, "Tales of a Traveler," in which he carried his hearers to the corners of the world, through Africa and Australia, to conclude with the Easter egg-rolling on the White House lawn, and his sketch, "Among My Souvenirs," arranged from the Nichols song of the same name. The remainder of the program was equally satisfactory, and Sousa, always liberal with encores, played a dozen or more of his most popular marches, many of which have stood the test of years.

The three soloists were up to the high standard of the band. Marjorie Moody, a talented soprano of wide range and accomplished technique, was recalled again and again after her delightful rendition of Sousa's new composition, "Love's Radiant Hour." Howard Goulden showed to what high estate the xylophone can be brought by a gifted artist. So pleasing was his performance that he was compelled to play four encores, as was William Tong after his rendition of his own solo composition for the cornet, "Tower of Jewels."

All in all, an uplifting and inspiring program, and it is to be hoped that the Lieutenant-Commander will be spared for many more visits to this appreciative community.

JACK RYDER.

SOUSA ENCORED AT EMERY

Old Favorites Played With
Characteristic Pep

What Lindbergh is to aviation, Lieut. Com. John Philip Sousa is to band music. He is the unquestioned "head man" of the march brigade. Sousa brought his band to Emery Auditorium Sunday for two concerts and won the plaudits of audiences whose members ranged in age from six to 90 or so.

With Sousa's Band were heard Marjorie Moody, soprano; William Tong, cornetist, and Howard Goulden, xylophonist. Tong played his own composition, "Tower of Jewels," and won hearty applause. Miss Moody sang "Love's Radiant Hour," a Sousa composition, and Goulden played the Polonaise from "Mignon," obliging with several encores.

The band's most pretentious offering was Richard Strauss' symphonic poem, "Death and Transfiguration," which the audience Sunday afternoon did not seem to like as well as some of the other numbers. The Nichols-Sousa sketch, "Among My Souvenirs," was especially well received.

Sousa was generous with his encores, playing many old favorites, such as "El Capitan," "Semper Fidelis," "Manhattan Beach" and "Stars and Stripes Forever," the latter of which, as one may read from the program, is "the greatest march ever written." One wonders if Al Smith could not have been elected if he had carried Sousa's Band with him on his tour to stir up the populace. "Stars and Stripes Forever" would make even the most confirmed pacifist get up on his hind legs and cheer.

A number that the audience liked particularly well was the German band burlesque by seven saxophones. In compliment to Henry Fillmore, Cincinnati band leader, who was present, Sousa's men played Fillmore's "Whistling Farmer" march with variations.

This was the opening of the concert season under the management of J. Herman Thuman. His next offering is to be Paul Whiteman and his orchestra in two concerts at Taft Auditorium next Sunday. H. D.

America's Famous "March King" In City For Two Concerts Today



Lt. Com. JOHN PHILIP SOUSA
ATLANTIC PHOTO SERVICE



WINIFRED BAMBRICK



MARJORIE MOODY

Sousa and his band are here today in Emory Auditorium for two concerts. The matinee begins at 3 o'clock and the evening concert at 8:15. The bandmaster is making his thirty-eighth tour of this country and is also observing the fiftieth anniversary of his career as a band leader.

Sousa is a household word in America. His marches are typical of America, just as the Strauss waltzes are typical of Vienna. His operettas have attained world fame, and his bands have always been the best that could be assembled.

Sousa has been a great favorite in this community. How long he has been coming to Cincinnati is a matter almost of conjecture, but three generations have heard him, and the youngest now is anxious to hear him before it is too late. Of course, Sousa will not make many more tours of this country. In fact it may be possible that this will be his last visit, though he is in no way announcing any farewell tour. He expects to continue as long as his vitality makes it possible for him to give Sousa concerts on the Sousa plane of excellence.

Sousa's program will be the same for both concerts. In addition to the set program he will play a variety of encores, of course, including Sousa marches.

THE MUNCIE EVENING PRESS
TUESDAY, NOVEMBER 27, 1928

Commander Sousa and Band Here for Concerts

Additional Seats for Night Program.

Muncie today was host to the world's greatest bandmaster and his musicians and soloists.

At 1:17 p. m., Lieut.-Com. John Philip Sousa, for years the outstanding band conductor of the United States and one of the country's greatest composers, arrived here with his band.

Two concerts, one at 3:30 p. m. and the second at 8:15 p. m., were to be given by the band at the North Walnut St. Armory. These concerts are sponsored locally by Harry Paris.

U. S. to Get Cup.

During the intermission at the afternoon concert, Lieut.-Commander was to present a large silver loving cup to the Central High School and was then to lead the high school band in two selections of his own composition. Members of Garrett's Boys' Band in full uniform, were to serve as ushers at both concerts.

Mr. Paris announced today that to provide additional accommodations, 300 chair seats were to be placed on the main floor of the auditorium for tonight's concert. These seats are at popular prices and may be bought either at the Bell Music store on Walnut St., or at the door tonight. He urged everyone who has not bought reserved seats, to make an early appearance at the door tonight.

A soprano and soloists of the band will have big parts in tonight's program. Many of the selections to be played by the band will be compositions by Mr. Sousa, for which he has won world-wide renown.

Sousa Still Waves Magic Baton

Observance Of Golden Jubilee Important Milestone In Life Of Bandmaster, Idol Of His Generation And An Indefatigable Worker In The Cause Of Good Music For All The People—Schubert's Lost Symphony Is Reported Discovered—Civic Usefulness Of Symphony Orchestra Increases.

By William Smith Goldenburg.

GOLDEN JUBILEE is an important milestone along life's pathway, whatever its significance. It is a mark of success and endurance, and in the instance of its celebration by John Philip Sousa, the world's foremost bandmaster, a mark of achievement.

Through a half century the famous March King, who has been the idol of the boyhood of his time, has hewed close to a definite line of effort in the field of music. Early in his career he won distinction as bandmaster, first with the Marine Band in Washington, which he organized upon a firm basis and established as a playing unit of highest quality.

The fact that Lieutenant Commander John Philip Sousa comes to Emory Auditorium with his band today, to give matinee and evening concerts, draws attention to the recent publication of his autobiography, which is reading more interesting than average fiction.

John Philip Sousa's parents had different ideas about a career for their boy and apprenticed him to a baker. But he longed to be a musician. Everything he touched turned to music. His thoughts would not dwell upon bakery goods and so he ran away. He took music lessons. He acquired his education much in the ordinary way except that the bulk of the labor rested upon himself. His professional beginnings were humble. His life has been one long series of adventure and romance.

He has made music for the people—rich, noble, inspiring music that everybody can understand, martial music that has served alike to spur the soldier on the field of battle and quicken his step in the triumphal procession when the troops come marching home following victory.

There is something so essentially American about John Philip Sousa that there is nothing strange in the wonderful popularity that he has enjoyed. Hale, hearty and vigorous, the concerts that he directs in old age retain the dash and sparkle that the irrepressible Sousa of the early days invariably injected into a concert.

Perhaps no bandmaster has cultivated a greater variety of mannerisms in conducting than John Philip Sousa. Certainly none has been more widely caricatured than he, but Sousa never has been accused of posing for effect. His very mannerisms have endeared him to his public. The spirit of his music the people adore. Folk attended a Sousa concert because they knew it would be a joyful program they would hear. No element of gloom ever has pervaded a Sousa concert. No printed program sheet ever has been an indication of the length or variety of the concert. Sousa is the most liberal bandmaster who ever lived. He is generous with encores to a fault.

Sousa has been an ardent worker in the cause of good music, too, for through his own band arrangements of fine compositions he has created a demand for the better types of pieces. From the beginning he shunned the trash. Marches were scarce, so he wrote them, and soon became known as the March King. But not in this field alone has Sousa won renown. He has written in the larger forms and has complete operettas to his credit. Many of them had wide recognition two or three decades ago.

Sousa elevated the brass band to a position of commanding importance in the concert field. He took it from the summer park and put it into the winter auditorium, with what success everybody knows. The day when Sousa tours no more will be a sorry day for those who relish the stimu-

THE MUNCIE EVENING PRESS

WEDNESDAY, NOVEMBER 28, 1928

America Fast Taking Lead in Music: Sousa

Limitations in Europe Cited by Composer.

BY HARRY WILLIAMS.

"Music in America today is making more progress than in any other country."

Those are the words and express the opinion of Lieut.-Com. John Philip Sousa, for years the most outstanding band conductor in the United States, who thrilled Muncie audiences at two concerts, Tuesday.

In arriving at this flattering comment about our country's musicians, the great bandmaster was discussing the relative responsiveness of people in America and those of Europe. He had just explained that in Europe the wind combination was held back by being kept in conformity with age-old limitations. But it is merely a matter of time until that will be changed and become similar to the condition in America.

Freedom of Impulse.

Asked why America in his opinion was showing such a marked advancement in music, Sousa said: "There is more brains here and more freedom of impulse."

In Sousa's opinion that "freedom of impulse" is not to be enjoyed by European musicians and as a result progress is retarded.

Sousa is very easily approached and freely offers his opinions about any phase of music or musicians. In spite of his 74 years and a rather strenuous schedule which he is just closing he seems to get the big thrills of life from meeting new audiences.

He discussed these impartially whether speaking of American or European listeners. Nor is he unaware that a certain percentage of every concert audience is made up of persons just "curious, to add something to their conversation." That is, by way of being able to say they have "heard Sousa's band."

Sousa estimates this percentage very low—one or two per cent, or less.

Has Sense of Humor.

"I think the average man who spends one or two dollars to hear the concerts, does so because he loves music," Sousa said.

Sousa has a pleasing sense of humor.

"Many times people come to me to tell me they heard one of my concerts in a place where I have never been," he smiled.

"I have that rare quality of never denying that I have been there. Then they go about with more force in their assertions that they 'heard Sousa' at such and such a place."

Speaking of music generally Sousa said:

"Music is divided into four classes. There are about 50 per cent today of mechanical musicians. Those whose fathers played a violin or trombone, and who in turn taught them, are in that class. Then there are about 30 per cent of the and ability to learn quickly and correctly."

"A still smaller percentage, about

20 per cent I would say, have talent, while only a fraction of one per cent show genius."

"The genius feels the impulse toward music early in life. Sometimes he is unable financially to follow these dictates of the heart, but generally a genius is not his own master. He cannot escape music."

Lauds U. S. Bands.

Sousa likes high school bands. He believes music should always be taught in the schools, colleges and universities. It should be in the curriculum.

"The purpose of the school is to develop a man so that he can go out and be of some value to the community," Sousa said. "Many times when people find themselves in the wrong profession if they have studied music they can make more money by turning their ability along that line than as a failure in their chosen profession. We have three university and 19 college men in our organization and they seem to be satisfied."

This great musician stands about neutral on jazz; he neither strongly condemns it nor piles on very much praise.

"Jazz is not music—it is an achievement," he said. "Jazz music lives on account of the dance. When people tire of it they will turn to another rhythm."

"Anything can be jazzed. The jazz dance has a particularly strong appeal to those who, it might be said, have gone beyond their dancing days."

"A man with broken arches can dance to jazz music—he can stand in one spot and dance."

"One thing I will say for the old men is that they always select the young, good looking girls," Sousa added with a grin.

A glance at his watch and he began pulling on his white leather gloves—"It's just five minutes . . ."

And a few minutes later the prim little great man was standing, baton poised, before a large expectant audience and a group of talented musicians—all awaiting his signal.

NOVEMBER 27, 1928.

SOUSA MAKES HIT WITH BIG CROWD AT AUDITORIUM

Several Demands for Encores
After Each Number Proves
Leader's Popularity.

SURPRISE NUMBERS GIVEN

Weilder of Baton for Fifty
Years Has No Idea of
Quitting, Critic Told.

Golden anniversary of any great event is just cause for celebration, but when it is of such significance as is occasioned by the entry of John Philip Sousa into the musical realms of America, or shall we say the world at large, to be more exact, there is even more reason for considering it something far above the ordinary run of affairs.

This marks the fiftieth year since the world's most noted bandmaster at the age of 21 left his seat as a trombone player to wield the baton over a group of 50 musicians, now grown to 80, and it is the thirty-sixth year in which Sousa and his band have been engaged in their annual tours to the great delight of young and old.

AUDIENCE IS PLEASED.

Sousa paid one of his all too infrequent visits to Dayton last night and despite the heavy counter attractions drew a surprisingly large audience, was evidenced by the wholesale demands for encores, graciously given by the man who, though he conserves his energy in his manner of conducting, still directs with authority, decision and an inspiration which is reflected in the resounding brasses and drums of his faithful players.

One can count always on a Sousa program containing some new numbers. Last night was no exception, for it brought forth "Golden Jubilee" march, which while it will never attain popularity, was not without merit as well as significance. There was too a trio of varied numbers, detailing the "Tales of a Traveler," first in wild Kaffir strains, then with a haunting key-changing melody in "The Land of the Golden Fleece" and last a snappy joyous number picturing "Easter Monday on the White House Lawn."

PROGRAM IS VARIED.

Nor is a Sousa program ever without its full share of novelties. Included in this category were the popular "Among My Souvenirs" into which were interwoven the strains of "Mandelay," "Sweet Mystery of Life" and other tunes. A flute sextet played Tchaikowsky's "Dance of the Merlons" and a saxophone septet amused with a "Simplunny in Deutsch."

For Miss Marjorie Moody, soprano with one of the sweetest, clearest voices heard here on many a concert program, Sousa composed a swinging waltz, "Love's Radiant Hour." Miss Moody brought such real pleasure with her piquant charm and undeniably fine voice that she was not allowed to leave until the audience also had heard Herbert's "Italian Street Song" and Comin' Through the Rye.

SOLOS COMMENDED.

Excellent cornet solo work featured William Tong's presentation of his own composition, "Tower of Jewels" and Bartlett's "A Dream," while Howard Goulden nearly ran away with the concert with his xylophone playing, which included such a wide range as the "Mignon" Polonaise and selections from "Rio Rita." Of familiar Sousa selections there seemed no end, including "Manhattan Beach," "El Capitan," "U. S. Field Artillery," "Semper Fidelis," "Whistling Farmer" and the "Stars and Stripes Forever," now 31 years old and well on its way to becoming a national anthem.

Despite the weight of his 74 years Sousa sparkles with the vivacity of youth as far as his interest in music is concerned. He vouchsafed the information during intermission that he had written some 250 compositions in all, including 10 operas; that the first one was so far back he couldn't even remember what it was; that he is on his way back to New York, his home, where he expects to pass Christmas after three more weeks of twice-daily concerts, and that he has no idea of giving up his job whatsoever. Truly a record of which not only he but all America may well be proud.—A. S. Kany.

NOVEMBER 28, 1928.

CROWDS GREET SOUSA'S BAND

Greatest Bandmaster Is
Loudly Acclaimed Here.

By June Mull.

Two large audiences heard Lieut. Commander John Philip Sousa, unquestionably America's greatest bandmaster, now on a golden jubilee tour at the end of fifty years of conducting, direct his band of eighty-five musicians and soloists in two concerts in the new Muncie Armory yesterday.

Author of a hundred marches, decorated by royalty, academics, societies, and given the sobriquet of "March King" abroad, where he has made half a dozen tours, Sousa is a man whom fame and good fortune have not spoiled. Seventy-four years old the sixth of this month, the great composer and director might be conceded the privilege of retiring. At least not expected to undertake the rigors of a national tour. His appearance before American audiences this season is nothing less than a work of great unselfishness.

Representative of Genius.

Sousa directs with a minimum amount of effort, it appears to his audience. In his concerts here yesterday afternoon and last evening he stood quietly, every moment alert and masterful, but often dropping his arms almost with negligence.

The stirring crescendos to which he can direct a band are, of course, incomparable, and the genuine thrill which his music arouses in an audience is the greatest argument that Sousa's compositions are really representative of American musical genius. For the many encores in his program the band played the composer's own marches, among them "El Capitan," "U. S. Field Artillery," "Semper Fidelis," and the most popular of all, "The Stars and Stripes Forever," which is associated in the minds of Americans with national anthems. Its survival of the great popularity accorded it during the World War marks it as classic.

One of the most interesting of the original compositions on Sousa's program was the suite "Tales of a Traveler." Sousa has written about eight suites for bands and at least ten comic operas. The first number on the evening program, "Militaire Francais," from "The Algerine" by St. Saens, was one of the best of the two performances.

Soloists Are Appreciated.

The solo work of Miss Marjorie Moody, coloratura soprano, was well appreciated. Miss Moody sang last evening "Love's Radiant Hour" and as an encore the well known "Italian Street Song" by Herbert. Howard Goulden, xylophone soloist played brilliantly and was forced to give several encores.

The evening program ended with the resounding, rollicking "Balance All and Swing Partners" by Sousa. During the interval of the matinee

program, Sousa, who is especially interested in the development of high school bands because of their bearing on the musical future of the country, directed the Central High School band in playing "El Capitan" and the "Washington Post" marches. He afterwards presented the band with a cup.

Sousa will go to Youngstown, O., from Muncie, Manager Harry E. Paris expressed gratification at the reception of Sousa in this city. Large parties of people from other communities attended the concerts. The largest out-of-town party was from Marion and was brought here by C. I. Tuttle, a former resident of Muncie, now in charge of public school music in Marion.

YOUNGSTOWN DAILY VINDICATOR TUESDAY, NOVEMBER 27, 1928

Sousa and Band Come Wednesday

Lieut. Commander John Philip Sousa and his famous band will arrive in Youngstown Wednesday morning by special train, coming from Muncie, Ind. It requires three cars to transport the company and equipment.

Sousa and his band will give two concerts at the Stambaugh Auditorium tomorrow. During the afternoon performance an all-school band will present two numbers, the local school band to be directed by Mr. Sousa and he will present the schools with a silver loving cup. Mayor J. L. Heffernan has declared Wednesday Sousa Day in Youngstown. He has issued a proclamation to this effect. An embossed copy will be presented Sousa while here.

School children will be admitted to the afternoon concert for 35 and 50 cents. The general admission is \$1. The night prices are \$1 and \$1.50.

WEDNESDAY, NOVEMBER 28, 1928

SOUSA'S BAND IS WELL RECEIVED

Over 3,000 Muncie Persons
Attend Concerts.

Lieut.-Com. John Philip Sousa and his inimitable band, now on a golden jubilee tour of the United States, were greeted by two large audiences in afternoon and evening concerts at the National Guard Armory, Wednesday.

Directing his band of 85 musicians with the utmost ease and poise, Lieut.-Com. Sousa, who is now 74 years of age, delighted more than 3,000 persons with the rendition of all his own marches, including his famous, "Stars and Stripes Forever," and provided an entertainment of such variety that never before had been heard in Muncie.

Both matinee and evening programs consisted of nine numbers, which together with numerous encores comprised two concerts each of more than an hour and a half in length. Sousa was generous with his old marches, the ones for which he is most noted and aside from "Stars and Stripes Forever," his band played "El Capitan" and Semper Fidelis.

The work of Miss Marjorie Moody, soprano soloist, who sang and was encored at both the afternoon and evening concerts, was of high merit. Howard Goulden, xylophonist, and William Tong, cornetist, appearing as soloists, drew tremendous applause at both entertainments.

Sousa has a band that is deserving of all the praise that it has been given and the aged conductor himself, while 74 years of age, shows that he is still the bandmaster that he always has been.

Muncie and surrounding communities owe much to Harry E. Paris, local manager, through whose efforts the noted band was brought here. Mr. Paris said that he was pleased with the reception the organization had received.

YOUNGSTOWN TELEGRAM

FRIDAY, NOV. 30, 1928

SOUSA BAND THRILLS SMALL AUDIENCE IN STIRRING CONCERT

By MARGARET WALTERS

A small but enthusiastic audience heard the golden jubilee concert presented by John Philip Sousa and his band at the Stambaugh auditorium Wednesday evening. An excellent program, typical of the great march king's work, was given and included many of his old compositions and several new ones.

Sixty-five men, trained up to the minute in brass ensemble, responded to the baton of the grand old leader and gave the audience that peculiar thrill felt only in listening to a band. Martial music always affects listeners in its own way.

Assisting soloists included Miss Marjorie Moody, soprano; William Tong, cornetist; Howard Goulden, xylophonist. Miss Moody has a high lyric voice, bordering on the coloratura, very pretty in quality. She sang a number of Mr. Sousa's, "Love's Radiant Hour," with Herbert's "Italian Street Song" in encore. Mr. Tong played a composition of his own, displaying splendid musicianship and very fine tone. He is probably the finest trumpeter in the country. Mr. Goulden's xylophone work was undoubtedly the hit of the evening, as it was necessary for him to respond to several encores.

Special feature numbers included two sextets, one of flutes, the other saxophones. The flutes gave a beautiful rendition of Tchaikowsky's "Dance of the Merlons," from which the audience received a fine impression of the possibilities of the instrument. The saxophone quartet furnished the "musical comedy" of the evening. It might be well to note that Sousa has a decided respect for the much-maligned saxophone. In the Strauss Symphonic poem, the classic of the program, the saxophones take the solo part written in the original score for cellos.

