

When John Philip Sousa Leads the Band



A ONE GRAND GUN—Admirers from all parts of the country chipped in \$1,000, with which they bought John Philip Sousa, the famous composer and band master, a shotgun so he might better enjoy his favorite pastime of duck hunting. He is shown here examining his gift before getting ready to go on an expedition to the marshes.



John Philip Sousa, who brings his band here Sunday, May 1, arrives home at Manhasset bay via seaplane and is welcomed by his daughter, Miss Priscilla Sousa.

SOUSA WILL BRING FAMOUS BAND HERE

Noted Band Master Will Give Two Concerts at Shrine Next Sunday

"There is only one Sousa and he will be there rain or shine."

This statement might well be the slogan of Lieut. Com. John Philip Sousa, who appears at the Shrine auditorium, matinee and night, May 1, with his world-famous band. Although his fame as an organizer of musical ensembles is great enough to justify the presentation of other Sousa-trained organizations, and although he frequently has been urged to do so, there never has been but one Sousa's band and Sousa was the director of that!

Sousa, knocking wood, declares the greatest good luck which ever came to any musical director has accompanied him through his years of travel. Only once in his career has he been compelled to cancel engagements and that was for a period of two weeks, about five years ago, when he was injured by a fall from a horse. But he quickly recovered and resumed his tour.

Back of the Sousa luck, of course, there is thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned. Train service between two scheduled cities must not only suffice — there must be a margin of safety. The touring manager takes with him not only a detailed itinerary but full information as to alternate routes in case of train service falling from a cause. The transfer organization which moves the Sousa baggage from railway car to concert hall is engaged months in advance. In each city the local transfer company must satisfy Sousa's advance representative that it has ample facilities for moving the band and that it has a working agreement with other organizations to enable it to meet unusual situations.

Sousa and His Band Booked at Chicago

JOHN PHILIP SOUSA, "the March King," and his band will appear at the Chicago Theater during the week beginning May 9. This will be the only appearance of the celebrated bandmaster in this city during the current season. Sousa and his men will play a number of their best known selections, many of Sousa's own compositions and his newest humoresque, "The Wets and the Drys," a satire on a modern problem.

SOUSA WRITES FOR THE DAILY NEWS

First of Series of Articles by Bandmaster to Appear Tomorrow.

John Philip Sousa, the world's most famous bandmaster, and one of the most beloved of living Americans, is to become a temporary member of The Daily News staff of special writers.

Today he telegraphed The Daily News, in response to an invitation to write articles on musical subjects, as follows:

"Knowing the hold The Daily News has always kept upon the younger readers of Chicago, I accept with genuine pleasure your suggestion that I begin writing a series of chats with young people on music and musical ambition. Please inform your readers that I will be glad to answer all questions on music as a career, addressed to me in your care. I am forwarding the first article by air-mail today.

"JOHN PHILIP SOUSA."

Beginning this week The Daily News will publish Mr. Sousa's articles each day. On Monday Mr. Sousa will begin answering questions which will be held for him at the desk to be set aside for him in the editorial rooms of this newspaper.

"Mr. Sousa wants the young people of Chicago to put their musical problems frankly before him," said Harry Askin, manager for the famous composer and band director. Mr. Askin is in Chicago arranging with Balaban & Katz for Sousa's engagement next week on the Chicago theater stage. "He knows the immense interest of young people in bands today, the desire of thousands of young men to play in dance orchestras, and he knows the extent to which high-school band music has been carried in Chicago through the R. O. T. C."

"Mr. Sousa at 72 years of age, is as active as a man of 50, and outside of directing his big military band, which is his first enthusiasm today as it was forty years ago, he delights most in contacts with the ambitions of young people."

HE WILL WRITE ABOUT MUSIC



JOHN PHILIP SOUSA.

SOUSA DRAWS BIG CROWD

Lieut. Com. John Philip Sousa's entry into Detroit right after the adoption of one of his compositions as the official march of this city stirred record interest at the Michigan Theater throughout Sunday, when adequate seating space was at a premium from noon till midnight.

Starting in an appropriate manner when the Detroit Police Band met the veteran bandmaster at the Hotel Statler and accompanied him down Bagley avenue and into the lobby of the theater to the strident rhythm of "The Stars and Stripes Forever," crowds were constantly in evidence about the large house. After 4 o'clock it was impossible to gain admission without a half-hour wait.

Fitting tribute is this to a personality whose fertile brain has enriched the musical libraries of the world with some of the most thrilling of march music. Nor did Sousa disappoint, for he led his men—55 strong—through most of his best known compositions. These included "The Pride of the Wolverines," now Detroit's own march; "Washington Post," "El Capitan," "United States Field Artillery," "Manhattan Beach," "Semper Fidelis" and the semi-official national anthem, "The Stars and Stripes Forever." Variety was created through the playing of "The Lost Chord" and a lifting fox trot, "Carlotta," from the pens of three Detroiters, Richard Whiting, Edward Werner and Ralph Holmes.

Sousa's band is an expert body, working with consummate skill and never diverting to the harshness that may come from brass instruments. Solo numbers are numerous and in keeping with the general excellence of the programme.

"Wolf's Clothing" (these movies certainly manage to get buried on the modern cinema programmes) is a harem-scarem affair with Monte Blue, looking for all the world like Rod La Rocque, and Patsy Ruth Miller in the leading roles.

There is so much applesauce in the production that description of plot would be utterly foolish. Every canon of common sense is violated in an effort to hold the plot together. Nevertheless, let me say that the thrills of a runaway ride on a subway and the depiction of carnival joys on New Year's Eve, through the use of jumbled photography, are points in the picture's favor. Likewise, the sequence in which a bed, chair, telephone and table attain such mighty proportions that Monte and Patsy dwarfed to a size not exceeding foot in height, is a quaint bit cinematic novelty.

Eduard Werner's orchestra has a medley of French selections which employ stage visualization. An organ song fest by Arthur Gutow is another item on a large bill.

John Philip Sousa Laughs Off Jazz

By HAROLD C. BURR

A LITTLE man with brown eyes with his heart flooded with martial melody—that's John Philip Sousa. Twenty years ago he had the whole country marching to his music. Messenger boys and bank presidents whistled it; shop and society girls danced to it. Today his marches are still selling and he is still composing.

The crowds still whistle his music, but perhaps not as vociferously as of yore. What is the reason for this?

"That is because the world is jazz crazy," Mr. Sousa says. "My marches were written to two-step time. Then, too, the average American demands ceaseless change in his music. He wants novelty. And the radio and victrola are working havoc with the sales of sheet music."

Of jazz he thinks everything and nothing. "Some of it makes you want to bite your grandmother. But jazz, good, bad and indifferent, will live in popularity so long as the dancers want it. That doesn't mean that I think the waltz old-fashioned. It's the classic of the ballroom. No fine conductor, symphonic or otherwise, but doesn't delight to program and play the waltz in its undulating rhythm. The vogue of jazz is hard on real estate owners. It allows 1,000 dancers on a very constricted floor space. The modern dance reminds me of a pot of eels worming in and out. But if the playing of jazz brings one extra smile into the world—go to it!"

Mr. Sousa does not think it leads to immortality. He wrote it himself years ago. But it shocked that less frank generation of waltzers and two-steppers. It was a little composition called "The Gliding Girl," and it has been exhumed from the camphor of dead things, dusted off and tried out on our emancipated "flappers" and "cake-eaters." No blushes have been reported as yet.

"Music of any sort without words or pantomime cannot be immoral," says John Philip Sousa.

This little bandsman must be made of steel and rubber. Other conductors warned him that the strain of conducting soon would wear him down. But after thirty years of it he passed last summer tramping kangaroo jumps from town to town, bolting his food and living in a suitcase. It is his ambition to travel a million miles with his band, and at the mileage he is clicking off he ought to realize it in

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of his teachers. Then one day they staged a musical competition at the school—and he calmly won all six prizes.

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"I thought of the most degrading profession I could and said a baker," Mr. Sousa retells the incident as though it happened yesterday. "Father took me down the street to Charlie's bakery and I worked there that chastening night loading loaves of hot bread on a wagon. When I got home he asked me how I liked it and I said 'Fine!'—I'd had pie at 4 o'clock in the morning! But the next night it was worse. I'd been sleepy all day and too tired after school to play baseball. I was sent up to rock the baker's three-week-old baby to sleep, and a smart box on the ears woke me up."

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The term classical music Sousa gives a broad interpretation. "What do you mean by classical?" he counters. "Is it a dry-as-dust symphony that is played only once or a ballad like 'Annie Laurie' that is sung thousands of times every year? The old masters could and would have composed jazz itself if the inspiration had seized them to do it. My idea of classical music is something that is sung 365 days a year, with an extra day added for leap year."

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"Music will never die," was Sousa's valedictory, while he got into his black military overcoat and soft gray hat. "Doesn't the Bible say that Gabriel will wake up all on the Judgment Day with a trumpet?"

THIRTY MINUTES OF JAZZ IN SOUSA'S BAND

"Try to Keep Your Feet Still" Is Official Slogan for His 33rd Tour

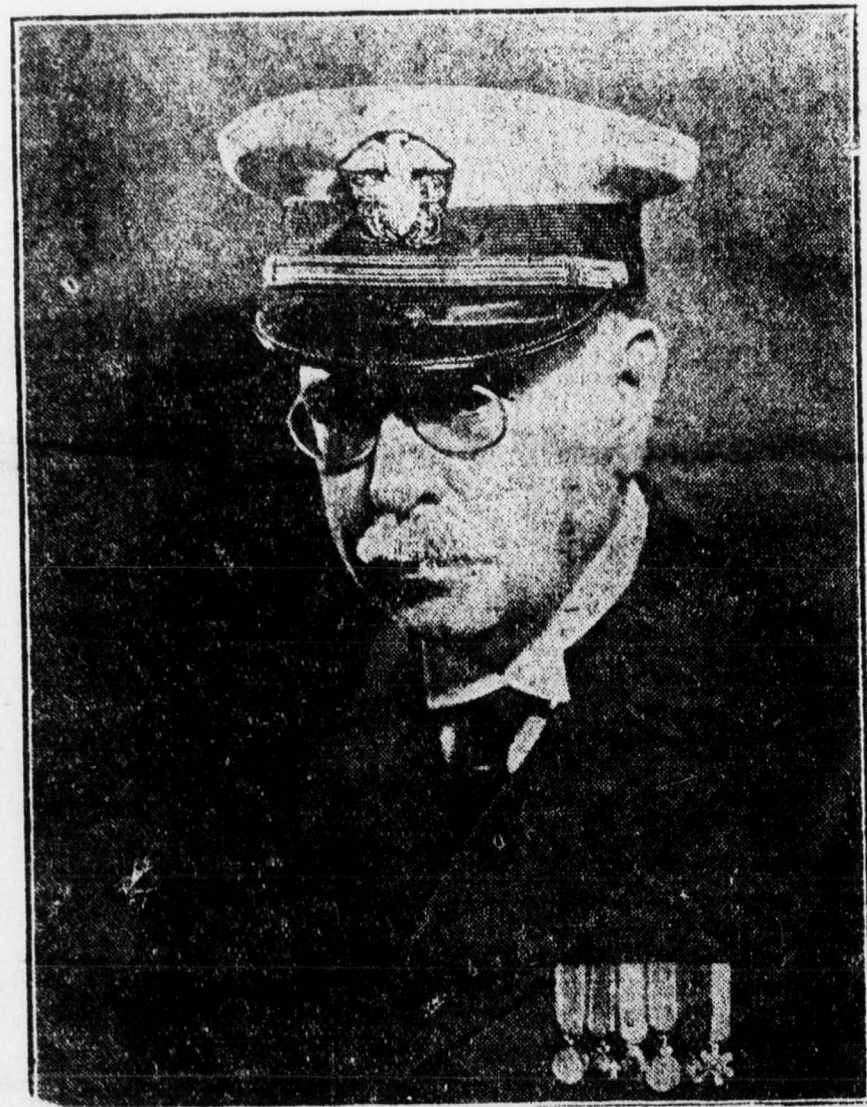
With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of Lieutenant-Commander John Philip Sousa and his band, who will give two concerts at the Shrine auditorium today has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-third, by the way—or for any other is "Sousa, himself, in person (not a motion picture)."

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

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

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

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from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers of his program, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few min-

utes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to end of the concert. There is a story among the Sousa bandmen that the "governor" as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk!

SOUSA IS GREETED BY SCHOOL BANDS

Bandmaster Welcomed to Chicago with Martial Serenade by R. O. T. C.

John Philip Sousa, America's beloved bandmaster, arrived in Chicago this morning and was met by musicians from Chicago's high school bands, who serenaded him with martial music at the Auditorium hotel. Mr. Sousa repeated the invitation to bandmasters in the public high school system to visit him in a body this week during his engagement with his band at the Chicago theater and receive the coaching that he had promised in a telegram last Saturday through the columns of The Daily News.

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CARSON

Tolado Times August 1937

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pear in tomorrow's issue. Sousa's article for today follows:

BY JOHN PHILIP SOUSA.
In my article Saturday I amplified the business reasons for the study of music, pointing out the immense growth of the musician's profession in recent years in America and the certitude of its further growth. America honors its musicians with fame and money. The profession is increasing in public respect.

"But," people say to me, "what instrument shall I play?"

The only sensible reply is, "Which ever instrument you love best."

Every human being has a particular favorite among instruments. Every one prefers to listen to one instrument more than another. Most people are divided between the piano and the violin, two of the most human-toned of musical instruments. Others prefer the cello, others the harp. Wind instruments are the popular rage right now, largely because of their popularity in dance-band orchestras. There is a future in specializing upon practically every instrument in the modern orchestra; the decision should rest upon the natural inclination of the youngster as he listens.

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accepted as an integral part of the standard orchestra, I predict. So real proficiency in playing this "jazz" instrument does not limit the player to merely popular musicianship. There is much to be done in standardizing this instrument with its strange sweetness of tone and its variety of effects. Vaudeville, dinner-music, radio and the stage offer highly rewarded employment to good saxophone players as matters now stand. (Another of Mr. Sousa's articles tomorrow.)

The Same Sousa Is Here, But in a Different Role

By R. J. McLAUCHLIN.

JOHN PHILIP SOUSA is now in our midst on a new basis. Heretofore Detroit has been necessarily content with an annual view of the great bandman. Yesterday five audiences heard him conduct his famous band at the Michigan Theater. For the remainder of the week he will play there four times daily, twice in the afternoon and twice in the evening, until Saturday, when the engagement closes, on which day he will again make five appearances. Thus there is little excuse for any able-bodied Detroit not arranging, some time this week, to be able to say to his grandchildren, "I saw Sousa."

Also, he pursues a new activity during this engagement. In this issue of The News appears the first of a series of articles, to appear daily in these columns for the week. In these Sousa will discuss the problems of a musician's career, its rewards and complexities, based on his own career of more than a half-century before a world-wide public. Beginning tomorrow he will commence a daily answering of questions, asked him by Detroiters, of young people contemplating musical careers; also to be published in The News.

Which just about amounts to a "Sousa Week" for this city.

HALF HOUR PROGRAM.

He plays a program at the Michigan precisely a half-hour long. His band numbers 53. He appears, white-gloved, in the naval uniform

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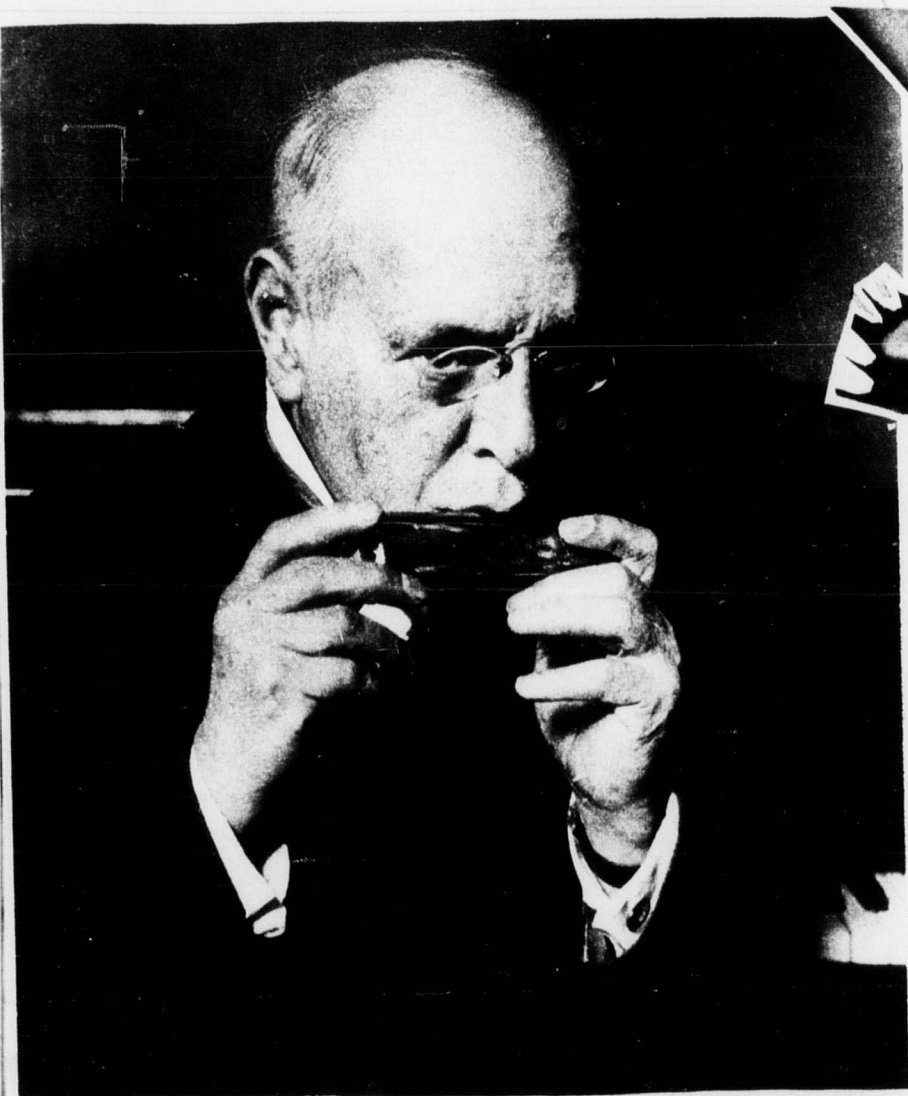
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The Same Sousa Is Here, But in a Different Role

By R. J. McLAUGHLIN.

JOHN PHILIP SOUSA is now in our midst on a new basis. Heretofore Detroit has been necessarily content with an annual view of the great bandsman. Yesterday five audiences heard him conduct his famous band at the Michigan Theater. For the remainder of the week he will play there four times daily, twice in the afternoon and twice in the evening, until Saturday, when the engagement closes, on which day he will again make five appearances. Thus there is little excuse for any able-bodied Detroiters not arranging, some time this week, to be able to say to his grandchildren, "I saw Sousa."

Also, he pursues a new activity during this engagement. In this issue of The News appears the first of a series of articles, to appear daily in these columns for the week. In these Sousa will discuss the problems of a musician's career, its rewards and complexities, based on his own career of more than a half-century before a world-wide public. Beginning tomorrow he will commence a daily answering of questions, asked him by Detroiters, fully young people/contemplating musical careers; also to be published in The News.

Which just about amounts to a "Sousa Week" for this city.

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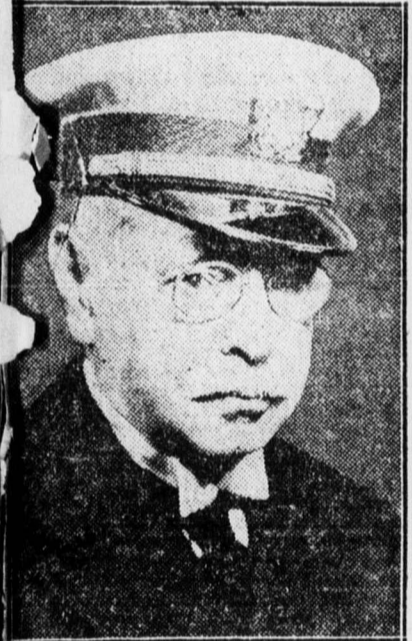
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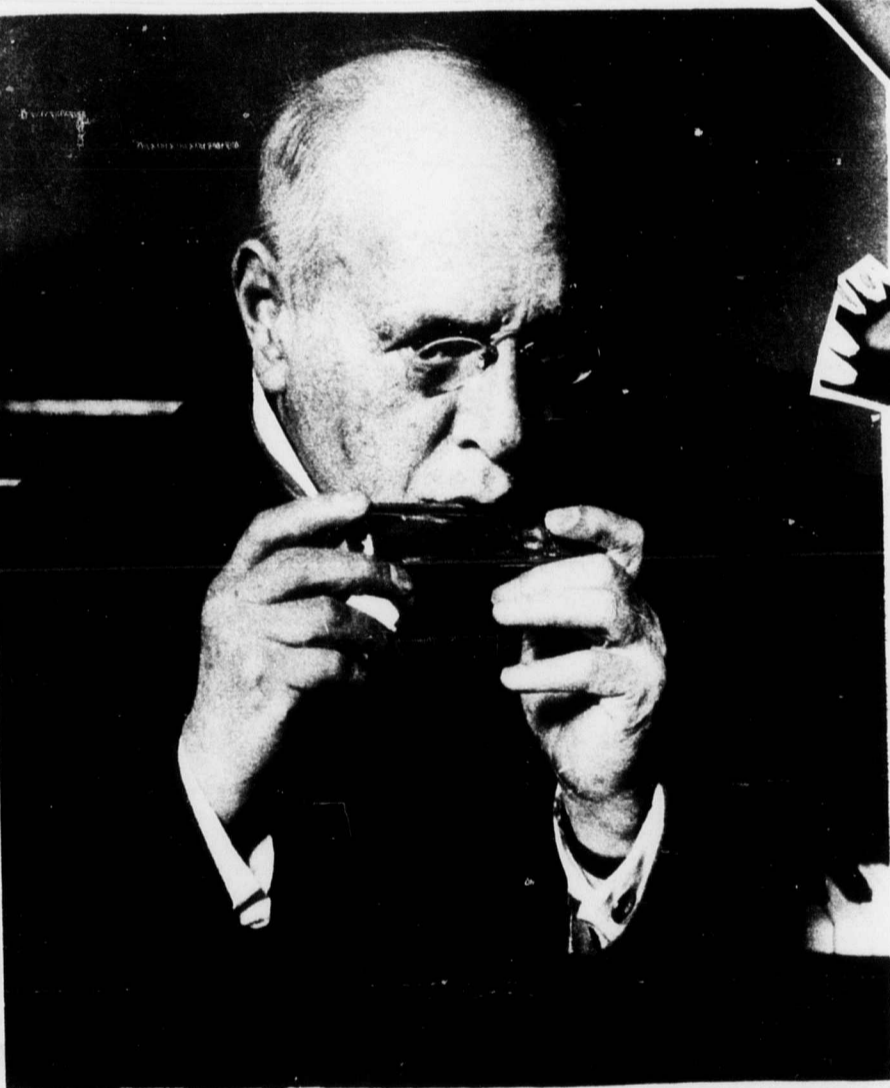
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noon and evening at the head of his famous band, probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of 71.

"The person who pays his money for a seat in a concert did not come to see the director do a wide variety of acrobatic tricks," says Sousa. "If he had wanted to see acrobats he would have gone to a vaudeville

show. So I try to oblige by restraining myself."

It probably is not generally known that it is a "firing" offense for a musician with the Sousa organization to be caught patting out the time with his feet as he plays. Sousa sets the tempo for the entire band.



JOHN PHILIP SOUSA—celebrated band leader, tries out the latest in harmonicas. The mouth organ provides three full octaves and by means of a small lever on the side all the half tones can be obtained, thus providing a full chromatic scale.

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Joe Wayne Boston April 24

Chicago Herald April 27

Journal News April 30

Chicago Herald April 27

St Paul Pioneer Press May 1

Detroit News April 25

The Two Johns

DRUMMER AT 7 IS CONGRATULATED BY A MASTER

JOHN ROHRER, 7 years old, is the youngest member of the consolidated All-City Elementary School Band, and the proudest moment of his life came yesterday.

John's genius may bring him high honors in the future but none can ever eclipse that moment in Grand Circus Park when he nearly pounded in the head of his snare drum on "The Stars and Stripes Forever"; when the master who wielded the baton before his eyes was none other than John Philip Sousa himself.

And after the thrill of playing under the direction of the world's greatest bandsman came the experi-

Schedule of Sousa's Activities for Today

10:30 a. m.—Visit to Highland Park High School.

12:15 p. m.—Serenade by Highland Park Band in Grand Circus Park.

12:45—Parade to Michigan Theater.

6:15—Serenade by D. S. R. Band in Grand Circus Park and parade to theater.

ence of shaking hands with him and having his picture taken with him.

This inspiration which John experienced was shared by every member of the consolidated All-City Elementary and Cass Technical High School bands. At noon they gathered on a temporary bandstand in the park and waited. At 12:45 policemen parted the dense crowd to admit Sousa while the band stood and played his famous march with all the gusto of youth. Then a moment later Sousa, smiling, led the baton himself and once more the skyscrapers about the park reverberated the echoes of his stirring march. When this was done the band accompanied Sousa to the Michigan Theater where its members were guests at the afternoon performances of the world's most famous band of musicians.

John Rohrer has been playing a drum about four months. He plays his band music entirely by note. His



JOHN PHILIP SOUSA AND JOHN ROHRER

instructor, S. C. Alvey of Cass Technical High School, says his progress is astonishing. Great things are expected of him by Clarence Byrn, director of music at Cass High. His parents are Mr. and Mrs. Willard Rohrer, 13207 Cherrylawn avenue.

Sousa Shows Him How to "Roll"



—Photo by Times Staff Photographer.

LEARNING FROM REAL MASTER

John Philip Sousa, bandmaster extraordinary, who is 72 years old and still actively leading his band, was snapped in Grand Circus Park instructing a 7-year-old drummer in the intricacies of "rolling." The diminutive drummer is John Rohrer, 7, of

13207 Cherrylawn avenue, of a grade school band. Sousa was serenaded yesterday by the Cass High School band and the combined elementary school bands. He also directed one number played by the combined bands.

SOUSA SEES U. S. LEADER IN MUSIC

World's Greatest Composers Will Develop Here, He Asserts.

John Philip Sousa is to coach the bandmasters of Chicago's high schools for the competition they will wage in June for The Daily News trophy, awarded annually to the best in the city. The famous "March King," who has been the foremost conductor and composer of military music in America for the most part of his half-century of public life, today telegraphed The Daily News, from Detroit, his wishes to meet the leaders of the local high school bands.

"I am much interested in the good work The Daily News is doing each year in encouraging, by the award of a trophy to the best high-school band, better music in your city," his telegram reads. "If the bandmasters of the competing high schools can meet me any day next week at the Chicago theater I shall be delighted to have them as my guests at one of the performances of my band and myself, and afterward to coach them in what I have learned of the art in fifty years of trying. Your plans to permit me to address and inspect high-school bands in their various buildings next week are very pleasing to me. Sincerely,

"JOHN PHILIP SOUSA."

Articles on music as a career, especially written for The Daily News by Mr. Sousa, are appearing in The Daily News. Questions by readers of this newspaper will be answered by the bandmaster, beginning next Monday, during his engagement at the Chicago theater.

BY JOHN PHILIP SOUSA.

In my article yesterday I advised that every child be taught the rudiments of music and given as advanced musical education as possible, for the cultural benefit to the child.

Today I wish to point out some specific reasons for this admonition—"Every child should become a musician."

First of all, America is just at the dawn of a great age in music. The money and satisfaction to be won in music across this country in the next generation cannot be estimated. Salaries for musicians today compare very favorably with those awarded to other professions. The profits from musical composition are increasing.

Profit for Good Composers.

In the past the average composers who reaped any considerable reward were the writers of sentimental songs, ragtime, jazz, all ultrapopular kinds of music. Today these writers make more than ever, but writers of other types of music—concertos, chamber music, symphonic music, orchestral numbers semioperatic compositions—are coming into a prosperity hitherto undreamed.

Writers of what is commonly called "classical" or "good" music have a public today that they never before had. The motion-picture theaters and radio have done this. Orchestras, string quartets, large and small groups of skilled musicians are in demand for radio entertainment, and are paid well for their skill. Almost every selection they play earns a royalty for its author every time it is played. Almost every modern song sung brings in a percentage to its composer.

The rewards for accomplishment are big and growing bigger, for the demand for better music always increases as the amount of music heard increases. By this I mean that where there is a lot of music the tastes and desires of the people, who listen, improve. Hear enough music and you cannot help appreciating the better kinds. That is human nature.

And no people ever listened to the amount of music that the people of the United States now hear. Every motion-picture theater has music drifting through it 99 per cent of the time it is open.

Theaters Find Good Music Pays.

The theaters which produce this music carelessly lose in popularity. Good music pays. The theaters which have symphonic musicians, skilled men, big orchestras lead in profits. These theaters use an amazing amount of classical music, weaving it into the accompaniments they play to pictures. They produce operatic scenes and numbers and the highest type of modern composition, as well as the popular "hits," all of which means that the serious composer earns his royalty exactly as does the "tin-pan alley" author.

The radio has, of course, multiplied the amount of music listened to in America so enormously that it escapes all estimate. Our people are being educated in music whether they want it or not—and most of them want it.

This fact cannot help but make America the dominant musical nation in time. It was listening to the excellent music of village orchestras and singing societies that gave central European peoples the musical

JOHN PHILIP SOUSA, famous American composer-conductor, will celebrate his fiftieth anniversary as a conductor May 3. On that date he will direct his band at the Chicago theater, where he will appear four times each day during the week. Sousa is the composer of "Star and Stripes Forever," "Semper Parvulus," "Washington Post," "U. S. Field Artillery" and more than 100 other marches. He will play his old favorites, a new composition, "The Wolverine March," and a humoresque, "The Wets and the Drys," during his one-hour programs next week. Sousa has headed his own band for thirty-five years. This engagement will be the first in which Sousa and his band have attempted anything so popular as four appearances a day for the week.



Lieut. Com. John Philip Sousa, who brings his band to the Shrine Sunday matinee and night.

John Philip Sousa, "the march king," occupies the stage and Adolphe Menjou in "Evening Clothes" the screen at the Chicago theater next week. Sousa's personal appearance with his fifty-piece military band is another of the stage engagements which have made the Chicago theater distinctive and follows on that of Paul Whiteman, Van and Schenck, Gilda Gray, Nora Bayes and Gertrude Ederle. Sousa will play all his famous marches and many new compositions, including his humoresque, "The Wets and the Drys," a satirical but nonpartisan musical treat on the prohibition issue. Adolphe Menjou, Virginia Valli, Noah Beery, Louise Brooks are to enliven Chicago's screen in "Evening" a French farce which gives you the opportunity to see with sharp and vivid phases. H. Leopold S. direct his orchestra in

JOHN PHILIP SOUSA NOW AN INDIAN CHIEF

Another honor has been added to the long string bestowed upon Lieutenant-Commander John Philip Sousa, who is coming to the Shrine auditorium next Sunday matinee and night at the head of his famous band. Recently Sousa was made a chief of the Star Blanket band of Indians, from the Fille Hills Indian reserve near Regina, in the province of Saskatchewan, Canada. The honor was conferred by Chief Ohoo in the presence of W. M. Graham, commissioner of Indian affairs for western Canada. The march king's tribal name is Kee-Too-Che-Kay-Wee-Okemow and signifies the great music chief. The honor of a chieftain is not one lightly bestowed by the Canadian Indians, and is attended by considerable solemnity, while all persons adopted by the Indian tribes as chiefs or otherwise must be carried upon the rolls of the department of Indian affairs.

Sousa Here Monday

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The Two Johns

DRUMMER AT 7 IS CONGRATULATED BY A MASTER

JOHN ROHRER, 7 years old, is the youngest member of the consolidated All-City Elementary School Band, and the proudest moment of his life came yesterday.

John's genius may bring him high honors in the future but none can ever eclipse that moment in Grand Circus Park when he nearly pounded in the head of his snare drum on "The Stars and Stripes Forever," when the master who wielded the baton before his eyes was none other than John Philip Sousa himself.

And after the thrill of playing under the direction of the world's greatest bandsman came the experi-

Schedule of Sousa's Activities for Today

10:30 a. m.—Visit to Highland Park High School.

12:15 p. m.—Serenade by Highland Park Band in Grand Circus Park.

12:45—Parade to Michigan Theater.

6:45—Serenade by D. S. R. Band in Grand Circus Park and parade to theater.

ence of shaking hands with him and having his picture taken with him.

This inspiration which John experienced was shared by every member of the consolidated All-City Elementary and Cass Technical High School bands. At noon they gathered on a temporary bandstand in the park and waited. At 12:45 policemen parted the dense crowd to admit Sousa while the band stood and played his famous march with all the gusto of youth. Then a moment later Sousa, smiling, lifted the baton himself and once more the skyscrapers about the park reverberated the echoes of this stirring march. When this was done the band accompanied Sousa to the Michigan Theater where his members were guests at the afternoon performances of the world's most famous band of musicians.

John Rohrer has been playing a drum about four months. He plays his band music entirely by note. His



JOHN PHILIP SOUSA AND JOHN ROHRER

Instructor, S. C. Alvey of Cass Technical High School, says his progress is astonishing. Great things are expected of him by Clarence Byrn, director of music at Cass High. His parents are Mr. and Mrs. Willard Rohrer, 13267 Cherrylawn avenue.

Detroit Times April 27

Sousa Shows Him How to "Roll"



—Photo by Times Staff Photographer.

LEARNING FROM REAL MASTER

John Philip Sousa, bandmaster extraordinary, who is 72 years old and still actively leading his band, was snapped in Grand Circus Park instructing a 7-year-old drummer in the intricacies of "rolling." The diminutive drummer is John Rohrer, 7, of

13267 Cherrylawn avenue, of a grade school band. Sousa was serenaded yesterday by the Cass High School band and the combined elementary school bands. He also directed one number played by the combined bands.

SOUSA SEES U. S. LEADER IN MUSIC

World's Greatest Composers Will Develop Here, He Asserts.

John Philip Sousa is to coach the bandmasters of Chicago's high schools for the competition they will wage in June for The Daily News trophy, awarded annually to the best in the city. The famous "March King," who has been the foremost conductor and composer of military music in America for the most part of his half-century of public life, today telegraphed The Daily News, from Detroit, his wishes to meet the leaders of the local high school bands.

"I am much interested in the good work The Daily News is doing each year in encouraging, by the award of a trophy to the best high-school band, better music in your city," his telegram reads. "If the bandmasters of the competing high schools can meet me any day next week at the Chicago theater I shall be delighted to have them as my guests at one of the performances of my band and myself, and afterward to coach them in what I have learned of the art in fifty years of trying. Your plans to permit me to address and inspect high-school bands in their various buildings next week are very pleasing to me. Sincerely,

"JOHN PHILIP SOUSA."

Articles on music as a career, especially written for The Daily News by Mr. Sousa, are appearing in The Daily News. Questions by readers of this newspaper will be answered by the bandmaster, beginning next Monday, during his engagement at the Chicago theater.

BY JOHN PHILIP SOUSA.

In my article yesterday I advised that every child be taught the rudiments of music and given as advanced musical education as possible, for the cultural benefit to the child.

Today I wish to point out some specific reasons for this admonition—"Every child should become a musician."

First of all, America is just at the dawn of a great age in music. The money and satisfaction to be won in music across this country in the next generation cannot be estimated. Salaries for musicians today compare very favorably with those awarded to other professions. The profits from musical composition are increasing.

Profit for Good Composers.

In the past the average composers who reaped any considerable reward were the writers of sentimental songs, ragtime, jazz, all ultrapopular kinds of music. Today these writers make more than ever, but writers of other types of music—concertos, chamber music, symphonic music, orchestral numbers semioperatic compositions—are coming into a prosperity hitherto undreamed.

Writers of what is commonly called "classical" or "good" music have a public today that they never before had. The motion-picture theaters and radio have done this. Orchestras, string quartets, large and small groups of skilled musicians are in demand for radio entertainment, and are paid well for their skill. Almost every selection they play earns a royalty for its author every time it is played. Almost every modern song sung brings in a percentage to its composer.

The rewards for accomplishment are big and growing bigger, for the demand for better music always increases as the amount of music heard increases. By this I mean that where there is a lot of music the tastes and desires of the people, who listen, improve. Hear enough music and you cannot help appreciating the better kinds. That is human nature.

And no people ever listened to the amount of music that the people of the United States now hear. Every motion-picture theater has music drifting through it 99 per cent of the time it is open.

Theaters Find Good Music Pays.

The theaters which produce this music carelessly lose in popularity. Good music pays. The theaters which have symphonic musicians, skilled men, big orchestras lead in profits. These theaters use an amazing amount of classical music, weaving it into the accompaniments they play to pictures. They produce operatic scenes and numbers and the highest type of modern composition, as well as the popular "hits," all of which means that the serious composer earns his royalty exactly as does the "tin-pan alley" author.

The radio has, of course, multiplied the amount of music listened to in America so enormously that it escapes all estimate. Our people are being educated in music whether they want it or not—and most of them want it.

This fact cannot help but make America the dominant musical nation in time. It was listening to the excellent music of village orchestras and singing societies that gave central European peoples the musical proficiency for which they are famous. Americans are just as capable. In time, of fine musical skill and taste, if indeed they are not today.

(Mr. Sousa will next discuss popular song writing.)

JOHN PHILIP SOUSA, famous American composer-conductor, will celebrate his fiftieth anniversary as a conductor May 3. On that date he will direct his band at the Chicago theater, where he will appear four times each day during the week. Sousa is the composer of "Star and Stripes Forever," "Semper Parvulus," "Washington Post," "U. S. Field Artillery" and more than 100 other marches. He will play his old favorites, a new composition, "The Wolverine March," and a humoresque, "The Wets and the Dries," during his one-hour programs next week. Sousa has headed his own band for thirty-five years. This engagement will be the first in which Sousa and his band have attempted anything so popular as four appearances a day for the week.



Lieut. Com. John Philip Sousa, who brings his band to the Shrine Sunday matinee and night.

Apr 30 News Chicago

John Philip Sousa, "the march king," occupies the stage and Adolphe Menjou in "Evening Clothes" the screen at the Chicago theater next week. Sousa's personal appearance with his fifty-piece military band is another of the stage engagements which have made the Chicago theater distinctive and follows on that of Paul Whiteman, Van and Schenck, Gilda Gray, Nora Bayes and Gertrude Ederle. Sousa will play all his famous marches and many new compositions, including his humoresque, "The Wets and the Dries," a satirical but nonpartisan musical treat on the prohibition issue. Adolphe Menjou, Virginia Valli, Noah Bee Louise Brooks are to enliven the cago's screen in "Evening Clo a French farce which gives Mr. jou the opportunity to play with sharp and vivid "char phases. H. Leopold Spitalny v rect his orchestra in selected bers.

John Wayne Gazette Apr 30

JOHN PHILIP SOUSA NOW AN INDIAN CHIEF

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Chicago Journal Apr 30

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JOHN PHILIP SOUSA

6
Musical Leader
Apr 21

Interviewing Business—Bad

Have had a frightful struggle trying to get a time when John Philip Sousa and myself could get together! You see, it is our intention to write a spicy story "told to us by Mr. Sousa"—but according to Mr. Sousa himself—he is so busy histrionically at present—that he couldn't fit his time to our milliner's and so we couldn't see him. Of course he was kind enough not to want



John Philip Sousa

us to go hatless—so after many special deliveries and wires we decided that the interview would take place later. His letters, by the way, are masterpieces, which Lewis Carol and Mark Twain do not even approximate. We shall try to get his permission to copy (exactly) his last letter and envelope!

Truly—J. P. Sousa may be the greatest march writer in the world—but he is also one of the globe's wits!

He is now playing in Brooklyn, working hard day and night, yet he finds time to write jolly and unique notes to a humble interviewer. Praises be to the great—who always act spontaneously.