Several new Sousa selections

played were "Among My Souvenirs," enlarging on the popular Nichols' tune by that name, working in the old melodies reminiscent of one's souvenirs; "Tales of a Traveler," a suite depicting the customs of different countries musically, and "Golden Jubilee," a march in honor of his 50th year in music.

No Sousa program would be complete without the playing of the greatest march ever written, "Stars and Stripes Forever," a tune known all over the world as typically American. Next to the "Star Spangled Banner," no composition is so decidedly "our own." With the

brass chorus of 18 flutes, trumpets and trombones, it is indeed stirring.

As a special courtesy to Youngstown, Commander Sousa played a march composition by Mrs. Henry K. Wick, which she has dedicated to the Sons and Daughters of the American Revolution, known as "Lexington." It is a fine, spirited tune, and its rendition by Sousa proved its worth as a composition.

THE CLEVELAND NEWS

Thursday, November 29, 1928.

CITY WILL HELP SOUSA OBSERVE ANNIVERSARY

Parmadale Boys to Receive Cup
From Noted Band Leader.

Lieut. Com. John Philip Sousa of the United States navy, march king of the world, was to be in Cleveland, Thursday, intent upon two things dearest to his heart.

One is the presentation of his silver loving cup to the boys' band at Parmadale and the other is the celebration of his 50th year as a band leader.

The presentation of the cup will be made at his golden anniversary matinee in public auditorium's new music hall. In attendance there will be members of the Catholic Charities corporation, which supports the orphan village of Parmadale.

Although the 74-year-old bandmaster's stay in the city was crowded he paused long enough to observe, with that ever-present twinkle in his eyes, "Artists should never give farewell tours and they should pray that the public never gives one for them."

"That goes for bandmasters too," he laughed.

He will be entertained at Hotel Cleveland and escorted to the new music hall for his evening concert by the American Legion band of Cleveland Post No. 2, and the 45 members of the band, in their uniforms, will be his guests at the performance.

Sousa's Band Shows Itself Without a Peer in Its Field

By L. E. GOALS

We have had the opportunity to hear a number of the country's best bands during the last few years, but after hearing Sousa and his band again last Wednesday evening in the Stambaugh Auditorium we must admit that in his field Sousa is without a peer. In all the technical niceties of execution this organization is just about as nearly perfect as it is humanly possible to be, beside having the advantage of the great power and magnificent tone of so many players.

An incident that impressed us with the musicianship of the players occurred at the close of the first part of the program when the band played a march without ever having played it over in rehearsal, and played it with all the confidence and dash used in their routine pieces. In fact the players had never seen the music until they found it on their stands during the concert. Such a feat requires musicianship and alertness of high order.

Richard Strauss's symphonic poem, "Death and Transfiguration," was rather a disappointment to the audience. It was the heaviest number on the program and held the position of closing the first half of the program, but only about one page of it was played—Mr. Sousa's rebuke to the audience for not being more numerous. At least, that is the only conclusion we could draw. Some artists realize that those in attendance are not at fault, and bend backward in being fair, apparently being more liberal than usual.

One number played that was of special interest was Mrs. H. K. Wick's march, "Lexington," dedicated to the Sons and Daughters of the American Revolution. The composition has good rhythm and melody and made an excellent impression.

Admirable Soloists

Mr. Sousa carries admirable soloists. Miss Marjorie Moody is a soprano of unusual attainments. Her voice is clear, true, flexible and of great beauty. The manner in which she toys with the high tones, such as the sustained Cs in her encore, was delightful. She sang Sousa's "Love's Radiant Hour," in which the accompaniment was a bit too loud, and her encore was Herbert's "Italian Street Song."

William Tong was the cornet soloist and played his own "Tower of Jewels," a composition that gave him ample opportunity to display his great virtuosity and beautiful tone. Bartlett's "Dream," which he played as an encore, brought out his ability in smooth legato playing.

Howard Goulden, who plays all those things that the other musician's don't, performed brilliantly on

the xylophone, using "Jo sals Tintanla," the coloratura air from Thomas's opera, "Mignon," as his program number, and "At Sunrise" and "The Indian Love Call," Tierney's "Rio Rita" and "The Old Fiddler" for encores.

YOUNGSTOWN DAILY VINDICATOR

NOVEMBER 27, 1928

Sousa Here Wednesday

Lieut. Com. John Philip Sousa and his great band will be at the Stambaugh Auditorium Wednesday afternoon and evening. Two of the best programs of Sousa selections will be rendered and there will be many spectacular tableaux and innovations as only Sousa and his band can do them.

A special feature at the afternoon concert will be the playing of two numbers by the all-school band of Youngstown, directed by the march king. He will present the band with a huge silver loving cup. Tickets may be procured at the store of the Youngstown Music Co., Federal and Champion. School tickets may also be exchanged there.



Howard Goulden, great drummer, with Sousa's band at Stambaugh Auditorium Wednesday afternoon and night.

SOUSA OLD? NOT IN MARCHING ARRAY

More Pep Than Ever Seems
to Mark Concert in
Music Hall.

BY JAMES H. ROGERS.

What was it Dr. Osler said about men being ready for the discard at 90? Something of the sort, or even more drastic. Still, it was afterward denied that he ever said it. Most certainly, nobody would make such a statement after seeing the march king, Lieutenant Commander John Philip Sousa, in action.

Having just celebrated his 50th anniversary as conductor and composer, he is making a country-wide tour with his famous band. Yesterday he gave matinee and evening concerts in Public Hall. And he was there with all his pristine pep and bounce, with his familiar swinging gestures, and with his propensity for keeping things speeded up more marked, if possible, than ever.

A moment silent is a moment lost, with him. And so his concerts race along in up-to-date musical comedy tempo. The program was of the accepted Sousa type, and many marches from the leader's pen interlarded, as encore numbers, the listed offerings.

Stars an Xylophone.

The star of the concert was the xylophone player, Howard Goulden, who performed a piece called "Ghost of the Wagner," by a composer not known to me, named Grossman. It sounded for all the world like a Liszt Hungarian rhapsody, and Mr. Goulden displayed in it really surprising brilliancy and facility.

Marjorie Moody sang some soprano solos in attractive fashion, with clear, rounded and agreeably musical tones, and there were cornet pieces, expertly played by William Tong.

A pleasant feature of the afternoon was the presentation of a cup to the Boys' Band of Farmdale Orphanage. Mr. Sousa handed it to the leader of the young musicians with a smile, but without remarks, and it was received in the same manner. As good a way as any.

Mr. Sousa led the boys in his "Stars and Stripes Forever," and then their own conductor gave them the beat for another Sousa march. In both, the youngsters gave a good account of themselves.

The audience was only fair in size. Not very many could be won away from their Thanksgiving feasts.

FAMOUS BAND LEADER Arrives in Canton to Direct Two Concerts.



John Philip Sousa, famous band leader, arrived in Canton early Friday to appear in two concerts in city auditorium. He was to appear Friday afternoon, waving the baton in direction of his famous band, while the second concert is to be given Friday night. While here Sousa was to judge a musical contest between Massillon, Canton and Alliance high school bands, the winner of which will be given a silver loving cup.

Sousa and Band Arrive in City

John Philip Sousa and his band plays two concerts at the Stambaugh Auditorium today. The big musical organization comes from Muncie, Ind., by special train. It requires three cars to transport the company and equipment.

Mr. Sousa will lead a band of local school musicians this afternoon and present their leader with a silver loving cup. A packed house was expected for the afternoon concert at the auditorium. Tonight a special program will be presented by Sousa and his band. Mayor Joseph L. Hefferman has declared it Sousa Day here in a proclamation.

Owing to the big seating capacity of the Stambaugh Auditorium it has been possible to arrange popular prices for the concerts. The top price this afternoon is \$1, with 35 and 50 cents for school children. Tonight the admission is \$1 and \$1.50. Seats may be secured at the Youngstown Music Co., E. Federal and Champion Sts.

SOUSA HAILS JAZZ AS LEG DEVELOPER

Gives Credit for Beauty of
American Limbs to
Modern Music.

"American women have the most wonderful legs in the world, and they owe them to jazz music," John Philip Sousa, 74-year-old bandmaster, said yesterday. He is here today to snap his band into those world-famous marches of his in two Thanksgiving Day concerts in Public Music Hall.

Perhaps for some old fellow who hadn't spent 50 years directing bands, two concerts a day, and on a holiday at that, might be too strenuous. Sousa is a millionaire— isn't it about time for him to think of retiring, and a farewell tour?

"I'll never give a farewell tour," he said yesterday, positively. "And I hope the American people will never give one for me, either."

"I have been told in Europe that my music is strictly American. They should hear Paul Whiteman, George Gershwin, and others who are writing good ultra-modern music."

At his matinee concert he will present a silver loving cup to the Boys' Band of Farmdale Orphanage, emblematic of their leadership in this section of the country. Members of the Catholic Charities Corporation will sponsor the presentation in Music Hall, and Sousa will lead the boys in one of his own marches.

At 7:15 tonight, the American Legion Band, which band colorful in their new uniforms, will serenade Sousa at Hotel Cleveland and later will be his guests at the concert.

Friday, November 30, 1923.

Sousa's Concerts.

THAT grand old man, Lieut. Com. John Philip Sousa, came with his band to Music hall for an afternoon and an evening concert Thursday. He is celebrating his fiftieth year as a conductor.

He is still the leader among bandmasters, as he is likely to remain so long as he waves the baton. His programs contained many of his own compositions— which the audiences seemed to like best, but he also included several important numbers like the "Tristan" Love-Death and Tschalkowsky's sextet for flutes. Howard Goulden played a xylophone solo at each concert and Miss Marjorie Moody sang.

A feature of the afternoon was the presentation to the Boys band of Parmadale of a silver cup. Even more important was it when the band appeared on the stage and was directed by the composer.

SUNDAY, DECEMBER 2, 1923

Band Contest Plans Altered

Musical Education to Be Emphasized Instead of Competition

BY SPECIAL CORRESPONDENT OF THE JOURNAL
Green Bay, Wis.—The educational objective in school music is to be emphasized this year in the annual tournament of the Wisconsin School Band association, May 17 and 18, at Stevens Point, even if active competition is minimized to accomplish it.

The officers, who met here Saturday to complete plans for the tournament, voted several important changes with this purpose in mind. Instead of a board of three expert

Sousa Life Member

BY SPECIAL JOURNAL CORRESPONDENT

Green Bay, Wis.—John Philip Sousa, noted bandmaster, was elected the first honorary life member of the Wisconsin School Band association by officers and directors here Saturday. J. E. Skornicka, superintendent of instrumental music in the Milwaukee schools, was appointed to convey the association's greetings to Commander Sousa on his golden jubilee as bandmaster and to present an inscribed scroll of honorary life membership.

Judges passing upon the competing bands this year, a judge of national reputation and a special critic will jointly make the awards. This change was made in the interest of better constructive criticism for the individual bands and to greatly speed up the tournament, which has become cumbersome in recent years.

Alter Membership Plan

The whole membership plan also has been changed from one membership for the respective bands to membership for each high school musician. The individual student musician will receive a membership card and insignia which will admit him free to every function of the association, to all of the tournament programs and all special entertainment features arranged in the tournament city. It will also entitle the student musician to receive the publication of the association.

The officers arranged a bandmaster clinic, a new feature this year, and specialists in the various respective features of band work will be obtained to conduct the clinic. The bandmasters also will hear world famous musicians and conductors at a special program for the bandmasters' dinner, also a new feature.

The tournament will be broadcast if the officials can make arrangements. It is expected to be the largest band tournament in point of attendance ever held in the state. In last year's tournament 50 Wisconsin school bands competed. Registrations this year indicate the number may reach 60.

Northern Bands Expected

"The northern bands are able to attend this tournament conveniently," said President F. F. Schlosser of Algoma. "This accounts partly for the increase but the active co-operation and support of the state department of education this year and the fact that the University of Wisconsin is awarding entrance credits for band work for the first time have greatly stimulated band work. School bands are having a great year in Wisconsin. More youngsters are enrolled in music in the schools than ever before and there is reason to believe this enrollment will continue to increase."

Other officers of the association are Alex V. Enna, Green Bay, vice president, and H. C. Wegner, Wausau, secretary-treasurer. J. F. Krause, Stevens Point, and J. E. Skornicka, Milwaukee, members of the association board of control, attended the meeting.

SUNDAY, DECEMBER 2, 1923

SENTINEL AND MILWAUKEE TELEGRAM

SUNDAY, DECEMBER 2, 1923

SOUSA WILL BE GIVEN CITIZEN HONORS TODAY

Book of Signatures to Be Handed to "March King" at Ceremony.

MILWAUKEE will welcome Lieut. Com. John Philip Sousa with much pomp and ceremony today at the Milwaukee Auditorium.

Especially interest centers about the festivities creating him an honorary citizen of the city of Milwaukee, as decreed by the common council last week. An engrossed copy of the council's resolution bestowing the honor on "The March King" will be presented, as will a huge book containing the signatures of thousands belonging to the various civic clubs and fraternal organizations.

A feature of the evening performance will be the appearance of a massed band ensemble of girl musicians, 200 in all, directed by Vesey Walker. This includes the Milwaukee Girls' Civic band, West Allis Girls' band, American Legion Girls' band, as well as girl musicians from school bands. Many nearby towns are sending bands, among them Mukwonago, Menomonee Falls, South Milwaukee, and others. The Washington High school band will be directed by Mr. Sousa during the intermission at the night concert, and he will direct the South Side High school band at the matinee.

WISCONSIN NEWS

MONDAY, DECEMBER 3, 1923

SOUSA IS MADE HONORARY CITIZEN

John Philip Sousa is today an honorary citizen of Milwaukee. Last night at the opening of his evening concert at the Auditorium, he was presented with an official scroll to that effect by William George Bruce, civic leader. The scroll was the result of a recent action of the common council.

In addition the famous band leader was presented with a leather bound book containing the names of several thousand members of civic clubs and fraternal organizations. This was a gesture of affection for the man who has entertained Milwaukee's music lovers on many occasions.

PLAYED TWO CONCERTS.

Sousa played for two large audiences yesterday. One of 2,000 heard his afternoon concert, and another of 2,500 attended the evening concert. At both, the applause was enthusiastic, reaching its highest point when the march king played "Stars and Stripes for Ever," as an encore.

Featured among the conductor-composer's new numbers were a sketch from the popular air "Among My Souvenirs," "The Golden Jubilee" and "Love's Radiant Hour." Miss Marjorie Moody, soprano, sang them.

APPLAUSE HEARTY.

"Semper Fidelis" played with eight cornets, and Strauss' "Death and Transfiguration" received hearty applause. William Tong played "Tower of Jewels" as a cornet solo. The fifty-piece South Division High school band played during the interval at the matinee concert, and was directed in the number by Commander Sousa. The Washington High school band played in the evening, and was also directed by Mr. Sousa.

DECEMBER 1, 1923

SOUSA TO PRESENT CONCERT AT ARMORY

Brings Many Well Known Soloists For Local Appearance

Lieutenant Commander John Philip Sousa, America's best known band conductor, will appear at the armory Saturday night in a concert under the auspices of the public school music department.

On his 36th annual tour of the country, Sousa has been receiving one of the greatest welcomes of his career.

Has Many Soloists

With him this year are many well known soloists. Among them are Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harp; John Dolan, cornet; Howard Goulden, xylophone; Edward Heney, saxophone; Edward Wall, clarinet; J. P. Schueler, trombone.

His program will include many numbers which he has made famous, as well as several new compositions, advance notices said.

SUNDAY, DECEMBER 2, 1923

SOUSA ATTRACTS LARGE CROWDS

Two Concerts Here Aid School Bands of Akron

John Philip Sousa's band gave two concerts here Saturday to well-filled houses at the Armory in celebration of the band's golden jubilee tour of the United States.

With 2000 attending the afternoon session in charge of the music department of public schools and a similar large gathering at the evening concert, it was thought Akron school bands would profit thru sale of reserved seat tickets.

Profits from sale of these tickets is to be used to purchase instruments for bands and orchestras of high and grade schools and to sponsor a state school band contest here the first week in May.

Miss Nellie Glover, in charge of arrangements, said 20 or more bands will participate in the contest.

Sousa's band played several selections which competing school bands must play at the state contest here.

All Akron high schools have Class A bands and all will be eligible to participate in the contest, according to Miss Glover.

After expenses have been paid for the local concert, remaining funds will be turned over to the Akron city schools music department.



John Philip Sousa, famous bandmaster, will direct his band in two concerts at the Auditorium Sunday afternoon and evening.

thedral auditorium, 500 Jackson st. The thirtieth anniversary of the chorus will be observed. The soloist will be Edith Persson, violinist, with Winogene Hewitt Kirchner at the piano. The program will be:

Fest-Cantate.....Eduard Knappe
Tenor solo, Herman Lepold, Bass solo, Henry Ebeling

Canto Amoroso.....Samarthi Zapateado.....Sarasate
Edith Persson

Mein Wunsch.....Jungst Am Rhein.....Ayslinger
Mannerchor

Liedeswehre.....von Weizsacker Meine Muttersprache.....Engelsberg
Baritone solo, Gerhart Osterwyck

Canzonetta.....Ambrosio Alabama.....Spalding Liebesfreud.....Kreisler

Edith Persson
Da Schwaagrin ihr Herzload.....Friedemann
Darl in's Dindl hant.....Zehngraf

Mannerchor

JOHN PHILIP SOUSA, Milwaukee's favorite bandmaster for generations, comes to the Auditorium Sunday for two programs, afternoon and evening. The program will be:

Recreation known as "Militaire" "Frappe" from "The Algerienne" "Tower of Jewels".....St. Saens
Cornet solo.....Tong

William Tong
Suite "Tales of a Traveler".....Sousa
Soprano solo, "Love's Radiant Hour".....Sousa

Miss Marjorie Moody
Symphonic poem, "Death and Transfiguration".....Richard Strauss

Sketch, "Among My Souvenirs" (new).....Nichols-Sousa
Sextette for flutes, "Dance of the Merlions".....Tschalkowski

Messrs. Evans, Patrie, Phares, Orosky, Zlotnik and Hall
March, "The Golden Jubilee" (new)

Xylophone solo, Polonaise "Mignon".....Howard Goulden
"Balance All and Swing Partners".....Sousa

Between the set numbers of the program there will be opportunity for local band organizations to show what they can do. The South Side High school band will be conducted in several numbers at the matinee and the youthful musicians from Washington High school will hold forth at the night performance. Feminine band enthusiasts of the city have organized a band ensemble of some 200 girls and they will play for Sousa at the night concert with Vesey Walker, director of the American Legion band, conducting. All

this is in compliment to Mr. Sousa on his being made an honorary citizen of Milwaukee.

SATURDAY, SEPTEMBER 15, 1923

John Sousa to Lead Five Oshkosh Bands

Oshkosh, Wis.—(U.P.)—John Philip Sousa, world famous bandmaster, will direct the combined bands of five Oshkosh grade schools in a short concert when he comes to this city Monday with his own concert organization. More than 100 Oshkosh youngsters will play under the directing baton of the great Sousa. He will lead the young musicians in two selections during an intermission in his regular concert.

KING OF BAND MUSIC NOW IS 'MILWAUKEEAN'

**Sousa an Honorary
Citizen; Is Cheered
at Two Concerts.**

John Philip Sousa, grand old man of band music, was made an honorary citizen of the city of Milwaukee by recent action of the common council and last night, at the opening of his evening concert at the Auditorium, he was presented with an official scroll to that effect by William George Bruce.

In addition, Mr. Bruce gave the marching king a leather bound book containing signatures of several thousand members of civic clubs and fraternal organizations. The ceremony was a gesture of the affection held by the city for Lieut. Com. Sousa, who has appeared here on so many occasions welcomed by music lovers.

OFFERS NEW NUMBERS.

Two audiences, numbering 2,000 in the afternoon and more than 2,500 in the evening, heard the Sousa concert yesterday, featuring many of the conductor-composer's new numbers, such as the sketch developed from the popular air, "Among My Souvenirs," "The Golden Jubilee" march and "Love's Radiant Hour," for which Commander Sousa wrote the airs which was sung by Miss Marjorie Moody, soprano.

Sousa's "Tales of a Traveler," with its South African, Australian and American motifs, was encored with the United States Artillery march, with six trombones, which drew enthusiastic applause, as did another encore, the favorite, "Semper Fidelis," with eight cornets, following the fifth number, Strauss' "Death and Transfiguration," a majestic thirteenth, well fitted for concert band presentation.

HAS GREAT OVATION.

There was in addition the "Militaire Français" opening number; "Tower of Jewels," with cornet solo by William Tong; a sextette for flutes, "Dance of the Meritons"; a xylophone solo by Howard Goulden; Polonaise "Mignon," by Tierney, and the closing number, by Sousa, "Balance All and Swing Partners."

Commander Sousa received a great ovation when he played as an encore number his always-favorite and stirring march, "Stars and Stripes for Ever."

The fifty-piece South Division High school band played during the interval at the matinee concert and was directed in one number of Commander Sousa.

BANDS IN CONCERT.

Washington High school band appeared at the evening concert in intermission, with direction of one number by the noted conductor.

Two hundred girls of the Milwaukee Girls' Civic band, the American Legion Girls' band, West Allis and South Milwaukee Girls' bands, appeared in a massed concert last night, directed by Vesey Walker. Members of Mukwonago and Menominee Falls bands attended the concert.

Sousa Marches Into City's Heart



"John Philip Sousa—citizen of Milwaukee." The phrase is proper after a ceremony at the Auditorium last night. The band master, shown at the right, is receiving

from William George Bruce the city council's scroll which declares Mr. Sousa is an honorary citizen of Milwaukee. Mr. Sousa also received a book of signatures.

THE SOUTH BEND TRIBUNE, WEDNESDAY EVENING, DECEMBER 5, 1928.

Sousa's Band is Enthusiastically Received in Concert at Notre Dame

BY G. A. MAURER.

Enthusiasm was rampant in Notre Dame's great gymnasium last evening when Sousa and his incomparable band played "Notre Dame's Victory March," "Down the Line" and "Hike Notre Dame," the audience, largely made up of Notre Dame students and friends, standing while the "Victory March" was played. The numbers were played as encores and were greeted with cheers.

Lieutenant-Commander John Philip Sousa and his band are in a class by themselves and when they give a concert it is a musical event of importance in a community, and lovers of music deem it a great privilege to hear them.

The concert Tuesday afternoon was largely attended, the audience including several thousand school children. The program in the evening was heard by an audience of about 3,000 people.

The Evening Program.

"Military Français" Saint-Seane
Cornet solo, "Tower of Jewels" Tong
William Tong,
Suite, "Tales of a Traveler" Sousa
Soprano solo, "Love's Radiant Hour" (new) Sousa
Miss Marjorie Moody
Lyric by Helen Boardman Knox
Symphonic poem, "Death and Transfiguration" Strauss

Soprano solo, "Love's Radiant Hour" (new) Sousa
Sextet for flutes, "Dance of the Meritons" Tchakowsky
Messrs. Evans, Petrie, Phares, Grosky, Zlotnik and Hall
March, "The Golden Jubilee" (new) Sousa
Xylophone solo, "Polonaise Mignon" Tierney
Howard Goulden
"Balance All and Swing Partners" Sousa

Every number on the program was a jewel and required responses. Mr. Sousa, the dignified but graceful conductor, was liberal with encores and played a number of his popular marches including "El Capitan," "U. S. Field Artillery," "Rides for the Flag" and "Stars and Stripes Forever." The last number was played as only Sousa and his band can play it, featuring six piccolos, six trumpets and six trombones, a real band in themselves as they stood at the front of the stage.

Sousa has the faculty of securing soloists of reputation and ability, and they add largely to the pleasure of his concerts. Miss Marjorie Moody, dramatic soprano, sang "Love's Radiant Hour," by Sousa which showed off her splendid voice to perfection. Her solo gave such pleasure that she was recalled several times responding with "Italian Street Song," by Herbert and "The Nightingale Song," by Alabiell. The last song was featured with flute obligato.

In previous concerts Mr. Sousa has featured John Dolan, a cornet soloist of rare ability whose health has failed. Last evening he presented William Tong, a concert virtuoso of equal ability who played one of his own compositions, "Tower of Jewels." His execution, double and triple tonguing and tone were faultless. His beautiful phrasing was especially pleasing in Bartlett's "A Dream."

Howard Goulden, xylophone soloist took the audience by storm with his classical selections, including "Polonaise" from "Mignon" by Tierney and "At Sunrise" and "Indian Love Call" by the same composer. He was obliged to play a number of popular numbers before the audience was satisfied. The flute set and a number by seven saxophones were pleasing features of the concert.

This is Sousa's 50th anniversary as a conductor and celebrates his 36th tour with his band. The expenses of the band annually are \$2,000,000 and

are met entirely by the sale of tickets. It has never been subsidized and is the only musical organization of its class which has stood upon its own financial feet.

Band contests are a hobby of Sousa and he takes the greatest interest in school bands. The high school bands from Elkhart, Mishawaka, South Bend and Plymouth played before Sousa Tuesday morning at the gymnasium. Through elimination the contest narrowed down to South Bend and Elkhart and the two bands played it out in the afternoon with Sousa

as the judge. He decided in favor of Elkhart and presented it a Sousa cup. He also led the victorious band in two selections. The Sousa award is a beautiful 20-inch silver gold lined cup. The Elkhart band had 60 pieces including several young women.

THE SOUTH BEND NEWS-TIMES
WEDNESDAY, DECEMBER 5, 1928

Elkhart Beats South Bend In Band Contest

The Elkhart High School band outplayed the South Bend High school band in the finals of the contest held in conjunction with the afternoon concert of Lieutenant Commander John Philip Sousa, Tuesday afternoon in the Notre Dame gymnasium. The winner was awarded the cup offered by the Notre Dame council of the Knights of Columbus.

The eminent bandmaster judged the finals with the assistance of two members of his band. The score stood 66 to 68. After Sousa had made the announcement, he picked up a baton and led the victorious school boy musicians in "Semper Fidelis."

The South Bend and Elkhart bands had defeated the Plymouth and Mishawaka High School bands in the elimination contest held Tuesday morning in the gymnasium.

The winning musicians also won the honor of playing during the intermission at the evening concert of Sousa's band.

LEST HE FORGETS



"MEMORY ALBUM"

This "Memory Album" containing signatures of Milwaukee civic clubs and fraternal organizations, was presented to Lieut. Com. John Philip Sousa Sunday night at the Milwaukee Auditorium. The cover, of mahogany Russia tooled leather, was made in the art department of the Milwaukee Vocational school. The girl holding it is Miss Eloise Jensen, 110 Fifteenth st.

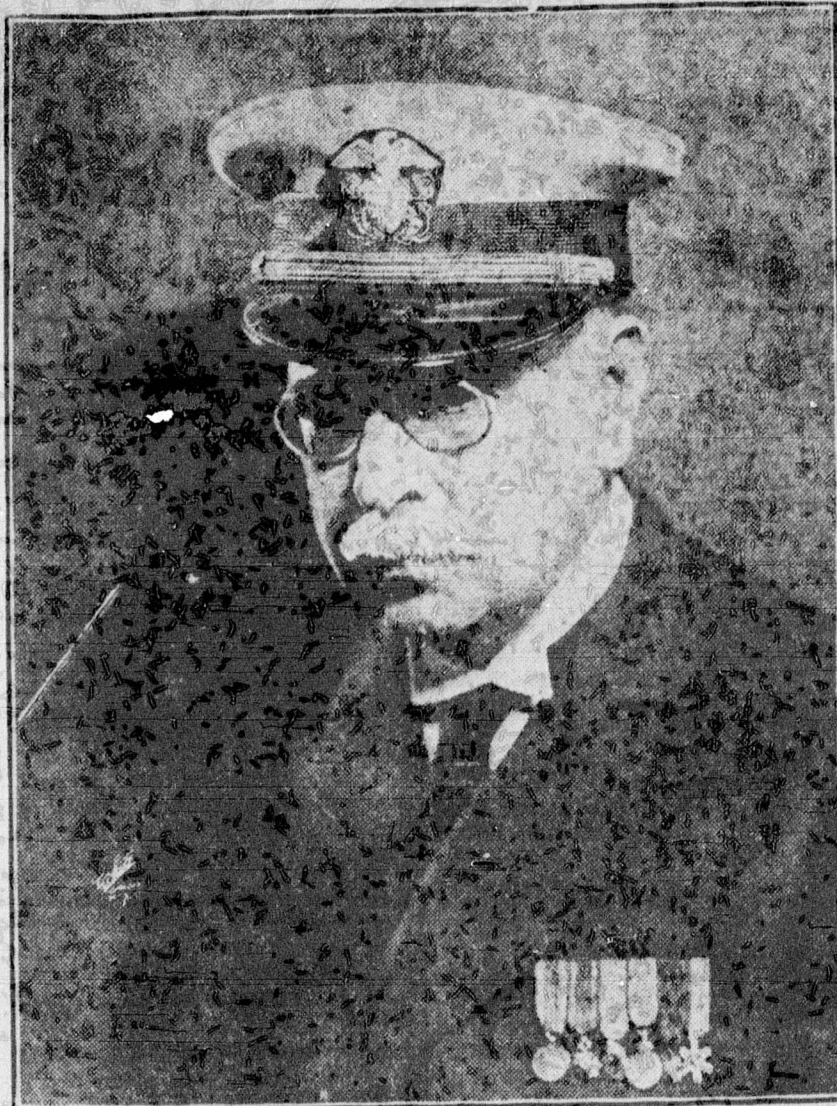
KIRMESS FETE ATTENDED BY THOUSANDS

The old German costumes and customs, revived at the Kirmess frolic of the Steuben society at the Milwaukee Auditorium for the two days of the week-end, brought thousands to watch the stunts, play the games, eat the German food and witness the old German folk dances.

One of the high points of the Kirmess yesterday was the visit of John Philip Sousa, band king, whose band played two concerts at the Auditorium yesterday. Following the evening performance, he visited the Kirmess where he was presented with a cake, baked in the shape of a lyre.

Proceeds of the festival, which ended last night, will go toward the operation of the aid and employment bureau of the Steuben society.

MARCH KING AT NOTRE DAME.



LIEUT. COM. JOHN PHILIP SOUSA.

Lieut. Com. John Philip Sousa, the nation's bandmaster, will lead his famous organization in a concert in the Notre Dame university gymnasium to-night at 8:15 o'clock.

Sponsored by the Notre Dame council of the Knights of Columbus, his appearance here was heralded by a matinee concert at 3:15 o'clock. Edward P. McKeown, grand knight of the campus council, is chairman of the committees in charge of the concerts.

Notre Dame's large gymnasium, transformed for the day into a concert hall, is expected to be filled by the time the March King would begin his evening program. Advance reservations have been made in large number but it is believed that there will be enough tickets for the patrons who have waited until the last day and planned to get their seats at the door.

Lieut.-Com. Sousa will present his full program of marches, novelties and features. Besides playing several of his own compositions he will also include Notre Dame's "Victory March," and the "Hike Song."

Seven principals appear with the veteran band leader in solo numbers. They are: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornet; Howard Goulden, xylophone; Edward Heney, saxophone; Edward Wall, clarinet, and P. J. Schugler, trombone.

This is the March King's golden jubilee tour and his 36th annual trip through the country. The concerts are being given by the Notre Dame council for the benefit of the fund for the Social Center building which is planned to be built next year.

A partial list of patrons and patronesses for the concerts follows:

Mr. and Mrs. Earl Dickens, Mr. and Mrs. G. A. Farabaugh, Mr. and Mrs. Leon Livingston, Mr. and Mrs. H. Van Valkenburg, Mr. and Mrs. M. A. Donahue, Mr. and Mrs. Thomas L. Hickey and Mrs. T. F. Golden. Mr. and Mrs. E. J. Meehan, Mr.

and Mrs. Miles O'Brien, Mr. and Mrs. C. A. Wilbur, Mr. and Mrs. Charles E. Speth, Mr. and Mrs. Callix Miller, Mr. and Mrs. Jacob Hoffmann, Mr. and Mrs. John M. Lloyd, Mr. and Mrs. Edmund A. Wills, Mr. and Mrs. H. W. Eldredge, Mr. and Mrs. Wilbur Templin, Mr. and Mrs. A. H. Erskine, Mr. and Mrs. Florian Solzinski, Mr. and Mrs. John Gehring, Mr. and Mrs. Bernard J. Voll, Mr. and Mrs. Frank Hering, Mr. and Mrs. Byron Kanaley, Mr. and Mrs. I. W. McGowan, Dr. and Mrs. J. E. McMeel, Mr. and Mrs. J. Louis Murphy, Sidney Eder, Arthur May, J. M. McCarthy, Peter Bezukiewicz, Andrew Weisburg, Joseph Claffey, Robert H. McAuliffe.

Engineers club, Monogram club, Akron club, Chicago club, Pittsburgh club, Connecticut Valley club.

A high school band contest was held this morning in conjunction with Sousa's concerts. Bands representing South Bend, Mishawaka, Elkhart and Plymouth competed at 11 o'clock for a silver cup offered by Lieut.-Com. Sousa. The contest plans were arranged by John F. Robinson, president of the Notre Dame band last year.

Some real competition developed between the schools, and South Bend and Elkhart were chosen to compete for final honors this afternoon. Each band was required to play two numbers, one of its own choice and another from a group of Notre Dame songs, the "Victory March," the "Hike Song" and "Down the Line."

The two bands chosen met again between the intermission of the matinee and then the judges, headed by Sousa, determined the winner. After receiving the award from Sousa the winning band played a selection under his direction.

THE GRAND RAPIDS PRESS THURSDAY, DECEMBER 6, 1928.

SOUSA AGAIN DELIGHTS WITH ARMORY CONCERTS

Two delightful concerts were given by Commander Philip Sousa and his band in the Armory Wednesday afternoon and night under auspices of the Grand Rapids League of Reformed Young Men's societies. The matinee audience included members of the local high school bands.

Sousa, who on this tour is commemorating his fiftieth anniversary as a conductor and the thirty-sixth year of the band, conducted his musicians in the true Sousa manner, excellently and with the ease resulting from long practice. He included in the programs such old favorites as "El Capitan," "Stars and Stripes Forever" and "The U. S. Field Artillery." Other numbers included his composition, "The Golden Jubilee," the suite, "Tales of a Traveler," a sketch and medley, "Among My Souvenirs," Nicholas-Sousa. An ambitious number was the symphonic composition, Strauss' "Death and Transfiguration."

Soloists with the band included William Tong, cornet; Miss Marjorie Moody, soprano; Howard Goulden, xylophonist, and flutists were Evans and Petrie, Phares, Grosky, Zlotnik and Hall.

Sousa

Sits as Judge
in Contest and

Gives Prize

For Best Band
Concert Music

to Elkhart



The Elkhart band, winners of the high school band contest held in conjunction with the Sousa concerts in the Notre Dame gymnasium Tuesday. The Elkhart boys and girls were awarded the trophy after they eliminated the South Bend High school band in the final round following the afternoon concert of Sousa and his band.

News-Times photo.

ELKHART'S BAND
RECEIVES PRIZEJohn Philip Sousa Pre-
sents Cup to Musicians
as Contest Closes.

Elkhart High School band was awarded the Notre Dame Knights of Columbus trophy by Lieutenant Commander John Philip Sousa Tuesday afternoon in the Notre Dame gymnasium after competition with three other high school bands of northern Indiana.

The lieutenant commander was one of the three judges who awarded the trophy to the Elkhart musicians at the close of final contest with the South Bend High school band. The judge gave Elkhart a score of 68 out of a possible 70 and South Bend 66. Bands from the Plymouth and Mishawaka High schools were eliminated at the trial contests held in the Notre Dame gymnasium Tuesday morning.

The South Bend and Elkhart bands met for the final round at the close of the Sousa concert in the afternoon. More than 5,000 children attended the concert and the competition.

The South Bend boys played two numbers and the Elkhart band followed. The Elkhart band consists of about 60 members including both boys and girls.

After making the announcement Sousa picked up the baton and led the winning band in his own composition, "Simper Fedelis."

Sousa's Band Pleases Large
Audience in Notre Dame Gym

Despite unfavorable weather, approximately 1,000 heard Lieutenant Commander John Philip Sousa conduct his famous band in a varied program Tuesday night at the University of Notre Dame gymnasium.

The 74-year old composer, still the most celebrated of the nation's bandmasters, stood as erect, his shoulders thrown as sharply back as he has on numerous previous appearances in South Bend. His 36 years of tours have brought him to South Bend many times.

Just a half century ago, when Sousa was but 24 years old, he stepped into national prominence when he assumed the baton over the famous United States Marine Corps band. The thrilling brasses that he made famous in that early day were still with him in his performance at Notre Dame.

March Most Popular

"Stars and Stripes Forever," Sousa's most famous march composition, was the most popular selection on the program. Eager applause greeted the opening bars of the famous march when the veteran conductor waved his baton gently and a line of 20 brass instrument players stepped to the front of the platform and crashed the well known melody and rhythm into the curved roof of the gymnasium.

Sousa, never a violent leader, has grown more gentle with the baton.

The perfect time, the unusual effects, the stunning thump of drums and roar of the reeds and brasses were almost in direct contradiction to the gentle swaying of the baton in Sousa's hand.

The march seemed more an instrument of war than of music in "The United States Field Artillery" the precisely swaying fingers had led to a terrific roar of martial harmony when suddenly the boom of fireworks was added to the music. Actual fireworks, smoke and all! It may sound incongruous and it certainly was startling but it did fill the bill.

Give Notre Dame Songs

Then Sousa turned about when the music and fireworks halted, bowed low to the applause of the audience and grinned just a little bit. It was a grin that said, "Well, I've startled you. It took me 50 years to do it but I did."

Modern popular music composed about one third of the program. It was good. There was a fine xylophonist and cornetist and a girl who could sing an attractive soprano.

But the Sousa band is Sousa and his men. Each man an artist worthy of the excellent leader.

The three Notre Dame songs were presented as a courtesy to the Notre Dame council, Knights of Columbus who sponsored the affair.

THE ENQUIRER

THURSDAY, DECEMBER 6, 1928.

SOUSA'S QUESTIONS TOO
DIFFICULT FOR READERS

Frankly Give Up, Although All
Answers Appear in Band-
master's Book.

Lt. Commander John Philip Sousa knows how to ask questions. In fact he knows how to ask questions that defy answer unless you do one of two things, read his book *Marching Along*, or spend considerable time mulling in a large library.

The Enquirer and News found this out. It listed Mr. Sousa's 15 questions and offered copies of the book, *Marching Along*, to those who best qualified in answering them. But the subscribers, not having the book, couldn't get very far. The first day a number called in, frankly puzzled, but willing to try. The second day's questions floored practically all. And the third day! The puzzle fans simply curled up.

The few who sent in their attempts to answer the questions did not qualify sufficiently to entitle them to consideration in a prize award.

For the benefit of those who pored over the questions submitted by Mr. Sousa, they are reprinted, together with the answers:

Q.—When was "Dixie" first sung, and where? A.—In New York, at a minstrel show in 1859.

Q.—What great American orchestra conductor was a band player at the age of 13? A.—Theodore Thomas.

Q.—What was the electoral vote which gave the presidency to General Hayes? A.—8 to 7.

Q.—In what comic opera did De Wolf Hopper make his debut as a star, in 1884? A.—"Desiree."

Q.—Who wrote the music to which Julia Ward Howe's "The Battle Hymn of the Republic" is sung? A.—Steffe of Charleston, S. C.

Q.—Who was the world's heavy-weight champion in 1897? A.—Bob Fitzsimmons.

Q.—Name the author of the poem, "In Flanders Fields." A.—Colonel John MacCrae.

Q.—What was the occasion upon which "Die Wacht Am Rhein" was played in Paris for the first time after the Franco-Prussian war? A.—By Sousa's band at the dedication of the German building during the Paris exposition of 1900.

Q.—What was Madame Nordica's real name? A.—Lillian Norton.

Q.—What king "might be called the first bandmaster" in history? A.—David.

Q.—What is the date of the original manuscript (for the hand) of "The Stars and Stripes Forever"? A.—April 26, 1897.

Q.—What is "the most popular opera ever written by an American composer," and who wrote it? A.—"Robin Hood" by Reginald de Koven.

Q.—Who has long been known as the "Father of instrumental music"? A.—Joseph Haydn.

Q.—Who was Mr. Sousa's predecessor as the leading bandmaster of the world? A.—Patrick S. Gilmore.

Q.—When and where did Charlie Chaplin lead what band? A.—In 1915 at a New York Hippodrome Sunday feature concert he led Sousa's band in one number, at his own request.

THE LANSING STATE JOURNAL.

FRIDAY, DECEMBER 7, 1928

Lansing Hails Sousa

As a toastmaster might phrase it, we, of Lansing have with us tonight no less a person than John Philip Sousa, world renowned bandmaster. Among the circumstances which a toastmaster might "regret to state", is the fact that a month ago, Mr. Sousa passed his 74th birthday.

But age is not wholly a drawback. Once Johnnie Sousa was young, but when he was young he was not the national institution he is today. When he was young he was probably a homely little boy, known to few. The years have brought a fine presence and appreciation by the whole American nation.

Nothing said here is expected to influence anyone to attend the Sousa concert this evening. Decisions of that nature are already made, but when anyone comes to our city who has done so much to add to the national life and patriotic consciousness as John Philip Sousa, The State Journal must wish to extend a salute in behalf of all its readers, to the celebrity.

Perhaps the province of a brass band is to cause people to throw out their chest and step high, perhaps we are not entitled to hail John Philip Sousa as a great musical artist. If he is not to be so hailed, so be it; but, however that may be, we are sure we are dead right in claiming that no manipulator of tonal quality has so vividly, so bravely, represented the stamp and go of the United States as John Philip Sousa.

There is no claim herein to accuracy in the musical rating of "The Stars and Stripes Forever"—maybe as a musical composition, it is unrecognized by the classicists—but when it comes to com-

Feminine Harpist Appears With
Sousa's Band in Lansing Friday

Miss Winifred Bambrich, harpist, who has been associated for several years with Sousa's band, and will come to Lansing Friday when the band will give two concerts at Prudden auditorium in the afternoon and evening. Miss Marjorie Moedy, soprano, will also accompany the band.