A Dime Talker

MUSIC'S WIDE APPEAL.

In the first article of his series on music in its many aspects, John Philip Sousa, veteran band director and popular composer, affirmed yesterday in The Daily News that "every child is capable in greater or less degree of learning music." He added that to learn music is to enrich one's life and provide a source of constant solace and delight.

There is a common impression that many persons are born "unmusical" and cannot develop a love or appreciation of music. A cultivated Chicago lawyer once said that to him music was an unpleasant noise. He believed that many others felt as he did, but were ashamed to confess the truth.

He was sadly mistaken. Like Mr. Sousa, Frederick Stock, conductor of the Chicago Symphony orchestra and a broad-minded, scholarly musician, has expressed the belief that at least 90 per cent of all boys and girls have innate capacity for learning music, "making" it and enjoying it as played or sung by others. When they teach children music, therefore, parents and others are not wasting time, money and energy. Thousands of mature men and women regret deeply that they did not learn music when they were young.

Music is for all moods, all seasons, all cultural standards, all tastes. It is well to go to concerts, opera, recitals and enjoy good music. It is even better to provide music in the home, by playing some instrument individually or forming duets, trios or quartets. To read music, interpret it, rehearse it and play it to friends is to impart enjoyment and to feel it. In Germany thousands of families "make" music, and tens of thousands of Germans can play musical instruments. Music can and should be the most popular form of home and social recreation.

A nation cannot have too many good orchestras, bands and other musical organizations. Every school should have a band and an orchestra, and these should play in parks, field houses, settlements and other neighborhood centers. Such recreation is good for art and good for individual and community morals.

John Philip Sousa has shaved the beard that ood him in good stead for forty years as a preliminary to appearing at the Chicago theater. Was Mr. Sousa afraid to beard the Balaban in his den?

SOUSA'S BAND TO PLAY IN DENVER ON OCTOBER 22

"A fine thing for the public!"

That is what William Schneider, concert manager, has to say regarding the tour of Sousa and his band of 100 pieces on concert stages thruout the United States, one appearance of which will be at Denver on Oct. 22, under the auspices of Arthur M. Oberfelder.

Mr. Schneider, in Denver Wednesday to perfect arrangements for the appearance of the great bandmaster and composer, declared that Sousa is breaking boxoffice records everywhere he is appearing on his present tour, which started in New York on March 26.

"It is a great thing for the public, this concert tour," he said, "for it is giving thousands the opportunity to hear Sousa who never before had the chance."

Sousa and his band will be the second number on the Oberfelder series for 1927-28, the opener being Gigli. The closing number will be the Minneapolis Symphony orchestra. Mr. Oberfelder reports a record-breaking advance reservation for season tickets.

SOUSA'S week in Detroit had many pleasant phases. He is the most genial of gentlemen, rarely opening his lips without becoming witty and whimsical. Behind his slightest remark reside his great career, his friendly spirit and his alert and mellowed mind. Certainly Sousa is one of the most deservedly popular of all Americans.

It may surprise several thousand wisecracks to learn that "Sousa" is actually his name. There is a myth in this country that he's really named something else. Sousa told, one evening, how this fiction arose. Like many such, it was the inspiration of a press-agent, years and years ago.

This press-agent declared that, in reality, his name was John Philip So; just So, and nothing more. He was, according to this story, an immigrant from Greece who came to America with his luggage marked, "John Philip So, U.S.A." Liking this combination of letters, he's supposed to have adopted it as his permanent entitlement.

This is entirely untrue and, in my opinion, it isn't even a good press yarn. But it has been going the rounds ever since and most Americans believe it.

Sousa's name is a very ancient and aristocratic one, originally Portuguese. He is a native American, born and bred in Washington, D. C. He is, with reason, proud of his name and seems a trifle weary of the myth about it.

Said he the other evening, "The story makes a complete circuit of the globe every three years. It's in Australia now and will be back in America in 1928."

The press-agent who started it had other inspirations, too. On the band's first visit to Germany, it was declared that the conductor's name was really Sigmund Ochs, and then the rest about the immigrant's luggage, with the initials "S.O., U.S.A." In England he was supposed to be named Sam Something-or-other-beginning-with-O. And so on, all very much like Anna Held's milk bath. No more persistent yarn was ever started by this curious school of press-agentry, now happily with the Dodo and the Great Auk.

Sousa Clips Beard He Wore 40 Years

IF John Philip Sousa discloses to Chicago Theater patrons a beardless chin, the loss is more than made up by Adolphe Menjou, who appears on the Chicago's screen a few minutes after Sousa's final curtain in a full set of whiskers. Menjou's screen role is that of an uncouth French farmer whose beard and manners so horrify his wife that he goes to Paris to be "smarted up." Sousa, who wore a Van Dyke beard for forty years, has dispensed with it in his seventieth year.

Woman Saw Sousa Wedded On Stage After Concert

Mrs. Clara Kimball, in News-Sentinel Contest for Free Tickets to Concerts at Shrine Auditorium Sunday, Tells of Event in 1885 at Lima, O., Opera House.

Mrs. Clara Kimball, 2514 Wells street, saw Lieutenant Commander John Philip Sousa, world famous band conductor, married on the stage of the Ben Faurole opera house, Lima, O., in 1885 or 1886.

The wedding followed a concert by Sousa's band.

Mrs. Kimball tells of the incident in a letter to the Sousa Band Contest Editor of the News-Sentinel.

Three sets of two tickets each will be awarded the three residents of Port Wayne who first heard Sousa's band. Three sets of two tickets each will be awarded the three residents outside of Port Wayne who first heard the band. The contest closes Friday at 4 p. m.

Mrs. Kimball was making her home at the hotel in Lima where the band members stayed during that engagement in which Sousa wedded. After the wedding luncheon was served at the hotel.

Edward Coxon, 2929 Oliver street, first heard Sousa and his band in the old Columbia theater in Chicago in 1890. Sousa himself played a trombone solo as an encore.

Mrs. A. J. Juergens, 2202 St. Joseph's boulevard, heard Sousa 23 years ago at Robison park, Port Wayne.

"His organization gave a band concert on a Thursday afternoon in the days when the open electric car was a great source of pleasure in the way of joy-riding, especially

SOUSA FOR 50 YEARS A LEADER

LIEUT. COMMANDER JOHN PHILIP SOUSA, most famous of American composer-conductors, will celebrate his fiftieth anniversary as a conductor Tuesday. The day will find him directing his band as usual, in this instance performing his accustomed role four times at the Chicago Theater, where he is appearing with his band this week.

The composer of "Stars and Stripes Forever," "Semper Paratus," "Washington Post," "U. S. Field Artillery" and more than 100 other marches, has served as a lieutenant of marines, a lieutenant in the United States army during the Spanish-American war and a lieutenant commander in the United States navy during the world war.

HE GIVES A NATION MUSIC.

Detroit is becoming intimately acquainted with a very unusual man—John Philip Sousa. For more than a generation his name has been a household word, his musical compositions have sent the rhythmic blood beating and racing through the veins of young and old.

Now he is 72 years old. Most men are content to retire at that age; to rest secure on laurels already won. Those who pass the three score years and ten who continue active seldom strike out into new fields. And yet that is what John Philip Sousa has done. To be sure, it is with music that he works, but the purpose of his work is even broader than ever before. He has undertaken to make the young of today a musical adult generation. He is seeking to, and succeeding in giving a nation a sense of the beauty of music and the ability to produce it, each according to his ability and the time he can afford to put on it.

Music is a comfort to anyone. It smooths many rough paths; it staves off fatigue, it makes for health of mind and spirit. John Philip Sousa is giving this great gift to the children of the country.



SOUSA AND HIS \$1,000 GUN—With a rich gift from admirers, the great bandmaster creates a new height of luxury in his favorite recreation—shooting ducks.



Good Menjou Film, Sousa and His Band, on Bill at Chicago

By ARTHUR SHEEKMAN
John Philip Sousa, that genial, pudgy little genius whose marches will be played as long as there are bands and reasons (or not) for parades, brings his musicians to the Chicago theater this week for a series of four-a-day concerts. It is Sousa's first tour of the movie houses, where he'll always be as welcome as a new Chaplin comedy.

Needless to say, the film patrons are delighted by those thumping, inspiring airs which Sousa wrote, and plays so incomparably well. For the youngest moviegoers, moreover, there is something of an innovation in his performance, because Sousa still conducts his band without dancing, singing, or telling jokes.

Standing erectly on his platform, he waves his baton leisurely and gently while you hear "Semper Fidelis," "Stars and Stripes Forever," and others. There's no fuss about Sousa. When his job is over, he smiles a benign, grandfatherly smile that is as ingratiating as it is sincere, and walks off the stage.

Really, you ought to try to get a seat at the Chicago theater this week, for the current film is, in its way, quite as diverting as the entertainment on the stage. "Evening Clothes," the picture, is a comedy presenting Adolphe Menjou in a beard, as a marquis who doesn't know how to dress. Indeed, Virginia Valli doesn't love him because he is "uncouth and crude." Think of it: Hollywood's Menjou uncouth and crude!

Of course he doesn't remain that way long. This lightsome, fresh and well-acted glimmer tells how the marquis went to Paris to learn about women from Louise Brooks and Lillian Tashman, good teachers both of them. In Paris he removes his beard, leaving only the flippant mustache that has been so essential a part of all Menjou movies since "The Woman of Paris."

Here and there the director strains a point or two to be funny. He has the temporarily impoverished marquis walking the streets as a "sandwich-man," displaying advertisements for eight francs a day; and that, of course, is a little too absurd. But for

the most part, "Evening Clothes" is all right, and so is Hollywood's Parisian Menjou.

This closing paragraph is to welcome home a gifted actress who appears in "Evening Clothes." Virginia Valli, now in town to dance with Chicago's film exhibitors and patrons at the movie ball tonight, is a young woman of charm, good sense and talent, a mature actress who can portray a marquise as any marquise would like to be portrayed, and she is especially lovely in "Evening Clothes."

In the same film Louise Brooks engagingly expresses the spirit of 1927; but I shan't be happy until she stops frizzling her hair. It was so much nicer bobbed.

MENJOU IN MOVIES, SOUSA ON STAGE AT CHICAGO

JOHN PHILIP SOUSA, "The March King," occupies the stage and Adolphe Menjou, in "Evening Clothes," the screen at the Chicago theater this week. Sousa's personal appearance with his fifty-piece military band is another of the stage engagements which have made the Chicago distinctive. Sousa will play his famous marches and many new compositions, including his humorous, "The Wets and the Dries," a satiric musical treatment of the prohibition issue.

This is Sousa's thirty-fourth annual tour and the engagement will be the only one of the year, so far as Chicago is concerned.

Adolphe Menjou, Virginia Valli, Noah Beery and Louise Brooks are to enliven the Chicago's screen in "Evening Clothes," a French farce. He is first seen as a bearded and uncouth millionaire-farmer of France, rough and far removed from the polished sophistications of his usual roles.

H. Leopold Spitalny will direct his orchestra in selected numbers, combining his production with screen scenes.



VIRGINIA VALLI

A LESSON BY SOUSA—John Philip Sousa's technique is explained to little Lillian Mahoney by the march king himself during an inspection of Boston's public school bands.

(International Newsreel)

Stars Scarce at Movie Ball, But with Sills There Flappers Are Content

People—those that didn't have dinner suits or couldn't find any to fit 'em at the better two-pants stores—swarmed the lower floors of the new Stevens hotel, the world's greatest hotel, from 9 o'clock on last night. The Motion Picture Theater Owners' association was holding a ball.

"There he is," exclaimed one girl to another, as a man passed by, with swallowtails flapping. "There's Milton Sills!"

But no. The party in the flapping swallowtails was only a guest who had been invited, peradventure, to the big party when the hotel opened, and hadn't found his way around yet. Or, perhaps, it might have been the gentleman who was assigned to sleep in each of the Stevens' 3,000 beds—looking for his second room. Or, maybe, one of the handsome waiters who struggled with the ginger ale.

Cost Is \$5 Per Person.
In the ballroom above the mere persons in collars and ties on the floor below danced the real persons, who had paid \$5 a head to rub an occasional elbow with a star direct from Hollywood. Elbows were rubbed, but with other folks who had paid the same bounty.

But Jetta Goudal, sleet-eyed temptress, made her appearance on the balcony with a spotlight. The five-buck-a-headers cheered with abandon. She was the official hostess of the evening.

Milton Sills, who bends red-hot brands in his naked fingers, strode up the steps to the balcony. Mr. Sills didn't even wait for the spotlight. "You're not going, are you, Mr. Sills?" inquired a feverish brunette. "No, I'm just stepping downstairs," replied Mr. Sills. "The boys want to take my picture."

Sills Mobbed by Flappers.
At that particular time Mr. Sills



Virginia Valli Is Announced.

"I did see Virginia Valli," insisted a pretty blond who sat a mere quarter mile from the middle o. the ring. "The papers said she'd be there and I was almost positive I heard some one announce her."

When they weren't dancing a bald head, beating perfect time hobbled here and there. When the music stopped the bald head did a right face about—and it was John Philip Sousa. Applause continued through two rounds of ginger ale.



SOUSA FINISHES EDITOR'S TASK

Bidding News Readers Adieu, He Emphasizes Main Points of Musical Advice.

By JOHN PHILIP SOUSA.

On this, my last opportunity to address the readers of The Detroit News, I wish first to thank The News for the privilege it has accorded me of reaching so wide a public, and then to emphasize to those who have been following my articles, a few of the points I have tried to make.

The first was that every child should be encouraged to study music, if only to a limited extent, because a first-hand knowledge of the beautiful art affords the double enrichment of life which comes either from being able to create or appreciate. To be able to read a simple melody or play a few chords of accompaniment is a definite addition to the resources of pleasure which can not be diminished by the years or altered by any change of geographical location.

Next, in the choice of an instrument—the basic consideration of a student should be his affection for the instrument selected—not the apparent commercial possibilities of the instrument. A bassoon player may be in small demand, and once engaged, may never have the solo opportunities of the first violin or the first cornet, but the student who truly loves the bassoon will be more apt to be proficient on it than he ever would be on any other instrument.

For that matter all music must be a matter of love—love of the art itself, love of the instrument you play, love for the kind of music which most appeals to you, love of the style of music you feel impelled to write. Be sincere; don't let other people dictate either your taste or your habits. If you like American musical comedy better than European grand opera, don't be afraid to say so; if you like Berlin better than Bach, admit it; but don't be too narrow-minded to try to find out why some music lives and some dies overnight, for there is apt to be a pretty good reason.

Don't be so dazzled by foreign reputations that you instinctively distrust American music and musicians; don't sneer at symphony orchestras as highbrow because you happen to prefer a brass band; and vice versa.

Once you have decided to become a musician, either for pleasure or profit, make up your mind that the only royal road to success is study, and then more study, by which I mean both actual practice and the development of your interest in the wider aspects of the art. I have heard of opera singers who have died without ever hearing all of the operas in which they themselves sang; don't be like that. You will be a better drummer for knowing something about the problems of the violinist.

The future was never brighter for the American musician than it is at this moment. We are the richest country in the world; we offer the biggest audiences in the world; the finest teachers in the world, as well as the greatest artists, are making this country their home.

We have begun to create some of our own music and once we get into our stride I feel certain we will produce a music that will stand comparison with that of any other country or any other age. I don't know whether it will be radical or conservative in its form, and that's not important. It will be sincere in its inspiration and that's what will make it great.

So, in bidding adieu to my Detroit News readers—and my fellow editors, who were so hospitable to me on my "new job"—let me say again—the young American music student faces a golden future; let him strive to be worthy of it.

Following are the concluding answers:

HALTON SMITH, Cass Technical High School.—I would advise Mr. Smith to practice his drum before a mirror, and to adopt the style that looks the most graceful. My drummers, whenever they have a passage in which they hit the sticks and then the drum head, always hit the sticks neck high, and when they are performing a seven-stroke roll or a long roll, they usually hold the sticks near the drum head. In selecting a pair of drum sticks select those most agreeable to you.

GEORGE ARUS, 2577 Hart avenue.—Playing in a band or an orchestra with due regard for proper technique will not harm a player who desires to be a soloist. Your teacher and yourself can tell when you are fit to turn entirely to solo work.

EDWARD M. SCHEVO, 2412 Sharon avenue.—I would advise Mr. Schevo to pay particular attention to the instrument that to him is the most important.

JENNIE WOODS, 7922 Russell street.—It pleases me to inform Miss Woods that many players have turned from an instrument to the voice successfully. The great Madame Sembrich was a violinist, and many other successful singers started their careers as instrumentalists. The famous Galli Curci is said to have started her career as a pianist.

ALICE COLES, Cass Tech High School.—A puzzled young lady, Miss Coles would like me to suggest what wind instrument she should take up for band or orchestra. I would suggest in the wind the flute, in the brass family, the French horn.

GEORGE JENKINS, 9384 Waterloo street.—Mr. Jenkins plays first violin in the Scout orchestra, Troop 176, and asks what instrument of the wind family he should double on. I would suggest the clarinet.

SOUSA SAYS EVERY CHILD NEEDS MUSIC

Ability to Sing or Play Enriches Life, Is Verdict of Bandmaster.

John Philip Sousa, whose articles on musical subjects begin in today's issue of The Daily News, is to be the guest of this newspaper at various high schools of Chicago when he arrives in the city next week.

Arrangements were completed today with Maj. Frank Lee Beals, commandant of the Reserve Officers Training corps in Chicago high schools, to extend Lieutenant-Commander Sousa's advice to youngsters beyond the articles he pens, and to have him make personal visits to high schools where he will instruct student military bands.

Daily, beginning Monday, the familiar bandsman will begin answering letters and questions on musical subjects sent to him in care of The Daily News. His daily visits to the high schools will begin Tuesday morning. His afternoons and evenings being spent with his band in their appearances all next week at the Chicago theater.

By JOHN PHILIP SOUSA.

"Should I study music?"

"Should my child study music?"

In the half century of my own musical career these questions have been asked me over and over again, and today, with musical work more popular and profitable than ever before, I know that these questions are uppermost in the minds of your readers of The Daily News.

The answer to each question is "Yes."

No matter if youngsters think they don't like music or that they have no ear for music, or that they are simply and plainly "not musical," they should be given musical instruction. In the first place the very children who say they are not musical will go about whistling or humming popular tunes.

Will Enrich Every Life.

Every child is capable in greater or less degree of learning music of having his or her life enriched by it.

The test is that no persons educated in music ever regret it, and those cannot play even simple tunes on piano are frequently sorry that they did not learn the art when chance was theirs.

Aside from the money and achievement that lie in a musical career, a subject that I intend to discuss later, the satisfaction and culture that lie in even a rudimentary musical education make it well worth while.

The day when it was regarded as "sissy" for boys to play musical instruments and when musicians were regarded as "freaks" has disappeared. That idea hung on in America for generations as the result of puritanism. The Pilgrim Fathers had no use for any music except solemn church hymns and regarded musicians as trifling, foppish idlers. Gradually America has come out from under this cloud and today college athletes are usually pianists, mandolin or saxophone players.

Men in Lead at Present.

In the present day men are far outdistancing women in music. This is temporary, of course, for girls are just as capable in expressing music and more capable in appreciating it, but the modern enthusiasm for dance music and for military music have made it possible for boys and men to enjoy very profitable careers in bands and orchestras.

This changing attitude on the part of men is responsible for the greater attendance given grand opera, concerts and good musical operettas today than ever before. Men no longer think of music as something like hemstitching, for women to enjoy. They have been taught that it has power to entertain and to stir the emotions. Radio is widening the influence of music still more.

Yes, by all means, study music when you have a chance. Have your children study it!

(Tomorrow Mr. Sousa's second article will appear.)

By ARTHUR SHEEKMAN

John Philip Sousa, that genial, pudgy little genius whose marches will be played as long as there are bands and reasons (or not) for parades, brings his musicians to the Chicago theater this week for a series of four-a-day concerts. It is Sousa's first tour of the movie houses, where he'll always be as welcome as a new Chaplin comedy.

Needless to say, the film patrons are delighted by those thumping, inspiring airs which Sousa wrote, and plays so incomparably well. For the youngest moviegoers, moreover, there is something of an innovation in his performance, because Sousa still conducts his band without dancing, singing, or telling jokes. Standing erectly on his platform, he waves his baton leisurely and gently while you hear "Semper Fidelis," "Stars and Stripes Forever," and others. There's no fuss about Sousa. When his job is over, he smiles a benign, grandfatherly smile that is as ingratiating as it is sincere, and walks off the stage.

Really, you ought to try to get a seat at the Chicago theater this week, for the current film is, in its way, quite as diverting as the entertainment on the stage. "Evening Clothes," the picture, is a comedy presenting Adolphe Menjou in a beard, as a marquis who doesn't know how to dress. Indeed, Virginia Valli doesn't love him because he is "uncouth and crude." Think of it: Hollywood's Menjou uncouth and crude!

Of course he doesn't remain that way long. This lightsome, fresh and well-acted gimmerack tells how the marquis went to Paris to learn about women from Louise Brooks and Lilian Tashman, good teachers both of them. In Paris he removes his beard, leaving only the flippant mustache that has been so essential a part of all Menjou movies since "The Woman of Paris."

Here and there the director strains a point or two to be funny. He has the temporarily impoverished marquis walking the streets as a "sandwich-man," displaying advertisements for eight francs a day; and that, of course, is a little too absurd. But for the most part, "Evening Clothes" is all right, and so is Hollywood's Parisian Menjou.

This closing paragraph is to welcome home a gifted actress who appears in "Evening Clothes." Virginia Valli, now in town to dance with Chicago's film exhibitors and patrons at the movie ball tonight, is a young woman of charm, good sense and talent, a mature actress who can portray a marquise as any marquise would like to be portrayed, and she is especially lovely in "Evening Clothes."

In the same film Louise Brooks engagingly expresses the spirit of 1927; but I shan't be happy until she stops frizzling her hair. It was so much nicer bobbed.

So, in bidding adieu to my Detroit News readers—and my fellow editors, who were so hospitable to me on my "new job"—let me say again—the young American music student faces a golden future; let him strive to be worthy of it.

Following are the concluding answers:

HALTON SMITH, Cass Technical High School.—I would advise Mr. Smith to practice his drum before a mirror, and to adopt the style that looks the most graceful. My drummers, whenever they have a passage in which they hit the sticks and then the drum head, always hit the sticks neck high, and when they are performing a seven-stroke roll or a long roll, they usually hold the sticks near the drum head. In selecting a pair of drum sticks select those most agreeable to you.

GEORGE ARUS, 2577 Hart avenue.—Playing in a band or an orchestra with due regard for proper technique will not harm a player who desires to be a soloist. Your teacher and yourself can tell when you are fit to turn entirely to solo work.

EDWARD M. SCHEVO, 2412 Sharon avenue.—I would advise Mr. Schevo to pay particular attention to the instrument that to him is the most important.

JENNIE WOODS, 7922 Russell street.—It pleases me to inform Miss Woods that many players have turned from an instrument to the voice successfully. The great Madame Sembrich was a violinist, and many other successful singers started their careers as instrumentalists. The famous Galli Curci is said to have started her career as a pianist.

ALICE COLES, Cass Tech High School.—A puzzled young lady, Miss Coles would like me to suggest what wind instrument she should take up for band or orchestra. I would suggest in the wind the flute, in the brass family, the French horn.

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JAMES SWABY, Grand avenue.—Mr. Swaby asks about the possibilities of being a string bass player. As a string bass is an indispensable instrument in a symphony orchestra, it is a good instrument on which to become proficient.

Bidding News Readers Adieu, He Emphasizes Main Points of Musical Advice.

By JOHN PHILIP SOUSA.

On this, my last opportunity to address the readers of The Detroit News, I wish first to thank The News for the privilege it has accorded me of reaching so wide a public, and then to emphasize to those who have been following my articles, a few of the points I have tried to make.

The first was that every child should be encouraged to study music, if only to a limited extent. Because a first-hand knowledge of the beautiful art affords the double enrichment of life which comes either from being able to create or appreciate. To be able to read a simple melody or play a few chords of accompaniment is a definite addition to the resources of pleasure which can not be diminished by the years or altered by any change of geographical location.

Next, in the choice of an instrument—the basic consideration of a student—should be his affection for the instrument selected—not the apparent commercial possibilities of the instrument. A bassoon player may be in small demand, and once engaged, may never have the solo opportunities of the first violin or the first cornet, but the student who truly loves the bassoon will be more apt to be proficient on it than he ever would be on any other instrument.

For that matter all music must be a matter of love—love of the art itself, love of the instrument you play, love for the kind of music which most appeals to you, love of the style of music you feel impelled to write. Be sincere; don't let other people dictate either your taste or your habits. If you like American musical comedy better than European grand opera, don't be afraid to say so; if you like Berlin better than Bach, admit it; but don't be too narrow-minded to try to find out why some music lives and some dies overnight, for there is apt to be a pretty good reason.

Don't be so dazzled by foreign reputations that you instinctively distrust American music and musicians; don't sneer at symphony orchestras as highbrow because you happen to prefer a brass band; and vice versa.

Once you have decided to become a musician, either for pleasure or profit, make up your mind that the only royal road to success is study, and then more study, by which I mean both actual practice and the development of your interest in the wider aspects of the art. I have heard of opera singers who have died without ever hearing all of the operas in which they themselves sang; don't be like that. You will be a better drummer for knowing something about the problems of the violinist.

The future was never brighter for the American musician than it is at this moment. We are the richest country in the world; we offer the biggest audiences in the world; the finest teachers in the world, as well as the greatest artists, are making this country their home.

We have begun to create some of our own music and once we get into our stride I feel certain we will produce a music that will stand comparison with that of any other country or any other age. I don't know whether it will be radical or conservative in its form, and that's not important. It will be sincere in its inspiration and that's what will make it great.

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SOUSA SAYS EVERY CHILD NEEDS MUSIC

Ability to Sing or Play Enriches Life, Is Verdict of Bandmaster.

John Philip Sousa, whose articles on musical subjects begin in today's issue of The Daily News, is to be the guest of this newspaper at various high schools of Chicago when he arrives in the city next week.

Arrangements were completed today with Maj. Frank Lee Beals, commandant of the Reserve Officers Training corps in Chicago high schools, to extend Lieutenant-Commander Sousa's advice to youngsters beyond the articles he pens, and to have him make personal visits to high schools where he will instruct student military bands.

Daily, beginning Monday, the familiar bandsman will begin answering letters and questions on musical subjects sent to him in care of The Daily News. His daily visits to the high schools will begin Tuesday morning. His afternoons and evenings being spent with his band in their appearances all next week at the Chicago theater.

By JOHN PHILIP SOUSA.

"Should I study music?"

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The test is that no persons educated in music ever regret it, and those cannot play even simple tunes on piano are frequently sorry that they did not learn the art when chance was theirs.

Aside from the money and achievement that lie in a musical career, a subject that I intend to discuss later, the satisfaction and culture that lie in even a rudimentary musical education make it well worth while.

The day when it was regarded as "sissy" for boys to play musical instruments and when musicians were regarded as "freaks" has disappeared. That idea hung on in America for generations as the result of puritanism. The Pilgrim Fathers had no use for any music except solemn church hymns and regarded musicians as trifling, foppish idlers. Gradually America has come out from under this cloud and today college athletes are usually pianists, mandolin or saxophone players.

Men in Lead at Present.

In the present day men are far outdistancing women in music. This is temporary, of course, for girls are just as capable in expressing music and more capable in appreciating it, but the modern enthusiasm for dance music and for military music have made it possible for boys and men to enjoy very profitable careers in bands and orchestras.

This changing attitude on the part of men is responsible for the greater attendance given grand opera, concerts and good musical operettas today than ever before. Men no longer think of music as something like hemstitching, for women to enjoy. They have been taught that it has power to entertain and to stir the emotions. Radio is widening the influence of music still more.

Yes, by all means, study music when you have a chance. Have your children study it!

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A LESSON BY SOUSA—John Philip Sousa's technique is explained to little Lillian Mahoney by the march king himself during an inspection of Boston's public school bands.

(International Newsreel)

Stars Scarce at Movie Ball, But with Sills There Flappers Are Content

People—those that didn't have dinner suits or couldn't find any to fit 'em at the better two-pants stores—swarmed the lower floors of the new Stevens hotel, the world's greatest hotel, from 9 o'clock on last night. The Motion Picture Theater Owners' association was holding a ball.

"There he is," exclaimed one girl to another, as a man passed by with swallowtails flapping. "There's Milton Sills!"

But no. The party in the flapping swallowtails was only a guest who had been invited, peradventure, to the big party when the hotel opened, and hadn't found his way around yet. Or, perhaps, it might have been the gentleman who was assigned to sleep in each of the Stevens' 3,000 beds—looking for his second room. Or, maybe, one of the handsome waiters who struggled with the ginger ale.

Cost Is \$5 Per Person.

In the ballroom above the mere persons in collars and ties on the floor below danced the real persons, who had paid \$5 a head to rub an occasional elbow with a star direct from Hollywood. Elbows were rubbed, but with other folks who had paid the same bounty.

But Jetta Goudal, sio-eyed temptress, made her appearance on the balcony with a spotlight. The five-buck-a-headers cheered with abandon. She was the official hostess of the evening.

Milton Sills, who bends red-hot brands in his naked fingers, strode up the steps to the balcony. Mr. Sills didn't even wait for the spotlight.

"You're not going, are you, Mr. Sills?" inquired a feverish brunette.

"No, I'm just stepping downstairs," replied Mr. Sills. "The boys want to take my picture."

Sills Mobbed by Flappers.

At that particular time Mr. Sills

seemed perfectly composed. Indeed, he remained calm throughout the evening. But twice he was subjected to situations not compatible with complete dignity. He was mobbed by flappers.

First he was mobbed by several hundred girls whose names are not in the social register. Unhindered by inhibitions, they adopted direct action in their mobbing tactics, which they demonstrated in the lobby.

With knee skirts swishing, they rushed at the heroic Mr. Sills, attempting to plant kisses on his cheeks. They gave him such a rush that house detectives finally fought them off and took him to his room. He had smiled sweetly and patiently through it all.

Shortly afterward a mob of debutantes, movie actresses and pseudo-celebrities stormed him in the ballroom. Crowding around, quivering with excitement, talking loudly, they fought so doggedly for dances with their hero that he was compelled to have a male acquaintance pick his partners for him.

Virginia Valli Is Announced.

"I did see Virginia Valli," insisted a pretty blond who sat a mere quarter mile from the middle of the ring. "The papers said she'd be there and I was almost positive I heard some one announce her."

When they weren't dancing a bald head, beating perfect time bobbed here and there. When the music stopped the bald head did a right face about—and it was John Philip Sousa. Applause continued through two rounds of ginger ale.

Adolphe Menjou, Virginia Valli, Noah Beery and Louise Brooks are to enliven the Chicago's screen in "Evening Clothes," a French farce. He is first seen as a bearded and uncouth millionaire-farmer of France, rough and far removed from the polished sophistications of his usual roles.

H. Leopold Spitznagel will direct his orchestra in selected numbers, combining his production with screen scenes.



VIRGINIA VALLI

"Stars and Stripes Forever," and others. There's no fuss about Sousa. When his job is over, he smiles a benign, grandfatherly smile that is as ingratiating as it is sincere, and walks off the stage.

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SOUSA TALKS TO R. O. T. C. BANDS

Starts Tour of Schools to
Address Student
Musicians.

John Philip Sousa, as the guest of The Daily News, today began his tour of Chicago high schools to address the musicians in the student body and particularly the R. O. T. C. bands, which are later to compete for the annual trophy awarded the best band by The Daily News.

He addressed the Harrison Technical high school at 2850 West 24th street today and coached and directed the school's R. O. T. C. military band in several of his compositions.

Tomorrow he is to visit Lindblom and Lake View high schools and will continue his visits during the current week each morning, his afternoons and evenings being devoted to his personal appearances, with his band, at the Chicago theater.

Lieutenant-Commander Sousa's articles on music as a career are appearing daily in The Daily News and in today's issue the famous bandmaster begins answering the questions which young Chicagoans are sending him.

BY JOHN PHILIP SOUSA.

Yesterday I found myself right on the brink of the much-discussed question of jazz. Today I must plunge into it.

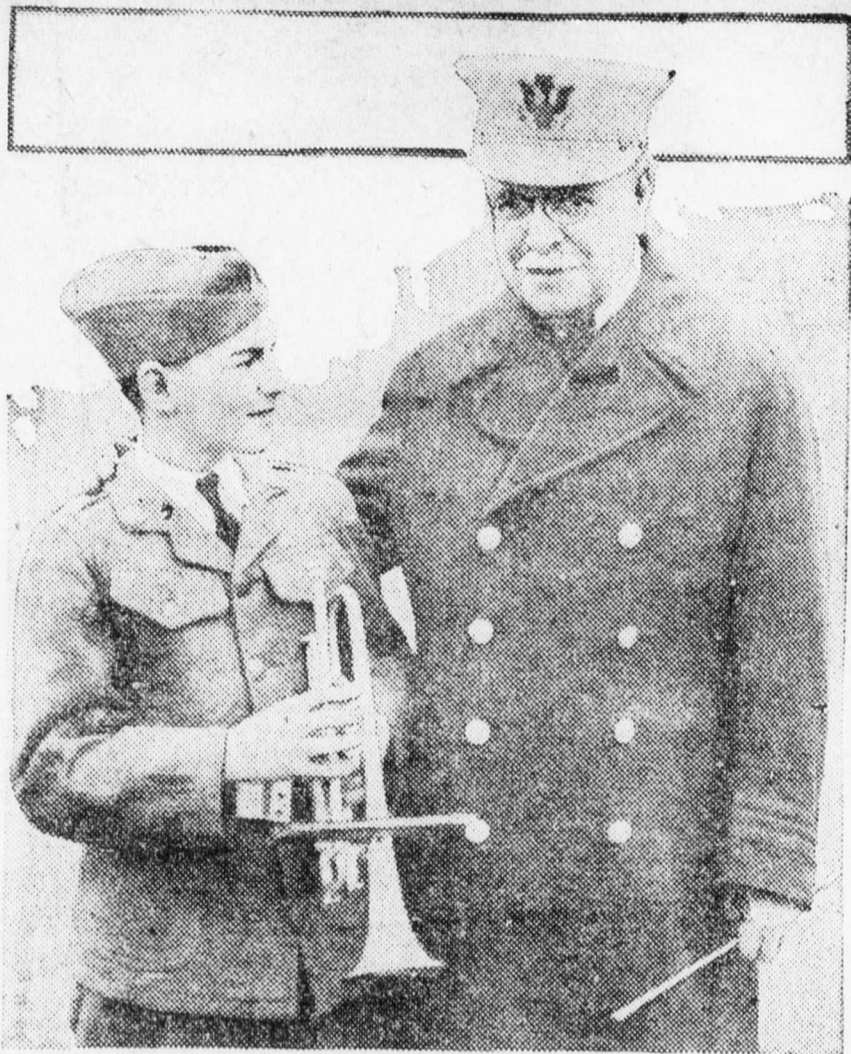
There is no more escaping discussion of jazz than there is escaping jazz itself. The popularity of jazz is evidence of a very healthy state of music in America, and the constant elevation of jazz into something original indicates that America is at last developing a national music of its own.

Has No Hostility to Jazz.

The fact that my own band does not play jazz indicates no hostility toward it on my part. We deal with military and classical music.

Just as dime novels often start boys to reading and launches them on an enthusiasm that leads them straight up to masterpieces, so does the ukulele, strumming rudimentary jazz, often start young people toward appreciation and love of finer music. It often encourages them to study the interesting forms which jazz and syncopation develop. George Gershwin has shown in his "Symphony in Blue" what can be evolved from

"AS ONE MUSICIAN TO ANOTHER."



JOHN PHILIP SOUSA AND WESTON MATHEWS, "TEENIE WEENIE" CORNET PLAYER OF SENN HIGH BAND. THE BOYS' BAND SERENADED THE "MARCH KING."

(By a staff photographer.)

levee songs, and others are busy with this.

Most of the musicians who are really adept and important as jazz players are working, on the side, with other music, so that I am heartily in favor of it. Jazz enables thousands of musicians to earn their livelihood.

It serves as an excellent means of self-support to students. Dance bands, the theater and radio employ an army of jazz specialists, and if they continue with their outside studies, as well as their experiments with music, jazz will serve the cause of music well.

Range of French Horn.

H. D. F. writes me, anxious to know the range of the corni, or as English-speaking people know it, the French horn. The Germans call it the waldhorn because it originated as a hunting horn. It is unique in symphony orchestra and bands. Its range is the highest in the quartet of horns, and in the hands of a thorough artist low C sounds like F on the horn

to C, two ledger lines above the staff, which sounds like G immediately above the staff.

The next highest horn in the band is the third horn, which has approximately the same register as the first horn. The second horn has a register lower than the first and third, and the fourth horn occupies a place in the orchestra as the lowest voice in all the horn family.

Madeline Jackson wishes to know the ideal combination for a four-piece orchestra. I suggest the violin, saxophone, piano and trumpet. There are many arrangements made and printed for this sort of combination.

Frances Walters is a harpist and desires to make this her life work. A woman, as harpist, has the same opportunity that a man has with other musical instruments. I have a woman harpist with my military band. Symphony orchestras usually have woman harpists.

(Tomorrow Mr. Sousa will continue his articles and answers.)

ORCHESTRA WORK URGED BY SOUSA

Concert Band Held Equally
Good for Player of
Wind Instrument.

(Following is one of a series of articles on music as a career written by Mr. Sousa for The Daily News.)

BY JOHN PHILIP SOUSA

In reading over the many letters I have received since coming to Chicago—and even with the seasoned musicians' backstage at the Chicago theater—I note an inclination to debate the relative merits of concert bands and symphony orchestras. Many of my correspondents ask which of these kinds of organizations is best for musical development, and many of those adult musicians who are in either one or the other forms are still discussing the same question.

My opinion is that every young musician, who is able, should work toward perfecting himself as a symphonic musician, whose talents would justify a position in any of the great symphony orchestras.

Opportunities Are Many.

With his eye on this goal he will progress as rapidly as his talent and energy permit. If he does fall short of securing a post on one of the big civic symphony orchestras, there are an immense number of fine symphony orchestras in motion-picture theaters. There are also the orchestras, ensembles, sextets, quintets and quartets and trios which play in hotel dining rooms, in concert and in innumerable radio studios. The symphonic preparation fits a musician for the widest possible range of employment in the world today.

If the young musician thinks of perfecting himself in the wind instruments only he has both symphony orchestras and concert bands to find posts in, for both of these are employing more and more wind instruments in their personnel.

Every addition to the number of instruments in a symphony orchestra

since the time of Haydn, the father of the orchestra, has, with the exception of the harp, been a wind instrument.

Questions Are Answered.

Letters to Mr. Sousa and his answers follow:

"Dear Mr. Sousa: I have learned to play the Scotch bagpipe and would like to find musical work with this instrument. So far I have not been able to locate any. Could you tell me where it might be found?"

"ALFRED MACFARLAND, Libertyville, Ill."

Answer—There is always a demand for bagpipe players in Scotland, but outside of that land the population of the world has been able to control itself pretty well on this score. There is so little chance of making either money or a name for yourself with this instrument that you had better switch your allegiance to some other wind instrument if you plan to make music your profession. If it is personal amusement and pleasure that animates your musical enthusiasm, stick to your bagpipe.

"Dear Mr. Sousa: What is the best way to learn not to make mistakes in playing runs on the piano? I cannot seem to get this thing right. I am taking lessons out of instruction books as I cannot pay a teacher yet. Yours, 'B. R. C.'"

Answer—Simply play each note slowly and each measure carefully over and over until the fingers work instinctively. You are like the average human being, impatient to learn and anxious to do difficult things in a hurry. Runs in piano playing are not difficult or serious, but they do take time to learn. There is no other way of learning to do them except to sit down day after day and perform them slowly, carefully, exactly. Keep this up and you will soon be immensely pleased to find that your fingers learn to do the run without effort.