Sousa Believes Music of Today Integral Part of American Life

Famous Bandmaster, Here Tonight, Says Rewards for Musician's Hard Study Are Ample.

Lieutenant Commander John Philip Sousa, who is now in his golden jubilee year as bandmaster, believes that there is no more delightful occupation than that of the musician. He is showing his fealty to his art by continuing on tour this season with his famous band and when that organization is heard here at the Sanitarium Union building tonight he will demonstrate his enthusiasm by conducting with all his vim and skill that have been characteristic of him during half a century.

Mr. Sousa is always a most responsive man. Inconveniences or personal discomfort means nothing to him if he can be of service. Whenever there is a call, he responds. It is certain that there is no other man in all the land who has made as many public addresses as has this talented composer and brilliant speech-maker. And he has always something helpful or entertaining to say. Not long ago he was invited to address the band students of the city schools at Waupun, Wis. He completely won the hearts of all his hearers and it is certain that he imbued many a youngster in the crowd to be more faithful than ever before to the melodic muse. Mr. Sousa declared that the beginning of community music in America was with the village choir. From vocal music it was an easy step to instrumental and this was the origin of the village band. Fifty years or more ago, he said, it was rather difficult to find a man who at some time had not played cornet, trombone, tuba or alto in his home band. I have met many great men in America who, harking back to boyhood days, recalled with genuine joy their playing in the village band. The first time

I met President Harding was in his senatorial days in Washington. Both of us had been honored that day by the bestowal of the degrees respectively of doctors of law and of music. We sat together at the faculty dinner of the Pennsylvania college that night. He told me that he had played in his youth in the Concordia brass band of Marion, O., and he was unquestionably very proud of the fact.

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

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

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

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

THE BATTLE CREEK (MICHIGAN) MOON-JOURNAL
THURSDAY, DECEMBER 6, 1928.

Advancement Is Seen In All Lines Of Music Expression

John Philip Sousa Says America is Taking Its Place Among Leaders in Music; Praises Interest in Subject Now Taken by School Officials.

"The very thing that years ago stood in the way of musical progress in America is today giving life to the practice and development of the musical art."

That was the declaration today of Lieutenant Commander John Philip Sousa, who, with his band, arrived here from Lansing for the concert to be presented tonight at the Sanitarium Union.

Most interesting is the comment of the eminent bandmaster upon aspects of music in this country and in Europe. He goes back to the Puritans to indicate what hampered musical growth in the U. S. A.

"At the beginning of our national existence," he said the other day, "the Puritan fathers did not vociferously acclaim music as of consequence, unless the music was a religious kind. They even believed that the devil had all the good tunes. All the early music of America was of the hymn-like quality; and we may attribute to that Puritan influence the fact that we have fewer folk songs than any other country in the world. So it is that our principal patriotic songs are not native. 'The Star Spangled Banner' was originally a drinking song called 'To Anacreon in Heaven.' 'Yankee Doodle' was British, and even 'Columbia, the Gem of the Ocean' is of foreign origin, the melody being known in England as 'Britannia, the Pride of the Ocean.' And it was from the rude beginnings in the hymn tunes of New England that there came such inspiration as might be and that was responsible for the establishment of the singing schools down east."

"It was so bad in this country that up to thirty years ago the average American father would rather that his son became a plumber than a pianist, a carpenter than a cellist, a broker than a bassoonist, a saddler than a

saxophonist, a doctor than a musical director, a tinker rather than a trombone player."

"Now America is advancing in all lines of music expression. It is a healthy sign that composers in the lighter vein have done superb work of the highest and finest quality. We are taking our place in leadership in music to vie with our commercial and financial geniuses."

DAILY AVERAGE NET PAID
CIRCULATION **14,039**
FOR NOVEMBER
SUBURBAN AND MAIL, 4371
CITY 9668

VS

**WILL BROADCAST AND
THEN LEAD HIS BAND**



JOHN PHILIP SOUSA

Lt. Commander Sousa, who, with his band and vocalists numbering 100, will present a program at the Sanitarium Union this evening, and will give a 10-minute radio talk from WKBP, the Enquirer and News, at 6 o'clock this evening. The concert at the Union starts at 8 o'clock.

**RECALLS WHEN ARTHUR
HAD SOUSA LEAD BAND**

Frank D. Maltby, widely known Battle Creek resident and member of the Three-Quarter Century club today recalled an interesting incident in connection with Sousa. Mr. Maltby was on the "white lots" back of the white house at Washington when the marine band was playing for President Arthur. The band leader was visibly under the weather. President Arthur noted it and took the command away from him, giving it to the young Sousa, who led the orchestra for a few numbers. Later Mr. Sousa was named director of the band.

PRICE THREE CENTS

DOUBT FARM AID WILL BE PASSED AT THIS SESSION

**Chairman McNary, Author of
Bill, Believes Speedy
Passage Impossible.**

BOULDER DAM FIGHT ON

**Reapportionment Question
Also Comes Up Before
House Census Committee.**

Washington, Dec. 6.—(P)—While the senate and house were dominated today by the Boulder dam legislative fight and disposal of the treasury postoffice appropriation requirements respectively, the long lived farm relief discussion was being heard in the corridors.

Program Outlined

The house agriculture committee got together to outline its program, and when the meeting broke up, Chairman Haugen expressed doubt that it would be possible to pass an adequate farm relief measure at this session. The full portent of his words was a matter for speculation, since there has been no unanimity of opinion among those primarily interested in the agricultural situation as to whether an extra session would be necessary to handle it.

The set to between Senator Johnson, republican, California, and the

(Continued on Page 2, Col. 5)

COOLIDGE WITHHOLDS CABINET SELECTIONS

**May Not Send Names of West
And Whiting to Senate
During Short Session.**

Washington, Dec. 6.—(P)—Among the many subjects for speculation in connection with governmental affairs, is whether President Coolidge will send the names of Secretary of the Interior West and Secretary of Commerce Whiting to the senate this session for confirmation. Both appointments were made during the recess period.

No fight is anticipated on Whiting but a lively battle is forecast if the president forwards West's name.

Congress has been in session only a few days and the president has ample time to send the nominations to the senate. Talk about the possibility that he may not has arisen, perhaps, because some senate leaders would not mind if the question of confirmation was left over for the next congress. If a long drawn out contest developed it might interfere with passage of the naval construction bill, and ratification of the Kellogg-Briand treaty, both of which the administration is known to favor.

THE WEATHER

Partly cloudy to cloudy tonight and Friday; probably local snow; no decided change in temperature.

THE TEMPERATURE

	Max.	Min.
Today	23	12
Yesterday	31	19
A week ago	41	31
A year ago	40	24

The Enquirer and News recording barometer falling, which indicates cloudy and warmer followed by unsettled weather.

Today	30.00
Yesterday	29.40
Normal	29.27

Friday (eastern standard time)—
Sun rises at 7:56 and sets at 5:07.
Moon rises at 3:22 a. m.

CAPACITY AUDIENCE IS HIGHLY PLEASED BY SOUSA AND HIS BAND

PROGRAM, TYPICAL OF SOUSA;
RECEIVES UNSTINTED
AND HEARTY PRAISE

John Philip Sousa, "the March King," and His Band were greeted by a capacity audience, at the Murphy Theater, Monday afternoon, when the noted musical organization appeared under the auspices of the News-Journal.

The program given by the great band was a typical Sousa one, ranging from the pretentious Richard Strauss symphonic poem, "Death and Transfiguration," to the Whistling Farmer march, composed by the Cincinnati bandmaster and composer, Henry Fillmore. Several numbers were Mr. Sousa's newest compositions, which were heartily received, as, in fact, was every number on the program.

But, of course, as is always the case with the appearance of Sousa and His Band, everywhere, the old favorites were the best and when the old marches were played as encores, the Murphy walls have seldom heard such applause!

Among them were "El Capitan," "Semper Fidelis," the heavy, crashing "Heavy Artillery," "Manhattan Beach," etc., and last but certainly not least, the stirring strains of "Stars and Stripes Forever," that always stirs the pulses of the patriotic and, as one newspaper has remarked, "Even a pacifist will get up on his hind legs and cheer the flag when this remarkable piece is played by the one and only Sousa organization."

The audience seemed to like particularly well the novelty of a burlesque of a German band by seven saxophones.

The soloists pleased greatly, including Miss Marjorie Moody, who has been with Sousa's Band for some years, she first singing "Love's Radiant Home," a new Sousa composition, and smilingly responded to a hearty encore with the "Italian Street Song," from the comic opera, "Naughty Marietta," by Victor Herbert. Miss Moody sang under difficulties, as she suffered from a heavy cold, but her voice was so thoroughly satisfactory that few knew of the trouble she was encountering.

William Tong, cornet soloist, gave his own composition, "Tower of Jewels," winning hearty applause. The crowd seemed reluctant to let Howard Goulden, xylophonist, quit. He first played the Polonaise from "Mignon," obliging with several encores, among which a selection from "Rio Rita" particularly pleased.

As one pleased member of the audience remarked as he was leaving the lobby of the Murphy, Monday afternoon, "There is only one Sousa and only one Sousa Band. You hear the rest of them and they please you, but when you hear Sousa and His Band, that is something entirely apart."

A feature of the audience was the large attendance of school pupils from all over Clinton and Highland Counties. Members of the Wilson Boy Scout Band were seated on the stage, and members of various county school orchestras, as many as could be accommodated, occupied every place a

chair could be placed on the stage, many standing besides. The balcony was altogether occupied by school children.

In this regard it should be stated that teachers had explained to the pupils the necessity of absolute silence during the concert, and a better behaved audience will never be found.

The News-Journal is not unappreciative of the many kind words said of its enterprise in guaranteeing the Sousa management a large sum to make the local booking. Indications are that it will have slightly more than \$100 profit from the concert, all of which will be distributed to organizations which the newspaper feels are worthy of support. It only regrets that it cannot contribute to all, but it is happy in having made it possible for local people, especially the school children, to have heard and seen Sousa and His Band. The opportunity will not likely occur again.

The News-Journal also appreciates the untiring efforts of Dr. R. F. Hale, who managed all details of the concert so capably; the co-operation given by the school executives and teachers of Clinton and Highland Counties; for a very liberal proposition made by Manager Murphy for rental of the theater, and for the aid of all others who recognized an opportunity for the community. As announced on the program of the concert, the News-Journal will always be found ready to co-operate and to offer its services in any movement for the betterment of the community.

BOYS PLEASED GREAT BANDMASTER, SOUSA

Wilmington people who came in contact with members of the Sousa Band, Monday, quickly learned that there was an entire absence of the usual "temperamental nuisance" that usually accompanies big traveling organizations.

When Mr. Sousa came on the stage at the Murphy, he was quickly made aware of the reason so many boys had been seated there. He was told about the Wilson Boy Scout Band and that all the members were seated on the stage, and Dr. Russell F. Hale inquired if it would inconvenience him.

"Not a bit, sir," Mr. Sousa replied. He inquired if all the boys had been taken care of and remarked "If any more are outside and you can't find a place for them up here, let's put them inside the big hornet. I certainly am pleased to have the boys here, I love them," he concluded.

THE KANSAS CITY TIMES, OCTOBER 16, 1928.

THE PONCAS ADOPT A FAMOUS BAND LEADER.



John Phillip Sousa, band master and composer, is shown above with Horse Chief Eagle following his adoption last week by the Ponca tribe on its reservation south of Ponca City, Ok. He was presented a peace pipe, a beaded tobacco bag and the name Glay-dah-wah-nar-gee-thar, which means Chasing Hawk, favorite bird of the Poncas.

NEWS ABOUT TOWN

REALTY TRANSFERS (Cass)

Anna Hart to Fred Swanson, 7-24th lot in s 120 a of sw 22-141-33, \$10.
Sanford Bush to same, 10-24th lot in same land, \$10.
Lulu Hart to same, 7-24th lot in same land, \$10.
Sp. W. D.—Hazel Spencer Schaus to Gale City B. & L. Assn, lot "C" Auds subd lot 1 blk 2 Fuller, \$1.
Lutheran Inner Mission Soc. to Jorgine Boen, lots 3 and 4 Wilson's subd blk 16 Chapins, \$1.

LODGE NOTICE

Dakota 23rd No. 1, Order of Red Men will meet at 7:30 p.m. today in the Labor Temple. A dance will follow the meeting.

LODGE NOTICES

Joseph L. Vachon, W. M.: A stated meeting of Shiloh Lodge, No. 1, A. F. & A. M., will be held in the Masonic temple, Friday, Sept. 28, at 7:30 p.m.

Dr. C. S. Putnam, director of the North Dakota Agricultural college Gold Star Band, gave a talk on Lieutenant Commander John Philip Sousa, at assembly in Horace Mann Junior high school Thursday.

Sousa Scores in Boston

Plays New Compositions—Conducts News-
boys' Band—Maurice Zam Ousted—
Harold Bauer Delights
North Shore

Boston.—On August 19, John Philip Sousa, dean of America's bandmasters, gave two concerts at Symphony Hall. The lieutenant-commander conducted a program of band and solo numbers that kept his listeners at constant white heat. When, at the very climax of the Stars and Stripes, however a huge flag appeared overhead, the audience leaped to its feet; and even the noble Greeks (statues) behind the last row of the second balcony seemed to join in the spirit of patriotic fervor and militant grandeur. A group of soloists shared honors with the master. John Dolan played Sarasate's Habanera on the cornet, a most severe test of coronet technique. Marjorie Moody sang one programmed number and two encores in the afternoon, but warming to her task in the evening she added one more encore; and Howard Gendler jumped from Algonia to jazz on the xylophone. Encores, chiefly Sousa marches, followed almost every number on the program.

Three new Sousa pieces bore fresh witness to their composer's fertility. Two of them, Love's Radiant Hour, for sopranos, and a sketch medley based on Among My Sovereigns, brought forward his more tender mood; whereas the Golden Jubilee is just another grand march. In this composition Mr. Sousa celebrates his fiftieth year as a conductor. For months he searched in vain for an appropriate melody, but the old fluency missed fire. And then of a sudden it came to him. "It is truly an inspiration," announced Mr. Sousa. "I've always been inspired by an occasion, and as I thought of the golden jubilee and of all it meant to me—fifty years of band leading—I seemed to see the world passing in review. There they were, peoples of every land, on parade at great music festivals, going to wars, at expositions, attending the opera, in the home—listening to a march. So the music took form and then The Golden Jubilee March was ready for placing on paper."

The orchestra of the Harry Burroughs Newsboys' Foundation greeted Mr. Sousa at North Station on his arrival in Boston. They were the first to use the new waiting room, and were appropriately attacked by photographers. Mr. Sousa led them in a few numbers. Then again after the afternoon performance he rejoined his young friends, whom he conducted through a fiery rendition of his greatest march. There were tears in the master's eyes when he bid them adieu.

Collier's, The National Weekly, for February 25, 1928



NEW HAVEN, CONN., TUESDAY, OCTOBER 30, 1928

March King Sousa Is Made an Indian Chief



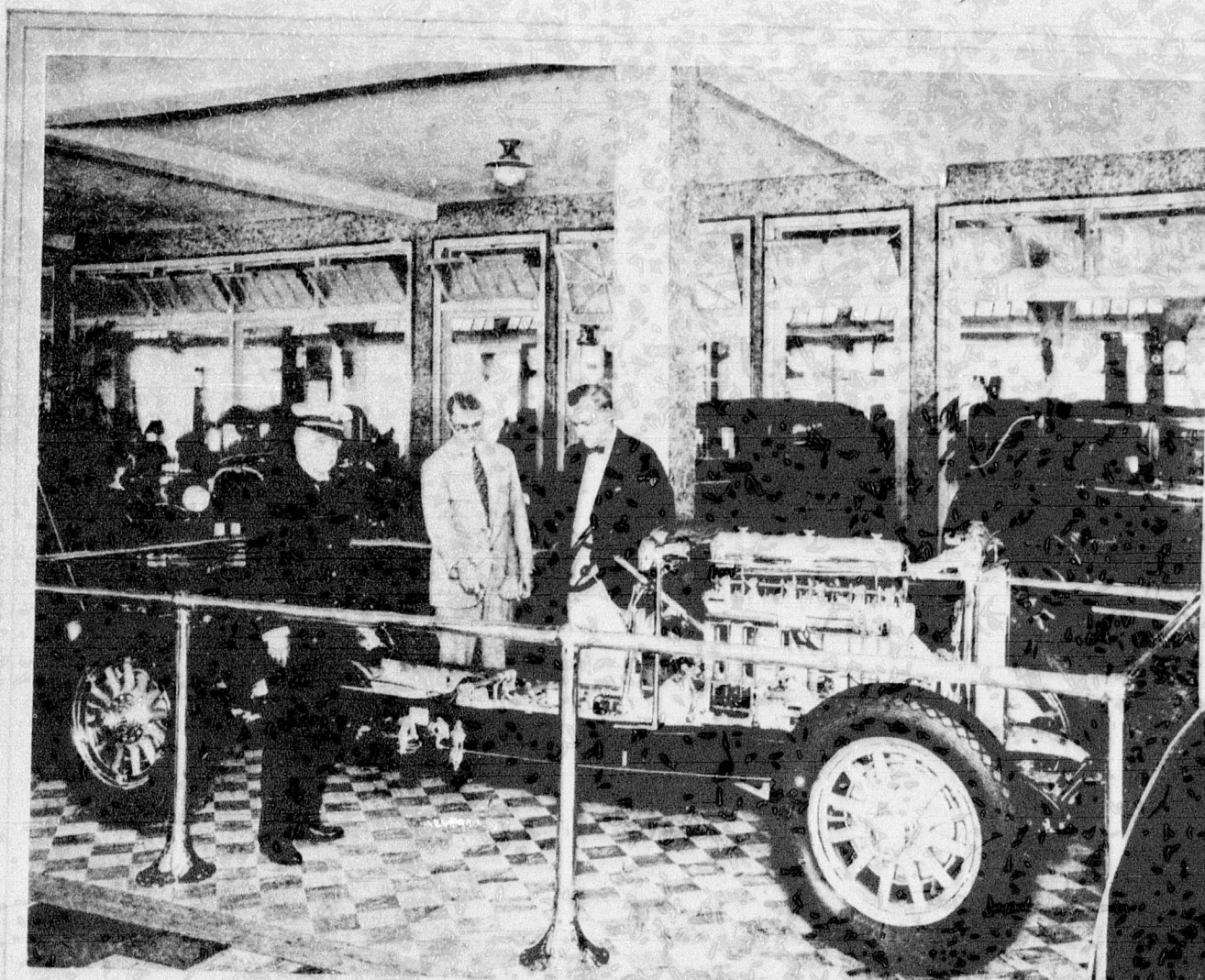
(By Pacific & Atlantic)

On recent visit to Ponca City, Okla., John Philip Sousa was made member of the Ponca tribe and given name of Chasing Hawk. Here's illustrious musician with Chief Horse Eagle (left) and Chief Crazy Bear at the completion of the ceremonies.

AUGUST 6, 1928

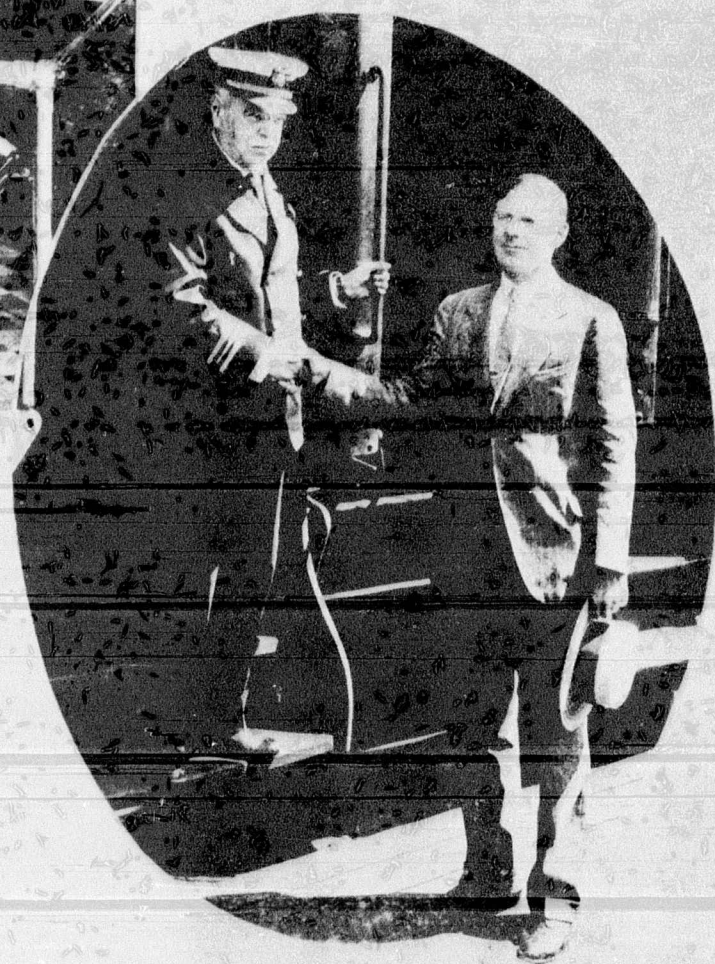
LEADERS—ALL! MUSIC, MOTORS and CITY

Seven



THE NEW BUICK Rainbow Chassis for 1929. Sousa, Atlantic City, was selected by the Buick Motor Company for a wholly unique distinction with the local presentation of the Buick line for 1929. Not only the new Silver Anniversary Buick, but the 1929 Buick Rainbow Chassis, which is on display in London, Paris, and other European auto shows, is now on display in the General Motors exhibition on Steel Pier for a brief period before shipment abroad. (Above) Lieut. Commander John Philip Sousa is listening to a vivid description of the new Buick demonstrated by left to right: John J. Ross, Eastern Regional Manager; J. B. Buick, Buick Motor Company; with headquarters in Philadelphia; and A. J. Schaefer, Buick Exhibit Manager in General Motors Exhibit on Steel Pier. Mr. Ross was a hotel guest.