"Dear Mr. Sousa: I am 38 years of age and a widow, with a 9-year-old child. I have enough money to educate my child and support us in comfort, but I have been thinking about reviving the singing I did before I was married. It has been twelve years since I did any singing. At that time I had taken two years of training and was progressing. Will the absence from training have harmed my voice? Am I too old to start again? Sincerely,

"MRS. H. J. T."

Answer—If you are a contralto you

SOUSA'S LOSS IS MENJOU'S GAIN

WHATEVER John Philip Sousa has lost in the way of whiskers, Adolphe Menjou has gained, so the Chicago theater patrons this week are happy.

Sousa in front of his immortal and thundering military band turned a smooth-shaven chin to the packed house today which gave him a stirring welcome, but this deficiency was more than made up to the spectators, when a little later the screen drama, "Evening Clothes," opened with Menjou in a full set of General Grant whiskers.

Menjou is a millionaire French farmer, kindly, a trifle uncouth, far, far away from the polished boulevardiers whom he has so far impersonated. His whiskers seem all right to him until he marries. Virginia Valli is wed to him because he is rich and her folks are poor, and she is horrified by the gloomy whiskers and the general rustic get-up of Adolphe.

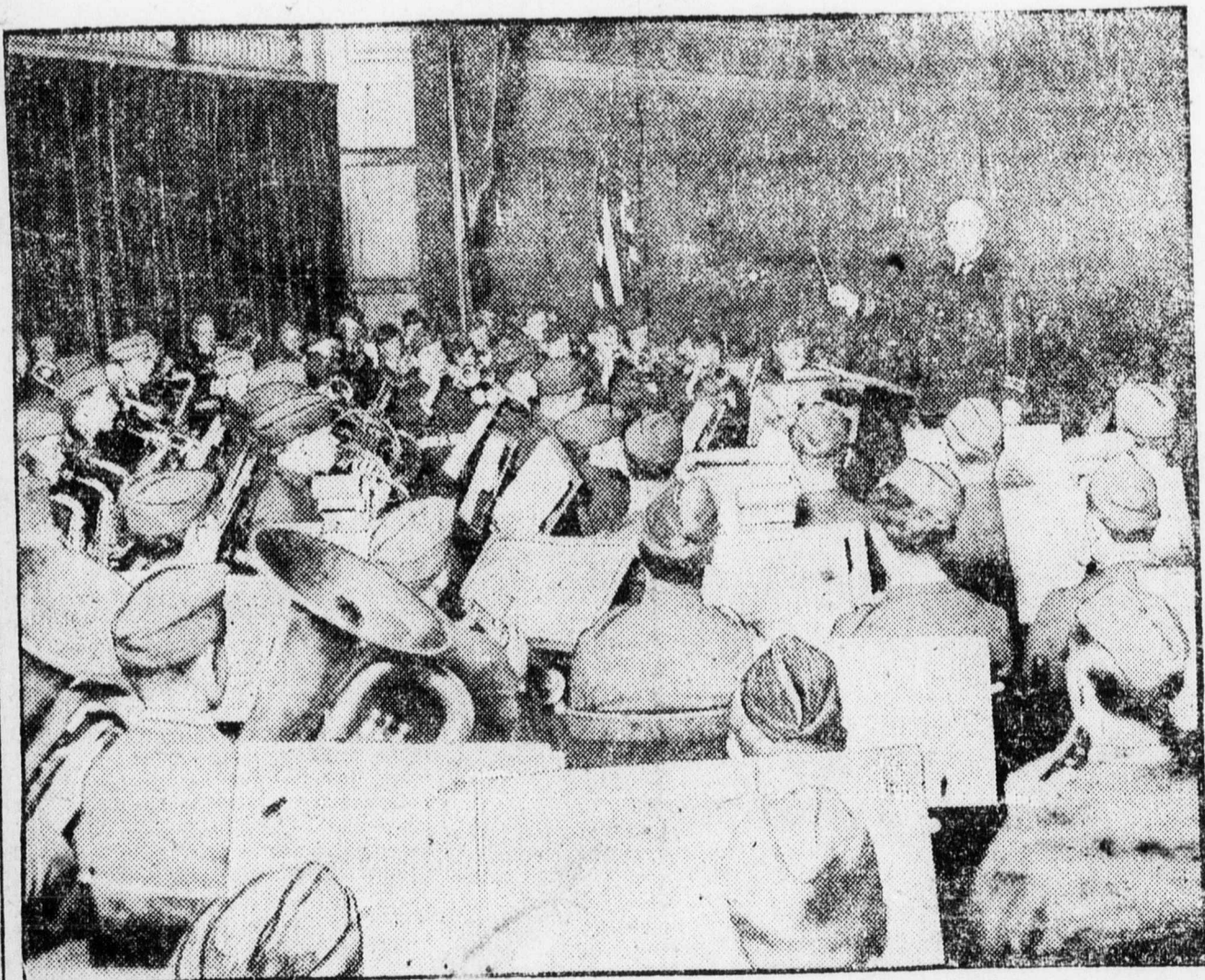
Menjou is a fine gentleman at heart, however, and he runs away at top speed, settling two-thirds of his estate on his bride so that she may live in comfort while he is smarting himself up. Friends persuade him to the irrevocable sacrifice of his beard, to the need of better acquaintanceship with Louise Brooks, the demimondaine who certainly knows her Paris after dark, and to wholesale gayety.

Soon Noah Beery in a long, dark coat, comes and takes away Menjou's furniture, since the law is rough on bankrupts, and Menjou finds himself faced with the choice of selecting the one suit of clothes that is left him by French jurisprudence. That, he decides, shall be his evening clothes. He is game. He will not get up until night and he shall be always in a dress-suit.

His ruses for obtaining meals, for keeping up the aristocratic front are amusing and in the very best Menjou vein. No particular suspense exists. Miss Valli will relent and throw herself and his money back at the good man's feet, one is confident, and this confidence is not misplaced.

Mr. Sousa, for all his 70 years, looks 20 annual tours less than that, and acts it. He is, as always, the great American tradition of military music, and when his men, under his thrilling old baton, crash into their marches, the soldiers of '98 and '18 go by again in memory, swinging, swinging away to the glory that civilians on the curb will forever imagine is awaiting them.

FAMOUS BAND LEADER DIRECTS HIGH SCHOOL MUSICIANS (STORY ON PAGE 32.)



JOHN PHILIP SOUSA LEADING BAND AT LINDBLOM HIGH SCHOOL.

(By a staff photographer.)

SECURES SOUSA'S BAND

C. M. Casey to Bring Famous Musicians to Wichita Late in October

John Philip Sousa and his famous band will play an afternoon and evening concert in Wichita during the latter part of October, according to a contract signed Saturday between Harry Askin, manager of Sousa and his band, and C. M. Casey, local concert manager.

Sousa has not been in Wichita for about two years. Two capacity audiences greeted the concerts then. Wichita will be the only town in this section of Kansas to have the band during the coming season.

The "march king" or the "grand old man of the American concert stage," with his band will come here on his route from the West coast to New York, stopping only at the State Teachers college at Hays before the Wichita engagement.

When Sousa and his band depart tomorrow night from the Chicago theater H. Leopold Spitalny and his orchestra will resume their starring appearances in "Orchestra Productions," their Monday's offering being "Italian Caprice." Singers, soloists, both instrumental and vocal, will also take part. Roy Smock, banjo player, Charles Irwin, stage comedian and other stars will be on the stage and will be followed by "Memory's Garden." On the screen, Lon Chaney as "Mr. Wu" will be seen. Mr. Chaney has as his supporters Renee Adoree, Louise Dresser, Ralph Renee, Gertrude Olmstead, Anna May Wong, Claude King and Holmes Herbert.

SOUSA APPEARS AT SENN SCHOOL

Presents Trophy to School
Band; Writes Article on
Music as Career.

John Philip Sousa, whose tours of Chicago high schools have been a prolonged ovation, appeared today at the Nicholas Senn high school, 5900 Glenwood avenue, where he presented the high school band with the Sousa trophy which he had promised to award to the musical organization which won the Illinois state band championship.

Having won this competition last year, the Nicholas Senn high school arranged with The Daily News, whose guest Mr. Sousa is this week, to have the presentation take place today. Mr. Sousa was accompanied today by several members of his band with which he is appearing this week at the Chicago theater.

Following is one of a series of articles on music as a career written by Mr. Sousa for The Daily News.

BY JOHN PHILIP SOUSA.

In this article I will attempt to answer, at one fell swoop, the eight or nine young Chicagoans who have written me, in care of The Daily News, asking if there be a brighter future in vocal or in instrumental music.

All voices can be trained in greater or lesser degree, and 80 per cent of human beings can be trained to sing, pleasingly at least. For the gifted singer, one born with a great voice or who develops a merely good voice into greatness, there is probably more fame and fortune than for the average genius of parallel artistry in instrumental music. Crowds respond to a great singer more than to a great instrumentalist, as a usual thing. Singing is more direct, more human, more ready in swaying the emotions. Our great violinists and pianists have a slightly more difficult medium for moving great masses of listeners than do singers.

Make More Money.

But there are more positions open to instrumentalists than to singers. The average good instrumentalist makes more money than the average

good singer. Work is steadier. Artistic achievement is equally noteworthy in either phase of music, so that the only determining factor for the young person who debates between the two fields is, "Which do I like the best?" and "To which would I be best adapted?"

Natural enthusiasm for music, in the average person, can be directed toward either field. In case you have this initial interest have your voice tested by some competent teacher. If it does not show particular merit your opportunities are greater in instrumental music. Following are some of the letters I have received while at the Chicago theater this week. My answers are appended:

"Dear Mr. Sousa: I have weak lungs and since I am only 15 my parents are afraid for me to keep on with my lessons in cornet playing. What is your advice about this?"

"F. T."

Don't worry about weak lungs or heart. Some uninformed people think that playing the brasses injures the organs of the upper chest. My experience with thousands of musicians

across fifty years leads me to believe that such work helps rather than hurts lungs and heart. It gives good and strengthening exercise to the muscles around these organs. I'd always advise a person in your situation, however, to see a competent physician on the subject.

"Dear Mr. Sousa: Which is the more important, wind or string bass? I am in high school and trying to make the band, and would like to specialize on whichever instrument is the best for my future. D. A."

Concert bands require skilled players on bass brasses and symphony orchestras require great players on both string and brass basses. The concert band uses sometimes three, four or as high as eight brass basses, while the orchestra uses about the same number of string basses.

Asks About Harp.

"Dear Mr. Sousa: I am to graduate from high school this June and I would like to know about carrying on my studies as a harpist. Where is the best field, in teaching, in solo work or in ensemble playing? Is it necessary to finish harmony and

counterpoint before beginning orchestration? What is a fair charge for a competent harpist to do solo work?"

"MILDRED BROWNELL."

In orchestral and band work a capable harpist can usually command a higher compensation than the usual union rates. The latter in Chicago are very fair and just, judging from what I have seen and learned while here. As you study further your own inclinations will tell you which field is the best for you. No one can foretell this for you. Harmony, counterpoint and orchestration can be studied simultaneously, and your excellence in every branch will be proved by your talent.

20,000 PACK THEATER TO HEAR SOUSA

BY GLENN DILLARD GUNN.

JOHN PHILIP SOUSA, grand old man of American music, was heard by 20,000 people yesterday at his four appearances on the program of the Chicago Theater.

He is now in his seventy-second year, but his step is as brisk as the tempo of his marches, his beat as elastic as their rhythms and his spirit as buoyant as the melodies that first made American music known around the world.

Sousa has brought a great band to his adventure in the movie theaters of the Balaban & Katz circuit. His fine solo cornetist, his sonorous quartet of trombones, even his sextet of wailing saxophones, are all first players from his great concert band. The ensemble is brilliant, flexible, sonorous, the ideal medium for such a program as he offered yesterday.

He played marches, "The Washington Post," "United States Field Artillery," "El Capitan" and "Sempere Fidelis."

"THE STARS AND STRIPES FOREVER," of course, made the stirring finale of Lieutenant Commander Sousa's brief program and the public rose to this finest of all marches with a great outburst of enthusiasm.

Even the theater orchestra, quite unbidden, joined the fine tune of the trio, to my prejudiced ear the best of all American tunes and one of the great and enduring expressions of the martial spirit. So long as it is played—and it will be played as long as the military band endures—Americans may boast of one piece of music that is quite the best of its kind and also entirely and typically their own.

The spectacle of John Philip Sousa, honored all his life by his own people, for almost half a century the most popular of all musicians in America, able year after year to tour the country with a great band, preaching always a gospel of fine music, is something to cheer those who grow despondent over the fate of the native musician.



VOCATION, music, avocation hunting. That is the epitomized story of John Phillip Sousa, March King. He is looking over his new \$1,000 gun, presented by admirers over the country, and preparing for his favorite sport, duck shooting.

Sousa Has the Secret

(From the Detroit News)

THE name of John Philip Sousa has become part of the common language of men. He is of those who, knowing one thing, has done that one thing superlatively. He first of all would admit that prose authorship is an avocation only. Music, broadly, is his vocation and, narrowing the subject, his specialty is rhythm.

It is not just that he has written great marches, for music literature has other fine marches than his. It is that he has written great American marches. Not only does he possess the secret that lifts the foot and the heart in a common beat, but he clothes that secret in a mysterious excitement of pulse that is distinctively native. If you can sense the truculency, the absolute you-be-darned spirit making up the music of Yankee Doodle, you can recognize that precise quality in the dashing Sousa music. It is music made for men who fear nothing whatever on God's green earth and are ready to tell the world so.

SOUSA SCORES EASY 80 ON TODAY'S \$10 QUESTIONS

What do you know?

Here's another prize winning list of questions. The author of them, Paul Williams, 5107 Kenmore av., receives the \$10 award given daily by The Chicago Evening American for a winning set of ten questions and answers.



John Philip Sousa.

How many of them can you answer?

This test was given to John Philip Sousa, foremost band leader in America, now at the Chicago Theater. He made a score of 80 on them. What score can you make?

The answers will be found elsewhere on this page.

There's a \$10 prize waiting every day for the reader who submits a winning set of ten "What Do You Know?" questions and answers. Here's a chance to make some money, quiz fans.

Send in your list today. Address it to the "What Do You Know?" Editor, room 413, Hearst Building.

Some 99,352 persons attended the Paramount Theatre in New York the week of March 26 and heard and were inspired by the great band founded and directed by Lt. Commander John Philip Sousa.



SOUSA AND DAMROSCH AS LOBBYISTS

The famous bandmaster, John Philip Sousa (right), and the eminent director of the Institute of Musical Arts, Frank Damrosch (left), are shown with Gen. Charles P. Summerall (center), chief of staff, United States Army, at Washington recently, where they appeared before the House Military Affairs committee in behalf of the Army Bands bill, which provides higher pay and rating for enlisted musicians of army bands.

—Wide World

SPITALNY AGAIN HEADS CHICAGO ORCHESTRA

WHEN Sousa and his band depart tonight from the Chicago Theater, H. Leopold Spitalny and his orchestra will resume their starring appearances in "Orchestral Productions," their new offering being "Italian Caprice." Twenty-five singers will be on the stage in large woodland settings, transformations and brilliant color-lighting during this production. Soloists, both instrumental and vocal, will also take part. Roy Smeck, banjo player; Charles Irwin, stage comedian, and other stars will be on the stage and will be followed by "Memory's Garden," a production in four stage numbers with a cast of fifteen.

On the screen Lon Chaney as "Mr. Wu," the Chinese mandarin of cunning and cruelty complicated by tenderness of heart, will be seen. Mr. Chaney has as his supporters Renee Adoree, Louise Dresser, Ralph Forbes of "Beau Geste" fame, Gertrude Olmsted, Anna May Wong, Claude King and Holmes Herbert.

"Mr. Wu" was originally a play for Walker Whiteside and gave him opportunity for a smashing popular success on the stage. Photographed in beautiful settings with bevy of Chinese maidens and with love sequences in the gardens of Peking, "Mr. Wu" gives Chaney opportunity to be sinister and sympathetic in alternate moments.

Sousa, Creatore and Goldman will conduct concerts at the Steel Pier, Atlantic City, during the warm months. A special engagement of Pryor's Military Band is included in the promise. Arrangements are pointing toward the consummation of contracts with principal members of the Metropolitan Opera Company for Sunday nights at the pier.

Sousa Makes Picture Seem Mere Piffle

Even Gorgeous Menjou Sort of Pales.

"EVENING CLOTHES."

Produced by Paramount.
Directed by Luther Reed.
Presented at the Chicago theater.

THE CAST.

Lucien.....Adolphe Menjou
Germaine.....Virginia Valli
Lazarro.....Noah Beery
Fox-Trot.....Louise Brooks
Henri.....Lido Manette
Germaine's father.....Andre Cheron

By Mae Tinée.

Good Morning!

Sousa is at the Chicago this week!

Everything else on the program shrinks into comparative insignificance beside him and his band and that glorious music of his, whose thunder and throb whips your senses into ecstasy one minute, and the next flows over them like a smooth running river and lulls them to infinite peace. Always it keeps pictures moving across the screen of your imagination. You see, I think, what Sousa saw when he composed. He is the band MASTER, because he makes you see!

He's shaved off his beard, but that makes no never mind with his adorers, who, old and young, are tendering him such an ovation as is an event even in this great movie palace, where opertences are always so generous with their applause.

Now about the picture—Mr. Menjou is a brave man in this film! He lets you see his legs—and he has verra funny legs. He lets you gaze at him in an old-fashioned night shirt—and he is no dream of fair women in it. He parades a beard—and he looks gosh-awful in a beard. A brave, brave man, Mr. Menjou!

Later, of course, he is irreproachably turned out monsieur de the boulevard, correct to the last well brushed eyebrow, but, alas you cannot forget those funny legs!—and though Virginia Valli appears to—DOES she.

Mr. Menjou is, in the photoplay, married for his money by Miss Valli, who has consented to become his wife only because of her debt-ridden family. "He is so crude!" she cries, and when she sees the legs and the night shirt she finds him positively cruel.

So she tells him she doesn't love him and why she has married him and he does a noble vanishing act after settling two-thirds of his fortune on her.

In zat so gay Parée he does—what the film shall show you.

I didn't care for "Evening Clothes" myself, finding the story greatly overdrawn and not such a good vehicle for Mr. Menjou, whom I'm beginning to think was better as background; as contrast, than as a star.

Also, the picture is not such a whale from a production standpoint.

Also, Miss Valli has often done better and looked better. Also, the same of Louise Brooks, who loses all distinctiveness with the coiffure she has adopted, and becomes just like a million other girls.

EDITORIAL COMMENT

He Gives A Nation Music.

Detroit is becoming intimately acquainted with a very unusual man—John Philip Sousa. For more than a generation his name has been a household word, his musical compositions have sent the rhythmic blood beating and racing through the veins of young and old.

Now he is 72 years old. Most men are content to retire at that age; to rest secure on laurels already won. Those who pass the three score years and ten who continue active seldom strike out into new fields. And yet that is what John Philip Sousa has done. To be sure, it is with music that he works, but the purpose of his work is even broader than ever before. He has undertaken to make the young of today a full adult generation. He is seeking to, and leading in giving a nation a sense of the joy of music and the ability to produce it, according to his ability and the time he has to put on it.

It is a comfort to anyone. It smooths rough paths; it staves off fatigue, it is good for health of mind and spirit. John Philip Sousa is giving this great gift to the children of the country.—Detroit News.

SOUSA CONDUCTS MORE BOY BANDS

Wields Baton at Lindblom and Lake View High Schools.

BY HAROLD O. TOTTEN.

John Philip Sousa, premier band leader of the world, today raised his famed baton and led two of Chicago's best-known high-school bands in the marches that have won him international renown as the "March King."

Following his tour of the city's schools as the guest of The Daily News Mr. Sousa visited first the Lindblom high school, West 62d and South Lincoln streets, and later the Lake View high school, 4015 North Ashland avenue.

The Lindblom band for three successive years has won the trophy offered annually by The Daily News in the annual R. O. T. C. band competition. And the Lake View band likewise has finished second, close on the heels of the south side aggregation.

Programs Built for Bands.

At both schools programs built around the bands were held for the great band master. Marches, symphonies and solos, both vocal and instrumental, ran through the assemblies before groups of the students numbering several thousand in each case.

At Lindblom Mr. Sousa was invited to lead the band in four numbers, all composed by himself. There was the immortal "Stars and Stripes Forever," "Washington Post," "El Capitan" and a choice between "Semper Fidelis" and the latest Sousa creation, "The National Game," a march written to

baseball, of which Mr. Sousa always has been particularly fond.

Will Present Sousa Trophy.

Tomorrow Mr. Sousa, whose band is playing four programs each day at the Chicago theater, will present the Sousa trophy, a large cup emblematic of the state band championship, to the band of the Nicholas Senn high school, 5900 Glenwood avenue. The Senn band won this title last week.

Sousa and Band Thrill Audience at the Chicago

By Karleton Hackett.

THE PACIFISTS will have to choke Sousa off if they expect to make any real progress, for as long as he is hale and hearty and his band swings into the old marches as they did last night at the Chicago theater the handicap will be too heavy. Sousa knows all about it. He has tried it high and low, loud and soft, the world over, and rain or shine, hot or cold, certain elemental facts stand out and they are all tucked away in his wise old head.

"The Washington Post," to begin with, and "The Stars and Stripes" for the wind-up, with a good sprinkling of snappy tunes in between; and, in the language of the street, they simply ate it up. Well, why not? When comes to a march you cannot beat Sousa, and, save for a handful of ascultated highbrows, who does not prate to the beat of the marching et?

Among certain races it is undoubtedly true that the squeal of the bagpipes calls forth a frenzy in which men are above themselves. Well and good, but they are not us. Sousa knows us, and not only can write a right kind of music but has the will to serve it in just the fashion that makes it most savory.

Not an instant's pause, just a bow and they are off again. "The Lord Ord," with the lights properly timed and an efficient cornetist for solo, than a capable and attractive piano singing an Italian street song Victor Herbert with plenty of high notes and decorative runs.

his, just by way of salted almonds sherbet, and then down to the meat again with another march. cornetists, the trombonists and piccolists (is there any such d?) all lined up at the footlights blowing their lungs out most adiously. Did we fall for it? We did. Now is time, and four performances every with Lieutenant Commander John Philip Sousa present in person.

STRENUOUS WEEK DELIGHTS SOUSA

Bandmaster Concludes "Thrilling" Time with Tilden Youth Today.

This is the last day of John Philip Sousa's visits to Chicago high schools as the guest of The Daily News, and he concluded what he has termed "a thrilling week with youth" at the Tilden Technical high school auditorium where he addressed the entire student body, directed the school band and was almost mobbed by the hero-worshipping youngsters.

"I have had the most strenuous week since the war," he told the Tilden students, "but I have never enjoyed myself more than I have these last five days. Chicago's welcome to me has touched me, both from its students whom I have met each morning and from its general public whom I have seen four times each day—and yesterday and today five times daily at the Chicago theater, which is named after your strenuous, thrilling city. It is gratifying to be associated with The Daily News, which holds such a vital place in your life."

Writes on Music.

Lieutenant-Commander Sousa's article on music follows, with appended answers to questions sent him in care of The Daily News.

BY JOHN PHILIP SOUSA.

In my visits to Chicago's high schools and in reading the letters sent me, principally from school children, I have come to realize what important work in music your school system here in Chicago has been accomplishing.

Chicago as a creative force in American music is, of course, famous. Your Chicago Symphony orchestra was a pioneer years ago, and it has increased its influence as years go by.

Lieutenant Commander John Philip Sousa, famous composer-conductor, who is appearing at the Chicago theater four times daily this week with his band.



Sousa Plays All Week.
JOHN PHILIP SOUSA and his famous band have given the entire week to the stage of the great Chicago Theatre, a cinema. He has drawn to hear him tens of thousands of people who knew his name but had never before seen him face to back.

Your Civic Opera company is known all over the world. Your younger composers have made the city known for original, modern developments in music. And all of this spirit has been fed by the thoroughness with which music is taught in your public school system.

To see youngsters fighting for places on the school band as earnestly as they compete for places on the football team proves again what I said in my first article about music being as manly an occupation as athletics. It is no longer considered freakish or "long-haired" for boys to learn music.

I have met strapping high school boys who were as proud of their achievements in "making the band" as in making the football team.

The R. O. T. C. bands that I have directed play like veterans, reaching a degree of skill and unity that, on the whole, I have never heard before in so many high school bands. Let me advise all youngsters who wish to make music their career to get into these high school bands if it is humanly possible.

Answers Letters.

Here are some more of the letters I have received at The Daily News:

"Dear Mr. Sousa: I have been playing piano and violin for three years, but have trouble in memorizing. Is there any remedy for this? Would you advise me to specialize in more than one instrument?" G. H. M.

Memorizing is a feat in concentration. Some people's memories are more retentive than others. If yours is bad try centering your mind wholly on the sheet of music before you. You will have to shut out all outside thoughts. This is difficult at first, but persevere. You will find it easier to do the more you practice it. Try thinking only of the music before you, whenever you realize your mind is wandering force it back on the

Sousa Serenaded



—Photo by Underwood & Underwood.
JOHN PHILIP SOUSA, music master extraordinary, was himself greeted with music on his arrival in Chicago. The Nicholas Senn High School Band, Illinois State champions, serenaded him. Sousa is shown with Cornetist Weston Matthews of the school outfit.

Sousa Congratulates Composer of March

John Philip Sousa, the march king, today congratulated Bandmaster Emil Soderstrom of the Chicago headquarters of the Salvation Army, on his prize-winning march, "Fighting for the Lord," which was selected from 400 other Salvation Army pieces in a recent international competition for a prize march. The Salvation Army is publishing the march and it is being played by the organization's bands thruout the world.

"Orchestral Shows" Resumed

Following the departure of John Philip Sousa and his band from the Chicago theater Sunday night, H. Leopold Spitalny will return to his "orchestral productions," as he calls the platform shows in which the musicians play so prominent a part. Charles Irwin, master of ceremonies for two weeks at the Chicago, will return, and Roy Smeck, the banjo player will be among others in Spitalny's entertainment.

VICTOR HERBERT CONCERT

Stars of Musical World in Memorial Tribute.

The proceedings of the third annual memorial Victor Herbert program, under the direction of the American Society of Composers, Authors and Publishers, will be broadcast direct from the Crystal Room of the Ritz-Carlton Hotel, Manhattan, through the Red Network of the National Broadcasting Co., Wednesday night, May 25. The program, which is being prepared under the direction of Gene Buck, president of the society, will bring before the microphone some of the most outstanding artists of the musical realm.

Gene Buck and Augustus Thomas will pay tribute to the memory of the late American composer. Among the artists who will take part are John Philip Sousa, Paul Whiteman, Carolee Andrews, "Roxie," Raymond Hubbell, the Atwater Kent Orchestra, under the direction of Louis Edlin, and the Russian Cathedral Choir from the Roxy Theatre.

STUDY MUSIC, IS SOUSA FINAL WORD

Bandmaster in Closing Article Emphasizes Its Importance to Child.

(John Philip Sousa, most noted bandmasters, concludes today the articles which he has been writing for The Daily News and tomorrow night concludes his personal appearances with his band, at the Chicago theater.)

BY JOHN PHILIP SOUSA.

I have attempted in these articles to point out the growing advantages of music as a career. And in this last article I would like to revert to the statement made in my first story—namely, that every child should study music. Naturally this includes the immense majority who have no inclination or desire to make music their life business.

These youngsters who wish to derive pleasure out of music need not study music with the fervor or to the degree necessary in those who wish to make it their profession. Piano lessons, saxophone lessons, mandolin or guitar lessons—even ukulele lessons—are the wisest to take in this category.

Ukulele Opens Way.

The ukulele and saxophone have opened up music to thousands of young people who have not the time or the will to learn more complicated instruments. If you aren't able for one reason or another to learn anything else learn these. Play them! Do not just "pick up" the knack of playing them, however. Go to some teacher or schools for the rudiments if for nothing more. Start right. Become as good a musician as is possible within your range. You will never regret it.

Following are some of the letters I have received and my answers thereto:

"Dear Mr. Sousa: I have appeared twice at recitals and have not done myself justice on account of stage-fright. Have had two years of lessons and am 14 years old. What does a person do to overcome stage-fright?"

"F. P."

I have been amused all my life to hear so-called specialists and psychologists suggesting this and that cure for stage-fright. Hypnotism is the commonest of these cures.

Pay no attention to any of these. Self-confidence is the only cure and I'll tell you how to acquire it. Become the complete master of your instrument. Think about it. Work on it. If you concentrate on it when you are alone you will develop the power to concentrate on it when you are in public. Put your soul into your music sufficiently hard and there won't be enough self-consciousness left in you to bother you when you step upon a platform.

"Dear Mr. Sousa: How long must I train before I can become a member of an orchestra? I am 16 and have been taking lessons since I was 10, playing violin. What is the average time of training? I will appreciate your advice. Yours respectfully,

"G. J. B."

There is no time limit. Everything depends upon your concentration and the hours you spend in practice. These long periods of practice seem like drudgery, but they are the only road to perfection. Keep your eye on your goal, which is to play in a good orchestra, and realize that every hour you spend in practice moves you that nearer to your desire.

Sees Future for Women.

"Dear Mr. Sousa: Being a girl I have natural doubts about my future as a clarinetist. I have studied it three years but I see no future in it. Perhaps I should switch to piano or harp or violin. What would you suggest?"

"A. G. C."

Girls do not have much chance at success at brasses or woodwinds. The positions open to them are few and far between. Lately women's orchestras are coming into being in the large cities and the time seems to be coming when there will be a future for women in all symphony orchestras, but not in time for o have many posts available myself. My advice would be to keep your intimacy with instrument but take up any other instruments you

CHILDREN MUST TAKE UP MUSIC

They Should Amount to Something Then, John Phillip Sousa Believes.

By FRED VAN DEVENDER.

(By Universal Service.)

Chicago, May 10—If you have played in a band at some time in your life, then you should amount to something.

This is the belief of John Philip Sousa, the greatest of all band leaders. He said this in an exclusive interview with Universal Service.

"I have been around quite a bit in my time," the veteran, who is 73, declared. "I have talked to hundreds of men who have made a success out of life, and about nine out of every ten of them, used to play in a band, or still do play in a band."

It seems that the veteran conductor believes that a band gives music to the soul, blaten though it may be, and the man who hath music in his soul, surely must amount to something. Sousa admits though that there are many men who are great, who are not musical.

He is. He loves his band. He thinks he has the greatest musical organization in the world. His band, called by critics the living organ, is composed of 87 men, chosen from every state in the Union. It contains only two foreigners. They are Italians. He thinks Americans play every bit as well and even better than the average foreigner. And Sousa is thoroughly American.

He has held the rank of captain in the army, captain in the marines and lieutenant senior grade in the navy. His some 114 marches are all thoroughly American. But in all them, he does not consider any one a masterpiece. They are all masterpieces, he thinks.

Music's Wide Appeal.

In the first article of his series on music in its many aspects, John Philip Sousa, veteran band director and popular composer, affirmed yesterday in the Daily News that "every child is capable in greater or less degree of learning music." He added that to learn music is to enrich one's life and provide a source of constant solace and delight.

There is a common impression that many persons are born "un-musical" and can not develop a love or appreciation of music. A cultivated Chicago lawyer once said that to him music was an unpleasant voice. He believed that many others felt as he did, but were ashamed to confess the truth.

He was sadly mistaken. Like Mr. Sousa, Frederick Stock, conductor of the Chicago Symphony orchestra and a broad-minded, scholarly musician, has expressed the belief that at least 90 per cent of all boys and girls have innate capacity for learning music, "making" it and enjoying it as played or sung by others. When they teach children music, therefore, parents and others are not wasting time, money and energy. Thousands of mature men and women regret deeply that they did not learn music when they were young.

Music is for all moods, all seasons, all cultural standards, all tastes. It is well to go to concerts, opera, recitals and enjoy good music. It is even better to provide music in the home, by playing some instrument individually or forming duets, trios or quartets. To read music, interpret it, rehearse it and play it to friends is to impart enjoyment and to feel it. In Germany thousands of families "make" music, and tens of thousands of Germans can play musical instruments. Music can and should be the most popular form of home and social recreation.

A nation cannot have too many good orchestras, bands and other musical organizations. Every school should have a band and an orchestra, and these should play in parks, field houses, settlements and other neighborhood centers. Such recreation is good for art and good for individual and community morals.—Chicago Daily News.

MUSICAL DETROIT.

John Philip Sousa, who certainly knows both music and Americans says he believes the United States today is the most musical country in the world. That is encouraging.

The American people have been rather inclined to distrust themselves in musical affairs. As in commercial matters, so in the arts, they have placed too much emphasis upon the word, "imported." Mr. Sousa says, "We have been inclined to accept whatever had a European label as inevitably superior to what has an American label."

Such an expression of confidence from this great composer and director should have a decidedly stimulating effect. Sousa says Detroit is musically conscious. He discovered it through his experience as special music editor of The Detroit News, from the letters of children, and he predicts that, with a generation of musically-minded children growing up, we soon shall have the opportunity to hear opera of our own creation and in our own tongue.

If this suggestion helps to bring about the institution of a civic opera organization in Detroit, lovers of music will have reason to be grateful. Those conversant with the situation in Detroit believe the stage is set for such an enterprise. Something of the musical possibilities of the city was shown recently in a program rendered at Orchestra Hall by the Detroit Operatic Chorus, the Polish Singing Society and the pupils of one of Detroit's leading dancing academies. Detroit has many such organizations among whose members are a number of finished artists as well as scores of promising pupils.

Lauded by Sousa



(Left to Right) John Philip Sousa and Emil Soderstrom.

John Philip Sousa, "the march king," today congratulated Emil Soderstrom, Salvation Army band master, on his prize winning march, "Fighting for the Lord."

Soderstrom, representing Chicago headquarters in a recent international competition, won the prize over more than 400 other compositions. His march is said to be a musical interpretation of the spiritual battle waged by the Salvation Army.

SOUSA'S BAND TO RETURN

Hays, Kan., May 7.—(Special)—John Philip Sousa and his famous band have been booked for a return engagement here, October 24. Programs given in Hays last December by the band were so well received and the demand for another concert was so great, that H. E. Malloy, head of the music department at Hays Teachers college, and R. A. Seabury, band leader, immediately began planning for the return of Mr. Sousa and his musicians.

STARDUST and FIDDLESTICKS

Theodore Stearns

BOYS, LISTEN TO SOUSA!

"It isn't any use," said John Philip Sousa to Mr. Reed, associate editor of Music and Youth, "it isn't any use to a schoolboy to know that a Greek poet was blind in one eye, while it is of a great deal of use to him if he can play the clarinet." Mr. Reed was interviewing Sousa in Boston recently on the subject of forming bands in schools and my old friend Sousa—who carries his years lightly—said that he never felt better in his life. He wore a dark suit and the coat of the uniform, which marks him as a Lieutenant-Commander of the United States Navy, was flung across a chair nearby, says Mr. Reed in his very interesting and attractive monthly.

"But very many school bands have no clarinets," challenged Mr. Reed. "I know," said John, "they're chiefly cornets and a great pity, too!" It was then suggested to the great bandmaster that the cornet is the easiest instrument to play and that that is why so many boys choose it.

"Easy?" said Sousa, "why, a cornet is one of the hardest to play well. That's why there are so few really good cornet players. But without the flutes and reed instruments you cannot get that delicacy which, for instance, I can get with my band. If I could not get a pianissimo—well, I should just kill myself—but I do get it!"

He continued, "Of course you need players with musical talent, but I should say there are few boys without a modicum of musical ability."

"There are physical requirements, too, for the different instruments, and these vary. For the cornet, now, you must have well-developed trumpet muscles so as to hold the lips in position and sustain the tone."

"The clarinet, too, is an instrument that depends a good deal on lips and breath control. I've often heard players say their jaws were tired, and the boy who plays the clarinet must have muscles that can stand the fatigue."

"I believe no thick-lipped person can play the oboe?" I asked.

"No—but really the only way of determining what boys will suit what instrument is to test them. If I were forming a school band, I should probably choose the six least talented for the cornets, because they could do the least harm there. I should select the ten best for clarinets and try out for the other instruments."

"Quite apart from the value of the more unusual instruments, such as clarinet, oboe and bassoon, to a band these instruments provide a boy with a profession for life. Just now there is a great dearth of oboists and bands can't get hold of players." Mr. Sousa paused a moment to dismiss two attendants who had approached for some kind of instructions.

"But they are coming," he resumed. "When I started my band, ninety-eight per cent of the players were foreign, and two per cent American. Now it's the other way about; ninety-eight per cent are American and two per cent foreigners. That shows you how music has developed in

America during the past thirty or forty years. We have some fine native instrumentalists at present and will have many more, with what is being done in the schools to develop music.

"But it's no use training all the boys to play the cornet, for they must be very good to be of any use, and we have too many average players as it is. For instance, in my band I have twenty-eight clarinets but only six cornets. What chance would any average player have of getting into my band?"

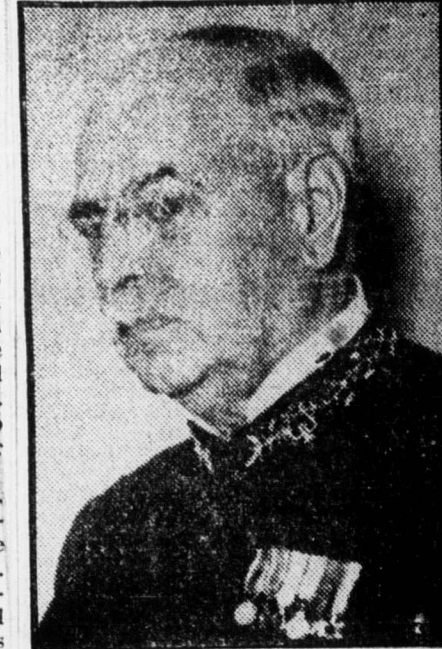
"Music," concluded Mr. Sousa, "is the finest profession in the world, because it's the only one that does not bring sorrow. A doctor goes to people who are sick and dying. A judge has to send people to death. When I wake in the morning I don't have to think—I have to condemn a man to be hanged today, or I have to see someone who is dying."

"Music brings happiness to people and always has, and that's why I say it's the best profession in the world."

SOUSA TO DIRECT WBZ BROADCAST

Famous Bandmaster to Lead 3,000 School Musicians.

The largest ensemble of juvenile band and orchestra players ever heard in a radio broadcast will go on the air from WBZ-WBZA next Saturday afternoon at 3 o'clock, when 3,000 children, representing school and band groups from every part of New England, play in concert at the Boston Arena. John Philip Sousa, world-famous band leader, will be guest conductor for the afternoon.



JOHN PHILIP SOUSA.

This great radio feature of the week-end is the largest affair of its kind in which Sousa has ever appeared. The peer of band masters, now past 70 years and just at the end of a long concert tour with his renowned organization, welcomed the opportunity to lend his efforts to this third convocation of New England school bands and orchestras.

The program is designed to be one of direct appeal into the many homes of children whose parents and relatives are unable to accompany them to Boston for the gala day of the concert festival. Though separated by many miles from the Boston Arena where their children are playing, mothers will be able to bring the band concert right into their homes, listening while at work.

Despite an iron-clad rule against afternoon broadcasting, WBZ made an exception for the children's concert. The station facilities at both ends of the state—in Boston and at Springfield—will thus be given over to the program.

The festival admits participants of all New England bands and orchestras which are composed of children of school age. Already 100 New England units have sent acceptances to the committee. Beside an ensemble of all band and orchestra players, there will be massed band and orchestra ensembles. These will all be broadcast, WBZ taking the entire program from 3 to 5:30 p.m.

The event is being managed by the New England Music Festival association under the auspices of the director of public celebrations. The Boston public schools and the Civic Music association of Boston are also co-operating. The Rotary club will be hosts for the occasion.

SCHOOL BANDS IN BIG CONTEST

Orchestras Also Compete Next Saturday

The third annual convocation of New England school bands and orchestras with a public band concert festival will be staged next Saturday on the Common and at the Arena, with Lieutenant-Commander John Philip Sousa leading the schoolboys and girls as guest conductor.

The championship contest for bands, open to every school in New England, will be held at the Parkman Bandstand at 9 o'clock in the morning with Director of Public Celebrations George H. Johnson officiating. The orchestra contest will be held at the Arena. From them until 11:45, the bands will perform on the Common, before Director Sousa steps up to lead the entire ensemble in a programme of music.

3000 JUVENILE PLAYERS GO ON AIR SATURDAY

Eminent Bandmaster in Special Boston Trip to Conduct; Program From WBZ-WBZA

The largest ensemble of juvenile band and orchestra players ever heard in a radio broadcast will go on the air from Station WBZ-WBZA next Saturday afternoon at 3 o'clock, when 3,000 children, representing school and band groups from every part of New England, play in concert at the Boston Arena.

John Philip Sousa, world-famous band leader, will be guest conductor for the afternoon and will likewise conduct the massed bands alone on the Common at 11 o'clock in the morning.

This great radio feature of the week-end is the largest affair of its kind in which Sousa has ever appeared.

The peer of band masters, now past 70 years and just at the end of a long concert tour with his renowned organization, welcomed the opportunity to lend his efforts to this Third Conclave of New England School Bands and Orchestras.

PLANNED FOR HOMES. The program is designed to be one of direct appeal to the many homes of children whose parents and relatives are unable to accompany them to Boston for the gala day of the concert festival. Though separated by many miles from the Boston Arena where their children are playing, mothers will be able to bring the band concert right into their homes.

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LASTS FROM 3 TO 5:30 P.M. The Festival admits participants of all New England bands and orchestras which are composed of children of school age. Already 100 New England units have sent acceptances to the committee. Besides an ensemble of all band and orchestra players, there will be massed band and orchestra ensembles. These will all be broadcast, WBZ taking the entire program from 3 to 5:30 P.M.

The event is being managed by the New England Music Festival Association under the auspices of the director of public celebrations. The Boston public schools and the Civic Music Association of Boston are also co-operating. The Rotary Club will be hosts for the occasion.

Leads 3,000



JOHN PHILIP SOUSA, eminent bandmaster, will make a special trip to Boston Saturday to direct massed band and orchestra concert of 3,000 N. E. school children at Arena. The ensemble includes 100 bands and orchestras and its program will be a special broadcast over WBZ-WBZA at 3 o'clock.

IF YOU HAVE TOOTED A HORN YOU'RE A SUCCESS—SOUSA

By FRED VAN DEVENDER, Universal Service Staff Correspondent.

CHICAGO—If you have played in a band at some time in your life, then you should amount to something.

This is the belief of John Philip Sousa, the greatest of all band leaders. He said this today in an exclusive interview with Universal Service.

"I have been around quite a bit in my time," the veteran, who is 73, declared. "I have talked to hundreds of men who have made a success out of life, and about nine out of every ten of them used to play in a band, or still do play in a band."

It seems that the veteran conductor believes that a band gives music to the soul, beaten though it may be, and the man who hath music in his soul surely must amount to something. Sousa admits, though, that there are many men who are great who are not musical.

He is. He loves his band. He thinks he has the greatest musical organization in the world. His band, called by critics the living organ, is composed of eighty-seven men, chosen from every state in the Union. It contains only two foreigners. They are Italians. He thinks Americans can play every bit as well and even better than the average foreigner. And Sousa is thoroughly American.

Good music is not necessarily of a serious nature; but it should be good of its kind. Symphony audiences are inclined to look on music as "educative," as something that must be "soulful"; they resent the introduction of anything which is to their mind "light" or "frivolous." No doubt many would shudder at the thought of a waltz by Johann or Joseph Strauss, conducted by Mr. Koussevitzky, yet others would find this waltz a finer, more poetic work than Ravel's "Valse," which has been on the Symphony programs several times.

Because music is of a serious nature, it is not necessarily good or interesting; as a matter of fact it is often extremely dull. A symphony is not necessarily more important than a sparkling overture by Auber or a march by Sousa. That Symphony audiences are human after all is shown whenever something light and graceful is performed; witness the genuine, spontaneous applause that followed the performance of Prokofiev's "Classical" symphony. A symphony concert should not be only for the glorification of Bach, Beethoven, Brahms et al. The statues in Symphony Hall would not fall to the floor in consternation if they were to hear the overture to "William Tell," or the waltz, "Roses from the South," or "Village Swallows." Let us not humbug ourselves. Let us not be hypocritical. At heart we all enjoy a good tune, a lively, tripping measure, a sensuous, languorous dance.

PLAY IN BAND AND SUCCEED SAYS SOUSA

(By Universal Service)

CHICAGO, May 8.—If you have played in a band at some time in your life, then you should amount to something.

This is the belief of John Philip Sousa, the greatest of all band leaders. He said this today in an exclusive interview with Universal Service.

"I have been around quite a bit in my time," the veteran, who is 73, declared. "I have talked to hundreds of men who have made a success out of life, and about nine out of every ten of them used to play in a band, or still do play in a band."

He loves his band. He thinks he has the greatest musical organization in the world. His band, called by critics the living organ, is composed of 87 men, chosen from every state in the Union. It contains only two foreigners. They are Italians. He thinks Americans can play every bit as well and even better than the average foreigner.

"I will always be a writer of music and a conductor of a band," he said. "Nothing but death or serious illness will stop me."

Mr. Sousa, who is an affable old gentleman is well satisfied with life but in one particular. He likes a glass of wine.

"That prohibition law is the greatest farce this country has ever had," he said.

"It's not prohibition that is all wrong, but the law. I like my drink with my meals, and I want it, but being a law-abiding citizen I don't have it."

"Then another thing. I have been around quite a bit, you understand. During my forty-six years in the band business, and I honestly say that there is as much or more drinking today than there ever was."

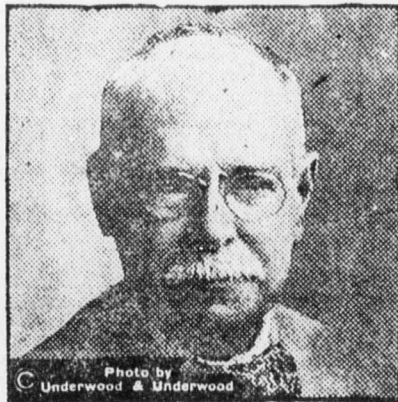
High school boys and girls drink. I have seen it. Such things should not go on. This law cannot exist for long."

3,000 COMING FOR FESTIVAL

Sousa to Lead Youthful Musicians

Every New England schoolboy or girl who can toot a trumpet, rattle a drum or twiddle a bow will be in Boston next Saturday. Three thousand young musicians have entered for the third annual conclave of the New England Music Festival Association.

There is sure to be a throb in the air



JOHN PHILIP SOUSA

Saturday, for the day begins with a contest for school bands at 9 a. m. in the Parkman Bandstand on the Common. At the same hour the contest for orchestras will be opened in the Arena.

At 10 o'clock bands which do not compete in the contest will give a festival band concert on the playground of the Common, to be followed by a program given by the boys' and girls' fife, drum and bugle corps from the Boston schools.

Then at 11:45 comes the first great event of the day. The massed bands will play, conducted by the famous Lieut. Commander John Philip Sousa.

After luncheon the bands, drum and bugle corps, fife and drum corps will form a parade, which will be reviewed by Lieut. Commander Sousa, and will wind up at the Arena for the afternoon program.

This begins at 3 o'clock, and is the only performance to which an admission fee is charged to the general public. The tickets are \$1 each. For the other Arena concerts, tickets are required, but may be had free by application at Room 233, 120 Boylston st.

The Arena concert promises a peculiar thrill, one which will be understood in advance only by people who have heard massed bands and orchestras. Lieut. Commander Sousa conducts here again; first the massed bands, then the massed orchestras, and finally a great ensemble, bands and orchestras together.

There are already 70 bands and 30 orchestras on the list of acceptances. The festival is held, as the previous two festivals have been, by the New England Music Festival Association. The public schools of Boston and the Boston Civic Music Association are co-operating in the work, and the Boston Rotary Club has accepted the job of being host to the festival.

SOUSA AND MENJOU AT CHICAGO \$60,000 LAST WEEK—NEAR RECORD

Swamped State-Lake Across Street—Oriental Got \$45,000—"Fire Brigade" and "Iron-sides" Both Low—Reissue Running 3 Weeks

Chicago, May 10.

It took Sousa, the old master, to lift Chicago out of Chillicothe's sphere. Not since Paul Whiteman knocked the locals groggy has there been such a hurrah over an orchestra. Also not in the last year has the Chicago theatre reached a gross of \$60,000 at 75c. top. That's good money at any scale.

With a combination of Sousa and "Evening Clothes," legit draw in itself, and more on the name of Adolphe Menjou, the house couldn't miss. H. Leopold Spitalny's "class" orchestral production and the "Songs of France" unit added to the combo permitted the Chicago to outclass the rest of the street in caliber of show as much as in gross.

Mostly affected by Chicago's T. N. T. performance was Orpheum circuit's State-Lake, across the street. The vaude-picture house has been floundering around in below average depths lately. "No Control," one of the P. D. C. weakest sisters and an ordinary variety bill played to themselves most of the week. Trini, supplying the bill's lone classy spot, pleased them when they got in but didn't help to bring them in. \$17,500 is just slightly above the overhead.

The rest of the street showed money making ways and registered better than average money in most spots.

Oriental and Paul Ash kicked in with another delicious receipt slip. What this house needs do other than place "Paul Ash and His Gang" on the board and hire two long-winded ticket sellers and a strong armed taker is not apparent. The picture, whatever it is, seldom means more than nothing and sometimes less than that. "Senorita," a Bebe Daniels one-girl film, might just as well have been Pathe News.

"Fire Brigade" took a dip in its second week at the Roosevelt. Just why Chicago didn't respond to it is not known. Babe Ruth's "Babe Comes Home" is in the Roosevelt this week. The engagement is opportune with the Yankees in town the early part of the week. The little Randolph rode on high for the second week straight. "Monte Cristo," Fox re-issue, came through as well as expected and is held for a third.

McVicker's held onto "Slide, Kelly, Slide," for three weeks without capacity trade. Baseball yarn in film form created interest to a good \$20,000 the first week but hit a decline and waned \$5,000 under that sum in the final. "McFadden's Flats" this week.

"Old Ironsides," still the lone "special" in town, jumped \$2,000 in its fifth week at the Auditorium, but showed little strength even at that. This week is curtains for the boat picture. "Rough Riders" next week.

Estimates For Last Week Auditorium (Shubert)—"Old Ironsides" (Par.) (3,000; 50-\$1-\$150) (6th week) \$15,000; \$2,000 over previous week but not real money. One more week and "Rough Riders" succeeding.

Chicago (Publix) "Evening Clothes" (Par.) (4,100; 50-75). Sousa and picture (Adolphe Menjou) brought \$60,000. Big money and near house record. Tough week to follow.

McVicker's (Publix) "Slide, Kelly, Slide" (M.-G.) (2,400; 50-75). \$15,000 gross below average for third week here. No click on baseball angle after first seven days.

Monroe (Fox) "Hills of Peril" (Fox) (973; 50) Monroe gang likes their cowboys and Buck Jones is one; \$4,200, not bad. Tom Mix, standby, back this week.

Oriental (Publix) "Senorita" (Par.) (2,900; 30-60-75). Excellent steady biz holding \$45,000 pace. Paul Ash.

Orpheum (Warner) "Better 'Ole" (Vita) (Warner) (776; 50). Third week of former special duo on grind. Nice money at \$7,800. No ill effects from program's previous two-day run. Strong enough for fourth week but ducked for "Yankee Clipper."

Randolph (U.) "Monte Cristo" (reissue) (Fox) (650; 50). Sufficient in two weeks to warrant third. Last week's \$7,400 brings total to 15,700 for run so far. Easy money or this house.

Roosevelt (Publix) "Fire Brigade" (M.-G.-M.) (1,400; 50). Almost-special so-so at half a buck. Opinion only fair after two weeks. Dropped from \$16,000 to get \$11,000. Babe currently inhabiting.

State-Lake (Orpheum) "No Control" (P. D. C.) (2,800; 50-75). Too much show across street (Chicago) to let Orph house tap over \$17,500. (Copyright, 1927, by Variety, Inc.)

SOUSA IS SOO-SA, SO HE SAYS, AND NOT SOO-ZA

Bandmaster Will Direct at Great Concert on the Common Saturday

For 50 years he has been John Philip Soo-za, but it's Soo-sa, not Soo-za, and this is correct because he says so.

A number of the most eminent musical people in Boston visited Lt.-Comdr. John Philip Sousa in New York yesterday to arrange his visit to Boston Saturday to conduct the massed school band and orchestra concert on the Common.

They addressed the eminent bandmaster as Mr. Soo-za, according to usage hereabouts from time immemorial.

"By the way, Mr. Sousa," drawled one member of the committee, "just how do you pronounce your name?"

"Soo-sa, not Soo-za," explained the commander with a twinkle in his eye.

Among those who will take part in the concert on the Common Saturday will be Mrs. Dorothy H. Marden, music director of the Waterville, Me., schools. She will bring the band of the Waterville schools to the conclave.

Sousa, Whiteman on Chain May 25

Proceedings of the third annual Victor Herbert memorial program, under the direction of the American Society of Composers, Authors and Publishers, will be broadcast direct from the Ritz-Carlton hotel, New York, over WEAF and chain Wednesday, May 25. Gene Buck, president of the society, is in charge of the program.

Among the artists to take part in the program are John Philip Sousa, Paul Whiteman, Caroline Andrews, "Roxie," Raymond Hubbell, the Atwater Kent orchestra and the Russian Cathedral choir from the Roxy theater.

The proceedings of the third annual Memorial Victor Herbert program under the direction of the American Society of Composers, Authors and Publishers will be sent out on WEAF's wave length on Wednesday, May 25, from the Ritz-Carlton.



John P. Sousa

and among the artists who will take part are John Philip Sousa, Paul Whiteman, Caroline Andrews, Roxie, Raymond Hubbell, the Atwater Kent Orchestra and the Russian Cathedral Choir from the Roxy Theater.

CARRYING out its custom of paying annual tribute to the memory of Victor Herbert, the American Society of Composers, Authors and Publishers will present its third concert in the Crystal Room of the Ritz-Carlton Hotel, Wednesday evening at 10 o'clock. Gene Buck, president of the society, will make a few introductory remarks and then Sousa, Bendix, Franko, Edlin, Hubbell and Roxy will conduct the Atwater Kent Orchestra in Herbert selections, while Ethyl Hayden, Greek Evans, Anita Lowell, Celia Turrell, Gladys Rice, Harry Van Duzee, Marion Keller, Caroline Andrews, Frank Moulan, Orville Harrold, Forrest Yarnall and Mario Valle will sing Victor Herbert songs, and Waldo Mayo, violin, and Yasha Bunchuk, cello, will play Herbert compositions. All will be sent out by the National Broadcast Association.

CASS TECH MUSICIANS TO PLAY AT SPELLING BEE FINALS



MORE than 100 musicians and singers, members of Cass Technical High School musical organizations, will entertain the crowds expected to attend The Detroit News Metropolitan and National Spelling Bee of 1927 at the State Fair Coliseum next Friday. The photograph shows the

Band, Harp Ensemble and Girls' Glee Club, as they appeared under the direction of John Philip Sousa a few weeks ago. The famous band leader is shown in uniform beside the conductor's stand. At his right is Roy A. Miller, director of the band, and as his left Benjamin F. Comfort, principal of the school.

To Be Guest Conductor at School Band Conclave



L.T.-COMDR. SOUSA

SCHOOL BANDS TO VIE ON COMMON

Third Annual Conclave to Be Held Saturday

The third annual conclave of New England school bands and orchestras and public band concert festival will be held Saturday on Boston Common and at the Boston Arena. The affair is under the management of the New England Music Festival Association, and under the auspices of the director of public celebration of the city of Boston. Public schools of the city and the civic music association are co-operating. The Boston Rotary Club will be festival hosts.

The program will open at 9 A. M. on the Common, where a school band contest, open to all school bands in New England, will be held. At the same time an orchestra contest, open to all orchestras from public and private schools in New England, will be held at the Arena.

At 10 o'clock there will be a demonstration on the playground and parade field on the Common, which is open to the public. At 11 o'clock boys' and girls' drum and bugle corps, rifle and drum corps and other organizations from Boston schools will give a demonstration.

At 11:45 Lt.-Comdr. John Philip Sousa will act as guest conductor of the massed bands. Lunch will be served to participants at the Arena, and on the Common, and at 1:30 there will be a parade from the Common to the Arena. At 3 o'clock at the Arena Lt.-Comdr. Sousa will conduct the combined ensemble of orchestras and bands. Admission for the general public to the Arena in the afternoon will be \$1. All instrumental music students of public and private schools are admitted free, provided they secure tickets from superintendents or instructors.

Members of the festival association are admitted by membership cards, and participants will be admitted by badges. Lt. Comdr. Sousa is head of the honor

SCHOOL SINGERS AND BANDS

Symphony Hall Concert Wednesday Afternoon and "Loudest Parade" Saturday Features of Civic Music Week

In the variety of programs arranged for Music Week, public school choruses and their bands and orchestras will hold the center of the stage Wednesday and Saturday. On Wednesday afternoon at 3:30 in Symphony Hall there will be a concert by a chorus of 1800 school children, John A. O'Shea, director, and orchestra and band groups assisted by Ida McCarthy O'Shea, pianist and Agnes Marie Kearn, organist. The Saturday event will be the massed concert of seventy school bands, led by Lieutenant Commander John Philip Sousa, at 11:45, on Boston Common. "Boston's loudest parade" when the 2000 musicians march to the Arena at 1:30, and band concerts for massed bands, for thirty massed orchestras and an ensemble of bands and orchestras, 3000 strong under the baton of Sousa. The tests of the bands begin at nine o'clock Saturday at Parkman bandstand.

The Wednesday program, under Director of Music O'Shea, will be as follows: Demonstration of Rhythmic Orchestra. War March of the Priests (from Athalia) Mendelssohn.

Boston Public School Junior Symphony Orchestra. R. Dana Strother, conductor. March: Boston High School Cadets. Sordillo. Overture: Mignonne. Eummann. March: Our Director. Bigelow. Boston Public School Symphony Band. Fortunato Sordillo, conductor.

America (First and fourth verses).....Smith Chorus and Audience.

Marche Heroique.....Saint-Saens Boston Public School Symphony Orchestra Joseph F. Wagner, conductor.

Lead, Kindly Light.....Newman Chorus.

Praise to Joy.....Beethoven Chorus.

The Heavens Resound.....Beethoven Chorus.

Dance a Cachucha (from The Gondoliers) Sullivan Chorus.

Dance Russe.....Tschalkowsky Thorneuse Waltz (from The Sleeping Beauty Suite) Boston Public School Symphony Orchestra To Thee, O Country.....Eichberg Chorus.

Star-Spangled Banner.....Key Chorus.

Audience will join with the children in the chorus of the second verse.

This program will be broadcast through WBZ.

John Philip Sousa, who will conduct the massed school bands on the Common Saturday, and who says that his name is pronounced "Soo-sa," not "Soo-za," doubtless remembers the misprint "Souze's Band."

Sousa Boomed Chicago; Ash Got Overflow

March King Eclipses Jazz Phenom; No "Whiteman" Tribute from Ash

Sousa took Chicago by storm last week and brought back to the Chicago theatre those "good old days" when the waiters stood around on Lake Street and stood and stood and stood. Take the word of your reporter who covers downtown Chicago for you weekly (and who waited 50 minutes to eye and ear Sousa) it was a DeMille mob scene and nothing less. And it's a story with angles.

How much the house did is the house's own business, but it looked like top. Ye Scribe made three judiciously timed visits on as many days as many hours in hope of beating the wait line, but no could do. Mere citizens brought lunches and camp stools. And loved what Sousa gave them for waiting.

Oriental Gets Overflow

But even that doesn't tell the story of the Sousa draw. It was even strong enough to fill the Oriental, second fid for the week, and to crowd the lesser houses in the downtown district. If Sousa's stipend was as terrific as it should have been, the incidental beneficiaries ought to be touched for proportionate portions. He brought to the loop some hundreds of natives who haven't been downtown since the Armistice and maybe the habit will stick with some of them.

Nor does even that tell all the story. There's a particularly intriguing little angle which has to do with the Paul Ash-Oriental thing, although only the old-timers with good memories could be expected to get it. It runs like this:

Paul Whiteman, the only bandman save Sousa to slip Ash the supporting role, was recipient of a handsome tribute from the local jazzman in the form of a splendid treatment of "Rhapsody in Blue" by the McDermott production department with a resounding spoken introduction by Ash. (The rumor that Whiteman refused to open without the latter being worked in has never been verified and the stunt's on the books as one of Ash's best strategies.) But Ash—among whose pet conceits is an impersonation of Sousa leading "Stars and Stripes Forever"—had nary a number and nary a word for Sousa in the show of even date.

SOUSA TO LEAD SCHOOL BAND CONTEST

With Lieutenant Commander John Philip Sousa at its head, Boston will witness its loudest parade next Saturday when 100 New England school bands and orchestras march to the Arena after a monster melodious morning on Boston Common.

The parade occurs at 1:30 in the afternoon and will be reviewed by the eminent bandmaster from a stand in Copley Square.

Previously Sousa will conduct 70 school bands, 2,000 players, in a massed concert on Boston Common. This is scheduled at 11:45 o'clock. At the Arena he will conduct separate concerts of the massed bands; of the massed orchestras, thirty in number, and finally an ensemble of both bands and orchestras together, a total of 3,000 players. The events on the Common are free to all.

KEEPS HIS PROMISE.

Sousa, just completing a country-wide tour, promised a month ago to be the guest conductor and confirmed the certainty of his appearance yesterday to members of the committee who visited him at his New York offices.

The musical exercises of the day are part of the third annual conclave New England School Bands and Orchestras and Public Band Concert Festival. Schools from all over New England, 100 in all, have sent entries. Many come from the farthest points in Maine and Vermont.

The juvenile musicians compete in a general contest which determines the best band and the best orchestra representing a New England school. The tests occur at the Parkman Bandstand in the Common and begin at 9 o'clock.

At 10 o'clock musical organizations not competing in the contest will stage a band concert program and demonstration on the Common parade field. At 11 o'clock, also on the parade field, the boys' and girls' drum and bugle corps, and rifle and drum corps from Boston schools will furnish a program of marching and playing. The Sousa conducted massed concerts follow.

WINNERS IN 1926.

It is all under the auspices of the New England Musical Festival Association in co-operation with the Public Schools of Boston, the Boston Civic Music Association and the Rotary Club of Boston, which organization is the host of the festival.

In 1926, Miss Maud M. Howes of Quincy, won the first prize in Class A, and the Boston Evening American cup; Mrs. Dorothy H. Marden of Waterville, Me., won the first Class B prize, and Miss Hannah Gove Jenkins, the Class C, first prize.

For fifty years he has been John Philip Soo-za, but it's Soo-sa, not Soo-za, and this is correct because he says so.

A number of the most eminent musical people in Boston visited Lieutenant-Commander John Philip Sousa in New York yesterday to arrange his visit to Boston Saturday to conduct the massed school and orchestra concert on the Common.

They addressed the eminent bandmaster as Mr. Soo-za, according to usage hereabouts from time immemorial.

Sousa Will Lead

Lieut. Commander John Philip Sousa, America's best known and most beloved bandmaster, will conduct the massed band and orchestra ensemble of probably three thousand New England boy and girl musicians, which will come as the grand finale of the third annual musical festival of the New England Music Festival Association, in Boston, tomorrow, May 21. Mr. Sousa has also consented to review the parade of bands which is expected to be one of the most colorful events in connection with the festival.

Greenfield will be represented by the Public School band under direction of Supervisor Woodbury.

The local band will make the trip in automobiles furnished by the following individuals: George Wilcox, William Koch, P. M. Tuomey, Irving L. Bartlett, Edward J. Reece, Jerry Faulkner, and J. W. Cobb. Daigault's bus has also been furnished through contributions of various organizations including the Elks and the Catholic Women's council. The party will be in charge of Music Supervisor Charles A. Woodbury while Mrs. Woodbury, Miss Ruth Dority and Miss Frances Boyd will chaperon. The concert by the bands will be broadcast by WBZ at 3 p. m.

SOUSA CONCERTS WILL BE SHIFTED IF IT RAINS

In the event of rain, the mass concerts by New England School bands and orchestras, scheduled to be conducted on Boston Common at 11:45 tomorrow morning by Lieutenant-Commander John Philip Sousa, the bands will report to Mechanics Building and the orchestras to the Arena.

Sousa to Lead 100 School Bands on Common Today

With Lt. Comdr. John Philip Sousa, the world's most famous bandmaster, conducting, more than 100 New England school bands and orchestras will give mass concerts this morning, weather permitting, on Boston Common at 11:45.

Lt. Comdr. Sousa will direct upwards of 2,000 school musicians in a massed band ensemble on the Common and it is expected that thousands of persons will attend the exercises to be held under the auspices of the New England Music Festival Association, the Civic Music Association of Boston and the Rotary Club of Boston.

At the Boston Arena, in the afternoon, the eminent band maestro and composer will direct an ensemble of more than 3,000 band and orchestra players.

The best school band and orchestra in New England will be selected in competition on the Common between 9 and 11 this morning. In the event of rain the exercises will be held at Mechanics building and the Arena at the same hour.

Lawyer in "Divorce"

WATERVILLE
Sentinel
May 21

MUSICIANS ARE READY FOR BIG EVENT TODAY

Today a Day of Activity
For Girls and
Boys

Rules of Contest Announced

Over 1000 Musicians Greet
Sousa at South
Station

BOSTON, May 20—Today was a day of enjoyment for the seventy musicians of Waterville high school, who are quartered at the Hotel Brunswick in anticipation of the third annual Conclave Music which is to be held in this city tomorrow.

Upon arrival in Boston, the Waterville party of nearly a hundred persons were driven to the hotel, where they prepared for dinner. The afternoon program for the musicians was varied. The girls in company with some of the mothers went into the heart of the city on a shopping tour. Some of the boys enjoyed a swim at the Y. M. C. A., and later they had planned to witness the Braves-St. Louis game, but the contest was postponed on account of rain. By far the largest number attended a performance at the Metropolitan theater at 3 o'clock.

All musicians were at the South station at 5 o'clock to greet Lieut. Commander John Philip Sousa, who is to lead the massed bands and orchestras tomorrow at the arena. There were over a thousand musicians at the station to greet the famous bandmaster.

Tonight all attended the Keith-Albee theater.

In conference with the conclave officials this afternoon, Mrs. Dorothy H. Marden, leader of the Waterville groups, learned that the program is to be conducted this year under national rules. This means an even bigger treat, but there is no "sugar and cream" connected with the Waterville party. The rules are stricter and competition keener.

Silver loving cups will not be awarded this year in classes other than Class

A. As Waterville is necessarily listed in Class B by the size of the enrollment of the school, it is very probable that the Elm City delegation will receive no loving cup, unless it is for travelling the longest distance.

This will not detract in the least from Waterville's part on the program. Regardless of what tangible mementos the musicians may bring back with them, citizens of Waterville know that they will acquit themselves creditably and bring honor to the city.

These are the rules of contest as outlined by the committee this afternoon but there is little telling what the morrow will bring forth.

There are numerous awards of music, etc., and Waterville might even be mentioned for national honors.

The fact that they may not be eligible to compete for a loving cup has not dampened the spirit of the Waterville group.

Many citizens of Waterville accompanied the musicians to Boston, among them being: Mrs. Fred S. Rowe and daughter, Viola, Mrs. Angie Rand, Mrs. Philip Williamson, Miss Catherine Thompson, Miss Marion Lewis, Miss Kathryn Hilton, Miss Margaret McGann, Mrs. George E. Vose, Mrs. George Cannon, Mrs. Charles Sayward, Mrs. Ralph Gilmore, Mrs. James Allen, Mrs. H. T. Muzzy, Mrs. Harry Brown, Mrs. B. P. Hurd and daughter, Barbara, Mrs. John Jones, Mrs. Caroline Rodenbeck, Mrs. E. P. Whiting, Miss Thelma

Roderick, Mr. and Mrs. Paul Dundas, Miss Alice Clarkin, Miss Hope Dorman, Miss Ann Sweeney, Miss Ella Fuller, Mr. and Mrs. Charles Pillsbury and Mr. and Mrs. Robert Lancaster.

Worcester
Gazette
May 19

YOUNG MUSICIANS IN BOSTON EVENTS

Worcester Talent in New England Annual Festival—Sousa to Conduct Ensemble

BOSTON, May 19.—Bandmaster John Philip Sousa will conduct the massed band and orchestra ensemble of probably three thousand New England boy and girl musicians which will come as the grand finale of the third annual music festival of the New England Music Festival Association here Saturday. Mrs. Sousa has also consented to review the parade of bands.

The management of the festival and the band and orchestra contests which are a part of it is in the hands of the New England Music Festival Association, of which C. V. Buttelman of Boston is executive secretary. The festival is being given under the joint auspices of the director of public celebrations of the city of Boston, the Boston Public Schools and the Boston Civic Music Association. The Rotary club of Boston is festival host. The two winning bands in the contest will be eligible to compete in the National School Band contest at Council Bluffs, Iowa, May 27 and 28.

More than two thousand boys and girls are expected to take part in the band contests, and nearly a thousand orchestra players are enrolled for the orchestra events, according to Mr. Buttelman. Among the bands who will participate are: Caribou (Me.) High school, Worcester High school, Somerville High school, House of Angel Guardian, Boston, Newton High school, Northeastern Junior High, Somerville, Fitchburg High school, Waterville (Me.) High school, Edward Little High school, Auburn, Me., Greenfield High school, Quincy High school, Framingham Rotary club, Wakefield Rotary club, Cambridge Rotary club, Gloucester High R. O. T. C., Chelsea High school, Lawrence High school, Lawrence Rotary club, several bands from the Boston Public schools under the direction of Fortunato Sordillo, several drum and bugle corps from Boston schools under the direction of Lt. Harry B. Roche, Marlboro Boy Scout Band, Beverly High school and Salem High school.

Some of the schools that will send musicians in the orchestra events are: Roosevelt school, Melrose Highlands, Hampton (N. H.) High school, Burlington (Vt.) High school, English High school, Boston, Worcester High school of Commerce, Somerville High school, Haverhill High school, Lawrence Grammar school, Junior High school, Springfield (Vt.) Western Junior High school, Somerville, Durfee Orchestra club, Fall River, Bellows Falls (Vt.) High school, Quincy High school, Marblehead High school, Dover (N. H.) High school, Revere High school, Boston Public Schools' Symphony orchestra, Boston Junior High school Symphony orchestra, Beverly High school, Salem High school and Peabody High school.

Judges in the contest will be: V. L. F. Rehmann, director of music in the public schools of Yonkers, N. Y.; F. J. Rigby, bandmaster, Portland, Me.; W. A. Barrington-Sargent, bandmaster, Boston; and James Fulton, bandmaster, also of Boston. In the orchestra events the judges will be: James D. Price, director of instrumental music of the Hartford, (Conn.) Public schools; Stuart Mason, conductor of the People's Symphony orchestra of Boston, and Michael Donlan, also of the Boston Public schools. In addition to the prizes hung up for the winning bands by the National Bureau for the Advancement of Music, many cups and trophies have been donated by the business houses of Boston and other New England cities. The Metropolitan theater, the largest motion picture house in New England, has invited all visiting band and orchestra players to be its guests on Friday, the day preceding the music festival.

The band contests are to be held on Boston Common and the orchestra contests in the Boston Arena beginning at 9 o'clock. At 10 o'clock, on the playground and parade field of Boston Common there will be a public band concert festival program and demonstration by schools not competing in the contest, and at 11 o'clock there will be demonstration program by the boys and girls of the drum and bugle corps, rifle and drum corps, etc. The massed band ensemble, to be conducted by John Philip Sousa, is scheduled for 11:45 in the morning, and at 1:30 in the afternoon there will be the parade of all the bands, rifle and drum corps, bugle and drum corps and similar organizations. The winning bands and orchestras will be announced at 3 o'clock after the ensemble of all bands and orchestras will have played a selected few numbers under the baton of Lieut. Commander Sousa. The evening will be given over entirely to the entertainment of the visiting band and orchestra contestants.

The National School Band contest at Council Bluffs will be conducted under the joint auspices of the Committee of Instrumental Affairs of the Music Supervisors National Conference and the National Bureau for the Advancement of Music. The prizes are the gifts of the National Association of Band Instrument Manufacturers.

Edith Connetter

Tree Oakes
Times
May 19

SOUSA TO DIRECT SCHOOL MUSICIANS

Noted Bandmaster Will Conduct Massed Band and Orchestra, Ensemble of 3,000 Boys and Girls at Boston

BOSTON, May 18.—Lieut. Commander John Philip Sousa, America's best known and most beloved bandmaster, will conduct the massed band and orchestra ensemble of probably three thousand New England boy and girl musicians which will come as the grand finale of the third annual musical festival of the New England Music Festival Association here May 21. Mr. Sousa has also consented to review the parade of bands which is expected to be one of the most colorful events in connection with the festival.

The management of the festival and the band and orchestra contests which are a part of it is in the hands of the New England Music Festival Association, of which C. V. Buttelman of Boston is executive secretary. The festival is being given under the joint auspices of the director of public celebrations of the city of Boston, the Boston Public Schools and the Boston Civic Music Association. The Rotary Club of Boston is festival host. The two winning bands in the contest will be eligible to compete in the National School Band Contest at Council Bluffs Iowa, May 27 and 28.

More than two thousand boys and girls are expected to take part in the band contest, and nearly a thousand orchestra players are enrolled for the orchestra events, according to Mr. Buttelman. Among the bands to participate are: Caribou (Me.) High school, Worcester High school of Commerce, Somerville High school, House of Angel Guardian, Boston, Newton High school, Northeastern Junior High, Somerville, Fitchburg High school, Waterville (Me.) High school, Edward Little High school, Auburn, Maine, Greenfield High school, Quincy High school, Framingham Rotary Club, Wakefield Rotary Club, Cambridge Rotary Club, Gloucester High R. O. T. C., Chelsea High school, Lawrence High school, Lawrence Rotary Club, several bands from the Boston public schools under the direction of Fortunato Sordillo, several drum and bugle corps from Boston schools under the direction of Lt. Harry B. Roche, Marlboro Boy Scout band, Beverly High school and Salem High school.

THREE VERMONT ORCHESTRAS

Some of the schools who will enter musicians in the orchestra events are: Roosevelt School, Melrose Highlands, Hampton (N. H.) High School; Burlington (Vt.) High School; English High School, Boston, Worcester High School of Commerce; Somerville High School; Haverhill High School; Lawrence Grammar School; Junior High School, Springfield, Vt.; Western Junior High School, Somerville; Durfee Orchestra Club, Fall River, Mass.; Bellows Falls (Vt.) High School; Quincy High School, Marblehead High School, Dover (N. H.) High School; Revere High School; Boston Public Schools Symphony Orchestra; Boston Junior High School Symphony Orchestra; Beverly High School, Salem High School and Peabody High School.

Judges in the contest will be: V. L. F. Rehmann, director of music in the public schools of Yonkers, N. Y.; F. J. Rigby, bandmaster, Portland, Maine; W. A. Barrington-Sargent, bandmaster, Boston, Mass.; and James Fulton, bandmaster, also of Boston. In the orchestra events the judges will be James D. Price, director of instrumental music of the Hartford (Conn.) public schools; Stuart Mason, conductor of the People's Symphony Orchestra of Boston; and Michael Donlan, also of the Boston public schools. In addition to the prizes hung up for the winning bands by the National Bureau for the Advancement of Music, many cups and trophies have been donated by the business houses of Boston and other New England cities. The Metropolitan theatre, the largest motion picture house in the New England states, has invited all visiting band and orchestra

players to be its guests on Friday, the day preceding the music festival.

The band contests are to be held in Boston Common and the orchestra contests in the Boston Arena beginning tests at 9 o'clock. At 10 o'clock, in promptly at 9 o'clock. At 10 o'clock, on the playground and parade field of Boston Common there will be a public band concert festival program and demonstration by schools not competing in the contest, and at 11 o'clock there will be demonstration program by the boys and girls of the drum and bugle corps, rifle and drum corps, etc. The massed band ensemble, to be conducted by John Philip Sousa, is scheduled for 11:45 in the morning, and at 1:30 in the afternoon. There will be the parade of all the bands, rifle and drum corps, bugle and drum corps and similar organizations. The winning bands and orchestras will be announced at 3 o'clock after the ensemble of all bands and orchestras will have played a selected few numbers under the baton of Lieut. Commander Sousa. The evening will be given over entirely to the entertainment of the visiting band and orchestra contestants.

The National School Band contest at Council Bluffs will be conducted under the joint auspices of the Committee of Instrumental Affairs of the Music Supervisors National Conference and the National Bureau for the Advancement of Music. The prizes are the gifts of the National Association of Band Instrument Manufacturers.

Boston
Transcript
May 20

BOYS' BANDS TOMORROW

Festival of Choruses the Closing Event, Sunday, at Symphony Hall, in Program of Civic Music Week

With Sousa and 100 school bands on the Common and in the Arena as the Music Week headliner tomorrow, the celebration will turn to choral work as the feature Sunday. As guest conductor, Albert Stoessel of New York will lead the united choruses in the festival of choruses at Symphony Hall Sunday afternoon in both the opening and closing numbers, and, with James R. Houghton, will conduct also the People's Choral Union. The concert, which will be the last one in Boston's Civic Week, will bring together the most notable chorus groups in the Greater Boston area, a total of 800 voices. These groups sang together for the first time last year and began immediately after to prepare for this year's festival.

Kremser's "Prayer of Thanksgiving" will open the program. The choir of the Park Street Church and the Hopedale Choral Society, under Amy Young Burns, will follow, with Arthur Tucker, tenor, and Winfield Lapworth, baritone. Francis Findlay of the New England Conservatory of Music will conduct the choral class of its public school music department and the orchestral class in two numbers, Maria Jacovino singing a soprano solo, with Harold Schwab at the organ. Henry Gideon will conduct the Malden Madrigal Club in two numbers, with Louise Bernhardt singing the solo part. The Beethoven Chorus and Orchestra will be led by Benjamin Guckenberger in Beethoven's Choral Fantasia, Op. 80. Heinrich Gebhard is to play a solo part.

Arthur B. Keene will conduct the North Shore Festival Chorus, composed of choruses from Beverly, Gloucester, Lynn,

and the Salem Oratorio Society. Thomas W. Lander will conduct the Church of the Redemption choir and David Blair McClosky the Simmons College Glee Club. St. Cecilia's choir is to sing under John A. O'Shea. Mr. O'Shea will be at the organ, with Joan Parsons, soprano; Nora M. Burns, contralto; Thomas A. Quinn, tenor, and William H. O'Brien, bass.

Mr. Stoessel, the guest conductor, is dean of music at New York University, and conductor of the New York Oratorio Society, succeeding Frank Damrosch, whom he previously assisted. This is one of the oldest choral societies in the United States. Mr. Stoessel is director also of Worcester's Festival Chorus and in charge of the Worcester Festival.

Worcester
Gazette
May 21

SOUSA TO APPEAR AT LEGION FETE

John Philip Sousa, noted conductor and band leader, will conduct five bands, comprising approximately 600 musicians, at the third annual carnival of the Crosscup-Pishon post of the American Legion on June 13, at Braves Field.

Sousa was engaged when he arrived here to conduct the school bands on Boston Common by Capt. Travers D. Carman, commander of the legion post. Capt. Carman acted as aide during the day for Comdr. Sousa, and, as a prelude to today's musical event, presented to the conductor an associate membership medal of the Crosscup-Pishon post.

Boston
Transcript
May 20

SOUSA TO LEAD 3000

School Bands and Orchestras of New England to Compete in Third Annual Music Festival

Lieutenant Commander John Philip Sousa will conduct the massed band and orchestra ensemble of nearly three thousand New England boy and girl musicians at the third annual concert of the New England Music Festival Association May 21.