WELCOME TO OUR CITY! (Below) Lieut. Commander John Philip Sousa, the march king, is being heartily greeted upon his arrival in Atlantic City by Frank P. Grayson, president of the Atlantic City Steel Pier Company, and one of our most prominent citizens. Municipal officials and civic leaders joined in welcoming back to the shore his golden jubilee tour celebrating his 50th year as a conductor, and who is now appearing daily with his hundred bandmen and soloists on the Steel Pier, and will remain until August 11th. The residents and guests of Atlantic City have been looking forward to the coming of this eminent band master, and now their expectations are being realized to the fullest. His musical strains, thrilling the multitudes who flock nightly on the Steel Pier. His "Stars and Stripes Forever" will live forever in our memory, as will the other inspirational tunes, "The Glory of the Yankee Navy," "Liberty Bell," "Comrades of the French," and many others. That the inspiration for a stirring march may be found almost anywhere is the declaration of Lieut. Commander John Philip Sousa, who this season makes his thirty-sixth annual tour at the head of his famous band. Following his usual custom, Sousa will present two new marches this season, the "Golden Jubilee March" and "The Cornhuskers."



Sousa Band Tour of 1928
By Peter J. Dirsch...

OVER

What a Man Does When He Wins The PRESIDENCY

A Close-up of Hoover on Election Day

By

SIDNEY SUTHERLAND

I SPENT the whole of Tuesday, Election Day, in the home of Herbert Hoover in Palo Alto, California. And I think I can best re-create for you the scenes that there took place by summarizing them in an hour-by-hour and minute-by-minute chronicle of what happened in that home in the golden day of Hoover's life. Thus:

7 A. M. The house stirred slowly into activity after a night's restless slumber. It is a lovely house. Flat and square and rambling along the summit of a towering hill, its cream-buff stucco is a topaz relief against the sub-tropical foliage of the premises.

Mrs. Hoover designed the structure, and it is a Spanish-Hopi-Indian adaptation of an American housewife's conception of domestic comfort. It is, indeed, a lovely dwelling, covered with bougainvillea and adorned with cacti in wooden tubs and dwarf trees in buckets. It nestles in shrubbery of many clustering kinds, and a lush lawn is an emerald carpet on which are traced the concrete roadways that curve to the top from the foot of the eminence.

The road comes up from the 8,000 acre campus of Leland Stanford University, a medley of Castilian architectural ideas and American ideals. The house looks out above mournful pepper trees and sky-pointing eucalyptus giants to Mount Diablo rising purple above the hills and valleys and the sapphire bosom of San Francisco Bay.

In each direction from where I stand are rose beds and hedges and red tile roofs hiding down below among fig trees with their burden of ripening black fruit and pomegranates and gnarled live oaks from which hammocks swing in shaded patios. It is a restful, peaceful scene, a pleasant setting under a flawless turquoise sky for an American hearth where quiet and contentment abide.

It is a charming setting in which to watch the face of an American engineer and statesman while the richest and most puissant nation the world has known makes its choice in government servants.

I have said that restless sleep attended the Hoover household election eve. A trip of a thousand leagues had just ended. All across the country from Washington the train had stopped in, or gone slowly through, hamlets

and cities, while thousands of men and women and children had waved their hands and cheered.

At innumerable stations pygmy politicians had clambered importantly aboard, ridden to the next station, and spoken their pygmy thoughts. I wonder if they know what amusement, if not contempt, they inspired as they talked solemnly to the twoscore journalistic aces of America accompanying Mr. Hoover on the four-day journey west, or realized the extent to which, in their toras of prophets, they bored and irritated the candidate.

I watched Mr. Hoover closely each time he bent down over the railing of the observation platform of his car at the end of the special train; and though the man's hand was numb from countless pressures and his inner fibers were tightening under the tension of the approaching day of electorate decision, nevertheless he did not seem to lose the honesty of his appreciation of the public's greetings, nor did his smile become mechanical or his humility diminish. But the lines deepened in his face and his hands clenched and opened rapidly when the train went on and he returned inside his car.

Leaving Salt Lake City he asked me to join him at luncheon. There were eight of us at table. The host sat at one end, Mrs. Hoover at the



P. & A. photo

other. I was placed at Mr. Hoover's left. Across from me, in the middle, sat his son, Allan, a nice boy. The others were staff asso-



Eacher photo

Herbert Hoover, President-elect by the votes of 20,000,000 of his countrymen, and, left, thousands of Stanford University students, led by Sousa's band, serenading the Hoovers on Election night.

ciates and one or two boyhood friends making the trip to California.

(CONTINUED ON NEXT PAGE)

You don't
have to take off
these gloves
to light
your
cigarette



The
BOULEVARD
Knit Lined
IMPORTED GLOVE

\$4

KNIT LINED, but not bulky. Just as smooth fitting and smart as the finest unlined glove. Osborn's special construction permits free use of the hands. And there's warmth aplenty in the gorgeous knit wool lining. Try a pair, men—they're different.

Made for Women, too

THE C. D. OSBORN COMPANY
Chicago, Illinois

Osborn Gloves

WHAT A MAN DOES WHEN HE WINS THE PRESIDENCY

(Continued from page thirty-three)

Mr. Hoover was unable to relax. Beneath the surface he was humming as if everything within were taut violin strings. He did the amenities by asking me somewhat distractedly if I was comfortable in my compartment ahead; if I had made this trip before; if I would let him know if in any way he might serve me. The others chatted with simulated gaiety, trying to be on the Chief's mind from inward contemplation of the Day.

Along the road gifts had come to the train—a basket of mountain trout, clusters of wild ducks, a joint of venison, a bear cub haunch. Mr. Hoover ate his trout slowly. There was nothing for me to talk about. I used my fork and listened to Mrs. Hoover's reminiscences of a day in Belgium.

SUDDENLY Mr. Hoover lifted his hand, grimy and soiled from the Sabbath hand-clasps of the Mormon metropolis, and pointed toward a lavender mountain that rose above the Great Salt Lake.

"That's interesting," he said. "Notice those lines up the mountain-side? Those are the old lake levels."

And without further delay he plunged into a profound discussion of the geological formation of the world thereabouts; voicing academic observations and conclusions in lay language while he dwelt upon the probable glacial origin of the basin, the creation of the inland sea, the quantity of water poured into it and compensated for by evaporation, and the possibility that the secret of the ancient escape of the waters lay in subterranean channels which, emerging, may have helped create the Grand Canon of Arizona hundreds of miles to the south.

I wondered, as he reconstructed a dead world in his engrossing monologue, what message the other candidate would have read in those age-old lake levels.

The Hoovers had reached home and a final frenzied welcome. I remembered as I stood in the driveway and waited for the household to come to life. They were tired and restless when they went to bed, and such acute fatigue and inner trepidation are not allies of unbroken slumber. There is a large house about fifty yards from the home, and there telegraph instruments and typewriters had been provided for the army of correspondents. I went there to await the appearance of the first servant.

7:30 o'clock. Mr. Hoover ate breakfast alone in his studio adjoining his bedroom and glanced at the newspapers. In her own

apartment Mrs. Hoover was breakfasting. Allan sleeps upstairs. Herbert, Jr., and his wife and two babies live in a little house on the slope of the hill.

7:45 o'clock. The Hoovers met in the immense L-shaped drawing room downstairs. It was to be their last moment alone for many hectic hours. In the great rooms



Mr. and Mrs. Hoover leaving their voting place on the Stanford campus, at 10 o'clock on the morning of Election Day.

tained the first returns of the election: Hoover 28; Smith 3.

Mr. Hoover wore his usual blue serge suit, the coat hanging open. The trousers had been freshly pressed. He wore a stiff collar, one and a half inches high, and a gray and blue four-in-hand tie. For a man of his breadth of shoulders and short, thick neck and slight corpulence his feet are surprisingly small. He wears a size seven, black gun metal shoe.

MRS. HOOVER has silvery hair, black brows, gray eyes, an aquiline nose, and a fine firm chin. She wore a black velvet house dress dotted with tiny white spots, black silk stockings, and oxfords with solid heels. Her only jewelry was a piece suspended from a platinum chain, an inch long, diamond-studded elephant bar pin, and a one and a half carat solitaire diamond in a golden circle. It is the engagement ring the young engineer gave her many years before. She wears no wedding ring.

9 o'clock. Akerson called Mr. Hoover to the telephone in his study—a call he had put in to Washington having responded. It was now high noon on the Atlantic seaboard and the returns began to come in faster. They were all strongly in Hoover's favor—but they meant little in the avalanche of pro-Smith ballots that were to be reported presently.

10 o'clock. A caravan of automobiles containing the family and the newspaper corps descended the hill, passed the guards standing beside the chains they had strung across the road to keep out everyone except known neighbors and persons bearing cards of admittance, and proceeded to a polling booth on the campus.

A large throng milled about and cheered, and the photographers went into high speed while the Hoovers, four of them, marked their ballots and deposited them. The booth was in a women's clubhouse.

11:30 o'clock. Mr. and Mrs. Hoover went for a thirty minute automobile ride. Nobody followed them.

12 o'clock. The family repaired to one of the rear porches and posed in countless postures for the cameramen and the newsreel photographers.

1 o'clock. The Hoover quartet sat down to luncheon with a friend or two. The dining room is several steps above the drawing room floor and opens hospitably out on the rafter-crossed room covered with Indian rugs. Huge vases were hidden by roses and chrysanthemums sent up the hill by campus friends.

Three large blackboards were

in the basement were other telegraph keys and operators beginning to gather about them. Several loud-speakers could be heard through the building, their tones dimmed so that the one in the servants' quarters, for instance, would not conflict with others surrounded by the first of the newspaper men to arrive from their hotels in town.

8:22 o'clock. David Jones, a young boy, was handed a slip of paper torn from a typewriter by an operator. I was standing in a hall as he sped toward the stairs to take the message up to George Akerson, Mr. Hoover's assistant, a former newspaper man who will be a buffer par excellence during the next few years of his chief's life. As the youngster trotted along he whipped out a little notebook and handed it to me. "Autograph that till I get back," he commanded. He already had the names of everybody in the party, from Hoover down. I followed him upstairs.

Akerson took the paper, glanced at it, and handed it to Mr. Hoover. Mrs. Hoover peered over their shoulders. They smiled, looked up and saw me. Mr. Hoover held the message out. It was an Associated Press dispatch dated New Ashford, Massachusetts, and it con-

brought in and placed at one end of the living room near the entrance from the wide hall that leads to the arched front door. They were from classrooms where, of yore, Herbert Hoover and Lou Henry studied together and learned to love each other.

In front of the boards were five or six men, including Herbert, Jr., and Allan. Mr. Hoover held a piece of chalk in his hand, scrutinized the blank surfaces a moment, and then rubed them off into columns.

IN the first one were the number of electoral votes; next, the names of the states; then the total precincts in each; then the number of precincts reported in each message; next, the Hoover votes; and then the ballots cast for Smith. A glance, therefore, would tell how the thing was going. Mr. Hoover pulled rapidly at his ring when he finished writing and wiped the chalk from his fingers. Streamers of smoke eddied and waved in his wake as he strode to and fro trying to place the blackboards so that all who might presently be seated on standing about the drive in room could see the figures.

George Hiram Baker and Tom Gregory, the latter an old classmate and now a San Francisco lawyer; Ray Benjamin, a lawyer and politician; Louis Strauss, a cultured young member of Kahn, Leach & Co., who was one of Mr. Hoover's secretaries during the Belgian relief days; and Herbert, Jr., and Allan were at the blackboards.

Lads upon the telegraph keys downstairs would dash in with a message; one of the group would take it and pass it to Mr. Hoover; he would read it, put it at his pipe, and hand it back, and the figures would be called off while somebody erased the previous returns and wrote the new ones in.

2 o'clock. The tension began to be noticeable throughout the building. Servants carrying sandwiches to the press room spilled coffee and listened excitedly to the loud-speaker there.

Neighbors drifted in from homes along the valley. They were nearly all middle-aged; quietly, even carelessly, dressed. Men and women familiar with the Hoovers direct greater attention to intellectual garb than to sartorial effects. There was a charming intimacy as these old friends came in.

"Hello, Herbert," a gray haired woman would say.

"How do you do, Mary," the candidate would answer, clasping her hands in both of his. The warmth of their gaze bespoke decades of affection. Hoover would turn to the middle aged man with Mary, put his hand on his shoulder,

and smile gently into his friend's eyes.

The couple would stroll on to where Mrs. Hoover sat knitting before the immense fireplace and there renew friendships while they pledged their wishes for the best of luck the day might bring.

As the hours wore on the friends and neighbors came faster. Soon the room was filled with them, all laughing lightly and talking of old memories and new hopes, and stopping from time to time to listen as a message was read aloud and inscribed upon the blackboards.

4 o'clock. A chair was placed directly in front of the middle tally board and Hoover sat down, the men standing aside so he might watch each new report. Mrs. Hoover sat on a lounge beneath a great yellow lamp on the table behind and held the hand of Dr. David Starr Jordan while they bent close together to hear each other's words in the gentle excitement. Dr. Jordan is very tall and very gaunt and very tired, and the years have been many and the savagery of a world at war was dreadful and they have combined to tear at the heart of the aged pacifist and erstwhile president of the university.

AKERSON was everywhere, answering newspapermen's questions, placating ubiquitous and impatient photographers, ushering old faculty members to the dining room where Mrs. Hoover sits; checking returns against his list, identifying persons escorted to the front door by doubtful driveway guards, whispering from time to time in his chief's ear, answering telephones, smoothing the day for the man he knows is growing more and more tense with every moment.

In Hoover's eyes I beheld a certain strange preoccupation. I was leaning against a door lintel where I could observe him at leisure and undetected by him.

The figures—Massachusetts, Minnesota, Connecticut, Rhode Island, Maryland, Missouri, states he had counted on—showed that Smith was plunging unrestrainedly ahead. The devotion of Al's followers and their

faith and his in his capacities were being recorded all over the land in early balloting, and the reports were winging their way via electricity and ether to the Hoover home atop the hill to tell of his adversary's popularity.

The lines in Hoover's face sharpened. A little crease appeared between his blue-green eyes and stayed there. From the outer flare of his nostrils to the convex corners of his compressed lips ran two deep crevices. He swallowed at times.

(CONTINUED ON PAGE THIRTY-EIGHT)

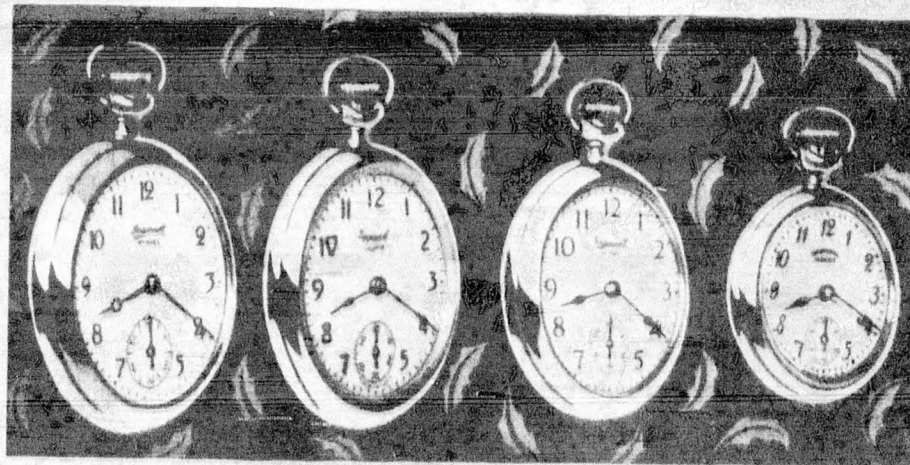
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nothing used so much, carried so long or consulted so often. And there's a new meaning now in that old Ingersoll Christmas-time message. For good as were the Ingersoll Watches of the past, those of today are very much better.

Better in looks, better in styling, with the same sturdiness and dependability that have made the name Ingersoll famous.

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INGERSOLL WATCH CO., Inc.
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Yankee, \$1.50

New improved model. Always dependable and sturdy. Yankee Radiolite, tells time in the dark, \$2.25.

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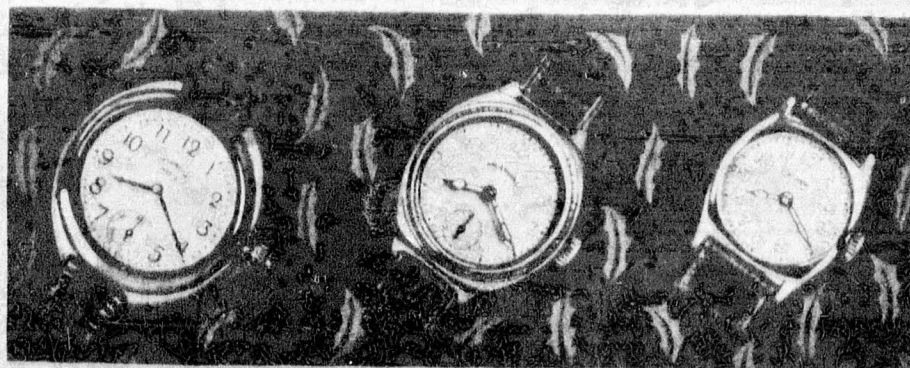
Smaller and thinner than the Yankee. Metal dial gives a quality appearance. Eclipse Radiolite, \$3.25.

Junior, \$3.25

The Christmas watch for boys. Small (12 size) and handsome. Metal dial. Junior Radiolite, \$4.00.

Midget, \$3.25

A handsome timepiece for the smaller boy or girl, and women, too. Metal dial. Midget Radiolite, \$3.75.



Wrist, \$3.50

Now with chromium finish back that won't corrode and mark your wrist. Mat finish metal dial. Wrist Radiolite, \$4.00.

Mite, \$6.50

New. This Christmas. Very small (9 1/2 size). Chromium finish case — engraved design or plain cadmium dial, pull-out set.

Alden, \$12.50

7 jewels, 6.0 size... radium dial. Chromium finish case. Small and fine — American made. Rolled gold-plate \$17.50.

Waterbury, \$5.00

Jeweled movement... engraved design... chromium finish. Small 12 size. The best watch \$5.00 can buy. With radium dial, \$6.

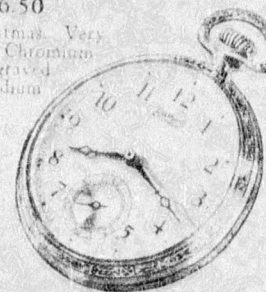


Illustration 1/4 actual size

Ingersoll

THE UNSEEN—*seen through* THE OPEN MIND

YOU can *hear* the purr of power as your car rolls along, but you can't *see* it. Hundreds of metal parts are moving with great rapidity; oil is circulating through the motor with every revolution; electric sparks flash at lightning speed.

But the men who design automobiles must know exactly what is going on when a car is in motion; so General Motors engineers have adapted to their use, among other instruments, one which is so quick and sensitive that it can photograph a flight of machine gun bullets.

A wheel whirling at a rate of thousands of turns a minute can be made to appear to stand still. A stream of oil, pumped under high pressure, can be broken down into pictures of each tiny globule. Moving valves and pistons give up their secrets.

Thus the unseen is being made visible; the "unknown" measured and weighed. Often these new discoveries compel a revision of previous thinking. That is what General Motors means by the "Open Mind"—the habit of constant searching for facts, and the willingness to discard any previous opinion as soon as new truth points a way to further improvement.

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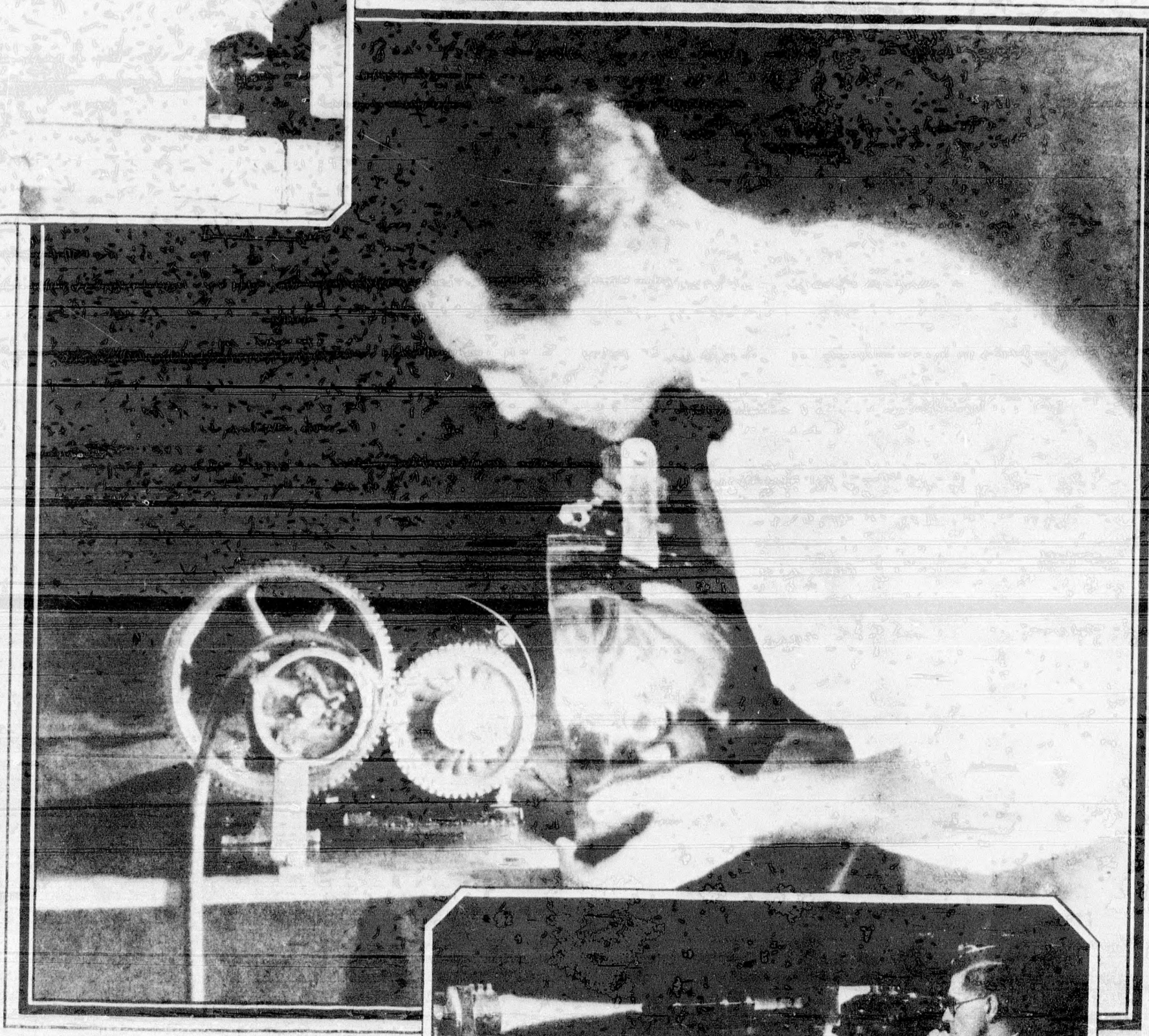
General Motors passenger cars, Frigidaire automatic refrigerators and Delco-light electric plants may be purchased on the lowest G.M.A.C. Time Payment Plan

TUNE IN—General Motors Family Radio Party, Every Monday evening, 9.30 Eastern Standard Time, W.E.A.F. and 34 other stations associated with N.B.C.

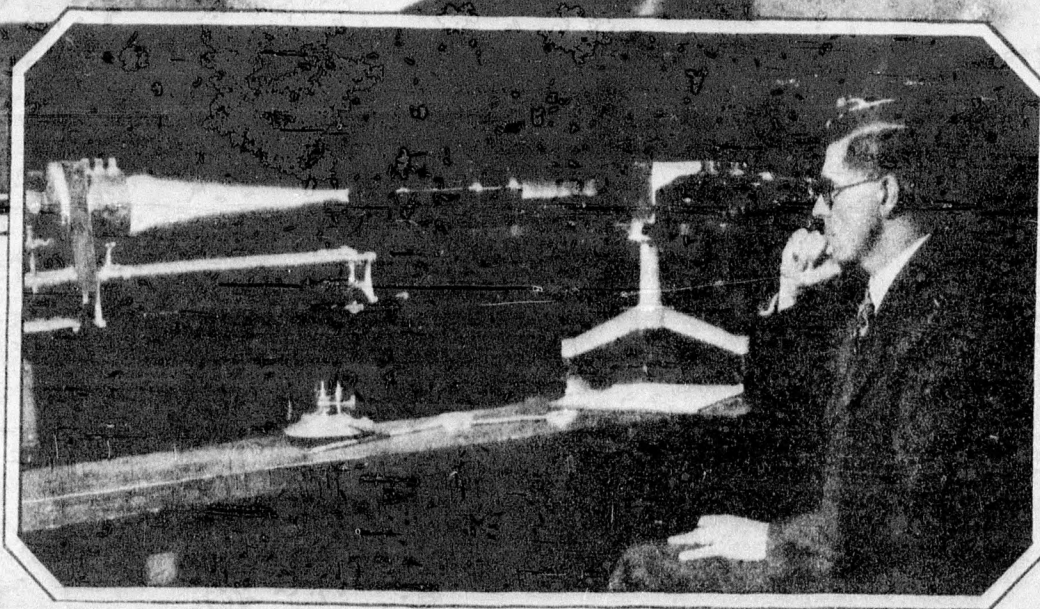
GENERAL



The picture at the left shows how the stroboscope makes visible the separate drops in a fast-moving stream of oil.



A "slow motion" picture camera can make a racing athlete appear to be walking; but the stroboscope which this General Motors engineer holds in his hand, when its light is focused on a wheel making 3,000 revolutions a minute, causes the wheel to seem to stand still. The small picture at the top shows how the machine breaks a swiftly moving stream of oil into separate drops. At the right a spectroscope is being used to discover impurities in metal too minute to be detected by chemical analysis.



MOTORS

**[WHAT A MAN DOES WHEN HE WINS]
THE PRESIDENCY**

Continued from page thirty-five

His right elbow rested on the arm of his chair and his right hand held a dead cigar. The left hand was buried in the pocket of his trousers, still ironed at the knees but wrinkled against his flanks. He held his head slightly bowed and was thereby forced to raise his corrugated brows to see the figures on the boards above his head.

As gloom stalked into the chamber on the heels of the swelling Smith tide, and conversations became more forced and voices shriller, there crept almost imperceptibly into Hoover's eyes the strange, distraught gaze I have so often seen in the eyes of a prize fighter as he sat crouching in his corner and listened to his whispering seconds while waiting for the first cone.

He stared at the blackboards, and he heard the announcements read aloud, and he nodded vaguely and put his cigar in his mouth so he might shake the hands of newcomers, responding to their greetings as a robot might—but always his mind's eye was envisioning distant things.

It must have seemed to what mental processes atrophy had not stilled that the crayon marks on the blackboards were people, little people making their decision! In the narrow man-built canons of the cities; in the roaring arenas of giant industrial centers; in the little towns and scattered villages; in the imperial spaces of sparsely settled cattle country; in the far flung mining settlements of the Alleghenies and the Rockies; in the level leagues of farming communities—everywhere from Bangor to San Diego and from Seattle to Key West, the people, the little people, were riding macadam and trudging muddy ruts to the polls, there to register and record their choice in their quadrennial right.

He must have thought as he sat there unhearing, unseeing, unfeeling, almost unthinking, of the strange caprices of a destiny that had selected him, a poor orphan on a desolate Iowa farm and brought him up from the years and the trails that led across the rim of the world, to pit him against another poor lad who had hustled for a living as best he could along the sidewalks of New York.

Two poor and unassisted boys, separated today by a continent in this the great hour of their testing. One had stayed on the scene of his early days and had later served his people as no other governor ever before had served them. The other had walked the path of the adventurer and the pioneer to mobilize within himself all that the wide, wide world has to give to him who gathers from it. And now, both of them, rich in the fruits of the particular vineyards each had cultivated, were offering their heads and hands, and their hearts, to the service of the land which had given them opportunity.

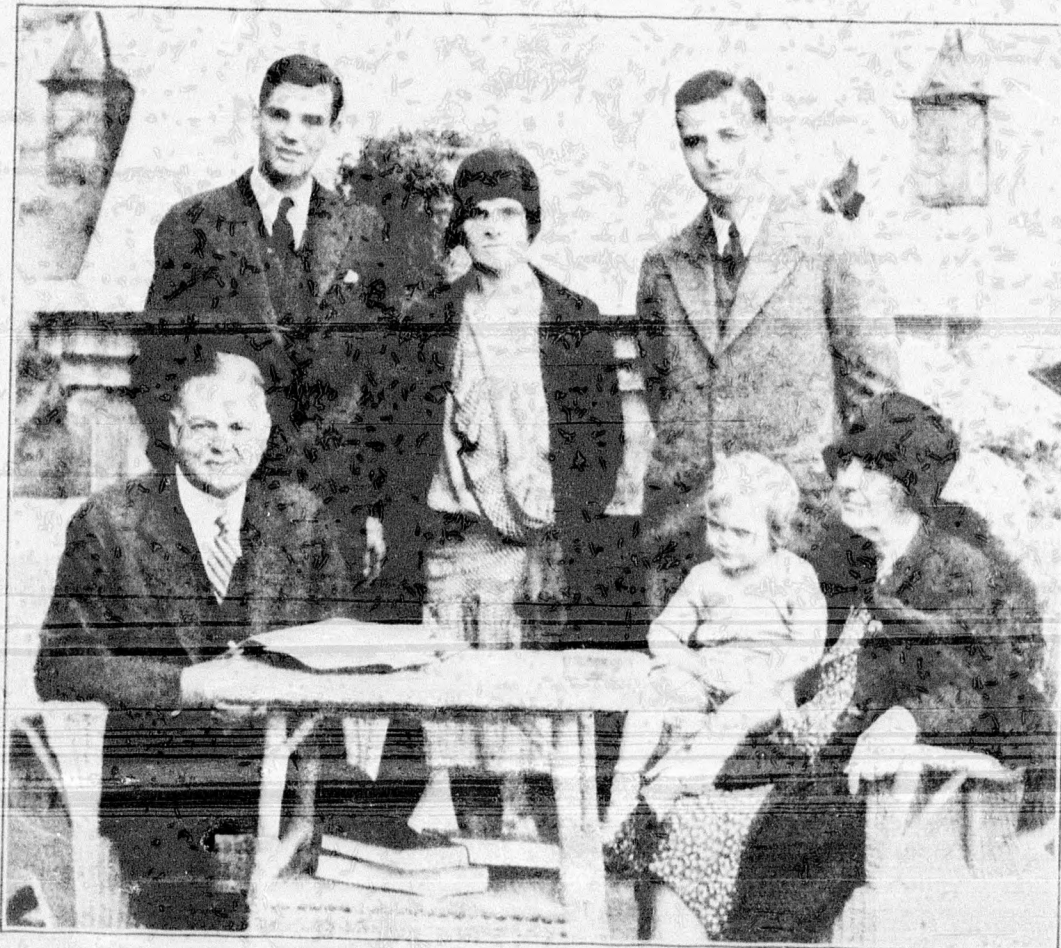
Two grown men, boys no longer, but honest and able and grateful servants all their busy lives, now sat waiting for the verdict!

And as they waited, 3,000 miles apart, they resembled the prize fighter waiting for the bell, prepared and ready from the training camps of their careers, but now beyond all outside help. Neither Lou Henry nor Katie Dunn could help them now! The pressure of a gentle palm, the steady gaze of love fathomless and indescribable, these had accompanied the two

lads down the years and been the staff of their dreams and the solace of their discouragements—but the thing was now beyond even the touch of a finger tip or the understanding nod of devotion above price.

Out there between the oceans and between the lakes and the gulf, the mighty will of a mighty people was functioning—and two men sat alone within high walls of hope and despair.

One waited—as we might have expected of



Awaiting returns on Election night in their home. Left to right, standing, Mr. and Mrs. Herbert Hoover, Jr., and Allan Hoover; seated, the candidate, and Mrs. Hoover holding their granddaughter Peggy.

him, given his background—in a hotel in the heart of the world's greatest city, the city of his birth and his development and its apex, the metropolis with all that the thought connotes. The other waited upon the summit of a hill in a home whose windows looked down upon a placid campus with all the culture and the intellectual equipment that the thought implies.

Hoover must have wondered as he sat waiting what it was the people wanted—the people advancing along destiny's highway of experiment in democracy—what was it they wanted in the man they were choosing for their chief servant?

"HOW does it look to you, Herbert?" inquired Professor Adams, bending his snowy head toward the silent figure in the chair below the blackboards.

Hoover watched them write down returns from Kentucky and Oklahoma, commonwealths his friends had told him would be his, but which were now piling up ballots for Smith. He wet his lips.

"It looks like a horse race!" he said.

Hoover's brother Theodore came in. He held out his hand, glanced keenly and unhappily at the huddled figure, and understood dimly something of his brother's plight.

"How is it going?" he asked.

"It's a tight squeeze," replied the candidate.

Allan looked at his father with a fixed stare. In his hands a piece of chalk was suddenly crumpled. I thought I'd lift the lad's nervousness. As I moved he turned toward me.

"It's quite a thrill, isn't it, watching this recording of a nation's decision?" I said.

Allan is a nice boy, and he has both feet on the ground.

"What the hell!" he said. "There ain't half the kick in it there is watching the returns

from all the football games on a Saturday afternoon!"

Game boy; and his courageous white lie will not be held against him in the celestial auditing of this affair. He turned to ask Bob Denton, Tom Howard, and Bert Payne, photographers, to play golf with him the following day!

5 o'clock. The hours of depression begin to vanish in the mighty flood of figures now pouring in. It is 8 o'clock in New York City, 7 o'clock in Chicago and St. Louis, and 6 o'clock in some of the farming states where an important factor in the verdict is to be decided.

West Virginia and Texas and Florida and Virginia and Iowa are sending messages of cheer to Hoover. They are but faint signs of the avalanche that is presently to demonstrate the people's desire.

I was standing quite close to the candidate when he rose from his chair. No longer were the muscles in his somewhat heavy cheeks writhing as he ground his teeth. The lips had abandoned their rigid line of fraction and were poised for smiling. Somebody handed him a sheet of paper, and he threw his head high when he finished reading it. Since I was nearest he gave me the benefit of his first reaction to the message.

"Why, they're betting five to one in St. Louis that Hoover carries Missouri!" he exclaimed.

His eyes positively glistened with relief as Gregory took the telegram and read it to the hushed room.

There was a polite pattering of palms and subdued cheers. This is a polished group. The poise and reserve and self-control are West End London in texture and rather un-

American in their masking character. Americans are not a subdued and repressed people; they are exuberant and juvenile in the manifestations of a welling emotion. Things must be different, I thought, on the fourteenth floor of the Biltmore Hotel tonight.

AS I pressed my way slowly through the throng toward the stairs, I observed that Mr. Hoover had nodded to a servant to remove his chair. Not again tonight would he be able to sit quietly. Now, come what might, he would take it on his feet, chin held high!

I passed close to Mrs. Hoover. The golden glow of gilded light bulbs mellowed the soft white folds of her hair, coiled loosely above the nape of her neck. She held out her hands, knowing I was not leaving but unable to restrain the tumultuous joy within. As we stood there a shout came from the door near the blackboards.

"Listen to this," somebody cried out: "The New York Times concedes the election to Hoover!"

Mrs. Hoover's fingers tightened on mine; and then I was swept aside by the eager hands of friends standing near.

Hoover's heavy shoulders went back till the loose ends of his ash-flecked coat flapped, and his jaw thrust forward—just as it is with the prize fighter when he experiences the ecstatic thrill that comes from the sagging body of his antagonist.

7 o'clock. There will be no dinner in this house this night. The occupants cannot possibly sit quietly at a meal; and the guests are too excited in witnessing the approach of the landslide now rumbling and roaring across a continent.

The New York World, implacable foe of any—
[CONCLUDED ON PAGE FORTY-THREE]

(CONTINUED FROM PAGE THIRTY-EIGHT)

ing that is a foe of Al Smith, caves in and decides that its candidate will probably lose its own Empire State. More nods and little-ries of gratification and handshakes all around. There are only gentlemen and ladies in this rowd, and they quickly interrupt their con-gratulations to resume grave talk of theses and postgraduate courses and more crudite degrees but some of them aspire to.

8 o'clock. It is now merely a question of counting the casualties. Bob Denton, Para-mount News cameraman, who has been with Hoover since his acceptance speech, arranges a table and a sheet is hung and chairs are fixed in a hemicycle about the great drawing room, and Hoover seats himself happily in the middle there-of, and moving pictures of incidents throughout the campaign are shown to the friends and neighbors.

But culture is, I fear, only an artificial surface. Underneath, the things that interested Babylon still interest Palo Alto, love and hatred and envy and jealousy and hunger and thirst and fear and superstition and selfishness and birth and death. There are manifold manifestations of these in all their complex gradi-ents: tonight I am interested to see that when the smiling face of Alfred Emanuel Smith appears on the screen, only strained silence greets it. (I suppose they really didn't know what to do, what would be courteous to the hosts in such a circumstance. Anyhow, a gentle handclap or two for the fine servant of ten million people in New York state who was at that moment being crushed and destroyed along with his party *might* have been a grace-ful gesture. I don't know.)

9:15 o'clock. It has become a debacle, a mas-sacre, a hecatomb. Raskob, giant in finance and infant in politics, who claimed Pennsylv-ania and Illinois and Missouri and Connecti-cut and the solid South and not less than 402 electoral votes for the governor, concedes the triumph of Hoover.

HOOVER'S face is now wreathed in smiles. He doesn't know it, but he isn't even yet even remotely cognizant of the significance of this thing. He only knows in a dazed way that the black load has been lifted from his heart, that his fears have evaporated forever, that the pendulum of his emotions is swinging higher and higher away from the abyss of uncertainty of a few hours past. He is presently to learn that the repercussion from his present mood is, if anything, to be even more exhausting and inexplicable and difficult to bear than anything that has gone before.

9:50 o'clock. The Hoover smile has become infectious and his wife, though standing far apart, joins him in it when word is read that Governor Smith admits his overwhelming defeat.

In the press room downstairs and in the nearby offices the reporters are dashing franti-cally at their typewriters, trying to record for their readers something of the elation prevalent upstairs—pecking at the keys with one hand while holding a sandwich in the other.

"Has Coolidge wired yet?" somebody shouts.

"Hell, no," somebody else replies. "He'll send a night letter—he can send fifty words that way for the price of ten."

10:10 o'clock. I have watched closely all eve-ning, and so far Hoover and his wife have been kept yards apart by the press of friends. Hardly a chance even for a glance across the room.

Somebody runs to the great piano in a cor-ner. The thing is getting emotional, and the veneer is breaking up a bit. After all, this modern varnish can't withstand the heat of the things that interested the folk of Babylon.

There is little harmony and not one good voice present, but there is no smiling over the honesty of the singing of America that follows

the reading aloud of Governor Smith's tele-gram of surrender and felicitation.

10:20 o'clock. Between gusts of excited chat-tering that greet each addition to the totals being scribbled on the blackboards, the clois-tered air above the campus is rent in frag-ments by the whistles of locomotives and factories and the honking of automobile horns. Searchlights pierce the night from the bay



The President-elect on the balcony of his home, listening with tears in his eyes to the students' serenade, and, above, the Hoover home in Palo Alto, California.

cities and proclaim to newspaper readers with anticipated signals the verdict of the nation.

The rooms of the house are suddenly lighted up from the outside as huge batteries of klieg lights are erected across the driveway and pointed at the entrance. A glance out there shows a solid mass of human beings, jamming the macadam road and trampling the flower beds and filling up the slopes of the little rise in front.

10:45 o'clock. Mrs. Hoover runs into her apartment and reappears in a black and silver-gilt cape, her white hair hurriedly rearranged. Hoover buttons his coat, for the first time to-day. Followed by Allan and Herbert, Jr., and the younger Mrs. Hoover, the President-elect leads the way to the wide archway of their front door.

There they stand while thousands cheer and the movie and still cameras whir and click. Beyond the circle of photographers are thou-sands of young boys and girls, students at Leland Stanford.

Hoover stands with jaws once more clenched till the muscles bulge below his ear lobes. He's beginning to sense what this means. Mrs. Hoover's mouth trembles and she strives val-iantly to keep back the tears. The middle-aged pair seem to relive in those lads and maidens

the difficult commencement of their own careers—Lou Henry studying her rocks and strata and Bert Hoover collecting student laundry bags as he worked his way through school.

The crowd parts under the earnest behests of husky policemen, and uniformed members of Sousa's band appear. On tour, they happened to be in Palo Alto today; and they have come up the hill to play for the new President. They stand in the powerful klieg lights.

The music is all that is needed to unleash every tethered emotion. Hoover sways on his feet, his eyes winking. Mrs. Hoover looks down blindly at the gravel walk, unable to face the throng. Experienced and disillusioned newspaper men stand motion-less, tense, whispering: "Great God, what a picture!"