The festival is being given under the auspices of the director of public celebrations of Boston, the Boston public schools and the Boston Civic Music Association. The Rotary Club of Boston is host. The two winning bands will be eligible to compete in the national school band contest at Council Bluffs, Iowa, May 27 and 28.

Among the bands which will participate are the following-named: Caribou (Me.) High School, Worcester High School of Commerce, Somerville High School, House of Angel Guardian, Boston; Newton High School, Northeastern Junior High, Somerville; Fitchburg High School, Waterville (Me.) High School; Edward Little High School, Auburn (Me.); Greenfield High School, Framingham Rotary Club, Wakefield Rotary Club, Cambridge Rotary Club, Gloucester High R. O. T. C., Chelsea High School, Lawrence High School, Lawrence Rotary Club, bands and drum and bugle corps from Boston schools, Marlboro Boy Scouts, Beverly High School and Salem High School.

Schools which will compete in the orchestra events are as follows: Roosevelt School, Melrose Highlands; Hampton (N. H.) High School; Burlington (Vt.) High School; English High School, Boston; Worcester High School of Commerce, Somerville High School, Haverhill High School, Lawrence Grammar School, Junior High School, Springfield, Vt.; Western Junior High School, Somerville; Durfee Orchestra Club, Fall River; Bellows Falls (Vt.) High School, Quincy High School, Marblehead High School, Dover (N. H.) High School, Revere High School, Boston Public Schools Symphony Orchestra, Boston Junior High School Symphony Orchestra, Beverly High School, Salem High School and Peabody High School.

Judges in the contest will be V. L. F. Rehmann, director of music in the public schools of Yonkers, N. Y.; F. J. Rigby, bandmaster, Portland, Maine; W. A. Barrington-Sargent, bandmaster, and James Fulton, bandmaster, Boston. In the orchestra events the judges will be James D. Price, director of instrumental music of the Hartford, Conn., public schools; Stuart Mason, conductor of the People's Symphony Orchestra of Boston, and Michael Donlan of the Boston public schools. The Metropolitan Theater has invited all visiting band and orchestra players to be its guests on Friday, the day preceding the music festival.

The band contests are to be held in Boston Common and the orchestra contests in the Boston Arena beginning at nine o'clock. At ten o'clock, in the playground and parade field of Boston Common there will be a band concert program and demonstrations by schools not competing in the contest, and at eleven o'clock a program by the boys and girls of the drum and bugle corps, and rifle and drum corps. The massed band ensemble, to be conducted by Commander Sousa, is scheduled for 11:45 in the morning, and at 1:30 in the afternoon. There will be the parade of all the bands, rifle and drum corps, bugle and drum corps and similar organizations. The winning bands and orchestras will be announced at three o'clock.

SOUSA TO DIRECT SCHOOL BANDS

New England Students to Be Heard in Ensemble Under Famous Master at Contest.

JAMES D. PRICE ONE OF ORCHESTRA JUDGES

Contests to Be Held To-morrow at Boston; Winners to Enter National Competition.

Boston, May 20.—Lieut. Commander John Philip Sousa, America's best known and most beloved bandmaster, will conduct the massed band and orchestra ensemble of probably three thousand New England boy and girl musicians which will come as the grand finale of the third annual musical festival of the New England Music Festival association here to-morrow. Mr. Sousa has also consented to review the parade of bands which is expected to be one of the most colorful events in connection with the festival.

The management of the festival and the band and orchestra contests which are a part of it is in the hands of the New England Music Festival association, of which C. V. Buttelman of Boston is exclusive secretary. The festival is being given under the joint auspices of the director of public celebrations of the city of Boston, the Boston Public Schools and the Boston Civic Music association. The Rotary club of Boston is festival host. The two winning bands in the contest will be eligible to compete in the national school band contest at Council Bluffs, Iowa, May 27 and 28.

Contesting Bands.

More than two thousand boys and girls are expected to take part in the band contests, and nearly a thousand orchestra players are enrolled for the orchestra events, according to Mr. Buttelman. Among the bands which will participate are: Caribou (Me.) High school, Worcester High school of commerce, Somerville High school, House of Angel Guardian, Boston, Newton High school, Northeastern Junior High, Somerville, Fitchburg High school, Waterville (Me.) High school, Edward Little High school, Auburn, Maine, Greenfield High school, Quincy High school, Framingham Rotary club, Wakefield Rotary club, Cambridge Rotary club, Gloucester High R. O. T. C., Chelsea High school, Lawrence High school, Lawrence Rotary club, several bands from the Boston Public schools under the direction of Fortunato Sordillo, several drum and bugle corps from Boston schools under the direction of Lt. Harry B. Roche, Marlboro Boy Scout band; Beverly High school and Salem High school.

Some of the schools who will send musicians in the orchestra events are: Roosevelt school, Melrose Highlands, Hampton (N. H.) High school; Burlington (Vt.) High school, English High school, Boston, Worcester High school of commerce, Somerville High school, Haverhill High school, Lawrence Grammar school, Junior High school, Springfield (Vt.), Western Junior High school, Somerville; Durfee Orchestral club, Fall River, Mass.; Bellows Falls (Vt.) High school, Quincy High school, Marblehead High school, Dover (N. H.) High school; Revere High school; Boston Public schools Symphony orchestra; Boston Junior High school symphony orchestra; Beverly High school; Salem High school and Peabody High school.

Price One of Judges.

Judges in the contest will be: V. L. P. Reimann, director of music in the public schools of Yonkers, N. Y.; F. J. Rigby, bandmaster, Portland, Maine; W. A. Barrington-Sargent, bandmaster,

Boston, Mass.; and James Fulton, bandmaster, also of Boston. In the orchestra events the judges will be James D. Price, director of instrumental music of the Hartford public schools; Stuart Mason, conductor of the Peoples Symphony orchestra of Boston; and Michael Donlan, also of the Boston public schools. In addition to the prizes hung up for the winning bands by the National Bureau for the Advancement of Music, many cups and trophies have been donated by the business houses of Boston and other New England cities. The Metropolitan theater, the largest motion picture house in the New England states, has invited all visiting band and orchestra players to be its guests on Friday, the day preceding the music festival.

The band contests are to be held in Boston Common and the orchestra contests in the Boston Arena beginning promptly at nine o'clock. At 10 o'clock, in the playground and parade field of Boston Common there will be a public band concert festival program and demonstrations by schools not competing in the contest, and at 11 o'clock there will be demonstration program by the boys and girls of the drum and bugle corps, fife and drum corps, etc. The massed band ensemble, to be conducted by John Philip Sousa, is scheduled for 11:45 in the morning, and at 1:30 in the afternoon, there will be the parade of all the bands, fife and drum corps, bugle and drum corps and similar organizations. The winning bands and orchestras will be announced at 3 o'clock after the ensemble of all bands and orchestras will have played a selected few numbers under the baton of Lieut. Commander Sousa. The evening will be given over entirely to the entertainment of the visiting band and orchestra contestants.

The National School Band contest at Council Bluffs will be conducted under the joint auspices of the committee of instrumental affairs of the Music Supervisors' National conference and the National Bureau for the Advancement of Music. The prizes are the gift of the National Association of Band Instrument Manufacturers.

Revere High School Orchestra Winner

REVERE, May 21.—The Revere High school orchestra won the prize for expression, and also the prize for performance, receiving a large silver loving cup for each in the New England band and orchestra festival in Boston today in competition with more than 2000 school musicians from all sections of the state.

John Philip Sousa, noted bandmaster, led the juvenile players on the Boston common and at the Arena. The Revere High school orchestra was directed by Miss Helen N. O'Connor of this city.

Besides the two loving cups that were brought back to the local high school, the orchestra also won considerable music offered as prizes.

The high school students and the faculty shared with the musicians the joy of victory. A movement was started tonight to tender the members of the orchestra that brought credit to the city a luncheon in appreciation of their splendid playing and establish some scholarships in conservatories of music to develop those inclined along musical lines.

Harry Askin Married

Los Angeles, May 20.—Harry Askin, manager of Philip Sousa, was married to MacDonald here and left for Vancouver on a honeymoon.

The bride was an associate L. E. Behymer, concert agent, associated with Askin on Sousa's west coast bookings.

The marriage is Askin's second, he having been divorced about eight months ago in Chicago.

The couple will arrive in New York about June 1.

SOUSA WILL LEAD HIGH SCHOOL BANDS

Boston, May 19.—Lieut. Commander John Philip Sousa, America's best known and most beloved bandmaster, will conduct the massed band and orchestra ensemble of probably three thousand New England boy and girl musicians which will come as the grand finale of the third annual musical festival of the New England Music Festival Association here May 21. Mr. Sousa has also consented to review the parade of bands which is expected to be one of the most colorful events in connection with the festival.

The management of the festival and the band and orchestra contests which are a part of it is in the hands of the New England Music Festival Association, of which Mr. C. V. Buttelman of Boston is executive secretary. The festival is being given under the joint auspices of the director of public celebrations of the city of Boston, the Boston Public Schools and the Boston Civic Music Association. The Rotary Club of Boston is festival host. The two winning bands in the contest will be eligible to compete in the National School Band Contest at Council Bluffs, Iowa, May 27 and 28.

More than two thousand boys and girls are expected to take part in the band contests, and nearly a thousand orchestra players are enrolled for the orchestra events, according to Mr. Buttelman. Among the bands who will participate are: Caribou (Me.) High School, Worcester High School of Commerce, Somerville High school, House of Angel Guardian, Boston, Newton High school, Northeastern Junior

Somerville, Fitchburg High school, Waterville (Me.) High school, Edward Little High school, Auburn, Maine, Greenfield High school, Quincy High school, Framingham Rotary club, Wakefield Rotary club; Cambridge Rotary club, Gloucester High R. O. T. C., Chelsea High school, Lawrence High school, Lawrence Rotary club, several bands from the Boston Public schools under the direction of Fortunato Sordillo, several drum and bugle corps from Boston schools under the direction of Lt. Harry B. Roche, Marlboro Boy Scout Band; Beverly High school and Salem High school.

Some of the schools who will send musicians in the orchestra events are: Roosevelt school, Melrose Highlands, Hampton (N. H.) High school; Burlington (Vt.) High school, English High school, Boston, Worcester High School of Commerce, Somerville High school; Haverhill High school; Lawrence Grammar school; Junior High school, Springfield, Vt., Western Junior High school, Somerville; Durfee Orchestral club, Fall River, Mass.; Bellows Falls (Vt.) High school; Quincy High school, Marblehead High school, Dover (N. H.) High school; Revere High school; Boston Public schools Symphony orchestra; Boston Junior High school Symphony orchestra; Beverly High school, Salem High

Miss Katherine McKenna of the

SOUSA HERE TO LEAD SCHOOLBOYS' BANDS

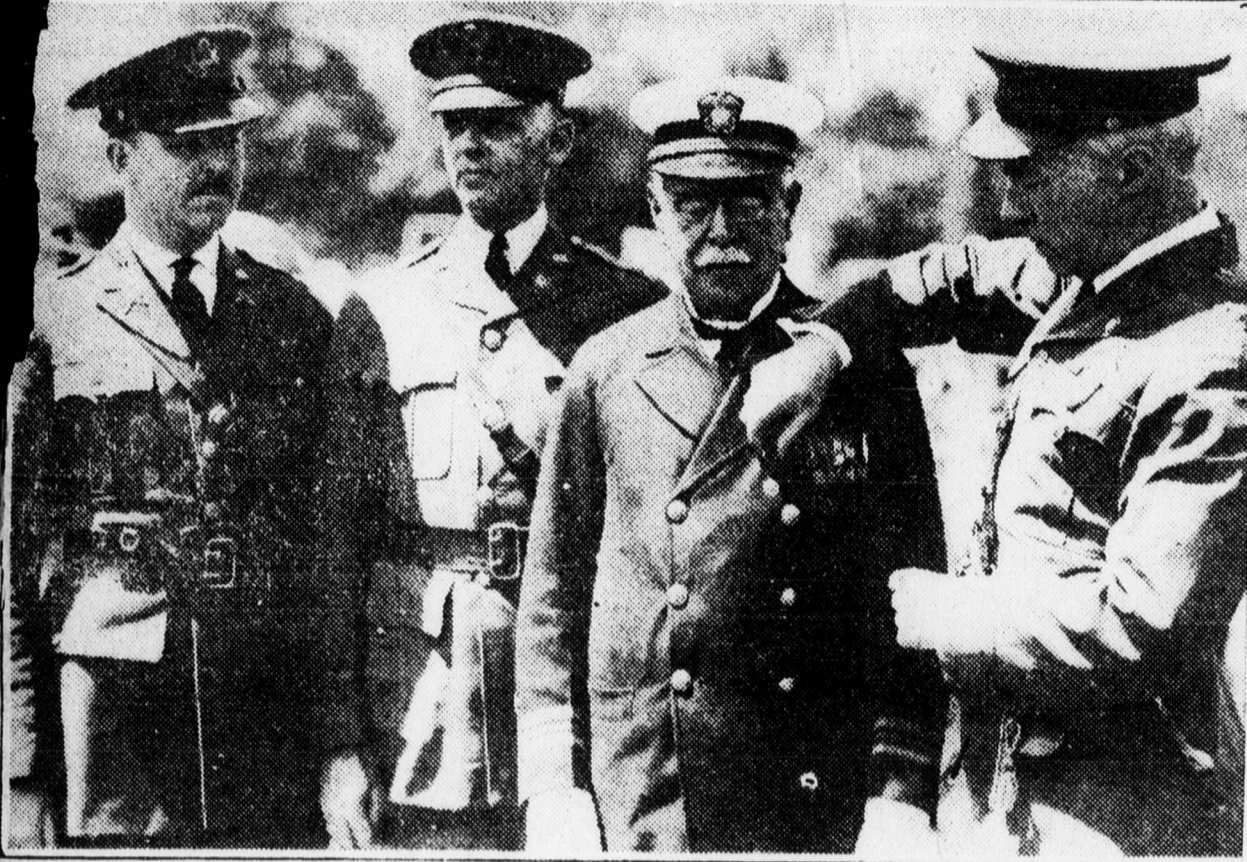
More Than 3000 to Take Part in All-Day Program

Lt.-Comdr. John Philip Sousa arrived in Boston last night to be the conductor of the New England band and orchestra festival today. He was met at the train by the Boston Latin school band, a detachment of cadet officers from the Boston schools, and officers of the Arlington, Newton, Malden and Somerville school bands.

More than 2000 band and drum and bugle corps players will take part on the festival on Boston Common, starting at 8 this morning, while 1300 orchestra players will give a concert in the Boston Arena this afternoon. The entire ensemble of more than 3000 players will present an informal program under the direction of Lt.-Comdr. Sousa.

Prior to the music festival at the arena at 3 P. M., there will be a parade from the Common to the arena, starting at 1:30 P. M. The route will be over Boylston street, Huntington avenue, Gainsborough and St. Botolph streets.

Veterans' Tribute to Musicianship



Capt. Travers D. Carman of Crosscup-Pishon Post American Legion Presenting the Medal of Honorary Comradeship Lieut. Commander John Philip Sousa, Guest Conductor, at Third Annual New England School Band and Orchestra Festival on Boston Common. Left to Right: Maj. L. Banks, Forest B. Moulton, Lieut. Commander Sc. Captain Carman.



OFF THE BAND WAGON, BUT ON THE BAND!—Taking part with three thousand other young musicians in festival on Boston Common, band of the Martin Grammar School, Roxbury, Mass., was honored by having Lieutenant Commander John Philip Sousa as conductor.

International Newsreel Photo.

School Children's Bands Fill Boston Common With Music

Three Thousand Young Musicians From More Than 100 Schools Participate in Concerts and Contests of Third Annual Music Week Festival

Boston was in possession of the children today as never before in its history. It was the day of the third annual New England School Band and Orchestra Festival and more than 3000 young musicians came from this and neighboring states to meet each other in friendly contest and to sit under the baton of the distinguished bandmaster, John Philip Sousa.

In the morning the children swarmed over Boston Common, each one in his own place and with something definite to do. At the Parkman bandstand there was a school band contest. On the parade field there was a concert by organizations not in the contest, and later a demonstration program by boys' and girls' drum and bugle corps, rifle and drum corps from Boston schools and also from other parts of New England.

Meanwhile, the orchestras were holding their contests in Boston Arena, and at 1:30 p. m. all the young musicians on the Common formed into line, and, after being reviewed by Lieutenant-Commander Sousa at Copley Square, marched to the Arena, where a festival program was carried out by all the bands and orchestras. There were a massed orchestra ensemble, a massed band ensemble and an ensemble of all band and orchestra players, and all led by Mr. Sousa.

The conclave was given by the New England Music Festival Association of which Mrs. William Arms Fisher is president and C. V. Buttelman is executive secretary as a part of Boston's Civic Music festival of which it is an outgrowth. The contests were open to all New England children's bands, orchestras, rifle and drum corps, drum and bugle corps and similar organizations. The participants have increased in number each year while such organizations have been increased by the hundred throughout the New England states. One hundred cities and towns sent entries.

By train, motor bus and motor truck the children began to arrive shortly before 9 a. m. By 10 o'clock the Common was thronged with them, attracting to the place double their own number of grown folk and other school children ready to applaud.

And how they played! From an abounding joyousness the music sprang, spread over the Common and seemed to billow up to greet the airmen who curved and circled in the sky. Both girls and boys beat the drums, blew the bugles, sounded the cornets, marched and maneuvered, and with their bright uniforms turned the Common into an immense garden of flaming reds, scarlet, purple, orange, deep-sea blue and sky blue, with plenty of white and khaki and French gray by way of sober contrast.

Among the bands participating were Caribou (Me.) High School, Worcester High School of Commerce, Somerville High School; Newton High School, Northeastern Junior High, Somerville; Fitchburg High

School, Waterville (Me.) High School, Edward Little High School, Auburn, Me.; Greenfield High School, Quincy High School, Framingham Rotary Club, Cambridge Rotary Club, Gloucester High R. O. T. C., Chelsea High School, Lawrence High School, Lawrence Rotary Club, several bands from the Boston public schools under the direction of Fortunato Sordillo, several drum and bugle corps from Boston schools under the direction of Lieut. Harry B. Roche, Marlboro Boy Scout band, Beverly High School and Salem High School, and Wakefield Rotary Club.

Some of the schools sending musicians in the orchestra events were: Roosevelt School, Melrose Highlands; Hampton (N. H.) High School, Burlington (Vt.) High School, English High School of Boston, Worcester High School of Commerce, Somerville High School, Haverhill High School, Lawrence Grammar School, Junior High School of Springfield, Vt., Western Junior High School of Somerville, Durfee Orchestral Club of Fall River, Mass., Bellows Falls (Vt.) High School, Quincy High School, Marblehead High School, Dover (N. H.) High School, Revere High School, Boston Public Schools Symphony Orchestra, Boston Junior High School Symphony Orchestra, Beverly High School, Salem High School, and Peabody High School.

Judges in the band contests were: V. L. F. Rebmann, director of music in the public schools of Yonkers, N. Y.; F. J. Rigby, bandmaster, Portland, Me.; W. A. Barrington-Sargent, bandmaster, Boston, Mass.; James Fulton, bandmaster, also of Boston. In the orchestra events the judges were James D. Price, director of instrumental music of the Hartford (Conn.) public schools; Stuart Mason, conductor of the Peoples Symphony Orchestra of Boston, and Michael Donlan, also of the Boston public schools.

In addition to the prizes offered for the winning bands by the National Bureau for the Advancement of Music, many cups and trophies were donated by the business houses of Boston and other New England cities.

Sousa to Lead Marines In Concert Wednesday

John Philip Sousa, world-famed composer of marches, will lead the United States Marine Band in a special concert on the Plaza of the Capitol Wednesday night, marking a nation-wide observance of flag week, June 8 to 14.

The services are under auspices of the United States Flag Association, and are being aided by the Washington Lodge No. 15, B. P. O. Elks.

SOUSA LEADS SCHOOL BANDS ON THE COMMON

Two Thousand Youthful Musicians Join in Great Festival

CONCERT ALSO AT ARENA

Caribou, Me., Organization Has Honor of the Opening Number

With John Philip Sousa, noted band leader and composer, looking on, youthful New England blared forth yesterday on the Common when 2,000 members of 100 school bands staged a massed band festival.

Throngs found their way to the Common to hear the embryo Sousas, Creators and Goldmans, who in their natty uniforms made a colorful picture.

From far and near, the youthful musicians came to take part in the third annual conclave of New England school bands and orchestras.

Following the concert on the Common, the bands marched to the Arena, where a program under the direction of many noted musical leaders was held.

To the school band of Caribou, Me., fell the honor of opening the festival, while the Farm and Trade School band of Thompson's Island was second. The third band to play was the Beverly high school band.

It was a many-sided concert which was staged on the Common, for while the school bands were busily competing for musical honors at the Parkman bandstand, the Rotary Club Boys' Band was going through its paces.

At the Arena the many school orchestras held their contest, which was opened with a series by the Boston English High school orchestra, followed by the Quincy High School orchestra, which in turn was followed by the Somerville High School orchestra.

At the Recital Hall, across the street from the Arena, the second section of the orchestra competition was held. This was opened by the Deering High School Orchestra of Portland, Me., followed by the Hudson, Mass., High School Orchestra.



THE MARCH KING TODAY

John Philip Sousa with a young Chicago musician.

—Und. & Und.

The appearance of John Philip Sousa and his army of musicians at Braves Field, Monday night, would be sufficient to attract a large crowd there, regardless of the four 10-round battles which are scheduled. There will be other carnival attractions also, and there is still a possibility that Capt. Charles Lindbergh may attend as the guest of the local legionnaires. Tickets are being sold at 209 Washington street, the temporary headquarters of the Legion.

Sousa Leads Young People
Saturday, May 20, was devoted to the third annual New England School Band and Orchestra Festival. More than 3000 young musicians, brightly uniformed and splendidly drilled, had maneuvered throughout the morning on the Common, had marched in a picturesque mile-long column across the heart of the Back Bay, and had massed themselves in the Arena Auditorium where, conducted by John Philip Sousa, they thrilled a record crowd with their united playing of a score or more martial and classical airs. The schoolboy band of the House of the Angel Guardian, this city, in competition with crack musical organizations of New England's high schools and public academies, outplayed and outparaded all-comers, winning first prize for general excellence, first prize for music on the march, first prize for total honors, and first prize for its director. Bands and orchestras of half a hundred educational and fraternal organizations of New England had been participants in the lengthy series of contests arranged by the New England Music Festival Association, collaborating with

band cup, were boys and girls of the Revere High School Orchestra, winners of first place in the New England orchestral competition.

SOUSA TO DIRECT SCHOOL BANDS

New England Students to Be Heard in Ensemble Under Famous Master at Contest.

JAMES D. PRICE ONE OF ORCHESTRA JUDGES

Contests to Be Held To-morrow at Boston; Winners to Enter National Competition.

Boston, May 20.—Lieut. Commander John Philip Sousa, America's best known and most beloved bandmaster, will conduct the massed band and orchestra ensemble of probably three thousand New England boy and girl musicians which will come as the grand finale of the third annual musical festival of the New England Music Festival association here to-morrow. Mr. Sousa has also consented to review the parade of bands which is expected to be one of the most colorful events in connection with the festival.

The management of the festival and the band and orchestra contests which are a part of it is in the hands of the New England Music Festival association, of which C. V. Buttelman of Boston is exclusive secretary. The festival is being given under the joint auspices of the director of public celebrations of the city of Boston, the Boston Public Schools and the Boston Civic Music association. The Rotary club of Boston is festival host. The two winning bands in the contest will be eligible to compete in the national school band contest at Council Bluffs, Iowa, May 27 and 28.

Contesting Bands.

More than two thousand boys and girls are expected to take part in the band contests, and nearly a thousand orchestra players are enrolled for the orchestra events, according to Mr. Buttelman. Among the bands which will participate are: Caribou (Me.) High school, Worcester High school of commerce, Somerville High school, House of Angel Guardian, Boston, Newton High school, Northeastern Junior High, Somerville, Fitchburg High school, Waterville (Me.) High school, Edward Little High school, Auburn, Maine, Greenfield High school, Quincy High school, Framingham Rotary club, Wakefield Rotary club, Cambridge Rotary club, Gloucester High R. O. T. C., Chelsea High school, Lawrence High school, Lawrence Rotary club, several bands from the Boston Public schools under the direction of Fortunato Sordillo, several drum and bugle corps from Boston schools under the direction of Lt. Harry B. Roche, Marlboro Boy Scout band; Beverly High school and Salem High school.

Some of the schools who will send musicians in the orchestra events are: Roosevelt school, Melrose Highlands, Hampton (N. H.) High school; Burlington (Vt.) High school, English High school, Boston, Worcester High school of commerce, Somerville High school, Haverhill High school, Lawrence Grammar school, Junior High school, Springfield (Vt.), Western Junior High school, Somerville; Durfee Orchestra club, Fall River, Mass.; Bellows Falls (Vt.) High school, Quincy High school, Marblehead High school, Dover (N. H.) High school; Revere High school; Boston Public schools Symphony orchestra; Boston Junior High school symphony orchestra; Beverly High school; Salem High school and Peabody High school.

Price One of Judges.

Judges in the contest will be: V. L. F. Rebmann, director of music in the public schools of Yonkers, N. Y., F. J. Rigby, bandmaster, Portland, Maine; W. A. Barrington-Sargent, bandmaster,

Boston, Mass.; and James Fulton, bandmaster, also of Boston. In the orchestra events the judges will be James D. Price, director of instrumental music of the Hartford public schools; Stuart Mason, conductor of the Peoples Symphony orchestra of Boston; and Michael Donlan, also of the Boston public schools. In addition to the prizes hung up for the winning bands by the National Bureau for the Advancement of Music, many cups and trophies have been donated by the business houses of Boston and other New England cities. The Metropolitan theater, the largest motion picture house in the New England states, has invited all visiting band and orchestra players to be its guests on Friday, the day preceding the music festival.

The band contests are to be held in Boston Common and the orchestra contests in the Boston Arena beginning promptly at nine o'clock. At 10 o'clock, in the playground and parade field of Boston Common there will be a public band concert festival program and demonstrations by schools not competing in the contest, and at 11 o'clock there will be demonstration program by the boys and girls of the drum and bugle corps, fife and drum corps, etc. The massed band ensemble, to be conducted by John Philip Sousa, is scheduled for 11:45 in the morning, and at 1:30 in the afternoon, there will be the parade of all the bands, fife and drum corps, bugle and drum corps and similar organizations. The winning bands and orchestras will be announced at 3 o'clock after the ensemble of all bands and orchestras will have played a selected few numbers under the baton of Lieut. Commander Sousa. The evening will be given over entirely to the entertainment of the visiting band and orchestra contestants.

The National School Band contest at Council Bluffs will be conducted under the joint auspices of the committee of instrumental affairs of the Music Supervisors' National conference and the National Bureau for the Advancement of Music. The prizes are the gift of the National Association of Band Instrument Manufacturers.

Revere High School Orchestra Winner

REVERE, May 21.—The Revere High school orchestra won the prize for expression, and also the prize for performance, receiving a large silver loving cup for each in the New England band and orchestra festival in Boston today in competition with more than 2000 school musicians from all sections of the state.

John Philip Sousa, noted bandmaster, led the juvenile players on the Boston common and at the Arena. The Revere High school orchestra was directed by Miss Helen N. O'Connor of this city.

Besides the two loving cups that were brought back to the local high school, the orchestra also won considerable music offered as prizes.

The high school students and the faculty shared with the musicians the joy of victory. A movement was started tonight to tender the members of the orchestra that brought credit to the city a luncheon in appreciation of their splendid playing and establish some scholarships in conservatories of music to develop those inclined along musical lines.

Harry Askin Marrie

Los Angeles, May

Harry Askin, manager of Philip Sousa, was married to L. MacDonald here and left for V. couer on a honeymoon.

The bride was an associate L. E. Behymer, concert agent, associated with Askin on Sousa's west coast bookings.

The marriage is Askin's second, he having been divorced about six months ago in Chicago.

The couple will arrive in New York about June 1.

SOUSA WILL LEAD HIGH SCHOOL BANDS

Boston, May 19.—Lieut. Commander John Philip Sousa, America's best known and most beloved bandmaster, will conduct the massed band and orchestra ensemble of probably three thousand New England boy and girl musicians which will come as the grand finale of the third annual musical festival of the New England Music Festival Association here May 21. Mr. Sousa has also consented to review the parade of bands which is expected to be one of the most colorful events in connection with the festival.

The management of the festival and the band and orchestra contests which are a part of it is in the hands of the New England Music Festival Association, of which Mr. C. V. Buttelman of Boston is executive secretary. The festival is being given under the joint auspices of the director of public celebrations of the city of Boston, the Boston Public Schools and the Boston Civic Music Association. The Rotary Club of Boston is festival host. The two winning bands in the contest will be eligible to compete in the National School Band Contest at Council Bluffs, Iowa, May 27 and 28.

More than two thousand boys and girls are expected to take part in the band contests, and nearly a thousand orchestra players are enrolled for the orchestra events, according to Mr. Buttelman. Among the bands who will participate are: Caribou (Me.) High School, Worcester High School of Commerce, Somerville High school, House of Angel Guardian, Boston, Newton High school, Northeastern Junior

Somerville, Fitchburg High school, Waterville (Me.) High school, Edward Little High school, Auburn, Maine, Greenfield High school, Quincy High school, Framingham Rotary club; Wakefield Rotary club; Cambridge Rotary club, Gloucester High R. O. T. C., Chelsea High school, Lawrence High school, Lawrence Rotary club, several bands from the Boston Public schools under the direction of Fortunato Sordillo, several drum and bugle corps from Boston schools under the direction of Lt. Harry B. Roche, Marlboro Boy Scout Band; Beverly High school and Salem High school.

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Miss Katherine McKenna of the

SOUSA HERE TO LEAD SCHOOLBOYS' BANDS

More Than 3000 to Take Part in All-Day Program

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More than 2000 band and drum and bugle corps players will take part on the festival on Boston Common, starting at 8 this morning, while 1300 orchestra players will give a concert in the Boston Arena this afternoon. The entire ensemble of more than 3000 players will present an informal program under the direction of Lt.-Comdr. Sousa.

Prior to the music festival at the arena at 3 P. M., there will be a parade from the Common to the arena, starting at 1:30 P. M. The route will be over Boylston street, Huntington avenue, Gainsborough and St. Botolph streets.

Chicago Record
June 3

SOUSA FAVORS SCHOOL MUSIC

Should Be Part of Curriculum

Much of Interest In "Music and Youth"

This month's issue of "Music and Youth," the first music magazine for young people in America, contains a very interesting interview with John Philip Sousa, the great bandmaster, who contends that music ought to be in the regular curriculum of every school—not out of hours. In part Mr. Sousa said, "Music is the finest profession in the world, because it's the only one that does not bring sorrow. A doctor goes to people who are sick and dying. A judge has to send people to death. When I wake in the morning I don't have to think—'I have to condemn a man to be hanged today,' or 'I have to see someone who is dying.' Music brings happiness to people and always has, and that's why I say it's the best profession in the world!"

The story of a beautiful Italian custom is picturesquely told under the title of "May in the City of Flowers." A biography of Johannes Brahms is another feature and with it, is portrayed the noble musician and his music room in Vienna. "The Wonders of Sound," "How the Wind Band Grew Up," "Ask Me Another," a musical quiz; "The Music of Field and Meadow," "Finding The Time for Practice," "The Gilbert and Sullivan Operas," "Things We Think We Know," are other numbers which provide excellent reading for music lovers.

There are three fine pictures in the magazine this month, Children of Grade 1, in the Louis Pasteur School in Revere, performing a toy symphony; The Philadelphia Sesqui-Centennial Harmonica Band, and The Wind Band of the Lowell high school.



HONOR VICTOR HERBERT'S MEMORY—Famous personages in the world of music gathered last week at the Victor Herbert Memorial held in the Ritz-Carlton Hotel. In the group pictured here are Gene Buck, President of the American Society of Authors, Composers and Publishers; Ella Herbert, daughter of the late Victor Herbert; John Philip Sousa, Frederick Fradkin, Silvio Hein, Frank Moulan, J. L. Smith, Nathan Franko, Max Herzberg, Yascha Bunchuk, Adam Carroll and S. L. Rothafel.

My Graphic June 3

Times Herald Tribune June 5

My Graphic June 13



COMING FOR VESPER FLAG SERVICE. John Philip Sousa who will come to Washington next Sunday to lead the Marine Band playing at the Vesper Flag Service under the auspices of the United States Flag Association. Harris and Ewing.



SOUSA HONORED AT FESTIVAL Capt. Travers D. Carman, of the Crosscuppishon Post, pinning a medal of honorary comradeship on Lieutenant-Commander John Philip Sousa. Mr. Sousa led the 3000 young players from New England schools in the band and orchestra festival on Boston Common.—International.

Biden June 27

Insists That Others Get Share of Flight Glory

WASHINGTON, June 13.—Col. Charles A. Lindbergh, winging his way to New York today, carries with him yet another honor cross, added to the medals he has already received. It was given by the United States Flag Association and pinned on his breast by Charles Evans Hughes, former secretary of state.

The presentation yesterday afternoon was the high spot of services held on the Capitol steps commemorating the 150th year of the national colors.

When Mr. Hughes, terming Lindbergh "America's most successful messenger of good will," presented the cross of honor of the association, the young argonaut asked due credit on the flight for those who had paved the way.

"Some things should be taken in consideration in connection with our flight that have not heretofore been given due weight," said Col. Lindbergh. "That is just what made this flight possible. It was not the act of a single pilot. It was the culmination of twenty years of aeronautical research and the assembling together of all that was practicable and best in American aviation. It represented American industry."

"In addition to this, consideration should be given the scientific researches that have been in progress for countless centuries. All of this should have consideration in apportioning credit for the flight. Credit should go not alone to the pilot, but to the other factors that I have briefly enumerated. I thank you."

John Philip Sousa led the Marine Band when it played his famous march, "The Stars and Stripes Forever." United States Senator Royal Copeland of New York introduced the speakers.

NEW BAND STAND FOR SOUSA'S CROWD

(By The Associated Press.)
DES MOINES, Ia., June 11.—The Iowa state fair board has discovered that an entirely new band stand will need to be built on the fair grounds this year in order to provide enough room for Sousa and his band who will come to the fair for three concerts daily from Aug. 27 to Sept. 2.

Bids for a \$5,000 structure to seat seventy musicians will be received next Tuesday. It will be located on the same site as the old bandstand and is expected to amply accommodate the band leader and his famous organization. The new stand will be completed by Aug. 15.

This summer marks Sousa's fifty-fifth anniversary as a band leader and his thirty-fifth anniversary as head of his own band.

The latest number of "Music and Youth" has some notable contributions, including a message from John Philip Sousa, the famous bandmaster; "May in the City of Flowers;" "Lives of Great Musicians—Brahms;" "Nature's Musical Surprises," one of the series of articles on "The Wonders of Sound;" "How the Wind Band Grew Up," "The Music of Field and Meadow," "The Wind Band at a Glance" and the Gilbert and Sullivan operas. Several pieces of music are printed.

SOUSA TO ATTEND BIG FLAG SERVICE

First Vesper Exercises to Be
Conducted Sunday on
Capitol Steps.

The first vesper flag service ever held in the United States, will take place on the West steps of the Capitol next Sunday afternoon in connection with the Nation-wide observance of "Flag week," from June 8 to 14. Plans for the exercises include the presence of John Philip Sousa, who will lead the United States Marine Band, which he once commanded, in the playing of his famous march, "Stars and Stripes Forever."

Mr. Sousa is coming to Washington, the place of his birth, solely to participate in the exercises. Capt. William H. Santelmann, recently retired leader of the famous band, will lead the organization in playing his own composition, "Our Glorious Banner," and then the regular program will be in the hands of Capt. Taylor Branson, successor to Capt. Santelmann.

Most Impressive Spectacle.

The service is under the auspices of the United States Flag Association, with the co-operation of Washington Lodge, No. 15, B. P. O. Elks. There will be singing of patriotic songs by a vested choir of more than 1,000 voices, two "living flags" each formed by 1,000 school children dressed in red, white and blue; the flag ritual of the Elks and other features in which clergy of all denominations will participate.

"We expect to make this vesper flag service one of the most impressive spectacles ever witnessed in the National Capital," Col. James A. Moss, director general of the association, said last night. "Celebrating as it does the 150th anniversary of the adoption of the flag of the United States and coming at a time when the Stars and Stripes have just attained world-wide prominence again by blazing the way by airplane across the Atlantic on an American-built airship, piloted by an intrepid young American, we feel that the combined religious and patriotic celebration planned for June 12 is singularly appropriate."

Col. Moss said that Capt. Lindbergh, who will be in Washington on that day, will be invited to attend the service.

Three great religious leaders, Cardinal O'Connell of Boston, senior Catholic prelate of the United States; Rabbi Abram Simon of Washington, chairman of the Synagogue Council of America, and Right Rev. James E. Freeman, Bishop of Washington, have joined in an indorsement of the national celebration.

Statement of Churchmen.

The statement of the three divines follows:

"We heartily indorse the splendid plan of the United States Flag Association, headed by the President of the United States as honorary president, to commemorate this year in a big, Nation-wide way, the sesquicentennial of the adoption of the flag of our country."

"As the three who were honored by being selected to represent the protestant, Jewish and Catholic faiths on the board of thirteen founders of the United States Flag Association, we earnestly invite the ministers of all creeds and denominations to join in fitting observance of the 150th anniversary of the adoption of the Stars and Stripes, and would suggest that on the sabbath nearest to Flag day—that is on Sunday, June 12, or on Saturday, June 11, for those to whom Saturday is sabbath—the minds of their congregations dwell upon the flag of the United States and the ideals, traditions, principles and institutions for which that flag stands."

SHORTEST WAY HOME.

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

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

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

"Not much," said Smith. "I went out and made a fortune. After that it was she who did the pursuing."

—Chicago News.

SOUSA'S BAND TO APPEAR

AT IOWA STATE FAIR

Des Moines, Ia., June 30.—(AP)—John Philip Sousa, famous band director and composer, will bring his 70-piece band to the Iowa State fair and exposition for a series of concerts from August 27 to September 2, Secretary A. R. Corey has announced.

With the concert band will appear a number of soloists.

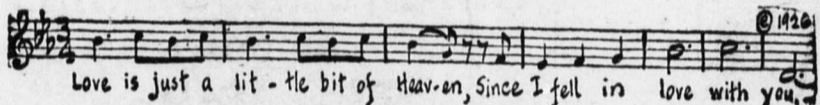
Never before, it is said, has Sousa played at a state exposition in this country.

Secretary Corey has announced that the details for the general entertainment program are almost completed. Already on the program are five days of horse races, two days of automobile races, whippet dog races for seven days, six bands and orchestras, fireworks, four nights of society horse shows, and hippodrome and circus attractions.

One-Hundred-Piece Band Accompanies Woman Singer



MARJORIE MOODY



Marjorie Moody Finds No Difficulty In Being Heard

New York City.—Singing to the accompaniment of a hundred-piece brass band is an achievement attained by few women. Indeed, Miss Marjorie Moody, soprano, is the only one who has done it so far as anybody knows. Yet she says it's really easy, provided you have the right band and the right song.

Miss Moody is the soloist with John Philip Sousa, and has sung with him for several years.

"At first, people were skeptical that any woman's voice could be heard above the hundred brasses," she admits, "but, of course, Mr. Sousa's band convinced them. He has carried on for

years the most thrilling experiments with his instruments.

"It's a mistake to imagine that a brass band, to be successful, must blare and drown out everything else within hearing. I have never experienced the faintest difficulty in being heard above the band and it isn't necessary for me to strain my voice, either."

"Some of our best selections are quite soft and cradle-songish, contrary to popular belief."

"Of course, not all modern music is especially adapted to voice and a brass band. One song that I am singing offers interesting and charming possibilities. It is 'Love Is Just a Little Bit of Heaven,' a waltz ballad which is now my favorite encore number. It has the 'something' which gives it personality."

Miss Moody is a Bostonian who was trained for grand opera.