THE music ceases, the aged band-master turning toward the group at the door. Three chairs are hastily arranged and three cheer leaders mount them and take charge. A "skyrocket" is offered to Hoover; six rabs for Mrs. Hoover; and Hail, Stanford, Hail! is sung under the guidance of the emphatic gesticula-tions of the trio on the chairs.

Sousa comes inside to shake hands with the couple he has played for. The three put their heads close together, Sousa apparently a bit deaf. He voices a few phrases of congratulation.

"Won't you stay and let me get you and your musicians something to eat?" asks Mrs. Hoover.

"I thank you, but we must go on to catch a train," the old man says. "But I am so happy to have been able to be here today. And I am glad to say it's my birthday."

"Indeed!" exclaimed Mrs. Hoover, while Mr. Hoover stood beaming upon the old con-ductor. "Why, yesterday was my little grand-daughter's birthday and we had a nice cake for her. Can't I cut you a little slice of it? Please let me."

Somebody standing near did a horrible thing.

"And this is the birthday of Mrs. Smith, the governor's wife," this unspeakable person said, and chortled.

Mrs. Hoover closed her eyes in pain. She seemed to reach across 3,000 miles and touch the hand of the downcast woman in the Bilt-more Hotel. Hoover's smile vanished. But in a moment the incident passed.

The crowd shouted for another appearance of the President-elect. He and Mrs. Hoover and their immediate companions ascended the winding stairway to the flat roof above the throng.

The lights were turned full upon them, and the band played a lovely serenade. The boys and girls and their elders below screamed their triumph.

Hoover stood with lips that had become white lines. Tears dropped from his lashes. Mrs. Hoover clasped his arm tightly with her fingers. Then the old, old strains of Auld Lang Syne went out across the undulating campus.

As the music died down the crowd slowly dis-persed, the groups dwindled into pairs, and they all went down the winding roads. The lights were extinguished outside. Inside, the extinction of a political party and the destruc-tion of a great and popular man went on upon the blackboards.

Presently Hoover and his wife were alone on the roof. As the turmoil subsided and relaxa-tion and peace returned to the scene, Hoover turned to his wife. Standing there under the star-studded California sky, they gazed across the valleys and the hills and the mountain ranges toward the east, toward the White House wherein a mighty nation had decreed that they should rule.

Then they turned silently again and stood, unspeaking and unmoving, looking into each other's eyes.

THE END

In Rolls the "BANDWAGON" With JOHN PHILIP SOUSA at the Head!

ALL Atlantic City will join in the Jubilee which JOHN PHILIP SOUSA, Bandmaster and musician of seventy-four, famous for his "Stars and Stripes Forever," inaugurates when he comes to STEEL PIER on the morning of July 29 to stay till August 11. International acclaim has followed this beloved figure, so characteristic of America's spirit, all across the world, until now in his fiftieth year as a conductor he returns with his hundred handmen and soloists to the city where many years ago he found his bride. Sousa's organization, the only one of its kind never to have been subsidized by any outside interest, has become as much an institution in



the United States as the Star Spangled Banner. And all this fame has come to the man who at a very tender period in his teens was given an accidental chance as boy-violinist in the Old Ford's Opera House in Washington. Since then he has achieved his ambition of childhood—to become a conductor and tour the world. He is now writing an autobiography of his life to join the other books he has written, "The Transit of Venus," and "Pipetown Sandy." He is shown at the top as he looks today with a picture of himself at thirty-five in his famous beard—and at nineteen (right) when he was still unknown but hopeful.



"EL CAPITAN" of his fate and his reputation is "The March King," John Philip Sousa, shown here seated with his pets in the serene retreats of his palatial home on Long Island, where he is still working on additions to the list of hits which have made his name synonymous with lilting rhythms.



Office of the Mayor
ATLANTIC CITY, N. J.

PROCLAMATION

To the People of Atlantic City:

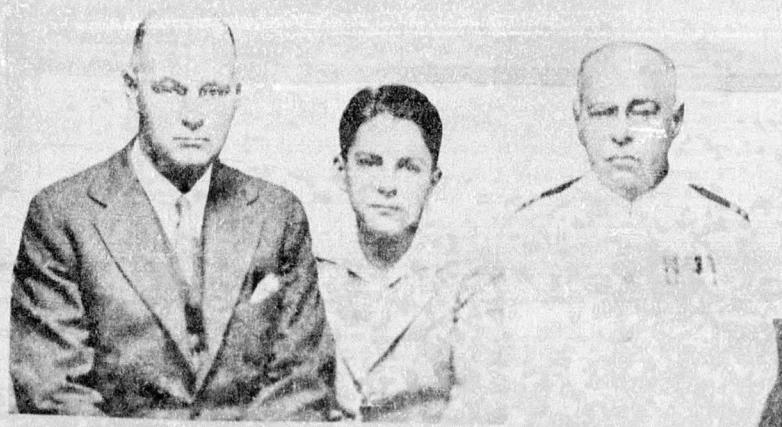
The return of Lieutenant Commander John Philip Sousa to Atlantic City will release in the minds of our citizens and visitors memories of his early appearances—unsung and unheralded—as an obscure musician in the concert orchestras and bands of the hotels and amusement piers.

As America's foremost bandmaster, as the "March King" of the world, this music-maker of melody returns to the Atlantic City that knows him so intimately and loves him so dearly, on the thirty-sixth annual tour of the world famous SOUSA BAND. It is most fitting that he should do this, for, by virtue of his former appearances, the music that he has written and dedicated to Atlantic City, its Regent and Civic Organizations, and his marriage to one of Atlantic City's daughters, he is truly one of us.

Therefore, it is with sincere pride and affection that Atlantic City extends its heartfelt welcome to John Philip Sousa on his return to the Steel Pier, Sunday, July 29th, and in honor of the occasion, it is decreed that that date be set aside and observed as "SOUSA DAY" as a measure of the esteem in which he and his wonderful band is held by us.

Anthony M. Russo, Jr.
MAYOR

July 28, 1928.



THREE OF A KIND—the generations which have come from John Philip Sousa bear his name proudly. On the left is his son, John Philip, Jr., and in the center, his grandson, John Philip, 3rd.



THIS IS THE SECRET not of the success of John Philip Sousa, for he places that at the door of Providence, but of his vital physical perfection at the age of seventy-four. On the gravel path of his lovely Long Island estate—with a heavy path roller which he runs to level his lanes and keep himself fit.

Theatrical Horizon is "Striped" With Many "Stars," Including Sousa



GEORGE JESSEL, headliner at the GLOBE THEATRE on the Boardwalk, is one of the best known song-boys on the stage today. You will remember him, of course, as the hero of "The Jazz Singer."



For three weeks now, IRENE PURCELL, in her witty part in the "GREAT NECKER" has been entertaining hilarious audiences at the GARDEN PIER THEATRE on the Boardwalk. This story of an adroit lover with a modern penchant for mixing romances has proven a great puller.

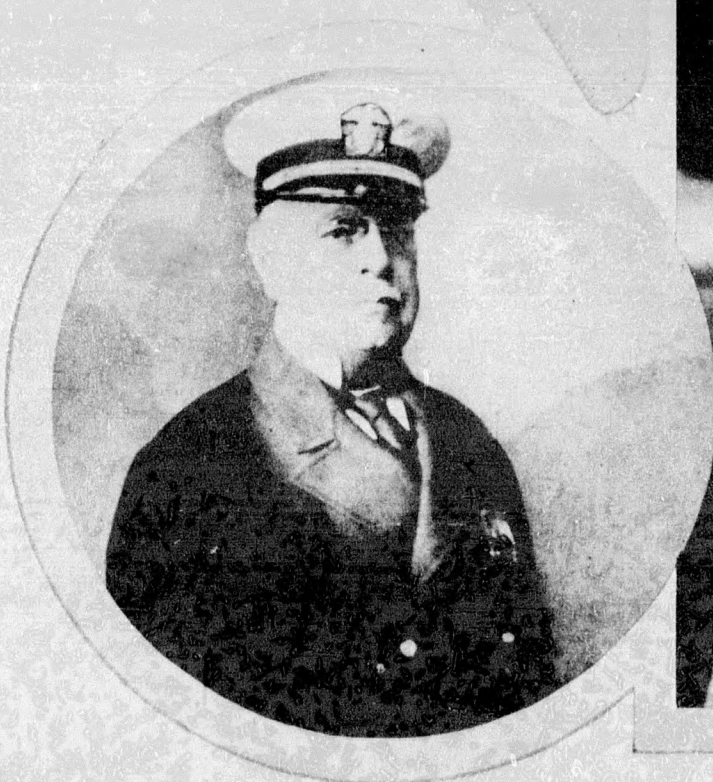


The inimitable W. C. FIELDS is now capering about in the SEVENTH EDITION of the "FAIR CARROLL FAINTIES" which open here on July 30th at the APOLLO THEATRE on the Boardwalk.

An unusual honor and one of which she is aware, MARJORIE MOODY, soprano soloist, will be the assistant toward a lovely program at the STEEL PIER, July 29th, with SOUSA and his BAND.



The best known and loved of all lovers is now at the VIRGINIA THEATRE on the Boardwalk in his latest photoplay hit, JOHN BARRYMORE, of course, and the play is "THE TEMPEST."



The greatest of all the great—when it's a matter of making the feet move—JOHN PHILIP SOUSA, who will be at the STEEL PIER beginning July 29th, on another triumphal engagement.



This old favorite who comes back in a favorite picture made several years ago—just shows that true moving picture merit is really not forgotten. LILLIAN GISH in the "WHITE SISTER" will be at the STRAND THEATRE on the Boardwalk this week. The story of a great year-time love and its movement is still poignant.



How a mouse of a gentle girl restored a lion of finance to his humanity and love is the story of "THE LION AND THE MOUSE" in which MAY McAVOY and WILLIAM COLLIER, JR., are now playing at the STANLEY THEATRE on the Boardwalk, with LIONEL BARRYMORE.

Sousa Will Start Tour August 29

Lieut. Commander John Philip Sousa, at the age of 75, will undertake another tour of America at the head of his famous band. It is announced by Harry Askin, his manager. The new season will be the thirty-seventh for the Sousa organization and the opening concerts will be given on the Steel Pier in Atlantic City, August 24 and 25. From Atlantic City Sousa will go to Minneapolis for a four days' appearance at the dedication of the Foshay Tower.

Sioux City, Iowa, Sept. 3/29.

SOUSA SCORES AGAIN IN S. C.

Veteran Bandmaster Offers Varied Program to Charm Sioux Cityans

BY OPAL BULLARD, Tribune Music Editor.

Band enthusiasts were again electrified with a long and excellent concert given by John Philip Sousa and his band in the Auditorium Monday afternoon and evening.

The evening's program opened with a rather tiresome "Festival Overture" (Leutner) followed by a suite, "Dwellers in the Western World," which proved to be the most distinctive and unusual of any of the Sousa compositions ever played here. The three parts of the suite were very effective and realistic. "The Red Man," the first number was the most interesting. The pioneer's conflict with the elements, his courage and trust and also his pleasures—depicted by a rollicking barn dance—were described in the second part, "The White Man," and the third and last part, "The Black Man," was an old ditty in which the busy drummer displayed his skill and agility.

Because of a request by Monahan Post band, Liszt's "Rhapsody No. 2" was played in place of a number on the printed program. The storm of applause that greeted this number brought forth Barnhouse's arrangement of the "Iowa Corn Song" entitled "Land of Plenty." The applause to this number shook the building.

The "Sylvia" ballet suite (Debussy) was tastefully played and the last number on the program was a most exciting arrangement of the one-time piano student's "War Horse," namely "Country Gardens," by Percy Grainger, who was a band leader and saxophone player during the World war.

The soloists with the band added great pleasure with their offerings. Miss Marjorie Moody, who was soprano soloist with the band here two years ago, delighted her hearers. She sang skillfully the difficult "Shadow Song" from Meyerbeer's opera "Dinorah," adding as encores "Danny Boy" and "The Italian Street Song" (Victor Herbert). The singer's voice was at its best in the latter number, which was sung with flexibility and brilliancy.

M. J. Knutten produced a fine tone and displayed adequate technique in his cornet solo "The New Creation" (Smith), and his encore "Somewhere a Voice Is Calling."

Edward J. Heney, saxophone artist, left nothing to be desired and made a decided hit with his splendid performance of "Beautiful Colorado" (De Luce). He played a waltz as the second number in place of the number on the program.

An abundance of Sousa marches, includes the oldtime favorites, "El Capitan," "Semper Fidelis," "Stars and Stripes Forever," and "Washington Post" were added as encores. The above marches never fail to produce a thrill and they are undoubtedly the most successful ever written.

SOUSA AND HIS BAND ROUTE SHEET

1929 - *inn.*
Saturday Aug 24th to Sept. 27th

Sousa Plans 37th Tour

Bandmaster, 75, Composes 3 Marches for 10 Weeks' Trip

Lieutenant Commander John Philip Sousa, who is seventy-five years old, will begin his thirty-seventh tour with his band next month. It was announced today by his bandmaster, Harry Askin. The opening concerts will be given on the Steel Pier in Atlantic City on August 24 and 25. Mr. Sousa will then go to Minneapolis to receive \$20,000 fee from Wilbur B. Foshay for a four-day appearance at the ceremonies of the dedication of the Foshay Tower from August 29 to September 1.

Following his custom, Sousa has composed three marches for the tour "La Flor de Seville," written for the Seville Exposition; "University of Illinois" and "Foshay Tower Washington Memorial March." Owing to radio engagements, the tour will be only ten weeks long. The bandmaster was notified last week that the General Motors organization would exercise its option for a second series of ten radio concerts to be given in the fall for \$50,000 fee.

THE SIOUX CITY JOURNAL, TUESDAY,

Enthusiastic Audiences Greet Sousa's Band in Concerts Here

SEPTEMBER 3, 1929.

"March King's" Organization Is as Popular as Ever

By Fay Hanchette

WITHOUT a doubt, as long as John Philip Sousa and his band give concerts they will have an audience. Each return appearance is greeted with fresh enthusiasm. Fully half of the large audience which heard the concert at the Auditorium Monday night was composed of groups of young hopefuls storing up inspiration and fine points for school orchestras in the vicinity. But even among the adults never once during the long and crowded program did the cheering lapse into that pitiful response known as "polite" applause.

Miss Marjorie Moody, coloratura soprano, made an instant hit as vocal soloist of the evening. Following the "Shadow Song" from "Dinorah," she sang Weatherly's setting of "Danny Boy" to the County Derry tune, and a brilliant Italian street song by Herbert containing an elaborate and beautifully executed cadenza.

Two Cornet Solos

M. J. Knutten attracted much favorable attention in the beauty of his tone in two cornet solos, "The New Creation," and "Somewhere a Voice Is Calling."

A virtuoso style saxophone composition, "Beautiful Colorado" (De Luce) found a satisfactory performer in Edwin J. Heney. The popular "Pagan Love Song" was welcomed as an encore number.

According to the request from the Monahan post legion band for the performance of Liszt's Second Hungarian Rhapsody, Mr. Sousa led his band in a spirited and unforgettable interpretation of that splendid composition. It was followed by Sousa's novel arrangement of the Iowa Corn Song.

It was evident that Mr. Sousa does not believe America is going to the "how-wows." In fact, in his new suite, "Dwellers in the Western World," he pictured "The White Man" as a man of high ideals, happy and still serious enough to keep the country sane for some time to come. A chain of old standbys which included the "Toreador" song from "Carmen," "Invitation to the Dance," Mendelssohn's "Spring Song" and others, found great favor with the audience.

Marches Are Popular

Of course Sousa's marches formed an important part of the evening's program. One of his earliest, "El Capitan," brought back memories of past performances to the older members of the audience, as did "Stars and Stripes Forever," "Semper Fidelis," "U. S. Field Artillery," "Washington Post March" and a new one inspired by the beautiful new monument of light, the Foshay Tower in Minneapolis. All sent chills up and down many a spinal column.

Outstanding arrangements of several jazz numbers, including "When My Dreams Come True" and "Wedding of the Painted Doll," almost took them out of the ephemeral class.

An equally interested audience listened to ask fine a program in the afternoon.

TUESDAY, SEPTEMBER 3, 1929

HASTINGS, (NEBR.) DAILY TRIBUNE

AMERICAN FLAGS WELCOME SOUSA

Famous Band Arrives This Afternoon by Special Train.

American flags were flying in the business district today in honor of the visit of Lieutenant Commander John Philip Sousa and his band for afternoon and evening concerts at the municipal auditorium. The Sousa party arrived by special train over the St. Joseph and Grand Island this afternoon.

That flags be out in honor of the famous conductor was the decree of Mayor J. M. Davis.

The band is on its thirty-seventh annual tour and Lieutenant Commander Sousa is nearing his seventy-fifth birthday. Concerts were presented Monday at Sioux City, Ia., and from here the organization will go to McCook.

Of especial interest to Nebraskans will be the presentation of one of Sousa's latest marches, "University of Nebraska." Other marches that will be presented in Hastings for the first time are "Flor de Seville," "University of Illinois," and "Foshay Tower Washington Memorial March."

HASTINGS, (NEBR.) DAILY TRIBUNE

WEDNESDAY, SEPTEMBER 4, 1929

Though the crowd that attended the John Philip Sousa band concert at the municipal auditorium Tuesday evening was disappointingly small, it made up with enthusiasm for any lack in number.

Each selection on the program was greeted with spontaneous applause. When the great leader swung his organization into the familiar strains of "The Stars and Stripes Forever," which has been his greatest number through more than 30 years, his audience almost drowned out the music during the first minute with their delighted applause.

No band has ever played Sousa's masterpiece with quite the feeling that the master's musicians give it. When the selection did not appear on the printed program, there was some disappointment, reaction from which was demonstrated in the welcome the opening notes received.

Generous With Encores.

Sousa was generous in his response to encores, but following his custom, only a bow answered the insistent applause at the program's end. Sousa has come to know the impatience of American audiences when a program is finished, and he does not embarrass his band by asking them to play for a crowd that is surreptitiously slipping from an auditorium in order to be the first out.

Miss Marjorie Moody, charming soloist with the band, sang "The Shadow Song," and then responded with two encore numbers—"Danny Boy" and the "Italian Street Song," all of which were well received.

"The Navy Forever," one of Sousa's popular numbers, delighted the children in the audience, and two small boys who had been sleeping peacefully on their fathers' shoulders until the stirring motifs of that selection began, laughed with delight when the drummer proved his powers as a two-gun man shooting blanks into the wings at the finale.

SOUSA'S CONCERT

The engagement of Sousa and his band for two concerts at the World Wednesday proved an event of more than ordinary musical or social interest, and two large audiences of the old and young honored it with their presence.

Lieut. Com. John Philip Sousa is an institution in this country; first, perhaps to the general public as a band leader; to the musician, as a composer and director; to the patriotic as one who served his country; to music lovers, whether classical or popular as the soul of melody and march—and above all perhaps, the knowledge of a lifetime of glorious, successful work and effort that has brought pleasure and joy to countless thousands that today honor him, while echoing in the air the strains of his stirring marches are like the bracing winds of the seasons.

Sousa celebrating his fifty-first continuous year as a director comes to us a different type as seen years ago. Tempered by age and illness and the old fire and tempestuousness are lacking, but in their stead is a quiet, dignified manner and style, and whether the selection be an old classic or one of the latter, lighter marches, his directorship still achieves the results that have made him the foremost leader of the age. And Sousa has met the years gracefully, the gray is at his temples, his step a little slow, but the heart is still bright and cheerful and the mind alert.

The concerts of Wednesday were an artistic success. Among such a large aggregation individual mention is difficult and must be confined to the soloists alone. The ensemble work was all that was expected of such an organization and there was always fine, intelligent interpretation and perfect tone.

That the work of the soloists was particularly pleasing was evidenced by the numerous encores; in the afternoon were featured the cornet solo, "The New Creation," played by J. O. Knutten; "Love's Radiant Hour," Miss Marjorie Moody, soprano, while the xylophone solos of Mr. Howard Gounden created almost an enthusiastic riot.

In the evening by special request an Euphonium Polka was played by Noble P. Howard; Miss Moody gave a particularly fine rendition of "The Shadow Song," and Edw. J. Heney, played several saxophone selections to the delight of the audience. All the soloists responded to encores the audience taking particular delight in the fine voice of Miss Moody.

Encores were also given without stint by the band, mainly selections from Mr. Sousa's own compositions—"El Capitan," "Semper Fidelis," and others and also the greatest of them all "The Stars and Stripes Forever."

Both program were varied—there were selections for every type of listener, and the "best" will be a matter of individual judgment.

The engagement was an event in the city—the first appearance here of the band and while it is hoped there may be more, we remember, tenderly, the years are slipping by and there will be but one Sousa.

To the young it will long be a pleasurable memory to have had this privilege, the old will recall other times to be added to this event and there will be no regrets as one remembers.

To Mr. Glass of the World and the Chamber of Commerce for their assistance is due a vote of thanks for their efforts in bringing such high class entertainment to this city. Incidentally the out of town patrons were particularly noticeable, some driving over thirty miles to attend.