A Message from Sousa to Young People

In the columns of a new magazine Music and Youth is found the following message from John Philip Sousa in regard to school bands: "A message from Sousa to young people. 'Music ought to be in the regular curriculum of every school—not out of hours,' he said. 'It's much more use to a boy when he grows up than some of the things that are taught. It is of no use to him to know that a Greek poet was blind in one eye, while it is a great deal of use to him if he can play the clarinet.' Then Mr. Sousa discussed the relative advantage of using clarinets or cornets in the band. He said that the cornet is one of the hardest instruments to play well and that is why there are so few really good cornet players. He said that of course players were needed with musical talent but he thinks there are few boys without a modicum of musical ability. There are physical requirements, too, for the different instruments and these vary. . . . Really the only way of determining what boys will suit what instrument is to test them. If I were forming a school band, I should probably choose the six least talented for the cornets because they could do least harm there. I should select the ten best for clarinets and try out for the other instruments."

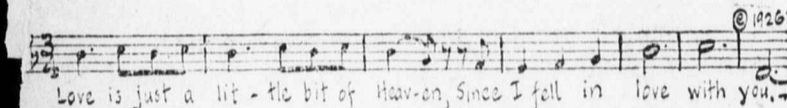
Ninety-eight Per Cent American

Another interesting point Mr. Sousa made, was that when he started his band 98 per cent of the players were foreign, but now it is the other way around, 98 per cent are American. "That," he said, "shows you how music has developed in America during the past 30 or 40 years. We have some fine native instrumentalists at present and will have many more with what is being done in the schools to develop them."

Hundred-Piece Band Accompanies Woman Singer



MARJORIE MOODY



Marjorie Moody Finds No Difficulty In Being Heard

New York City.—Singing to the accompaniment of a hundred-piece brass band is an achievement attained by few women. Indeed, Miss Marjorie Moody, soprano, is the only one who has done it so far as anybody knows. Yet she says it's really easy, provided you have the right band and the right song.

Miss Moody is the soloist with John Philip Sousa, and has sung with him for several years.

"At first, people were skeptical that any woman's voice could be heard above the hundred brasses," she admits, "but, of course, Mr. Sousa's band convinced them. He has carried on for

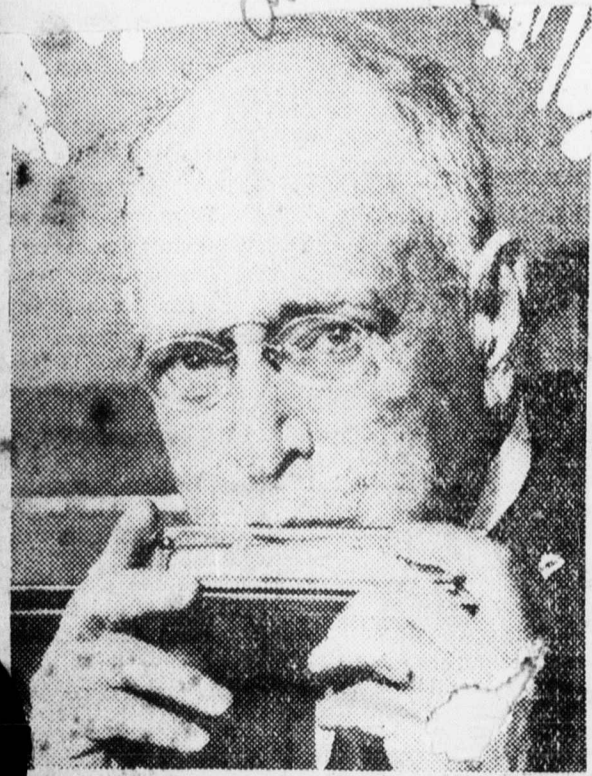
years the most thrilling experiments with his instruments.

"It's a mistake to imagine that a brass band, to be successful, must blare and drown out everything else within hearing. I have never experienced the faintest difficulty in being heard above the band and it isn't necessary for me to strain my voice, either."

"Some of our best selections are quite soft and cradle-songish, contrary to popular belief."

"Of course, not all modern music is especially adapted to voice and a brass band. One song that I am singing offers interesting and charming possibilities. It is 'Love Is Just a Little Bit of Heaven,' a waltz ballad which is now my favorite encore number. It has the 'something' which gives it personality."

Miss Moody is a Bostonian who was trained for grand opera.



SOUSA TRIES MOUTH ORGAN — John Philip Sousa, celebrated band leader, is shown above playing the newest in harmonicas. A full chromatic scale is provided by the organ, which has three full octaves and a lever to obtain all the half tones.

JUL 1 1927



Paul Whiteman and Babe Ruth, of course. But John Philip Sousa somehow doesn't look quite himself without his baton, not to mention his gold braid and brass buttons. This trio appears regularly at McGovern's gymnasium in New York.

Sousa to Conduct Famous Band at Shore for 28 Days After July 17 in Classical Concerts

Lt. Com'd'r. John Philip Sousa will be at Atlantic City 28 days this summer. He will be on the Steel Pier with his band beginning Sunday, July 17, and will give a series of concerts.

A new program will be given each day. This is the first time the noted band-master has attempted to do this. Sousa's extensive musical library makes this possible. There will be nothing hackneyed on the program.

The program will include many of Sousa's latest compositions. There will be four Sousa days, on which only his own works will be played.

Sousa is making the 35th annual tour with his band and is celebrating his golden jubilee as a conductor.

Following his engagement at the Steel Pier he will go to Cleveland Industrial Exposition, the Iowa State Fair and the Minnesota State Fair. The season will extend until late in November when Sousa will go to South Carolina for duck hunting. He is 72 years old but is as active as a man 20 years his junior.



LT. COM'D'R. SOUSA

Good Fellows and Stout Get Together



Paul Whiteman Starts a Punch for Babe Ruth's Corporation

Famous Exponent of Jazz Stages Boxing Match with Wealthy Purveyor of Home-ruled Beer. Excitedly Rising on His Toes in the Center of the Picture.

JUL 5 1927



THREE BIG BOYS GET TOGETHER

Three of the men who hold the world's spotlight today were found in McGovern's gym in New York trying to take off that surplus, to keep in working shape. Left to right are Paul Whiteman, famous jazz leader; Babe Ruth, tooting Paul's horn, and John Philip Sousa.

International Newsreel

SOUSA TO WRITE A LINDBERGH MARCH

And On Coast of North Carolina, Keen-eyed Press Agent Says

Morehead City, July 1.—John Philip Sousa's tribute to Colonel Charles A. Lindbergh will probably be written somewhere on the coast of North Carolina, according to local men who talked with the famous march king when he landed here for an outing a few days ago. Sousa was the yacht guest of Jonas Fuller and John F. Willy, of Durham, for two days and since that time has been on a fishing trip near Ocracoke. He is expected here within the next week to deliver an address before the Morehead City Rotary Club.

Other notables who have been here recently included United States Senator Furnifold M. Simmons, of New Bern. The senior Senator is also somewhere on the coast fishing. Reports are that he is recuperating nicely from an illness which recently necessitated a visit to a hospital in the western part of the State. Governor Angus W. McLean is expected down here soon after the National Guard encampment begins and will

probably be a yacht guest of C. C. Coddington, of Charlotte. The first unit of soldiers to arrive here for practice landed Wednesday night. It is the headquarters company of the 117th field artillery commanded by Captain Bob Young, of Dunn. With him are Lieutenant W. C. Jackson and forty men. They will engage in a week's pistol practice at Camp Glenn before entering camp at Fort Bragg. Lieutenant Colonel Godfrey Cheshire, of Raleigh, and Major O. R. Beasley, U. S. A., are here to inspect the outfit.

MAN ACCLAIMED FAMOUS FOR USING MORSE'S PEN

Newark, N. J., June 24, (AP)—A common, ordinary mortal enrolled himself among the famous recently by trying out a pen here owned by Myron W. Morse, collector of autographs. Morse guards his pen most jealously, not even permitting his wife to write her name with it. When he discovered that a plain man had used it, he immediately accounted the man famous for having written his name along with Thomas A. Edison, Theodore Roosevelt, John Philip Sousa, Gen. Pershing, Gutzon Borglum, Helen Keller, Ralph Connor, Charles M. Schwab and others.

GIRLS OUT TO GET SOUSA'S LAURELS

Outnumber Boys Two to One in West Tech Band Classes.

Photo on Picture Page.

Band music, as a profession, has been confined almost wholly to men, but with the opening of summer music classes at West Technical High schools girls are entering the ranks.

Girls taking instruction in band music outnumber the boys two to one, according to Peter F. McCormick, director of music at West Tech.

The classes are divided among advanced players, who practice in a regular school band, and the beginners, who receive pointers and some instruction from the others.

This is the first summer such courses have been offered in a Cleveland high school.

Instruments, in most cases, have been furnished by the school's band organization, financed by the school and alumni.

Many of the pupils intend to major in music in college.

Dial "Theater's Greek Queen"

Sousa's Band Concert Sponsored by Legion

Special to The Tribune.

POCATELLO, Idaho, July 1.—Pocatello post, American Legion, will sponsor an appearance of Sousa's band here, October 15, according to announcement made at the regular meeting Thursday night.

Mrs. Sara Robinson, representative of the Salvation Army, made a short address, reviewed the work of that association during the war and the present program to aid disabled veterans. Delegates and alternates to

represent Pocatello at the state convention at Boise on July 28-30 were named as follows:

Delegates, Harry Bryan, R. F. Hamilton, M. F. Penfield, Ralph Jones, G. Nicholas Ifft, Leroy Jones; alternates, Ivan Gasser, W. A. Alexander, E. J. Therkildsen, Jack Watson, R. D. Merrill and Ralph Greenfield.

A report on the Wortham show showed a profit of \$1022.12 for the legion.

TO DEDICATE NEW FAIR BAND STAND

Special to The Nonpareil.

DES MOINES, Ia., July 2.—The state fair board has just started



John Philip Sousa.

the construction of a new \$6,000 band stand which is to be built to accommodate Sousa and his seventy-piece band which will come to the Iowa State fair Aug. 27 to Sept. 2 in the first appearance that this famous organization has ever made before any state fair in the United States.

It was found, after Sousa had been engaged, that there was not a band stand on the fair grounds large enough to accommodate his organization and the new stand is now being rushed to completion so that it will be in readiness in time for the opening of the fair. This Sousa's fiftieth anniversary as band director and this year he begins his second million miles at the head of his own band.

Ideas on School Bands Are Given by Sousa

In the columns of a new magazine, Music and Youth, is found the following message from John Philip Sousa in regard to school bands:

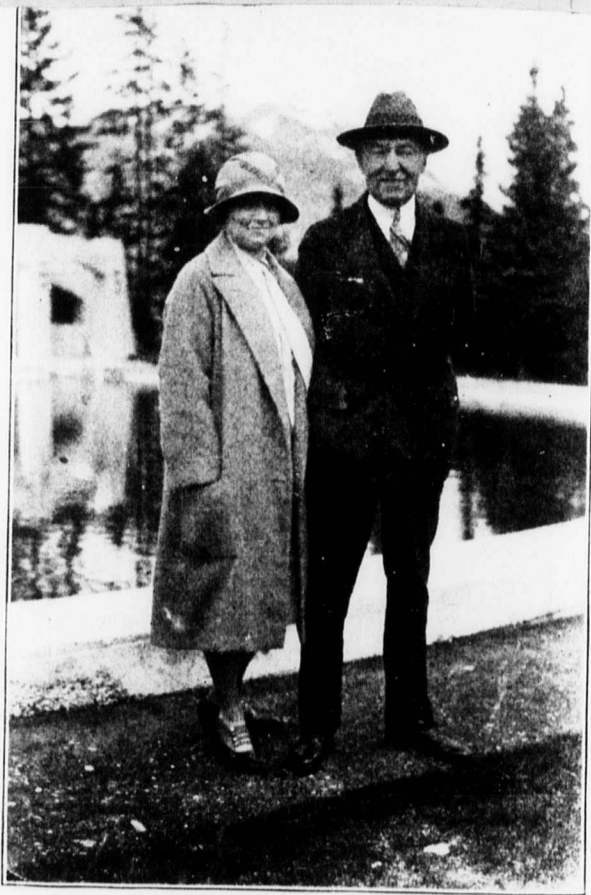
"Music ought to be in the regular curriculum of every school—not out of hours," he said. "It's much more use to a boy when he grows up than some of the things that are taught. It is of no use to him to know that a Greek poet was blind in one eye, while it is a great deal of use to him if he can play the clarinet."

Sousa discussed the relative advantage of using clarinets or cornets in the band. He said that the cornet is one of the hardest instruments to play well and that is why there are so few really good cornet players. He said that of course players are needed with musical talent but he thinks "there are few boys with a modicum of musical ability. There are physical requirements, too, for the different instruments and these vary. . . . Really the only way of determining what boys will suit what instruments is to test them. If I were forming a school band, I should probably choose the six least talented for the cornets because they could do the least harm there. I should select the ten best for clarinets and try out for the other instruments."

in American July 27

March June 27

Aug 27
Bible July 27



Sousa Still at It.
Lt. Com. John Philip Sousa is rehearsing his band at the Fulton Theater before opening his 35th annual tour. The first concert will be given at Great Neck Thursday night. After engagements at Mineola Friday night and White Plains on Saturday the band will go to Atlantic City for a four weeks engagement on the Steel Pier. Sousa's travels this season will take him to the Pacific Coast.
Sousa, who will reach his 73d birthday before the end of his tour, will travel more than 20,000 miles. He will appear in 25 States and five Canadian provinces.

Harry Askin of New York, Manager of Sousa's Band, accompanied by his bride, who was formerly Rena McDonald of Los Angeles, Cal. Mr. and Mrs. Askin are shown at the swimming pool of the Canadian Pacific Banff Springs Hotel, Banff, Alberta, where they spent several days of the honeymoon. They were married on May 9 in Los Angeles, and will reside in New York.

JUL 10 1927

Minneapolis photo



International Photo

THE BABE HITS ONE

In this case, however, it must have been a sour note instead of a home run, if we may judge by the expressions of Paul Whiteman, left, and John Philip Sousa, right. Ruth was working out on a saxophone in a New York gymnasium when he was joined by his more musical companions.

At City
Prof July 27

At City
Prof July 27

Returns

Nora Fanchald



Soprano soloist with Sousa's band coming Sunday to Steel pier.

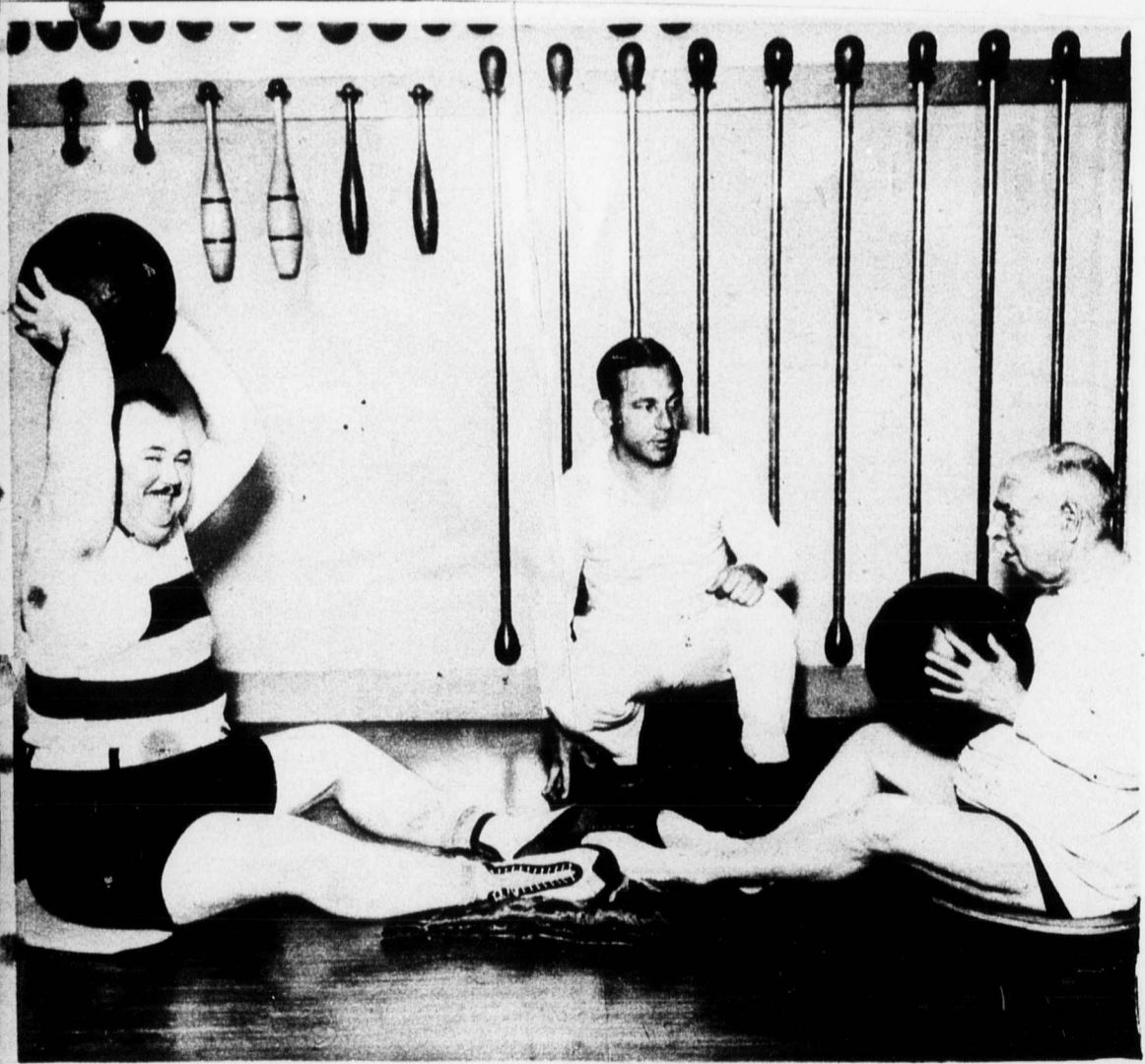
SOUSA
Who opens his 35th annual tour on the Steel pier.

Heavens above! Someone has given Babe Ruth a saxophone! As if he can't do enough damage with a bat. Paul Whiteman is at Babe's left, while the gentleman on the right is none other than John Phillip Sousa, the great American composer. No, we don't know why they undressed.

International Newsreel.

St Paul News

JUL 3 1927



MARCH AND JAZZ KINGS

Paul Whiteman, king of jazz, and John Phillip Sousa, throwing medicine ball at each other under instruction of trainer, Arthur McGovern, in a New York gym.

SOUSA'S BAND PLAYS MONTH AT SEASHORE

Lieutenant Commander John Philip Sousa will open a twenty-eight days' engagement on the Steel Pier, Atlantic City, Sunday, July 17. Mr. Sousa is making his thirty-fifth annual tour at the head of his band. He is also observing his golden jubilee as a conductor this season.

SOUSA'S BAND PLAYS MONTH AT SEASHORE

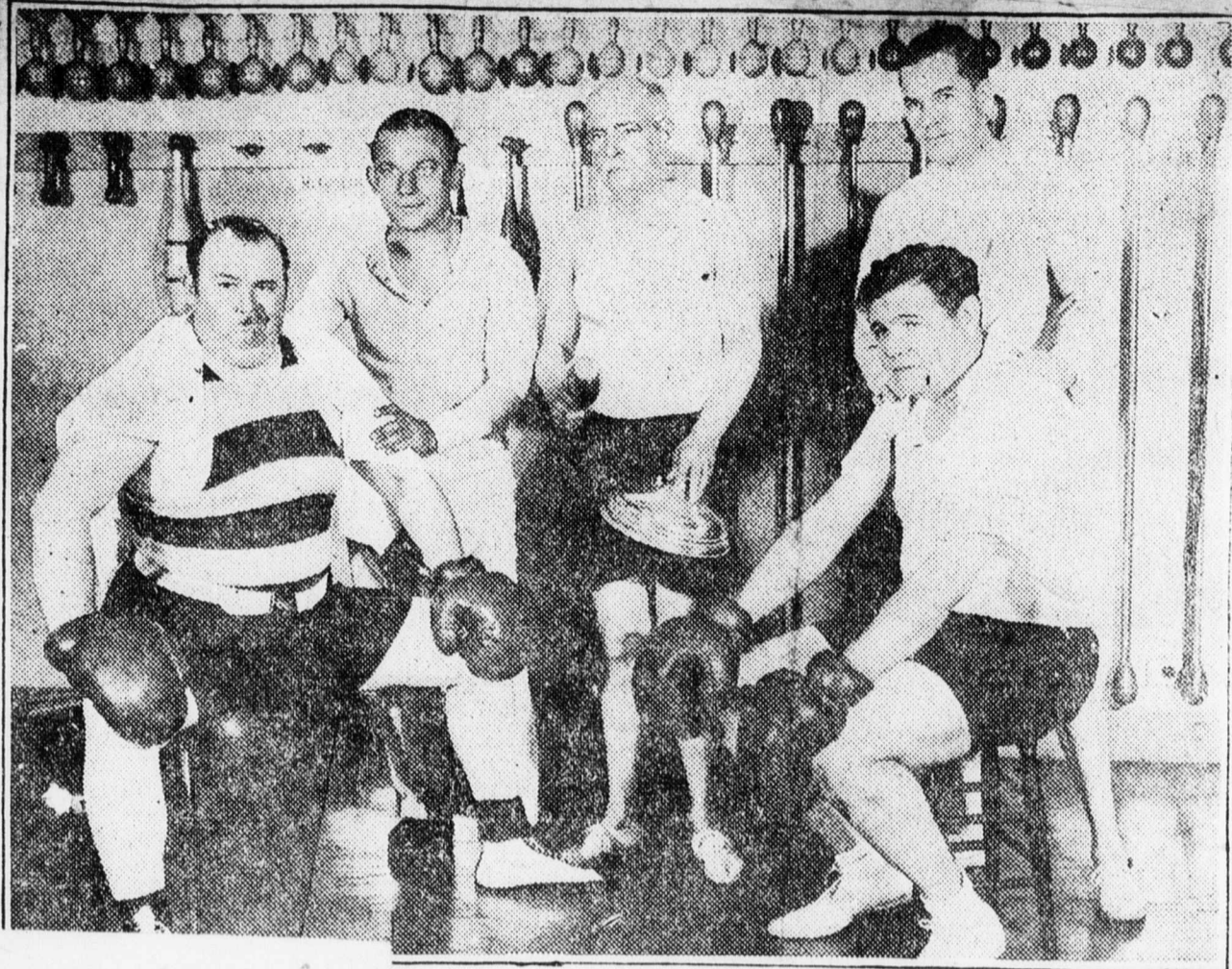
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Hamburg photo

Chambers photo

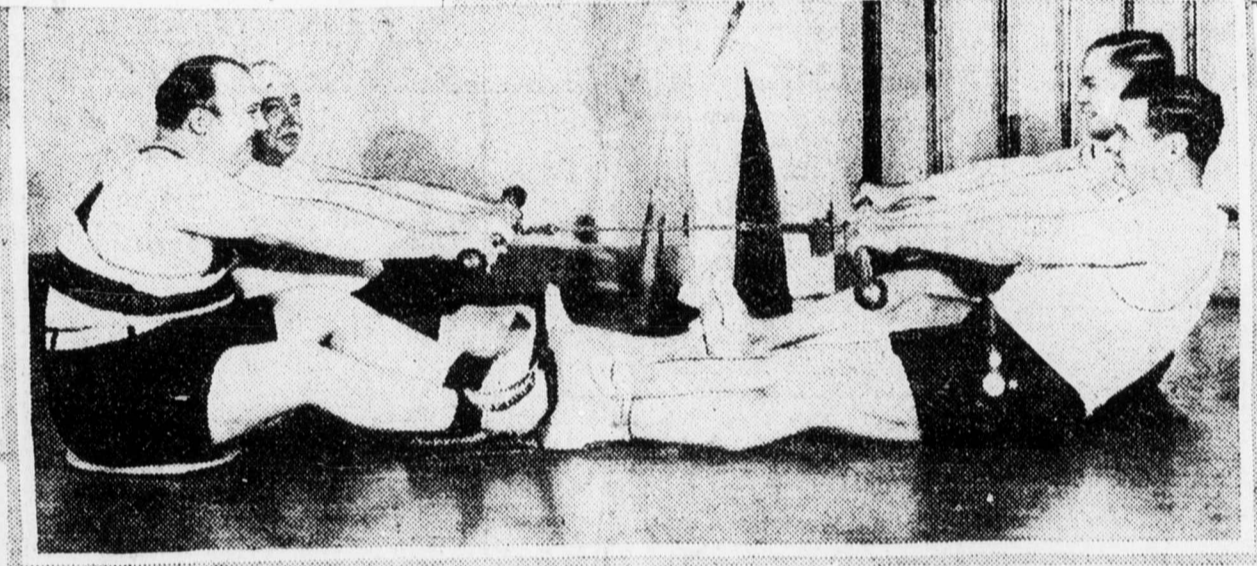
Cleveland Plain Dealer July 7/27

Del City Pa. Democrat June 15/15



Pittsburgh Pa. Gazette July 27/27

HOW AMERICA'S IDOLS KEEP FIT. Left to right: Paul Whiteman, "jazz king;" Arthur McGovern, John Philip Sousa, "march king;" Christy Walsh and "Babe" Ruth, "king of swat." During a training period at Artie McGovern's gym, in New York city, Paul and the "Babe" are getting ready to square off—Sousa acts as referee.



"ROWING" TO FITNESS—Paul Whiteman (left), John Philip Sousa (centre), and Babe Ruth must keep in constant trim. They're shown treating their waistlines to a little artificial rowing. (International Illustrated News)

"MARCH OF THE BLUES" FEATURED BY SOUSA

"March of the Blues," a composition of Irving Bibb, published by Bibb, Bloedon & Lang, New York, will be introduced and featured by John Philip Sousa in his concert at Atlantic City, N. J., July 21, it is stated, on an All American program. The song is a novelty, being a collection of blue figures, blue strains and blue themes arranged for what is believed to be the first time in 6/8 meter.

A band arrangement has been made for the number by Lieut. Commander Sousa, considered by the firm to be a tribute to the melody and construction of "March of the Blues."

SOUSA'S BAND ON AUTO TRI

Commander and Men Will Motor to Atlantic City Sunday
Atlantic City, July 14.—Lieutenant Commander John Philip Sousa and his band, which on Sunday will begin a four weeks' engagement at the Steel Pier, will make a motor parade the morning of that day through Hammon-ton, Egg Harbor, Absecon and Pleasantville, en route to this city.
Sousa is observing this year his fiftieth anniversary as a conductor. He will reach his seventy-third birthday before the end of his season's tour.

Conducting Band Is Best Exercise, Says Sousa

Do you care to be as lithe and as active both in mind and body when you have passed three score and ten as you were at fifty? Then direct a band twice a day for 35 years, says Lieut. Com. John Philip Sousa, who this season is making his 35th annual tour of America with his famous musical organization. There is nothing like the gentle exercise of baton waving for the appetite and figure, says Sousa—and he can prove it.
"Had I gone into a business or a profession other than that of music, I probably would have been dead 20 years ago," says Sousa. "If I had tried, I could not have picked out a profession which have combined exercise and regularity of hours in such an ideal manner. All through my career, I have been giving an average of 11 concerts a week—almost two a day. As concert time throughout America is always the same, 2.30 in the afternoon and 8 o'clock in the evening, the better part of my life I found me doing my calisthenics at regular hour and generally to a large and appreciative audience. Matinee exercise gives me the lift for a lusty dinner. The evening exercise gives me the physical fatigue necessary to a good night's sleep. It should be pointed out, however, that directing a brass band is an expensive form of exercise. My band costs about \$1000 a performance for salaries alone. Except for a public which has been willing all these years to pay for the privilege of seeing me exercise twice a day, I would have starved to death long ago for all of my superb physical condition."
Sousa opens his 35th annual tour on the Steel pier July 17.

SHRINE CLUB WILL PRESENT CONCERT

Musical, Given Free, Will Be on Lawn at First and Jefferson.

The second of a summer series of free concerts, to be given by the band of Antioch Temple of Shriners at the Shrine club, First and Jefferson street, will be held on the lawn at that place Monday. Frank Simon, director of the band, will be in charge, and the program will include about a dozen classical and popular numbers, to say nothing of the encores.

The lawn has been specially lighted, and more than 200 chairs are available to whoever may want to use the same. There is no charge of any kind, nor any solicitation, and it matters not who takes advantage of the opportunity to hear the concert. Members of the Shrine business and professional men, are on the roster of the band, which was organized several years ago, not for profit, but to give services free to the Shrine and Masonic bodies.

Director Simon, who also is in charge of the Armco band at Middletown, is regarded as one of the very best conductors and directors in the country, and for several years traveled professionally as a soloist with John Philip Sousa.

Weather permitting, the concerts will be continued monthly during the summer, and seating arrangements will also be provided. In addition, there is a lot of room on First and Jefferson streets for the parking of automobiles, and all are welcome, declares Earl L. Reeder, illustrious potentate of Antioch temple. The concert starts at 8 o'clock.

MUSICAL EXERCISES



In way of keeping themselves fit for a summer packed with strenuous engagements, Paul Whiteman—he's the fat one—and John Philip Sousa go in for a little straight arm and footwork, while Arthur McGovern, famous conditioner of tired business men, watches their antics.

N.Y. Eve Post July 17/27



AS A MUSICIAN HE'S A GOOD BALL PLAYER. Paul Whiteman, Babe Ruth and John Philip Sousa patronize an uptown gymnasium. There the jazz leader recently presented the slugging Ruth with a saxophone. Note the result of the Babe's musical efforts on his two companions. Left to right, Whiteman, Ruth and Sousa. (Wide World Photo)

SOUSA TO CONDUCT THIRTY-FIFTH TOUR

Rehearsals for John Philip Sousa's thirty-fifth annual tour are under way at the Fulton theatre.

The first concert of the new season will be given Thursday night at Great Neck, with Mineola, Friday, and White Plains, Saturday, after which the band will go to Atlantic City for a four-week engagement on the steel pier. Last April 9, Sousa celebrated his 50th year as a conductor.



John Philip Sousa

Sousa Assembles Band for Thirty-fifth Season

Lieut. Com. John Philip Sousa assembled his band at the Fulton Theatre yesterday for two days of rehearsal before opening his thirty-fifth annual tour. The first concert of his new season will be given at Great Neck, to-morrow night.

ce warm pie. Yet it didn't taste so wonderful. When morning came I carried home. "Father," I said, "I'll keep on with violin lessons." And that won me to music. Sometimes I wonder whether I could rather have become a good user. Sousa and his band will appear at Alderone's Mineola Theatre, Friday of next week.



JOHN PHILIP SOUSA TELLS OF CHOOSING HIS PROFESSION

Was Attracted by Pretty Pies and Wanted to Bake.

DID NOT WANT VIOLIN

Too Hard Work in Bakery Won Him Back to Music.

When Lieutenant Commander John Philip Sousa, who is a neighbor on the North Shore, was a boy he was, as one might say, on the horns of a dilemma. It was as to what his life's work should be. "I was taking violin lessons," he said, "but it was irksome. You know how it is with a boy—he wants to be doing something more active—to be outdoors or to be tinkering with a toy or with tools. Near the parental home was a baker-shop. And they were baker's shops in those days. I can still remember the savory odors that emanated from the baker's cellar when he was baking cakes or bread. It was fascinating to peer down that cellar-way and to see the men with their long shovels taking loaves of bread or appetizing cakes from the oven.

"I didn't practice with the assiduity of an enthusiast so my father thought that I ought to be doing something else. That was my idea exactly. So I thought of that lover's shop and of all those nice

baking odors. 'I thing I'd like to work in the bakery,' I told my father. He was a sensible parent and accordingly he helped me to get a job in that shop. But I really hadn't counted upon the laborious part of the business. I soon found out that baking was not all nice things to eat and nice things to get a whiff of. And anyway bakers actually had to work—and work hard. I had to go to the bakery late at night and stay until daybreak. That was a hardship that on the first night, because of novelty, I didn't notice.

I certainly enjoyed the hot pie that I got directly from the oven.

No Sinecure

"But I didn't have any time to idle away after that. There was more to be baked and more to come out of the oven. I began to realize that I hadn't picked out a sinecure. Somehow violin practicing didn't seem to be so monotonous—not as compared with the labor of the bakery. Next night I went back to the bakery. It seemed twice as hard as the first night. That settled it. The night dragged on and I ate a

LEUTENANT COMMANDER JOHN PHILIP SOUSA

"MINNESOTA" LATEST MARCH BY SOUSA

A real treat is in store for music lovers when Lieut. Commander John Phillip Sousa and his band appear at Calderone's Mineola Theatre, Friday night, July 15.

Every tour of Sousa's band serves to introduce to the country a new Sousa march. Sousa wrote "Liberty Bell" for his first season at the head of his own organization—the season of 1892-1893. This year when he makes his thirty-fifth annual tour at the head of his own organization, there is, of course, a new number and it is entitled "Minnesota." Written at the invitation of the student body of the University of Minnesota, the new march will have its formal dedication in Minneapolis, the week of September 3 to September 10, when Sousa appears at the Minnesota State Fair.

For the past decade or more the number of invitations for marches had been too much even for a composer as facile and prolific as Sousa. By the time he sits down to write his new works for an impending season, Sousa would be in a quandry, except for one rule. That rule is that he has never written "by request." If the inspiration comes, well and good. If the inspiration does not come, well and good. But out of the mass of suggestions and invitations, there always has come at least one idea that Sousa has thought worthy of a public presentation.

"Minnesota" is dedicated to the State of Minnesota, and more particularly to the students of the University of Minnesota. Last year the new Sousa marches were dedicated to the Gridiron Club, of Washington, D. C., and to the City of Detroit. The year before they were dedicated to the "Black Horse Troop" of the City of Cleveland and to the Shriners of America.

SOUSA AND HISTORY

A real treat is in store for music lovers when Lieut. Commander John Phillip Sousa and his band appear at Calderone's Mineola Theatre Friday night July 15th.

Lieut. Com. John Philip Sousa is in a quandry. He does not know whether his annual tour this season should be celebrated because it is the thirty-fifth which he had made at the head of his own organization, or because it marks his fiftieth year as a conductor. Sousa made his first appearance on the director's stand, April 9, 1877, in his native city, Washington, D. C. He made his first appearance at the head of Sousa's Band in Plainfield, N. J., September 26, 1892.

The remarkable span of Sousa's active career is best realized when one reviews the goings-on of the world when Sousa was making his first appearances as a director. About a year before Sousa picked up his baton for the first time, Alexander Graham Bell was demonstrating the telephone at the Philadelphia Centennial. After Sousa had finished his first year as a director, Edison patented the incandescent electric lamp. Ulysses S. Grant had retired from the presidency but a month before Sousa became a musical director. Boss Tweed was in the Ludlow Street Jail in New York, and was to die there more than a year later. During Sousa's first year on the stand eleven Molly Maguires were hanged at Pottstown, Pa., for murders in the coal region and a strike was called on the B. & O. Railroad.

Sousa Opens His 35th Tour Next Sunday

JOHN PHILIP SOUSA and his famous band start out next Sunday on their big transcontinental tour that brings them to Portland for a series of concerts October 8 and 9.

Harry Askins, the affable manager who has been Lieutenant Sousa's trail blazer for many years, when here a few weeks ago arranging for the local engagement with W. T. Pangle, said that the coming tour will be one of the longest ever booked for the band which is now regarded a national institution.

The band's season opens at Atlantic City, thence to Cleveland, Des Moines, Minneapolis and the entire Northwest. After entertaining Canada as far as Calgary, the band heads for Portland by way of Yakima, Seattle, Victoria, Vancouver, B. C.; Bellingham, Aberdeen and Longview. Boise, Idaho, will be the destination after the Portland series of concerts.

"This is Sousa's 35th tour and he is fighting to play," said Mr. Askins. "Sousa is the race horse in music, always ready to go, and his band is an inspiration. He will bring, as always, a group of splendid soloists, much new music and all the pep that gives to a Sousa concert its distinction.

Mr. Askins was on his honeymoon trip with his bride, formerly Miss Rena MacDonald, who for a number of years was associate manager for the Behmre concert bureau at Los Angeles. Mr. and Mrs. Askins are making their home at the Plaza hotel, New York.

SOUSA SUMMONS HIS BAND

Begins Rehearsing Today for the Thirty-fifth Season.

Lieut. Commander John Philip Sousa will assemble his band of eighty men at the Fulton Theatre today for two days of rehearsal before opening his thirty-fifth annual tour, which will cover 20,000 miles. The first concert will be given at Great Neck on Thursday night. After engagements at Mineola on Friday night and White Plains on Saturday the band will go to Atlantic City for four weeks on the Steel Pier. Sousa's travels this season will take him to the Pacific Coast and will occupy him until the end of the year.

On April 9, 1927, Sousa celebrated his fiftieth anniversary as a conductor. He became director of the United States Marine Band in 1877 and held the position for twenty years, relinquishing it to form his own band in September, 1892.

Sousa To Celebrate 50th Year As Band Conductor

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What was happening when Sousa made his first tour in 1892? The country was getting excited about the World's Fair in Chicago, and Benjamin Harrison was president. The bicycle craze was yet to be born, the whole country was dancing the two-step to the measure of the Sousa marches and Pinkerton guards had just killed several steel workers at Homestead, Pa.

SOUSA'S BAND TO PLAY HERE

Will Give Concert at the Armory on Evening of July 16th.

Under the auspices of the 102nd Ammunition Train, New York National Guard, William Mac Rossie, Captain, Lieut. Com. John Philip Sousa will lead his famous band in a concert, on Saturday night, July 16th, in the State Armory. Soloists with the band will be Miss Marjorie Moody, soprano; Miss Winifred Rambrick, harp; John Dolan, cornet; Edward J. Heney, saxophone; Joseph De Long, euphonium; and Howard Goulden, xylophone. Sousa is making his thirty-fifth annual tour this year and is again visiting this city where he was cordially received three years ago a dinner being given in his honor at the White Swan Inn.

Sousa to Hop Off Again.

The veteran band maestro John Philip Sousa is on the verge of launching his thirty-fifth annual tour. Today he will assemble his merry men at the Fulton Theatre for a final brace of rehearsals, and on Thursday the first concert of a transcontinental series will get under way in Great Neck. Sousa, by the way, is having a birthday cake with seventy-three candles baked to celebrate his impending anniversary.

Sousa's Band at the Shore

Twenty-eight Days With Different and Distinctive Programs for Each Day.

Lieutenant Commander John Philip Sousa will be at Atlantic City 28 days this summer, beginning July 17. He will be on the Steel Pier with his band and will give a series of concerts of the highest quality. Each day will bring forth an entirely different program. It is believed that this is the first time anything of the kind had been attempted, and it would not be possible except for such a highly trained body of musicians as are in the personnel of the Sousa organization. Moreover, his extensive musical library makes such an ambitious undertaking possible. The noted bandmaster will have some new offerings of his own composition on his lists, and, of course, will be generous with encores of his own music. There will be four Sousa days—they are set for Thursday—when the programs will be strictly of his music. His list of offerings for his various programs include "perpetual favorites," grand opera successes, light opera successes, dances and ballets. Scandinavian music, music of Italy, music of the Americans (Indian, white and black man), music of Great Britain and Ireland, gems from Russia, music inspired by works of Shakespeare, French offerings, German contributions to music literature, favorite rhapsodies, dances through the ages, Castilian melodic days, suggestions of the Orient and the Occident, Austrian compositions, hits by the great masters, "springs of melody," extracts from works of Wagner and Verdi, something about soldiers and sailors and marines, something about the ladies, some pleasant music new and old and melodies picked from everywhere.

Sousa is making his thirty-fifth annual tour at the head of his band. He is also observing his golden jubilee as a conductor this season. Following four weeks at the Steel Pier, his engagements include the Cleveland Industrial Exposition, the Iowa State Fair, at Des Moines, and the Minnesota State Fair, at Minneapolis. The season will extend until late in November, when he will go to South Carolina for duck hunting. He is 72 years of age, but is as lithe and as active as any man 20 years his junior.

DOLLAR A MILE

Sousa, Coming to Steel Pier, Amasses Fortune With Band

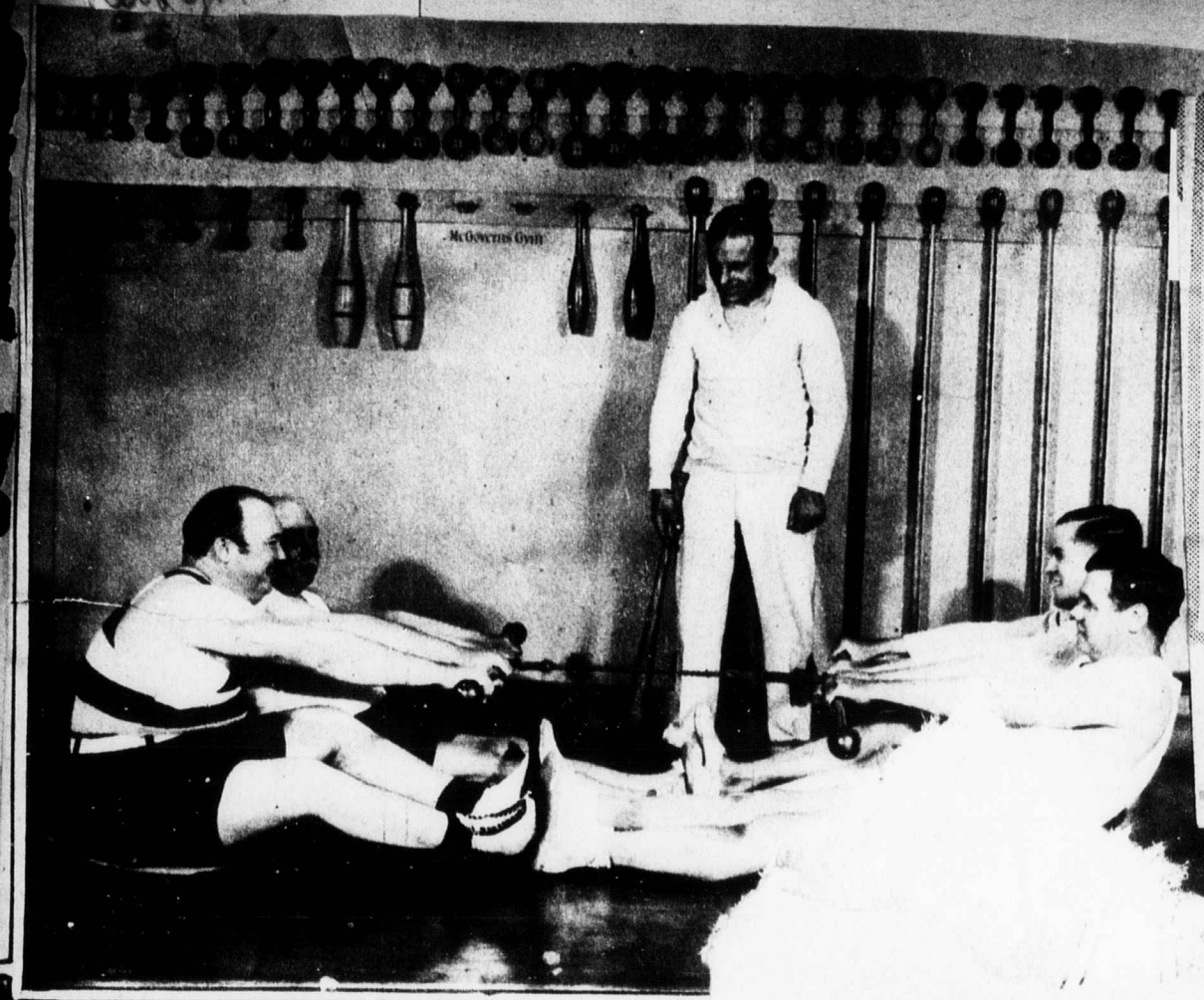
Wealth has come to Lieut. Com. John Philip Sousa at the rate of a dollar for each mile of his travels. Sousa, who is in all probability the only American composer-conductor who has amassed a fortune of a million dollars solely through the practice of his profession during his last season, rounded out a million miles of travel with his band. Sousa's traveling record is almost 27,000 miles a season for his entire career and this season with a comparatively short tour extending only from mid-July until late in November, he will click off 25,000 miles. Sousa is not so certain that "the first million is the hardest." When Sousa began his career he had fifty men, who were well-paid at an average of \$35 a week. Now he has 100 men, who command an average wage of about \$125 a week.

ASKS FOR SOUSA MARCH

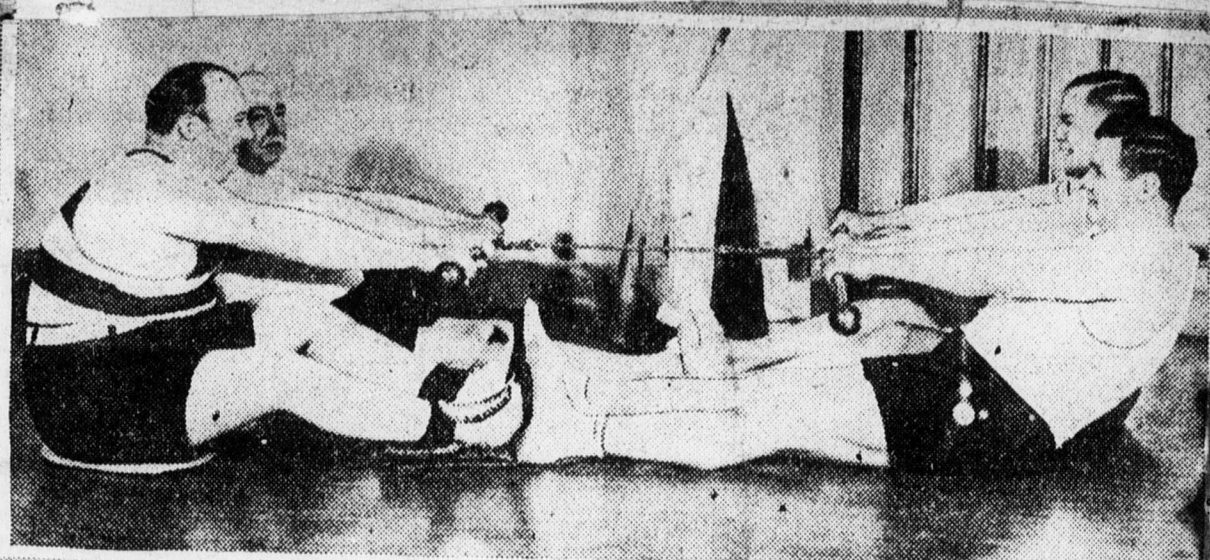
National Press Club Requests Bandmaster Write "Official Song"

Among the organizations which are asking Lieut. Com. John Philip Sousa to write for them "official marches" is the National Press club, of Washington. This organization, composed of newspaper men from all sections of

the country, is now building a \$10,000,000 structure in Washington. Five stories will be used as quarters for the club and about 20 stories will be used for offices. The building also will contain a 5,000-seat motion picture theatre. Sousa two years ago wrote "The Gridiron Club" for the famous Washington newspaper men's organization and virtually began his composing career with "Washington Post," dedicated to a Washington newspaper. Sousa plays at Steel Pier July 17.



"ROWING" TO FITNESS—Paul Whiteman (left), John Philip Sousa (centre), and Babe Ruth must keep in constant trim. They're shown treating their waistlines to a little artificial rowing.



Lieutenant Commander John Philip Sousa will be at Atlantic City twenty-eight days this summer. He will be on the Steel Pier with his band and will give a series of concerts of the highest quality. Each day will bring forth an entirely different programme.

THE ANTI-WAISTLINE SQUAD: PAUL WHITEMAN AND JOHN PHILIP SOUSA, Matched Against Babe Ruth and Christy Walsh, Exercising in the Name of Health at Artie McGovern's Gymnasium in New York. (Times Wide World Photos)

Sousa Coming To Steel Pier

"March King" to Open 35th Annual Tour on Next Sunday

John Philip Sousa, who comes to the Steel Pier Sunday, July 17, was born in Washington, D. C., the son of Antonio Sousa and Elizabeth Trinkhaus Sousa. His father was an attaché of the state department before the Civil War, and a soldier in the Union army during the war. Sousa's education as a musician began when he was about 6 years old. His first instruction was in vocal music, and then in violin. By the time he had reached the age of 15 he was a teacher of violin, and at the age of 17 he was a conductor in the various theatres devoted to the pretentious operettas of the day. At the age of 21 he became violinist with Jacques Offenbach, composer of "Tales of Hoffman," during his American tour with an orchestra. At the age of 26 in 1880, he accepted the post of director of the United States Marine band, with rank of lieutenant. He held this post until 1892, when he resigned to become the head of the organization with which he is now making his thirty-fourth annual tour. On May 31, 1917, Sousa was com-

missioned a lieutenant, senior grade, in the United States navy, and until the end of the World War he served at the Great Lakes naval training station in charge of the musical activities of that station. Upon the signing of the armistice he returned to the naval reserve forces with the rank of lieutenant-commander, from which, because of having reached the age limit, he was recently retired. Sousa gained his first prominence as a composer with his comic operas and "The Smugglers," "Desire," "The Queen of Hearts," "El Capitan," "The Bride Elect," "Chris and the Wonderful Lamp" and "The American Maid" were successes of the period in which they were written and produced. He began to write marches during his service with the United States Marine band. "High School Cadets" was the first of his compositions, and it brought the young composer \$35. "Stars and Stripes Forever" was destined to be the most famous march in the world, and after 25 years, during which 2,000,000 copies of the music and 5,000,000 talking machine records have been sold in the United States alone, it is still enormously popular. He has written more than 100 marches, of which the most widely known are "Semper Fidelis," now the official march of the Marine Corps; "Glory of the Yankee Navy," "Bullets and Bayonets," "Washington Post," "Sabres and Spurs," "Field Artillery," "King Cotton," "Fairest of the Fair," "Comrades of the Legion," and "Nobles of the Mystic Shrine." His more serious works as a composer have included the suites "Three Quotations," "At the King's Court," "Looking Upward," and "Camera Studies," in addition to his choral work, "The Last Crusade."

Music

Sousa Assembles His Band for Thirtieth Annual Tour
LIEUTENANT Commander John Philip Sousa will assemble his band at the Fulton Theatre today for two days of rehearsal before opening his thirty-fifth annual tour. The first concert of his new season will be given at Great Neck on Thursday night. After engagements at Mineola Friday night and White Plains on Saturday, the band will go to Atlantic City for four weeks' engagement on the Steel Pier. Sousa's travels this season will take him to the Pacific Coast and will occupy him until the end of the year. April 9, 1927, Sousa celebrated his fiftieth anniversary as a conductor. His first appearance on the director's stand was made in Washington in 1877 as leader of the orchestra for the theatrical company headed by the late Milton Nobles. Sousa became director of the United States Marine Band in 1880 and held the position for two years, relinquishing it to form his own organization, which gave its first concert in Plainfield, N. J., in September, 1892.

Sousa, who will reach his seventieth birthday before the end of his tour, will travel more than 20,000 miles this season. He will appear in twenty-five States and five Canadian Provinces, and for all of his years on the road, will play at least five cities in which his band never has appeared, including International Falls, Minn., North Battleford, Saskatchewan, Twin Falls, Idaho, Logan, Utah and Norfolk, Neb. The Sousa organization will consist of eighty men and the programs will feature the Sousa compositions.

Sousa Celebrates Golden Jubilee As Conductor

While he is making his 35th annual tour at the head of his famous band, Lt. Com. John Philip Sousa this son is celebrating his golden jubilee as a conductor. April 9, 1927, in Washington, D. C., his home city, Sousa, then 26 years old, made his first appearance on the director's platform. Milton Nobles, who died two or three years ago, came to Washington with his theatrical company. His musical director became ill, and Sousa, who had been playing with a quadrille orchestra, filled the gap and left Washington with the Nobles organization. Sousa continued with the Nobles company for more than a season. Then he traveled with Mackay's Extravaganza company and Matt Morgan's Living Pictures. In 1880, at the age of 24, he became director of the United States Marine band. Twelve years later, in 1892, he formed his own organization. Past his 72nd birthday, Sousa this season has undertaken a tour as strenuous as any he has made in the past. His season opens July 17, at the Steel Pier, where he will be the attraction for four weeks. Other extended engagements will include the Cleveland Industrial exposition Aug. 4 to Aug. 25; the Iowa State fair, at Des Moines, Aug. 26 to Sept. 2, and the Minnesota State fair, at Minneapolis, Sept. 3 to Sept. 10. Sousa will conclude his regular season late in November, when he will go to South Carolina for his annual duck hunting.



Photo shows (left to right) the three big boys of the spotlight today, Paul Whiteman, Babe Ruth and John Philip Sousa, as they appeared at McGovern's Gym, where they are all in training. The Babe seems to be blowing a discordant note, while Sousa stands by, helpless.



A SOUR NOTE!—From left to right: Paul Whiteman, "Babe" Ruth and John Phillip Sousa, as they appear at McGovern's Gym where they are all in training. The "Bambino" seems to have struck a discordant note and Whiteman writes in anguish while Sousa stands by, helpless. —International Newsreel photo.

Sousa's Band Rallies Today

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Clarinet Soloist of Municipal Band Leaves for Sousa's

Cecil E. Tozier First of Several This Year to Transfer Allegiance.

Cecil E. Tozier, a member of the clarinet section of Long Beach Municipal Band, left this morning for New York, where he will join the John Philip Sousa Band. Mr. Tozier has been with the Long Beach band since 1924. He was with Pat Conway's Band and various Los Angeles orchestras and with theater orchestras before coming here. Every year Sousa and other band leaders draw on the Long Beach Band for principal players and soloists. Tozier is the first to leave this season. There will be other separations before the summer is well advanced.

KGER PROGRAM

Louisville

At City Press
July 17/27



HOW AMERICA'S IDOLS KEEP FIT—Left to right: Paul Whiteman, "Jazz King;" Arthur McGovern, John Philip Sousa, "March King;" Christy Walsh, and "Babe" Ruth, "King of the Swat," during a training period at Artie McGovern's gym. Paul and the "Babe" are getting ready to square-off as Sousa acts as referee.

—Wide World Photos.



John Phillip Sousa at STEEL PIER (July 17)

Sousa Celebrates Golden Jubilee As Conductor

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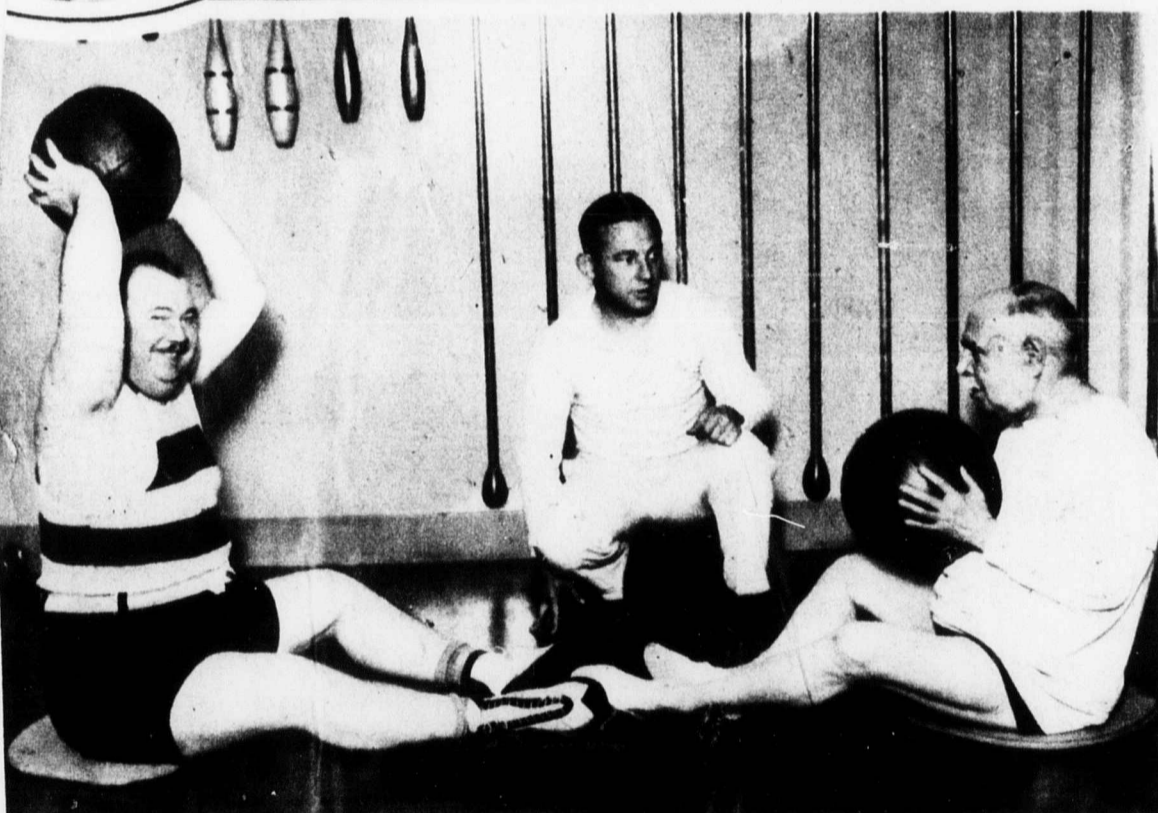
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(Right) HEAVY HARMONY.—Paul Whiteman, "king of jazz", and John Philip Sousa, the "march king", exhibit their punching prowess on each other at a New York gym., where they are keeping in trim for their strenuous rounds of engagements. (W.W.)

Sousa To Answer Musical Problems

John Philip Sousa, noted band master and one of America's greatest influences for good music, will answer through the news columns of the Press-Union newspapers all questions on music that would interest the young musicians and parents who are trying for musical careers for their children. Mr. Sousa will also reply through the Press-Union letters sent to him during his engagement on the Steel pier asking for musical advice and suggestions.

Send in your questions at once. They will be answered in the order in which they are received. Address letters to John Philip Sousa, Editorial department, Press-Union newspapers.

Sousa's Band Rehearsing For 20,000 Mile Tour

John Philip Sousa and his eighty-piece band will start rehearsing today at the Fulton Theater in preparation for his thirty-fifth annual tour of the country, scheduled to cover 20,000 miles.

The first concert will be given at Great Neck on Thursday. This will be followed by engagements at Mineola on Friday and White Plains on Saturday, after which the band will play for four weeks at Atlantic City and then start west. The tour will extend to the Pacific Coast.



Lieutenant-Commander John Philip Sousa is rehearsing his band at the Fulton Theatre, Brooklyn, prior to opening his thirty-fifth annual tour at Great Neck Thursday night.

John Philip Sousa will assemble his band at the Fulton Theater to-day for two days of rehearsal before opening his thirty-fifth annual tour. The first concert of his new season will be given at Great Neck on Thursday night.

DEEP RIVER BOY JOINS SOUSA BAND

Paul A. Desmond To Be Member of Saxophone Octette.

Deep River, July 13.—Paul A. Desmond, son of Mr. and Mrs. J. G. Desmond of this town will go to Atlantic City, where he will join Sousa's band and continue with them on the annual fall tour of the principal cities of the east and Middle West. He will play E Flat saxophone and will be a member of the famous Sousa saxophone octette.

Mr. Desmond was graduated from the Deep River High School in 1924. He studied violin with Professor Robert R. Cone and piano with Miss Ola B. Rankin. After graduating from the local schools he continued his musical studies in the New England Conservatory of Music. While in Boston he played violin and saxophone with Bill Boyle's Copley-Plaza orchestra.

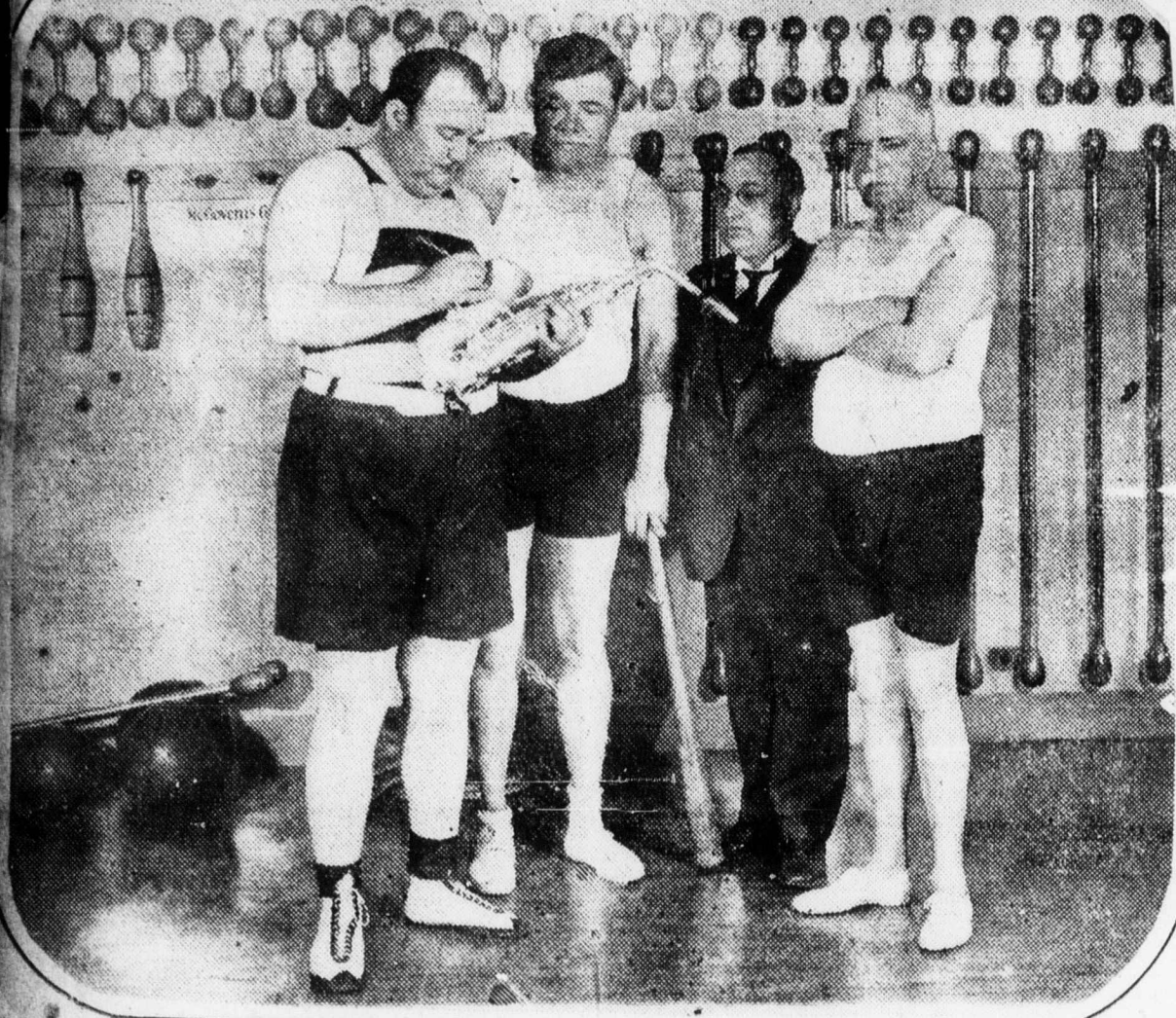
SOUSA'S BAND AT BEACH TO PLAY SOUSA MUSIC

Lt. Com'd'r John Philip Sousa, who is celebrating his golden jubilee as a conductor, will begin the season at Atlantic City on Sunday, when he brings his famous band to the Steel Pier. He will be there for a month, giving a new program each day.

This is Sousa's 34th year at the head of his band and in a commemoration of this, each Thursday, during his stay at the shore will be devoted to the playing of the band-master's own compositions. The programs on Sunday will be played at 3.30 and 4.30 in the afternoon and in the evening at 8.30 and 10.

(Right) —"SULTAN OF SWAT" VS. "JAZZ KING"—In other words, Paul Whiteman ready, to spar round or two with Babe Ruth at Artie McGovern's gymnasium in New York, while John Philip Sousa acts as referee.

17192
Pittsburgh Press



International
A. J. New-
man and John
Phillip Sousa
watching Paul
Whiteman,
jazz leader, au-
tograph a saxo-

Sousa, As of Old, Genial and Inspired

Opens 35th Annual Tour on Steel Pier—Ryan-Martino
Concert Gives Delight

By GEORGE R. WEINTRAUB

He was the Sousa of old. Only he can fill the large music hall on the Steel pier as he did yesterday afternoon, when he opened his 35th annual tour. And to celebrate his 50th year as a conductor, the Steel pier management gave him a breakfast at the Shelburne at which Mayor Ruffo welcomed the beloved bandmaster to the city.

The commander and his unrivaled band gave a program which abounded in familiar marches with a few operatic fragments for rhythmic relief. There was a rousing handclap at his entrance and generous applause at the opening bars of "Pride of the Wolverines," "El Capitan," and "The High School Cadets," Sousas own marches, which he gave as encores to a program that included Suppe's "Light Cavalry," "March of the Blues," airs from "Carmen," a cornet solo by John Dolan and an aria from "Traviata," by Marjorie Moody.

Sousa conducted in his untheatrical manner. His band may play loud or it may play soft, his arms swing in just the same short swing. Only when the drum booms does his arm come back and his baton hits like a flag, while the old drummer, back up on the top row gives it a resounding belt like some summoning power calling all men to fight.

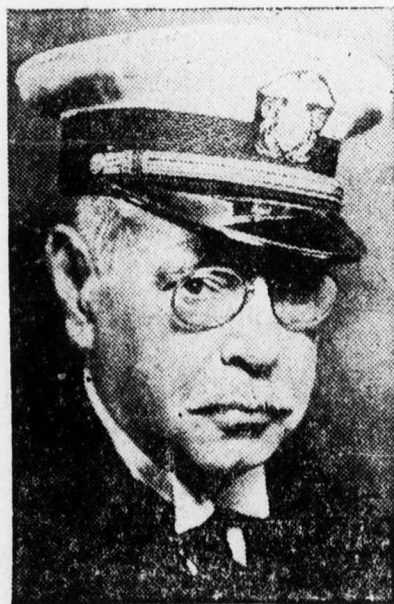
They seem to understand each other, Sousa and the old drummer. Perhaps they share the secret knowledge that the heart of all great military bands like theirs lies in the drums. For it is on the big bass drum that Sousa's marches are based, the big bass drum that has carried him through these many years, while other bandmasters have come and gone.

It is the marches with the booming rhythm that the audiences like best. And they are right; for Sousa can build a climax in march time as no other bandmaster can. How much better these stirring airs sound than "Hallelujah," and other limbo of jazz. For when John Philip Sousa sends a fanfare of brassy down stage under his genial and inspired direction he is a strange listener indeed, who does not tap his feet.

Ballroom Concert

Out in the ballroom of the Steel pier the concert yesterday brought two of the Metropolitan's bright stars, Charlotte Ryan, soprano, and Giovanni Martino, basso. Listed on the program of these artists were several arias from operas virtually unknown in this country and songs rarely heard on an Atlantic City concert stage.

Miss Ryan's first group included Salviatore Rosa's "Star Vagino," Staub's "L'Heure Silencieuse," Rachmaninoff's "Floods of Spring," and "Anthony Young's" "Phillis Has Such Charming Graces."



SOUSA

Miss Ryan has a soprano lovely and smooth, and is blessed with good stage presence, artistic intelligence and musical feeling.

It is a rarity to hear a bass singer in the concert hall a pleasure to hear such a voice as possessed by Mr. Martino. He has preserved his low tones, retaining full-bodied resonance in them. No less has he cultivated middle and higher registers in all of which the quality is of the purest velvet roundness. That some of Mr. Martino's higher tones were of baritone quality made them more attractive to hear.

Mr. Martino's operatic aria was "Il Lacerato Spirito," from Verdi's almost forgotten piece, "Simon Boccanegra," and a group of tender melodies by Clutsam, Soriano, Ferrari and McGill. The singer showed clear musical intelligence and a just feeling for each. All play of vocal color was always in the interest of the most artful reproduction of the text of the poet and composer.

It was a delightful concert that Miss Ryan and Mr. Martino tendered and justly deserved the warm applause with which the large audience greeted their offerings.

Marcella Geon was at the piano.

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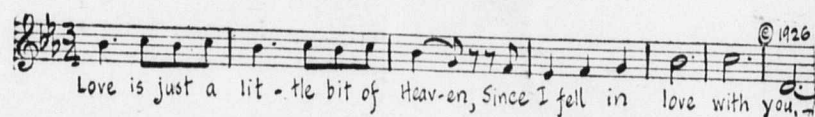
SOUSA'S BAND COMING BACK

Lieutenant Commander John Philip Sousa and his famous band will play a return engagement at the Metropolitan theatre September 30 and October 7, Manager Frank Hood announced Thursday. Popular demand on the part of those who were unable to hear the great ensemble on their last appearance in Seattle prompted the local management to rebook them.

One-Hundred-Piece Band Accompanies Woman Singer



MARJORIE MOODY



Marjorie Moody Finds No Difficulty In Being Heard

New York City.—Singing to the accompaniment of a hundred-piece brass band is an achievement attained by few women. Indeed, Miss Marjorie Moody, soprano, is the only one who has done it so far as anybody knows. Yet she says it's really easy, provided you have the right band and the right song.

Miss Moody is the soloist with John Philip Sousa, and has sung with him for several years.

"At first, people were skeptical that any woman's voice could be heard above the hundred brasses," she admits, "but, of course, Mr. Sousa's band convinced them. He has carried on for

years the most thrilling experiments with his instruments.

"It's a mistake to imagine that a brass band, to be successful, must blare and drown out everything else within hearing. I have never experienced the faintest difficulty in being heard above the band and it isn't necessary for me to strain my voice, either.

"Some of our best selections are quite soft and cradle-songish, contrary to popular belief.

"Of course, not all modern music is especially adapted to voice and a brass band. One song that I am singing offers interesting and charming possibilities. It is 'Love Is Just a Little Bit of Heaven,' a waltz ballad which is now my favorite encore number. It has the 'something' which gives it personality."

Miss Moody is a Bostonian who was trained for grand opera.

SOUSA AND GESTURES

March King Dislikes Calisthenic While Conducting

One of the great aversions of Lieutenant Commander Sousa is the music director who finds it necessary to do daily calisthenics on the concert stand. The march king, who is now making his third-of-a-century tour at the head of his famous band, probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of 73.

"The person who pays his money for a seat in a concert did not come to see the director do a wide variety of acrobatic tricks," says Sousa. "If he had wanted to see acrobats he would have gone to a vaudeville show. So I try to oblige by restraining myself."

Sousa and his unrivaled band open on the Steel pier Sunday.

Age Of Speed Responsible For Jazz, Says Sousa

That jazz has become as much a part of American life as, for instance, "attention-compelling" advertising and "high-pressure" salesmen is the opinion of John Philip Sousa.

Sousa, who began his musical career midway of the Victorian age, declares that he is no more likely to leave jazz out of a 1926 program than he is to insist upon a hansom cab for transportation from the railroad station to his hotel.

"Nowadays the most soap is not sold by the maker of the best soap, but by the soap maker who attracts the most attention with his advertising," says Sousa. "Neither are the most building lots sold by the subdivision corporation having the best lots, but by the sub-division organization which has the fastest talking salesmen, the best lunch and the most elaborate vaudeville show. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music. I think every composer in America today is striving for a form or a style that will cause him to stick out of the crowd like a sore thumb. Just now it is in style to be crazy."

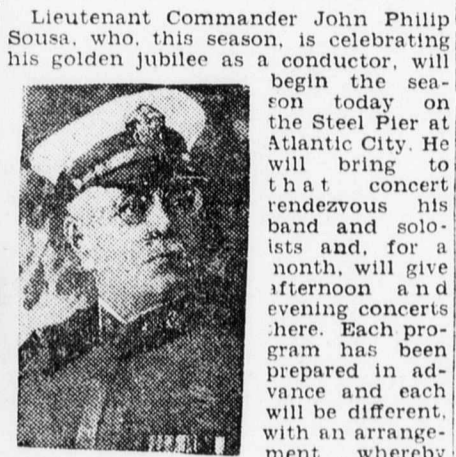
"This is an age of speed, roar and racket, and the musician of today must write for the people, who live in it. And here is the basic reason for jazz. The rhythm attracts and by its constant repetition, holds attention."

Illinois may well be proud of its State University Band, which for twenty-five years has been directed by A. A. Harding. John Philip Sousa has pronounced it "the world's best College Band."

Philips July 1927
At City Union
July 1927

Sousa's Band at the Shore

New Season Will Begin To-
day—Month of Concerts
Is Announced.



Lieutenant Commander John Philip Sousa, who, this season, is celebrating his golden jubilee as a conductor, will begin the season today on the Steel Pier at Atlantic City. He will bring to that concert rendezvous his band and soloists and, for a month, will give afternoon and evening concerts here. Each program has been prepared in advance and each will be different, with an arrangement whereby different types of music will have representation in special compositions. This is his thirty-fifth year at the head of his own band and at 72 years of age he is as sprightly and as able as many a man 30 or more years his junior.

The programs that will be heard today will be offered at 3.30 and at 4.30 P. M. and, in the evening, at 8.30 and at 10. The day will be devoted to "Perpetual Favorites" and the first offering on the list is the Suppe overture of "Light Cavalry." John Dolan, noted cornetist, will play "Carnival of Venice." A vocal treat will be in the singing by Marjorie Moody of an aria from Verdi's "La Traviata." Scenes from "Carmen," by Bizet, and Sousa's "High School Cadets" march are parts of the program. At the late afternoon concert there will be two soloists—Edward J. Heney, saxophonist, who will play "Erica," by Wiedoeft, and Nora Fauchald, who will sing "A Little Gray Home in the West." The "William Tell" overture of Rossini; "A Bouquet of Beloved Inspirations," by Sousa, and his march, "King Cotton," are announced.

In the evening at 8.30 the concert will begin with the overture of "Tannhauser." Then there will be a euphonium solo by Joseph DeLuca. He will play his own composition, "Beautiful Colorado." Miss Fauchald will sing Godard's "Chanson de Florian." The band offerings will include Strauss' "On the Beautiful Blue Danube" waltz and Sousa's "The Stars and Stripes Forever." Following the intermission and beginning at 10 o'clock there will be a program that will include Miss Moody as soloist singing the Polonaise from "Mignon" and William Tong, cornetist, who will be heard in Bellstedt's "Ceremonial." The band offerings include "Fra Diavolo" overture, Auber; "Tr Jolie" waltz, Waldteufel, and the Sousa's "The Merry Chorus" and "The Invincible Eagle" march.

Eddie Cantor's Rise

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Sousa To Advise Children On Music

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Sousa Carries Large Library

Bandmaster's Musical
Works on Steel Pier In-
sured at \$25,000

"What will become of the prolific musical writings of Sousa?" is frequently asked by music lovers. Sousa, who is appearing in the Music hall of the Steel pier for four weeks, has given the answer.

Public libraries, including the Congressional library in Washington, eventually will receive the entire musical collection of John Philip Sousa. The famous bandmaster's scores, valued at upwards of half a million dollars and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to Sousa's announcement.

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

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

Sousa carries with him on his average tour complete band arrangements of more than five hundred selections. As a rule about \$25,000 insurance is carried on the music taken on tour. The Sousa collection contains virtually all of the numbers which have been played by the Sousa organization during the thirty-three years of its history.

SOUSA'S 35TH SEASON OPENS

Lieutenant Commander John Philip Sousa assembled his band last week for the opening of his 35th annual tour. Sousa's travels this season will take him to the Pacific coast.

On April 9, 1927, Sousa celebrated his 50th anniversary as a conductor. His first appearance on the director's stand was made in Washington in 1877 as leader of the orchestra for the theatrical company headed by the late Milton Nobles. Sousa became director of the United States Marine Band in 1880 and held the position for 12 years, relinquishing it to form his own organization.

Sousa, who will reach his 73d birthday before the end of his tour, will travel more than 20,000 miles this season. He will appear in 25 States and five Canadian provinces and, for all of his years on the road, will play at least five cities in which his band never has appeared. The Sousa organization will consist of 80 men.

Sousa and Gestures

March King Dislikes Calisth While Conducting

One of the pet aversion of Lieutenant Commander Sousa is the musical director who finds it necessary to do his daily calisth on the conductor's stand. The march king, who is now making his third-of-a-century tour at the head of his famous band, probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of 73.

"The person who pays his money for a seat in a concert did not come to see the director do a wide variety of acrobatic tricks," says Sousa. "If he had wanted to see acrobats he would have gone to a vaudeville show. So I try to oblige by restraining myself."

Sousa and his unrivaled band open on the Steel pier Sunday.

SOUSA SPEAKS IN EGG HARBOR

Band Master Addresses
Citizens—Enroute to
Shore by Motor

EGG HARBOR CITY, July 18.—More than 500 people jammed into Lincoln Park here Sunday morning awaiting the arrival of John Philip Sousa on his triumphant motor tour to Atlantic City.

Mayor Adolph C. Goller, the members of City Council and other city officials; A. G. Vautrinot, of the local Chamber of Commerce who had charge of the local reception; the Boy Scouts, Girl Scouts, and Rudolph Elmer Post, American Legion, were present and flanked both sides of the walk up to the Soldier's Monument from which the great band leader addressed the gathering, thanking them for the wonderful reception accorded him.

The Sousa procession headed by six state police on motorcycles arrived here shortly before noon. Mayor Goller welcomed Colonel Sousa, and a picture of the gathering was taken at the base of the soldiers' monument. The boy scouts bugle corp and fife and drum corp played several times which the music master seemed to enjoy immensely.

The members of Sousa's band were here too, but they sat comfortably in their two big buses awaiting the termination of the ceremonies. Many of those assembled were greatly disappointed at not having the opportunity of enjoying a tune or two from the band, having come from far and near for that purpose. Several large bouquets were presented to Mr. Sousa one of which he placed at the foot of the soldiers' monument.

At Abscon the Sousa motor trail halted again and the music master addressed a crowd of several hundred gathered at the pike to welcome him.

Atlantic City Greets Sousa

Welcome Committee Meets Band Leader, Who Begins Concert Series

Special to the Herald Tribune

ATLANTIC CITY, July 17.—City officials and leading citizens of this resort to-day joined in honoring Mr. John Philip Sousa, noted band leader, at a luncheon in the Shelburne Hotel.

Mr. Sousa, who opens an engagement on the Steel Pier to-day, was met at Hammonton by a score of automobiles containing a welcome committee headed by Mayor Anthony M. Ruff jr.

Mr. and Mrs. Howard Chandler Christy, of New York, are at Hotel Traymore. At the Hotel Dennis from New York are Mr. and Mrs. H. W. Martin, Mr. and Mrs. O. C. Henkel, Mrs. J. Lee Tallie, Mrs. John L. Phillips and Miss Frances L. Phillips.

New York arrivals to-day at the Hotel Strand include Mr. Lawrence W. Gallagher, Miss Florence A. Gallagher, Mr. John W. Gallagher and Mr. and Mrs. Arthur C. Bushmann.

Lieutenant Colonel Arthur Kelly Evans, of New York and Hot Springs, has joined Mrs. Evans at the Ritz-Carlton. Mr. H. Gabriel Da Silva, of the Portuguese Legation, Washington, is at the same hotel for a week.

At the Hotel Breakers from New York are Mr. and Mrs. L. I. Lewis, Miss Kay Kamen, Mr. Harry Preis and Mr. Herbert L. Andrews.