SOUSA'S CONCERT PLEASES AUDIENCE

Applause at Opening of 'Stars and Stripes Forever' Almost Drowns Music.

Sousa Will Start Tour August 29

Lieut. Commander John Philip Sousa, at the age of 75, will undertake another tour of America at the head of his famous band. It is announced by Harry Askin, his manager. The new season will be the thirty-seventh for the Sousa organization and the opening concerts will be given on the Steel Pier in Atlantic City, August 24 and 25. From Atlantic City Sousa will go to Minneapolis for a four days' appearance at the dedication of the Foshay Tower.

Sioux City Tribune, Sept 3/29.

SOUSA SCORES AGAIN IN S. C.

Veteran Bandmaster Offers Varied Program to Charm Sioux Cityans

BY OPAL BULLARD, Tribune Music Editor.

Band enthusiasts were again electrified with a long and excellent concert given by John Philip Sousa and his band in the Auditorium Monday afternoon and evening.

The evening's program opened with a rather tiresome "Festival Overture" (Leutner) followed by a suite, "Dwellers in the Western World," which proved to be the most distinctive and unusual of any of the Sousa compositions ever played here. The three parts of the suite were very effective and realistic. "The Red Man," the first number was the most interesting. The pioneer's conflict with the elements, his courage and trust and also his pleasures—depicted by a rollicking barn dance—were described in the second part, "The White Man," and the third and last part, "The Black Man," was an old darky jig in which the busy drummer displayed his skill and agility.

Because of a request by Monahan Post band, Liszt's "Rhapsody, No. 2" was played in place of a number on the printed program. The storm of applause that greeted this number brought forth Barnhouse's arrangement of the "Iowa Corn Song" entitled "Land of Plenty" and the applause to this number shook the building.

The "Sylvia" ballet suite (Debussy) was tastefully played and the last number on the program was a most exciting arrangement of the one-time piano student's "War Horse," merely "Country Gardens," by Percy Grainger, who was a band leader and saxophone player during the World war.

The soloists with the band added great pleasure with their offerings. Miss Marjorie Moody, who was soprano soloist with the band here two years ago, delighted her hearers. She sang skilfully the difficult "Shadow Song" from Meyerbeer's opera "Dinorah," adding as encores "Danny Boy" and "The Italian Street Song" (Victor Herbert). The singer's voice was at its best in the latter number, which was sung with flexibility and brilliancy.

M. J. Knutten produced a fine tone and displayed adequate technique in his cornet solo "The New Creation" (Smith), and his encore "Somewhere a Voice Is Calling."

Edward J. Heney, saxophone artist, left nothing to be desired and made a decided hit with his splendid performance of "Beautiful Colorado" (De Luca). He played a waltz as the second number in place of the number on the program.

An abundance of Sousa marches, includes the oldtime favorites, "El Capitan," "Semper Fidelis," "Stars and Stripes Forever," and "Washington Post" were added as encores. The above marches never fail to produce a thrill and they are undoubtedly the most successful ever written.

THE S. Ent.

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WIT Jol bai have an i pearance i slasm. Fu ence whic Auditoriu posed of storing up for school But even once duri program (that plitifi lite" appli Miss M soprano, n soloist of the "Shad she sang "Danny E tune, and song by E orate and denza.

M. J. Knutten favorable his tone New Crea Voice Is C

A virtuoso style saxophone compo- sition, "Beautiful Colorado" (De Luca) found a satisfactory performer in Edwin J. Heney. The popular "Pagan Love Song" was welcomed as an encore number.

TUESDAY, SEPTEMBER 3, 1929

HASTINGS, (NEBR.) DAILY TRIBUNE

AMERICAN FLAGS WELCOME SOUSA

Famous Band Arrives This Afternoon by Special Train.

American flags were flying in the business district today in honor of the visit of Lieutenant Commander John Philip Sousa and his band for afternoon and evening concerts at the municipal auditorium. The Sousa party arrived by special train over the St. Joseph and Grand Island this afternoon.

That flags be out in honor of the famous conductor was the decree of Mayor J. M. Davis.

The band is on its thirty-seventh annual tour and Lieutenant Commander Sousa is nearing his seventy-fifth birthday. Concerts were presented Monday at Sioux City, Ia., and from here the organization will go to McCook.

Of especial interest to Nebraskans will be the presentation of one of Sousa's latest marches, "University of Nebraska." Other marches that will be presented in Hastings for the first time are "Flor de Seville," "University of Illinois," and "Foshay Tower Washington Memorial March."

SOUSA'S CONCERT PLEASES AUDIENCE

Applause at Opening of 'Stars and Stripes Forever' Almost Drowns Music.

SOUSA AND HIS BAND ROUTE SHEET

Aug. 29. (nite)	Auditorium	MINNEAPOLIS, Minn.
30, 31, Sept. 1	Forshay Tower	"
Sept. 2. (mat & nite)	Auditorium	SIOUX CITY, Ia.
3. " "	Municipal Aud't.	HASTINGS, Neb.
4. " "	World Theatre	McCOOK, Neb.
5. " "	Blair Hall	STERLING, Col.
6. " "	City Auditorium	COLORADO SPRINGS, Col.
7. " "	Auditorium	DENVER, Col.
Sun. 8. " "	Auditorium	PUEBLO, Col.
9. " "	West Theatre	TRINIDAD, Col.
10. " "	Senior H. S. Aud't.	DODGE CITY, Kas.
11. " "	Memorial Hall	INDEPENDENCE, Kas.
12. " "	Memorial Hall	JOPLIN, Mo.
13. " "	New Auditorium	EUREKA SPRINGS, Ark.
14. " "	"	CAPE GIRARDEAU, Mo.
Sun. 15. " "	"	St. Louis, Mo.
16. " "	"	St. Louis, Mo.
17. " "	"	St. Louis, Mo.
18. " "	"	St. Louis, Mo.
19. (nite)	University Aud't.	PEORIA, Ill.
20. (mat & nite)	Shrine Auditorium	URBANA, Ill.
21. " "	Auditorium	ROCKFORD, Ill.
Sun. 22. " "	"	MILWAUKEE, Wis.
23. " "	"	CHICAGO, Ill.
24. " "	"	ELKHART, Ind.
25. " "	"	Buffalo, N. Y.
26. " "	"	Buffalo, N. Y.
27. " "	"	Buffalo, N. Y.
28. " "	"	Buffalo, N. Y.

(Please avoid sending mail to Sunday towns.)

HASTINGS, (NEBR.) DAILY TRIBUNE

WEDNESDAY, SEPTEMBER 4, 1929

Though the crowd that attended the John Philip Sousa band concert at the municipal auditorium Tuesday evening was disappointingly small, it made up with enthusiasm for any lack in numbers.

Each selection on the program was greeted with spontaneous applause. When the great leader swung his organization into the familiar strains of "The Stars and Stripes Forever," which has been his greatest number through more than 30 years, his audience almost drowned out the music during the first minute with their delighted applause.

No band has ever played Sousa's masterpiece with quite the feeling that the master's musicians give it. When the selection did not appear on the printed program, there was some disappointment, reaction from which was demonstrated in the welcome the opening notes received.

Generous With Encores.

Sousa was generous in his response to encores, but following his custom, only a bow answered the insistent applause at the program's end. Sousa has come to know the impatience of American audiences when a program is finished, and he does not embarrass his band by asking them to play for a crowd that is surreptitiously slipping from an auditorium in order to be the first out.

Miss Marjorie Moody, charming soloist with the band, sang "The Shadow Song," and then responded with two encore numbers—"Danny Boy" and the "Italian Street Song," all of which were well received.

"The Navy Forever," one of Sousa's popular numbers, delighted the children in the audience, and two small boys who had been sleeping peacefully on their fathers' shoulders until the stirring motifs of that selection began, laughed with delight when the drummer proved his powers as a two-gun man shooting blanks into the wings at the finale.

Sousa Plans 37th Tour

Bandmaster, 75, Composes 3 Marches for 10 Weeks' Trip

Lieutenant Commander John Philip Sousa, who is seventy-five years old, will begin his thirty-seventh tour with his band next month, it was announced today by his bandmaster, Harry Askin. The opening concerts will be given on the Steel Pier in Atlantic City on August 24 and 25. Mr. Sousa will then go to Minneapolis to receive \$20,000 fee from Wilbur B. Foshay for a four-day appearance at the ceremonies of the dedication of the Foshay Tower from August 29 to September 1.

Following his custom, Sousa has composed three marches for the tour "La Flor de Seville," written for the Seville Exposition; "University of Illinois" and "Foshay Tower Washington Memorial March." Owing to radio engagements, the tour will be only ten weeks long. The bandmaster was notified last week that the General Motors organization would exercise its option for a second series of ten radio concerts to be given in the fall for \$50,000 fee.

OK WEEKLY P. DAY - SEPT. 6/29

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other me info visiting over page

Thursday, September 5, 1929

Interview with John Philip Sousa Reveals Noted Conductor Is Still Modern in His Thought and Views

A man old in years, but modern in ideas, is the impression received when one faces and talks to Lieutenant Commander John Philip Sousa, that king of bandmasters whose very name has suggested the ultimate in music for almost a generation.

Sitting quietly off to one side of the stage, at the World Wednesday evening, the famed bandmaster and composer silently watched the members of his band settle gradually into their positions, tune their instruments, lean over and drift into whis-



swing eastward to New York in time for our scheduled appearance over the air.

Sousa revealed that he has signed a contract to play on the General Motors program over the National Broadcasting chain beginning Monday night, October 7. He will receive \$5,000 for each performance.

Altho he has received several offers to make sound picture performances of his band, Sousa has yet to enter this field. He expects to do so in the near future, however.

Born in Washington, D. C., Sousa began studying the violin at an early age and when only 12 years old, he started his first professional experience as a soloist. For five years he played in Washington theaters and in 1872 he accepted the position of leading the Phoenix orchestra, offered him by Milton Nobles. This was his first engagement as a conductor.

He then accepted a position with the Offenbach orchestra as first violinist. From there he went to Philadelphia and played in the Chestnut street theater under the noted conductor Simon Hassler. Later he went to Mrs. Drew's theater in the same city.

In 1879 Sousa accepted the position of conductor of the famous Pinetop orchestra and toured the country with them until he returned to Washington as head of the United States Marine band late in 1880. For twelve years Sousa remained at the head of the marine band and his fame and popularity rapidly grew.

Band Is 38 Years Old
During this time he has played in England, Scotland, Ireland, Wales, France, Belgium, Holland, Germany, Russia, Austria and Denmark. When on his round-the-world tour in 1910-11-12, his band performed before listeners in South Africa, Tasmania, Australia, New Zealand, the Fiji Islands and Hawaii.

According to Sousa, the largest assembled group ever to listen to his band played in Scotland when he performed before an audience of 125,000 people in 1902.

"I am a very happy and hope my public is," Sousa replied referring to his present tour.

An incident which took place a short time ago in an eastern city while Sousa and his band were playing there attests to the love and fame which is his. He was introduced to a woman and her words of greeting were:

"Mr. Sousa, my mother saw and heard you play when she was ten years old and the impression your band's playing made upon her lingered so that she took me to hear you when I was ten years old. Today I am taking my daughter to hear you and she is ten years old."

One of the best of American composers, Sousa has composed 360 marches, including the "Stars and Stripes Forever," "King Cotton" and the "Boy Scouts." He has written 10 operas, "El Capitán," "The Charlatan," "Desire," "Free Lance" and "The Smuggler," being those among the best known. He has also contributed several miscellaneous compositions to American music.

And in ending his interview, Lieutenant Commander John Philip Sousa, modernist in spite of his years, said, "I hope the next tour I make is by airplane."

pered conversation before the curtain.

He was abstracted from his reverie by the busy intrusion and introduction of the writer who was made to feel "right at home."

Lieutenant Commander Sousa is 75 years old. Although grey and a trifle aged by the years behind him, the keen brightness and perception of his eyes tells one of his undimmed musical genius, his kindness and humor.

"McCook is a very progressive community and I want to commend its leaders for their energy, activity and interest which they have for their city," Sousa answered when questioned concerning his impressions of McCook. It is his first visit here in his 58 years of traveling about the country.

This is his thirty-seventh tour of the United States with his world-famous organization. They have played in Europe five times and have been entirely around the world once.

There can be no doubt of the devotion shown him by his men. Ten of them have been with him for 25 years and the majority of the members of the band have played under the direction of his baton for several years.

"At first I refused the many offers I had to broadcast over the air, because I felt that the people wanted to see as well as hear the band, but after my first broadcast I realized the radio audience enjoyed the program as much as those who have heard the band in various theaters and halls," Sousa said when asked about his hesitancy to accept radio broadcasting offers until recently.

Messages Convinced Him
"The first performance over the air took place in the National Broadcasting station in New York City before a small audience of 20. No doubt remained in my mind as to the popularity of the program when letters, cables and telegrams began to pour in from England, France and Germany as well as American congratulating the bandman on his performance."

"Even Commander Richard Byrd and his Antarctic Expedition members sent us a dispatch from their lonely station several thousand miles away. 'From here we go to Colorado Springs and Denver, then we will

*Sterling Advocate
Sept. 5/29.*

MATINEE AUDIENCE AT SOUSA CONCERT ENTHUSIASTIC ONE

Great Conductor and Band Receive Rousing Welcome and Prolonged Applause at First of Concerts in Sterling; Rain Disrupts Plans for Formal Reception and Hinders Attendance

A large audience, in which school children of Sterling and Logan county predominated, this afternoon heard the world's most illustrious band master, with his organization of artists and soloists.

The concert was the first of two to be presented today at Blair hall under the direction of Lieutenant Commander John Philip Sousa.

Copious rain, which descended at the noon hour, and disrupted plans for the formal reception of the famous composer and director, failed to dampen the ardor of the music lovers, from Sterling and a radius of 150 miles, who assembled in Sterling to hear the first concert.

The main floor of Blair hall was filled to capacity with school children, and the gallery was approximately half filled, at the matinee concert. The overture, "Tannhäuser" by Wagner, was the opening number of the concert and brought a great ovation for conductor and band, Lieutenant Commander Sousa.

audience by Major George E. McCook, Jr., after which the key to Sterling, a great device in solid "Sterling" silver, was given to the eminent conductor by Edson McCluskey and Albert Tew, members of the Sterling High School band. Mr. Sousa smilingly acknowledged the introduction and presentation of the key. The encore for the first number of the program was "King Cotton."

At 11:45 o'clock this morning, the ranks of those who were to greet Sousa and his band were formed at the Elks club. The Sterling High School band led the procession, with a committee representative of the business, social and civic organizations of Sterling and Logan county, and a group of Shriners following in a long line of automobiles. The cars, provided by citizens of Sterling, were to transport the members of the band to their hotel.

Reception Ends Unceremoniously
The procession moved down Main street on scheduled time, with the band playing one of Sousa's inspiring marches. At the union passenger station the official welcome for Sousa and the band was formally organized. Then the clouds gathered. Calculations were made as to the exact moment the showers would arrive. Inquiries at the ticket office developed that the train was ten minutes or more late. Then came the downpour. Band, Shriners, committees and others who had gathered at the station to welcome the director and musicians, scurried into the station.

The special train, from McCook, Neb., drew in during the downpour. The band blared a Sousa march, as its composer, erect and immaculate in his uniform, peered out of the coach window. Fearful that the aged conductor might catch cold, in the cold rain, Director Smith had a car, driven by John Mathis, draw alongside the coach, and Mr. Sousa was escorted into the machine without formality. Other members of the band ran around the station to the awaiting cars. The crowd, including reception committee Shriners and onlookers, disbanded unceremoniously. The long line of cars, however, paraded down Main street, where a large crowd was waiting in parked automobiles.

Soloists introduced at the afternoon concert were: Miss Marjorie Moody, soprano; Howard Goulden, xylophone; and Edward J. Heney, saxophone. The soloists of this evening's concert will be Miss Moody, Mr. Heney, J. O. Knuttenen, cornet, and Mr. Goulden.

Schools Are Dismissed
More than 500 persons from communities as distant as Scottsbluff, Bayard and Sidney, Neb.; Holyoke, Haxton, Brush and Fort Morgan, will hear the concert in Sterling today, the majority of the reservations being for the evening concert. The sale of tickets Wednesday afternoon and this morning showed a gratifying increase, indicating that while the occasions will not be "sell outs," the audiences will be large and the enterprise will be financially successful. The success of the concert, in an artistic sense, has never been a matter of doubt. John Philip Sousa is a national institution, world famous, and his band of this season is declared to be the most meritorious organization he has ever assembled.

Schools of Sterling were dismissed at 2 o'clock this afternoon in order that students might attend the matinee concert. Business houses, at the request of the American Legion, showed flags and welcome banners, as tribute to the great service Sousa has given to the military organizations of the country and the incomparable way in which he has expressed American patriotic feeling in his glorious marches.

The evening concert will be at 8:15 o'clock at Blair hall. Seats will be available, at the downtown office at the Sherwood-Croft pharmacy, until 6 o'clock. After that hour they may be bought at the ticket window at Blair hall.

SOUSA TALKS LIKE HUMAN, GUESTS LEARN

Great Band Leader Wants Only Modest Share of Conversation, Though Mind Is Stored with Much Worth Saying

What does John Philip Sousa talk about outside of work hours?

That depends, no doubt, on the nature of the group in which he finds himself. Among ordinary folk, he talks on subjects of common interest but he rather likes to have others do the talking, while he sits by, an attentive listener. He is not loquacious. He is gentle of manner and finds delight in the association of children.

Such was the impression gathered by several Sterling men who were dinner guests Thursday evening at the home of Mr. and Mrs. I. E. Smith, along with Mr. Sousa.

The world famous bandmaster is not dogmatic in his statements. He speaks with authority on matters pertaining to bands, as he has a right to do. He believes that nearly every man who amounts to anything has at some time blown a horn in the town band, and that this common experience constitutes a bond of fellowship for humanity.

Provides Soudaphone Design

In recent years Sousa has discarded the E flat clarinet from his band, using in their stead two flutes. The E flat clarinets, he declares, are pesky things, which may be counted on for little more than bad tones.

The Soudaphone, great bell-shaped base instrument, was designed by Sousa's orders, to obtain a bass instrument of better tone quality. The first manufacturer named the instrument for the great band leader and others have followed suit. The Soudaphones used in Sousa's band differ from the type used in jazz bands and many concert bands, in that the bells point upward, rather than flaring toward the audience. A better diffusion of tone is obtained, in Sousa's opinion. The Soudaphone was once used in Sousa's band. The only artist with this instrument whom Sousa found, however, was more devoted to whiskey than to the Soudaphone. He was released and the Soudaphone was placed in storage.

Sousa has written ten operas, of which the most popular was "El Capitán."

The greatest cornet player Sousa ever heard was Herbert Clark, long with Sousa bands, in the opinion of the great director.

The bass drum is an instrument that has great possibilities in band music, says Sousa. The director regards Mr. Helmecke, stalwart and gray haired drummer seen in Sterling Thursday, as a real artist with the instrument. The drummer has long been with Sousa.

Is Typically American

At 75 years, Sousa has lost much of the spring in his step. Apparently his hearing is slightly impaired. But his mind is keen and is a veritable storehouse of memories. He recalls with happy chuckles the eccentricities and foibles of many celebrities whom he has known, and with a tone of sadness many artists with whom he has associated and who now are gone to their reward. His work with Captain Rodman, now Rear Admiral Rodman, who was commander of the Great Lakes Naval Training station during the early days of the World war, is a principal topic of discussion by Sousa. He laughs over the band which started with fifty members and over night had grown to 600 recruits, a veritable mob, as he terms it.

Sousa is an American by birth and by every other possible qualification. He was born at Washington, D. C., in 1854. His father was Portuguese, his mother Bavarian. His first musical efforts were as a violinist in theaters of Washington and other cities. As early as 13 years, he played in the Marine band and at 23 he was leader of that organization. As conductor of his own band since early young manhood, he has toured Europe a number of times and has played time and again in every principal city of the United States. He has served in the three branches of the military service, army, navy and marines, in which his marches have become permanent institutions.

One of Mr. Sousa's most recent interests is radiocasting. His band played for radio the first time some months ago. He prefers concert work, however, because the mechanical limitations on his band are irksome to him and because he likes the quick verdict of the visible audience.

Miss Marjorie Moody, soprano solo "The Shadow Song" was received, but it was not until she gave "Dumpty Boy" that the audience showed that it had found in her voice the appealing tender note of an artist and it was in the joyful abandon of "Italian Street Song" that it was given to understand that here was a voice that had a real lyric quality.

By request, instead of J. O. Knuttenen's cornet solo, an euphonium solo by Mr. Howard Goulden, presented his "Rhapsody" as an encore, was apparently greatly enjoyed. Edward J. Heney's saxophone playing as a saxophone soloist.

Of the more formal numbers, conductor Sousa's own "Overture to the Western World" seemed to find the greatest response. His five, in three movements, took up "The Red Wing," "The White Horse" and "The Black Horse" as popular of the new hemisphere.

The theater was completely filled for the evening concert. Box office attendance reported that only one vacant seat and audience was present at the matinee.