Sousa at Shore

Lieutenant Commander John Philip Sousa, who this season is celebrating his golden jubilee as a conductor, will begin the season today on the Steel Pier at Atlantic City. He will bring to that concert rendezvous his band and soloists and for a month will give afternoon and evening concerts there. Each program has been prepared in advance and each will be different, with an arrangement whereby different types of music will have representation in special programs. Each Thursday will be devoted entirely to the bandmaster's own compositions. This is his thirty-fifth year as head of his own band, and at 72 years of age he is as sprightly and able as many a man thirty or more years his junior.

The programs that will be heard today will be offered at 3.30 and at 4.30 P. M. and in the evening at 8.30 and at 10. The day will be devoted to "perpetual favorites" and the first offering on the list is the Suppe overture of "Light Cavalry." John Dolan, noted cornetist, will play "Carnival of Venice." A vocal treat will be in the singing by Marjorie Moody of an aria from Verdi's "La Traviata." Scenes from "Carmen," by Bizet and Sousa's famous "High School Cadets" march are parts of the program. At the late afternoon concert there will be two soloists—Edward J. Heney, saxophonist, and Nora Fauchald, who will sing.

One-Hundred-Piece Band Accompanies Woman Sing



MARJORIE MOODY

Marjorie Moody Finds No Difficulty In Being Heard

New York City.—Singing to the accompaniment of a hundred-piece brass band is an achievement attained by few women. Indeed, Miss Marjorie Moody, soprano, is the only one who has done it so far as anybody knows. Yet she says it's really easy, provided you have the right band and the right song.

Miss Moody is the soloist with John Philip Sousa, and has sung with him for several years.

"At first, people were skeptical that any woman's voice could be heard above the hundred brasses," she admits, "but, of course, Mr. Sousa's band convinced them. He has carried on for

years the most thrilling experiments with his instruments.

"It's a mistake to imagine that a brass band, to be successful, must blare and drown out everything else within hearing. I have never experienced the faintest difficulty in being heard above the band and it isn't necessary for me to strain my voice, either."

"Some of our best selections are quite soft and cradle-songish, contrary to popular belief."

"Of course, not all modern music is especially adopted to voice and a brass band. One song that I am singing offers interesting and charming possibilities. It is 'Love Is Just a Little Bit of Heaven,' a waltz ballad which is now my favorite encore number. It has the 'something' which gives it personality."

Miss Moody is a Bostonian who was trained for grand opera

Age Of Speed Responsible For Jazz, Says Sousa

That jazz has become as much a part of American life as, for instance, "attention-compelling" advertising and "high-pressure" salesmen is the opinion of John Philip Sousa.

Sousa, who began his musical career midway of the Victorian age, declares that he is no more likely to leave jazz out of a 1926 program than he is to insist upon a hansom cab for transportation from the railroad station to his hotel.

"Nowadays the most soap is not sold by the maker of the best soap, but by the soap maker who attracts the most attention with his advertising," says Sousa. "Neither are the most building lots sold by the subdivision corporation having the best lots, but by the subdivision organization which has the fastest talking salesmen, the best lunch and the most elaborate vaudeville show. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music. I think every composer in America today is striving for a form or a style that will cause him to stick out of the crowd like a sore thumb. Just now it is in style to be crazy."

"This is an age of speed, roar and racket, and the musician of today must write for the people, who live in it. And here is the basic reason for jazz. The rhythm attracts and by its constant repetition, holds attention."

Old, Genial and Inspired

Annual Tour on Steel Pier—Ryan-Martino Concert Gives Delight

by GEORGE R. WEINTRAUB

He was the Sousa of old. Only he can fill the large music hall on the Steel pier as he did yesterday afternoon, when he opened his 35th annual tour. And to celebrate his 50th year as a conductor, the Steel pier management gave him a breakfast at the Shelburne at which Mayor Ruffa welcomed the beloved bandmaster to the city.

The commander and his unrivaled band gave a program which abounded in familiar marches with a few operatic fragments for rhythmic relief. There was a rousing handclap at his entrance and generous applause at the opening bars of "Pride of the Wolverines," "El Capitan," and "The High School Cadets." Sousa's own marches, which he gave as encores to a program that included Suppe's "Light Cavalry," "March of the Blues," airs from "Carmen," a cornet solo by John Dolan and an aria from "Traviata," by Marjorie Moody.

Sousa conducted in his untheatrical manner. His band may play loud or it may play soft, his arms swing in just the same short swing. Only when the drum booms does his arm come back and his baton hits like a flail, while the old drummer, back up on the top row gives it a resounding belt like some summoning power calling all men to fight.

They seem to understand each other. Sousa and the old drummer. Perhaps they share the secret knowledge that the heart of all great military bands lies in the drums. For it is on the big bass drum that Sousa's marches are based, the big bass drum that has carried him through these many years, while other bandmasters have come and gone.

It is the marches with the booming rhythm that the audiences like best. And they are right; for Sousa can build a climax in march time as no other bandmaster can. How much better these stirring airs sound than "Glory, Hallelujah," and other limboes of jazz. For when John Philip Sousa sends a fanfare of brasses down stage under his genial and inspired direction he is a strange listener indeed, who does not tap his feet.

Ballroom Concert

Out in the ballroom of the Steel Pier the concert yesterday brought to the Metropolitan's bright stars, Charlotte Ryan, soprano, and Giovanni Martino, basso. Listed on the program of these artists were several arias from operas virtually unknown in this country and songs rarely heard on an Atlantic City concert stage.

Miss Ryan's first group included Salvador Rosa's "Star Victim," Staub's "L'Heure Silencieuse," Rachmaninoff's "Floods of Spring," and "Anthony Young's" "Phyllis Has Such Charming Graces."



SOUSA

Miss Ryan has a soprano lovely and smooth, and is blessed with good stage presence, artistic intelligence and musical feeling. She knows how to shape a phrase, to shade a tone adroitly in accordance with the text. In the upper register, particularly, did Miss Ryan's tones give the hearer pleasure by their sheer quality and by the apparent ease with which they were produced. Her best vocal effects came on her loudest tones and on such her voice is bright, fresh and clear. This was evident in the aria from Puccini's "Manon Lescaut."

It is a rarity to hear a bass singer in the concert hall—a pleasure to hear such a voice as possessed by Mr. Martino. He has preserved his low tones, retaining full-bodied resonance in them. No less has he cultivated middle and higher registers in all of which the quality is of the purest velvet roundness. That some of Mr. Martino's higher tones were of baritone quality made them more attractive to hear.

Mr. Martino's operatic aria was "Il Lacerato Spirito," from Verdi's almost forgotten piece, "Simon Boccanegra," and a group of tender melodies by Clusman, Soriano, Ferrari and McGill. The singer showed clear musical intelligence and a just feeling for each. All play of vocal color was always in the interest of the most artful reproduction of the text of the poet and composer.

It was a delightful concert that Miss Ryan and Mr. Martino tendered and justly deserved the warm applause with which the large audience greeted their offerings.

Marcella Geom was at the piano.

Sousa Starts 35th Tour With His Band

Lieut. Com. John Philip Sousa assembled his band last week for the opening of his thirty-fifth annual tour.

The first concert of his new season was given at Great Neck on Thursday night. The band will go to Atlantic City for a four weeks' engagement on the Steel Pier. Sousa's travels this season will take him to the Pacific Coast and will occupy him until the end of the year.

On April 9, 1927, Sousa celebrated his fiftieth anniversary as a conductor. His first appearance on the director's stand was made in Washington in 1877, as leader of the orchestra for the theatrical company headed by the late Milton Nobles. Sousa became director of the United States Marine Band in 1880 and held the position for 12 years, relinquishing it to form his own organization, which gave its first concert in Plainfield, N. J., in September, 1892.

Sousa, who will reach his seventy-third birthday before the end of his tour, will travel more than 20,000 miles this season. He will appear in 25 states and five Canadian provinces and for all of his years on the road will play at least five cities in which his band never has appeared, including International Falls, Minnesota; North Battleford, Saskatchewan; Twin Falls, Idaho; Logan, Utah, and Norfolk, Neb.

Lieut. Commander John Philip Sousa has started his 35th annual tour as a bandmaster. Sousa, who will reach his 73d birthday before the end of his tour, will travel more than 20,000 miles this season. He will appear in 25 States and five Canadian provinces, and for all of his years on the road will play at least five cities in which his band never has appeared, including International Falls, Minn.; North Battleford, Saskatchewan; Twin Falls, Ida; Logan, Ut. and Norfolk, Neb. The Sousa organization will consist of 80 men and the programs will feature the Sousa compositions.

WILL GREET SOUSA'S BAND

Hammonton, N. J., Plans Turnout in Honor of Bandmaster

Fraternal organizations, Boy Scouts and officials of Hammonton, N. J., will gather at the Pennsylvania Railroad station of that place Sunday to greet John Philip Sousa, noted bandmaster, and his band, when they arrive at 10:58 A. M. daylight-saving time.

The band will give a concert at Hammonton Park, after which it will proceed by motorcar to Lincoln Park, Egg Harbor City, and finally to Atlantic City.

WHERE SOUSA GETS IDEAS

That the inspiration for a stirring march may be found in any newspaper is the declaration of Lieutenant Commander John Philip Sousa, who this season makes his thirty-fifth annual tour at the head of his famous band opening a lengthy engagement at Steel Pier in Atlantic City tomorrow. One of the first of the Sousa marches was dedicated to a newspaper, the Washington Post, and Sousa declares that the actual inspiration for more than seventy of the 122 march compositions which stand to his credit have been written solely because of something he saw in the day's news. Sousa saw in a Philadelphia paper the announcement that the Liberty Bell was to be taken from Philadelphia to the World's Fair in Chicago, and he wrote "Liberty Bell." James G. Blaine, the "Plumed Knight" of an almost-forgotten political campaign, inspired "The White Plume" march. Dewey at Manila brought forth "The Glory of the Yankee Navy," the Jamestown celebration resulted in "Powhattan's Daughter," the organization of the American Legion was the inspiration for "Comrades of the Legion," and so on.

Sousa's Band Will Play This Summer at Atlantic City

Special Despatch to The World

ATLANTIC CITY, N. J., July 16.—This has been musical week, with Creatore and his band on the Steel Pier daily, and with the Atlantic City Festival Choir of 140 voices led by city organist, Arthur Scott Brooks, appearing Tuesday night in a program of classical selections. To-morrow John Philip Sousa will bring his musical organization to the pier for a long stay. The festival choir had Creatore's band as accompanist, and was the first of concerts of this character to be presented by the pier management. The soloists were: Pauline Taima, soprano; Frances Gruetler, soprano; Ethel Dobson, coloratura soprano; L. Powell Evans, baritone, and Umberto Sacchetti, tenor.

Saturday night dances at the Chelsea Yacht Club are regular affairs now, and many hotel patrons are to be found among the dancers. The clubhouse program will comprise as special features a Dutch supper on Aug. 3; the annual advertising party when members will appear dressed to represent some well-known product, Aug. 6; a smoker, Aug. 18, and a barn dance Sept. 3.

To link up Ventnor Heights with transportation lines, a bus service will be started from that section soon. It will be operated by the Central Passenger Railway Company, an auxiliary of the P. R. R. trolley line on Atlantic Avenue. The right of way is contingent upon the State Utility Board consenting.

Recent arrivals from New York include:

TRAYMORE—Mr. and Mrs. W. A. Castle, Mr. and Mrs. Frank Espey, Mrs. W. G. Atkinson, Mr. and Mrs. Frank Jenkins, Mr. and Mrs. P. J. Kilmer, Mr. and Mrs. Herbert Childs, Mrs. Livingston Mellen, Mr. and Mrs. W. L. Washbourne, Mrs. E. A. Vian, Mr. and

Mrs. F. H. Anderson, Mr. and Mrs. E. A. Seymour, Mr. and Mrs. A. E. Smith, Mr. and Mrs. J. J. Mantell, Mr. and Mrs. Fred Winkler, Mr. and Mrs. E. S. Holden, Mr. and Mrs. A. Coster Schermerhorn.

AMBASSADOR—Mr. and Mrs. S. P. Previle, Mr. and Mrs. B. Gordon, Mr. and Mrs. P. G. Kee, Mrs. Frederick Rumpf, Miss Elizabeth Rumpf, Paul Gerard Smith, Mr. and Mrs. Alexander Vincent, Mr. and Mrs. Howard Dalton, Mr. and Mrs. Frederick Bennett, Mr. and Mrs. Frederick Downs, Mr. and Mrs. K. S. Lissner, Miss Eva Lissner, Mrs. Charles Schramm, Miss Diana Jenkins, Mr. and Mrs. Horace Howell.

RITZ-CARLTON—Mr. and Mrs. Frank W. Morse, Mrs. Lillian G. Linman, Miss Hilda Linman, Miss Clara and Paula Gettner, Mr. and Mrs. L. J. Field, Lady M. Stewart McKenzie, E. A. McKenzie, Leicester Harrison, Miss Lucille Ballantine, Mrs. Henry L. Stewart, Charles J. Waddell, Mr. and Mrs. Philip Dean, Mr. and Mrs. J. E. Wright, Norman McLean, Miss Olive McClure, Mr. and Mrs. Samuel Lannin.

CHALFONTE—Mr. and Mrs. William J. Baumann, R. M. Grinstead, Mrs. E. B. Aymar, Mr. and Mrs. H. M. Denton, Mrs. D. G. Sinclair, Miss Frieda M. Burkle, Mr. and Mrs. S. E. Walker, William B. Holmes, Miss Anna Friedburg.

SHELBOURNE—Mr. and Mrs. Joseph Dana, R. C. Whiting, Miss Dora Moore, Miss Bertha Winnicker, Mr. and Mrs. Vincent Lawrence, Mrs. Thomas Morris, L. K. Jenkins, Mr. and Mrs. E. D. Simpson, Mr. and Mrs. H. G. Francis, D. E. Sutton, Mr. and Mrs. J. K. Henderson, Mr. and Mrs. R. G. Wood, Miss H. L. Manning, Mr. and Mrs. R. E. Horton, Mrs. George Goodrich.

DENNIS—Miss Eva Worcester, Mr. and Mrs. George Herman, Mrs. Lawrence Santley, Miss Louise Gay, Mr. and Mrs. Ernest Wolff, Alfred Marsh, Miss Ethel M. Richardson, Miss Frances Rosse, Miss Grace Elwell, Frank B.

Yeates, G. E. Wyatt, Walter J. Gill, Clark C. Miller, Miss Mary Taylor.

CHELSEA—Mr. and Mrs. C. M. Poole, Mr. and Mrs. T. J. Emmerich, Mrs. A. J. Frank.

STRAND—Mrs. Eugene Waverwing, Miss Emily Yarwood, Mr. and Mrs. Thomas Treadwell, Mr. and Mrs. W. C. Stokes, Mr. and Mrs. Charles Walker, Misses Dorothy and Charlotte Walker, Arthur Halpin, Mrs. A. J. Manley.

BRIGHTON—Mrs. Catherine F. Hall, Miss Emma P. Smith, Miss Dorothy Barber, Mrs. Gordon Thorne, Miss Emily Storke, Mr. and Mrs. M. C. Winant.

BREAKERS—William Smith, Albert Kackie, Miss Thillie Hoch, Mr. and Mrs. L. I. Rost, Mr. and Mrs. Randolph Glenn, Mr. and Mrs. W. J. Lewis, Mr. and Mrs. L. O. Goodman.

about the World's Fair in Chicago, and Benjamin Harrison was president. The bicycle craze was yet to be born, the whole country was dancing the two step to the measure of the Sousa marches and Pinkerton guards had just killed several steel workers at Homestead, Pa.

SOUSA TO CELEBRATE 50TH YEAR AS BAND CONDUCTOR

Lieutenant-Commander John Philip Sousa is in a quandary. He does not know whether his annual tour this season should be celebrated because it is the 35th which he has made at the head of his own organization, or because it marks his 50th year as a conductor. Sousa made his first appearance on the director's stand, April 9, 1877, in his native city, Washington, D. C. He made his first appearance at the head of Sousa's Band in Plainfield, New Jersey, September 26, 1892.

The remarkable span of Sousa's active career is best realized when one reviews the goings-on of the world when Sousa was making his first appearance as a director. About a year before Sousa picked up his baton for the first time, Alexander Graham Bell was demonstrating the telephone at the Philadelphia Centennial. After Sousa had finished his first year as a director, Edison patented the incandescent electric lamp. Ulysses S. Grant had retired from the presidency but a month before Sousa became a musical director. Boss Tweed was in the Ludlow street jail in New York, and was to die there more than a year later. During Sousa's first year on the stand 11 Molly Maguires were hanged at Pottsville, Pa., for murders in the coal region and a strike was called on the B. & O. railroad.

What was happening when Sousa's Band made its first tour in 1892? The country was getting excited

Sousa To Advise Children On Music

John Philip Sousa, noted band master and one of America's greatest influences for good music, will answer through the news columns of the Press-Union newspapers all questions on music that would interest the young musicians and parents who are trying for musical careers for their children. Mr. Sousa will also reply through the Press-Union to letters sent to him during his engagement on the Steel pier asking for musical advice and suggestions.

Send in your questions at once. They will be answered in the order in which they are received. Address letters to John Philip Sousa, Editorial department, Press-Union newspapers.

Sousa To Donate Cup In Life Guard Races

Lieut-Commander John Philip Sousa will officiate and donate a cup to the winner of the boat and swim races to be held today at 11 a. m. at Virginia av. and the beach. Under the direction of the Department of Public Safety, William S. Cuthbert, commissioner, and Dr. Charles Bossert, chief of the A. C. B. P. The participants in the several events are all from the A. C. B. P.

Welcome Sousa Enroute To A.C.

White Horse Pike Citizens and Motorists Hear Music Master

EGG HARBOR CITY, July 17. More than 500 people jammed into Lincoln Park here this morning awaiting the arrival of John Philip Sousa on his triumphant motor tour to Atlantic City.

Mayor Adolph C. Goller, the members of City Council and other city officials: A. G. Vautrinot, of the local chamber of Commerce who had charge of the local reception; the Boy Scouts, and Rudolph Elmer Post, American Legion, were present and linked both sides of the walk up to Soldier's Monument from which a great band leader addressed the gathering, thanking them for the wonderful reception accorded him.

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The members of Sousa's band were here too, but they sat comfortably in their two big buses awaiting the termination of the ceremonies. Many of those assembled were greatly disappointed at not having the opportunity of enjoying a tune or two from the band, having come from far and near for that purpose. Several large bouquets were presented to Mr. Sousa, one of which he placed at the foot of the soldiers' monument.

At Abscon the Sousa motor train halted again and the music master addressed a crowd of several hundred gathered at the pike to welcome him.

SOUSA'S GOLDEN JUBILEE

Famous Bandmaster is Celebrating Half Century as Conductor

Lieutenant Commander John Philip Sousa this season is celebrating his golden jubilee as a conductor and will begin the season today at the Steel Pier, Atlantic City. He will bring his band and soloists for a month and will give afternoon and evening concerts there. Each programme has been prepared in advance and each will be different, with an arrangement whereby different types of music will have representation in special programmes. Each Thursday will be devoted entirely to the band-master's own compositions. This is his thirty-fifth year at head of his own band and at seventy-two years of age he is as sprightly and as able as many a man thirty or more years his junior.

The programme that will be heard today will be offered at 3:30 and at 4:30 P. M., and in the evening, at 9:30 and at 10. The day will be devoted to "Perpetual Favorites" and the first offering on the list is the Suppe overture of "Light Cavalry." John Dolan, a noted cornetist, will play "Carnival of Venice." A vocal treat will be in the evening by Marjorie Moody of an aria from Verdi's "La Traviata." Scenes from "Carmen" by Bizet and Sousa's famous "High School Cadets" march are parts of the programme. At the late afternoon concert there will be two soloists: Edw. J. Heney, saxophonist, who will play "Erica" by Wiedoeft, and Nora Fauchald, who will sing "A Little Gray Home in the West," always an appealing song. The "William Tell" overture of Rossini; a "Bouquet of Beloved Inspirations" by Sousa, and his march, "King Cotton" are announced. Of course there will be encores and they will be of popular sort. In the evening at 8:30 the concert will begin with the overture of "Tannhaeuser."

LOVERS of music are hoping that Willow Grove will put through the proposed plan for a season of open-air opera next year. At the same time a movement has started to have John Philip Sousa at the park this year. The present schedule does not call for the famous bandmaster, whose annual engagement has been a Willow Grove Park feature for years. He is starting a month at Atlantic City instead.

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prices went up.

SOUSA AND THE RESORT

Presence of John Philip Sousa as a speaker before Kiwanis, the receiver of felicitations and gifts, reminds us that Atlantic City is providing the public with a very high grade of public entertainment this season. Theatres, picture houses and piers, especially, offer attractions which stand out in favorable comparison with some other years. Surely no visitor can want for interesting diversion with which to consume vacation leisure. For all of which, of course, the investor in amusement enterprise, normally a financial gamble, merits public appreciation; his progressiveness, faith and courage are the same that have contributed so substantially, through the years, to Atlantic City's growth and stability.

As for Sousa himself, Atlantic City regards him almost as a son, despite the fact that his name and praises are sung the world over. The same personal romance that must have inspired much of his best early musical composition had its setting in Atlantic City, which supplied his bride. In the early days of the old auditorium pier and other pioneer amusements it was the Sousa band glamour that impressed many a stranger with the dignity and importance of this playground center.

Those days were "early" to us. Doubtless they did not appear so to Sousa. He had long since achieved international renown. Born in 1854, when Atlantic City was just incorporated, he had toured the country as first violinist with the orchestra of Jacques Offenbach, composer of "The Tales of Hoffman," before this island was much more than a sand hill—less than 3500 people, 700 voters and a million dollars' worth of property all told! Few modern artists have had so full a life, or are able to delight the public at the age of 73 to an extent which insures that the lustre of their greatness shall not be dimmed long after they have passed from life's companionship. No wonder this remarkable man saw service in the World War, typically a struggle of young men, and, so the story goes, won it by shaving off a beard that had been neatly trimmed for decades. Sousa himself says that the Kaiser, when he heard the military band leader had shaved off his beard, quit, declaring that there was no use fighting a people who would make such sacrifices!

Long live Sousa and his American music!

Bandmaster Was Puzzled as to Career in Youth

When Lieut. Com. John Philip Sousa was a boy he was, as one might say, on the horns of a dilemma. It was as to what his life's work should be. "I was taking violin lessons," he said the other day, "but it was irksome. You know how it is with a boy—he wants to be doing something more active—to be out-doors or to be tinkering with a toy or with tools. Near the parental home was a baker shop. And they were baker's shops in those days. I can still remember the savory odors that emanated from the baker's cellar



SOUSA

when he was baking cakes or bread. It was fascinating to peer down that cellar-way and to see the men with their long shovels taking loaves of bread or appetizing cakes from the oven. I didn't practice with the assiduity of an enthusiast, so my father thought that I ought to be doing something else. That was my idea exactly. So I thought of that lovely baker's shop and of all those nice baking odors.

"But I really hadn't counted upon the laborious part of the business. I soon found out that baking was not all nice things to eat and nice things to get a whiff of. And anyway, bakers actually had to work—and work hard. I had to go to the

bakery late at night and stay until daybreak. That was a hardship that on the first night, because of novelty, I didn't notice. I certainly enjoyed the hot pie that I got directly from the oven. But I didn't have any time to idle away after that. There was more to be baked and more to come out of the oven. I began to realize that I hadn't picked out a sinecure. Somehow violin practicing didn't seem to be so monotonous—not as compared with the labor of the bake shop.

"Next night I went back to the bakery. It seem twice as hard as the first night. That settled it. The night dragged on and I ate a nice warm pie. Yet it didn't taste so wonderful. When morning came I hurried home. 'Father,' I said, 'I guess I'll keep on with violin lessons.' And that won me to music. Sometimes I wonder whether I would have become a good baker."

Boston, Mass. Traveller

Starts His 35th Annual Tour



JOHN PHILIP SOUSA

NEW YORK, July 18—Lt. Comdr. John Philip Sousa, the grand old mas-

SOUSA CARRIES LARGE LIBRARY

Bandmaster's Musical Works on Steel Pier Insured at \$25,000

"What will become of the prolific and peerless band leader, has just musical writings of Sousa?" is fre-embarked on his 35th annual tour, quently asked by music lovers. Sousa, playing his opening concert in this who is appearing in the Music hall city. The tour this season will take the Steel pier for four weeks, has Sousa to the Pacific coast and will occupy him to the end of the year.

Public libraries, including the Con-The well known band leader recently given the answer. Public libraries, including the Con-The well known band leader recently given the answer. Public libraries, including the Con-The well known band leader recently given the answer.

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

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

Sousa carries with him of his average tour complete band arrangements of more than five hundred selections. As a rule about \$25,000 insurance is carried on the music taken on tour. The Sousa collection contains virtually all of the numbers which have been played by the Sousa organization during the thirty-three years of its history.

Sousa Is the Composer Of Innumerable Marches

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

If one writes to Sousa's publishers

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

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the King's Court."

Sousa Adds To His Programs

Novelties and Innovations Are Found in Steel Pier Concerts

Novelty and innovation always have been the controlling motives in the programs of Lieutenant-Commander John Philip Sousa, who this season makes his thirty-fifth annual tour at the head of his famous organization. From the days when he played excerpts from the Wagnerian operas throughout America before the operas themselves had been performed in America, even at the Metropolitan Opera house, Sousa has insisted that his programs must contain many new numbers, both of his own writing and by others. This season is no exception.

Notable among the novelties for the new Sousa season is a band arrangement of George Chadwick's "The Ride of Tam O'Shanter." Chadwick is the president of the New England Conservatory of Music and the transcription for band has been made by Sousa himself. Sousa will also play a new composition by John Powell, the pianist, entitled "Fun at the Fair," a melodic picture of the Circassian day of the side shows of another generation. In addition Sousa has arranged for band the Juba dance movement from "In the Bottoms," the characteristic suite of R. Nathaniel Dett, the Negro composer.

Sousa's own contributions to the program in the way of original composition will be three marches, "Sesqui-Centennial," "Pride of the Wolverines" and "Gridiron Club." For Miss Marjorie Moody, for several years soprano soloist with the band, he has written a song, "The Thrush," which is a musical setting to a poem of that name by Lucy Larimer, a New England poetess, who lived from 1826 to 1894.

Sousa also has made the arrangements for his humorous numbers which include two humorous "Waiting," based upon "Oh, H. I've Waited For You," from "By the Way," and the Sousa musical debate, "The Wets and the Drys," as well as a musical burlesque entitled, "On Your Radio." In addition he has made the transcription for the jazz numbers which will be presented both by the band and the octette of saxophone comedians.

Sousa To Dedicate March To Pageant

Inspired by the national importance and the holiday atmosphere of the Atlantic City Pageant, Lieut.-Comm. John Philip Sousa is composing a march which he will dedicate to the Pageant. The new composition will be a feature of a special program during his concerts at the Steel pier. The definite date for the introduction of the new march has not been selected as yet, but it will probably be within the coming two weeks.

It is doubtful if any of the present day composers enjoy the distinction of the noted Sousa as his melodies spread like wildfire throughout the world, setting toes atling and lips awhistling as joyously in far away Japan, and right here on our own Boardwalk.

A new Sousa march is always an event in the musical world and it is safe to assume that the outstanding melody of the season.

Sousa To Answer Musical Problems

John Philip Sousa, noted band master and one of America's greatest influences for good music, will answer through the news columns of the Press-Union newspapers all questions on music that would interest the young musicians and parents who are trying for musical careers for their children. Mr. Sousa will also reply through the Press-Union letters sent to him during his engagement on the Steel pier asking for musical advice and suggestions.

Send in your questions at once. They will be answered in the order in which they are received. Address letters to John Philip Sousa, Editorial department, Press-Union newspapers.

Majorie Moody



Soprano soloist with Sousa and his band playing on the Steel pier.

SOUSA STARTS ANNUAL TOUR

FAMOUS BAND MASTER AND NOTED ORGANIZATION TO VISIT HELENA IN FALL.

Lieut. Com. John Philip Sousa assembled his band at the Fulton theater the other day for two days of rehearsal before opening his thirty-fifth annual tour.

The first concert of his new season will be given at Great Neck tonight. After engagements at Mineola Friday night and White Plains on Saturday, the band will go to Atlantic City for a four weeks' engagement on the Steel Pier. Sousa's travels this season will take him to the Pacific coast and will occupy him until the end of the year.

On April 9, 1927, Sousa celebrated his fiftieth anniversary as a conductor. His first appearance on the director's stand was made in Washington in 1877 as leader of the orchestra for the theatrical company headed by the late Milton Nobles. Sousa became director of the United States marine band in 1880 and held the position for 12 years, relinquishing it to form his own organization, which gave its first

concert in Plainfield, N. J., in September, 1892.

Sousa, who will reach his seventy-third birthday before the end of his tour, will travel more than 20,000 miles this season. He will appear in 25 states and five Canadian provinces and for all of his years on the road will play at least five cities in which his band never has appeared, including International Falls, Minnesota, North Battleford, Saskatchewan, Twin Falls, Idaho, Logan, Utah, and Norfolk, Nebraska. The Sousa organization will consist of 80 men and the programs will feature the Sousa compositions.

Sousa's band will make its appearance in Helena on September 24 for two concerts.

Sousa To Donate Cup In Life Guard Races

Lieut.-Commander John Philip Sousa will officiate and donate a cup to the winner of the boat and swim races to be held today at 11 a. m. at Virginia av. and the beach. Under the direction of the Department of Public Safety, William S. Cuthbert, commissioner, and Dr. Charles Bossert, chief of the A. C. B. P. The participants in the several events are all from the A. C. B. P.

owned

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TOM LUMSDEN 353 Yates Phone 6277

Sousa Is Making His Thirty-Fifth Tour

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INCREASED CALL FOR SOUSA AIRS

Bandmaster on Steel Pier to Dedicate Next to Pageant

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Sousa's first official march, oddly enough, is the only march composition which has been given such a status by law. That march is "Semper Fidelis," official march of the United States Marine Corps, and it was written at the order of President Arthur, during the days when Sousa was director of the United States Marine band.

Sousa keeps a high honor with himself and with those who have petitioned him for official marches. First he goes over the requests, eliminating all that it is obviously impossible to grant. Then he begins to consider seriously those that remain. If the inspiration comes, well and good, if it does not come, Sousa refuses to write and the requesting organization has no alternative but to wait. For instance, it recently took him three or four years to find the inspiration for a march to be dedicated to an American university, while the request from the famous "Black Horse Troop," the Cleveland military organization, resulted in an inspiration in a remarkably short time.

Marches which Sousa has composed in recent years and which have become the official ones of the organizations to which they were dedicated have included "The Gallant Seventh," dedicated to the Seventh New York regiment; "Comrades of the Legion," dedicated to the American Legion; "Ancient and Honorable Artillery," dedicated to the famous Boston military organization; "Nobles of the Mystic Shrine," dedicated to the Shriners of America; and "The National Game," dedicated to Judge Kenesaw Mountain Landis and the Baseball Players of America.

ALL OHIO TO JOIN INDUSTRIAL FETE

Exposition Opens August 6 and Will Continue 23 Days.

Special Dispatch to The New York Telegram. CLEVELAND, July 26.—This city, the home of more than 12,000 industries, will blazon its story at the Ohio-Cleveland Industrial Exposition which will open here August 6, and continue twenty-three days.

Rising 225 feet, the Tower of Jewels, with its sunburst crown, cascades and loud-speakers concealed within its base, will form the central unit of the exposition grounds.

More than 20,000 jewels, of Austrian make and cut, will be used to reflect the colors of the rainbow, day and night. The lighting was designed by W. D.A. Ryan, of the General Electric Company, who was responsible for the flood lighting of the Statue of Liberty.

The list of entertainment features which will be brought to Cleveland will be headed by John Philip Sousa and his band.

The purposes of the exposition are to present a concentrated picture of the industrial activity and human progress achieved by Ohio and to present to the youth of the State the wider opportunities of this new industrial age.

Sousa Playing New Marches

Includes Numbers in His Programs on Steel Pier

It all depends upon how you take it. That is, the present tour of John Philip Sousa and his band is either the thirty-fourth or the thirty-fifth. Perhaps it is proper to call it the thirty-fifth, for it was in Baltimore in November of 1926 when his actual touring ended. He had started his tour at Hershey, Pa., July 4, 1926, following his thirty-third annual season that had taken him and his organization over 30,000 miles, and had brought receipts of astonishingly large amount. It was thought to be good judgment to follow with a short tour that would begin on Independence Day. But when the band had completed its tour there came insistent demand for resumption. Mr. Sousa could not be aught but flattered, although it was apparent that he would have to forego the fine vacation that he had planned. He managed to get some days of relaxation, and then he listened to managerial pleas and succumbed to offers of engagements.

That is why it is not quite clear whether to say that this is the thirty-fifth or the thirty-fourth annual tour of the band. But one certainly prevails, and that is as to the tremendous popularity of the organization just at present. It is due to the fact that it is a superior organization, but still more to the magnificent leadership of Mr. Sousa, whose thorough knowledge of music enables him to provide fascinating programs without banality or boringness. Nothing unworthy is ever played under his baton, yet he has cheerful, sparkling music, and it is lively and up to date. His own marches, selections from his operas, his snites, his songs and other compositions from his numerous list, give distinctive character to his offerings. There is no one who has ever equalled him in the writing of marches, and they are played around the world and on every imaginable occasion. This season, as in the past, he has a number of new compositions of his own in his repertoire, and they are received with as much enthusiasm as his established favorites. His appearances in the great motion picture theatres of the country are events transcending all others in the field of entertainment.

The Grab Bag



Who am I? What is my profession? What famous organization do I head? Can you name two of my outstanding march compositions?

Forty-one years ago today the man who "took a chance" jumped from Brooklyn bridge at New York city. Who was he?

What famous British figure lost his life during the world war when the British warship Hampshire struck a German mine?

The Panama canal, originally begun by the French, was completed by the United States. When was it opened for navigation?

During the year 1926 a European cabinet approved the establishment of a special tax on bachelors, based on the principle that it is a man's duty to marry and rear children. In what nation did this occur?

Answers to Foregoing Questions.

- 1.—John Philip Sousa; musician and composer; Sousa's band; Washington Post and Stars and Stripes Forever.
- 2.—Steve Brodie.
- 3.—Lord Kitchener.
- 4.—1914.
- 5.—Italy.

SOUSA RELATES A WORDY STORY

Disagrees With Author Over Double Rate 'For-ever'

All the stories that Lieutenant Commander John Philip Sousa knows are not by any means in his splendid biography that he wrote about a year ago. In fact he has an inexhaustible supply of stories—most of them coming within his personal experience. One of them relates to the very volume just mentioned.

"My daughter started it," he said yesterday on the Steel pier, where he is now playing. "She is a bright girl, but that fact brought me some embarrassment and an actual loss. It was this way. I had agreed to write my personal collections for publication in the Saturday Evening Post. It was agreed that I should be paid 20 cents a word. That really isn't so bad when you think of it. I set to work and when I had completed my writing I showed the manuscript to my daughter.

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Philip Sousa, uncrowned king of American bandmasters, will come to the Metropolitan Theatre with his famous musical ensemble in September, Manager George T. Hood announces.

JUL 20 1927

MARJORIE MOODY



Soprano soloist with Sousa and his band playing on the Steel pier.

Utah Included in Sousa's Itinerary

After a brief respite during which his instrumentalists enjoyed their summer vacation, Lieut. Commander John Philip Sousa has assembled his band again for the opening of his thirty-fourth annual American tour.

Concert engagements will begin this week in New York, to be followed by a four weeks' engagement at Atlantic City. Later the band will travel through 25 states of the union, including Utah and Idaho, and five Canadian provinces. It will play in at least five cities this year in which it has never before played, and included in these are Logan, Utah, and Twin Falls, Idaho.

Sousa is in his fifty-first year as a conductor, and will soon celebrate his seventy-third birthday. There are 80 men in his band.

SOUSA ALMOST BECAME BAKER

Pie Determined Him to Continue Violin Lessons

When John Philip Sousa was a boy he was, as one might say, on the horns of a dilemma. It was as to what his life's work should be. "I was taking violin lessons," he said the other day, "but it was irksome. You know how it is with a boy—he wants to be doing something more active—to be outdoors or to be tinkering with a toy or with tools. Near the parental home was a baker shop. And they were baker's shops in those days.

"I can still remember the savory odors that emanated from the baker's cellar when he was baking cakes or bread. It was fascinating to peer down that cellar-way and to see the men with their long shovels taking loaves of bread or appetizing cakes from the oven. I didn't practice with the assiduity of an enthusiast so my father thought that I ought to be doing something else. That was my idea exactly. So I thought of that lovely baker's shop and all those nice baking odors. 'I think I'd like to work in the bakery,' I told my father. He was a sensible parent and accordingly he helped me to get a job in that shop. But I really hadn't counted upon the laborious part of the business. I soon found out that baking was not all nice things to eat and nice things to get a whiff of. And anyway bakers actually had to work—and work hard. I had to go to the bakery late at night and stay until daybreak. That was a hardship that on the first night, because of novelty, I didn't notice. I certainly enjoyed the hot pie that I got directly from the oven. But I didn't have any time to idle away after that. There was more to be baked and more to come out of the oven. I began to realize that I hadn't picked out a sinecure. Somehow violin practicing didn't seem to be so monotonous—not as compared with the labor of the bake-shop. Next night I went back to the bakery. It seemed twice as hard as the first night. That settled it. The night dragged on and I ate a nice warm pie. Yet it didn't taste so wonderful. When morning came I hurried home. 'Father,' I said, 'I guess I'll keep on with violin lessons.' And that won me to music. Sometimes I wonder whether I would have become a good baker."

CLEVELAND HOLDS INDUSTRIAL SHOW

Tower of Jewels, with 20,000 Gems, Is Feature of Exposition.

Special to The Chicago Daily News.

Cleveland, O., July 26.—Cleveland, O., the home of more than 12,000 industries, will blazon its story of greatness at the Ohio-Cleveland Industrial exposition which will open here Aug. 6 and continue for twenty-three days.

Rising to a height of 225 feet, the tower of jewels with its sunburst crown, cascades and loud speakers concealed within its ornamental base, will form the central unit of the exposition grounds, covering five city blocks and including the Cleveland public auditorium, the new west wing and the broad plaza between.

20,000 Jewels in Tower.

More than 20,000 jewels of Austrian make and cut will be used to reflect

SOUSA DODGES THE RADIO

American Bandmaster Proud of Organization He Has Developed

Lieut. Com. John Philip Sousa is a progressive citizen who keeps abreast of the times and is quick to adopt the newest ideas and inventions. But he will have nothing to do with the radio. He recognizes its marvels, of course, but he is firmly of the belief that his concert value would be seriously affected should he permit his band to broadcast, thereby giving listeners in an inadequate idea of the perfection of his musicians.

"I have for years been building up my band," said Sousa the other day, between concerts. "In the early days I was obliged to take men where I found them, and most of them were foreigners—by that I mean of foreign birth. I felt that something ought to be done about it. So I set out to change the personnel of the band by introducing, wherever possible, American-born and American-trained bandmen. There are plenty of bands throughout the country, but in the days of a quarter of a century and more ago, the bandmen to a great extent were not professional musicians—in the sense that they devoted all their time to music. Men with small businesses, artisans, clerks and others were in bands. Thus there was not developing a body of musicians comparable with those of foreign training.

"It wasn't that Americans were a bit less musical; but they didn't take music up for a livelihood because other occupations seemed more attractive from a pecuniary standpoint. It was necessary to develop a group. And so, as I traveled throughout the country I would take note of any instrumentalist who seemed to have the right idea about music and who was a student. When there came opportunity I placed them under contract. Today the band is practically 100 per cent American and any foreigner in our personnel is fully imbued with the American spirit. That is one reason why I am so proud of my band.

"It is American in every way, and without egotism I have no hesitancy in asserting that it is the best in the world. The repertoire is most extensive and the band can play anything that I may set before the men—and on sight. America has just cause to be proud of these fine musicians and citizens."

Sousa and his band will return to the Metropolitan theater, September 30 and October 1.

SOUSA PLAYING NEW MARCHES

Includes Numbers in His Programs on Steel Pier

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Sousa Relates a Wordy Story

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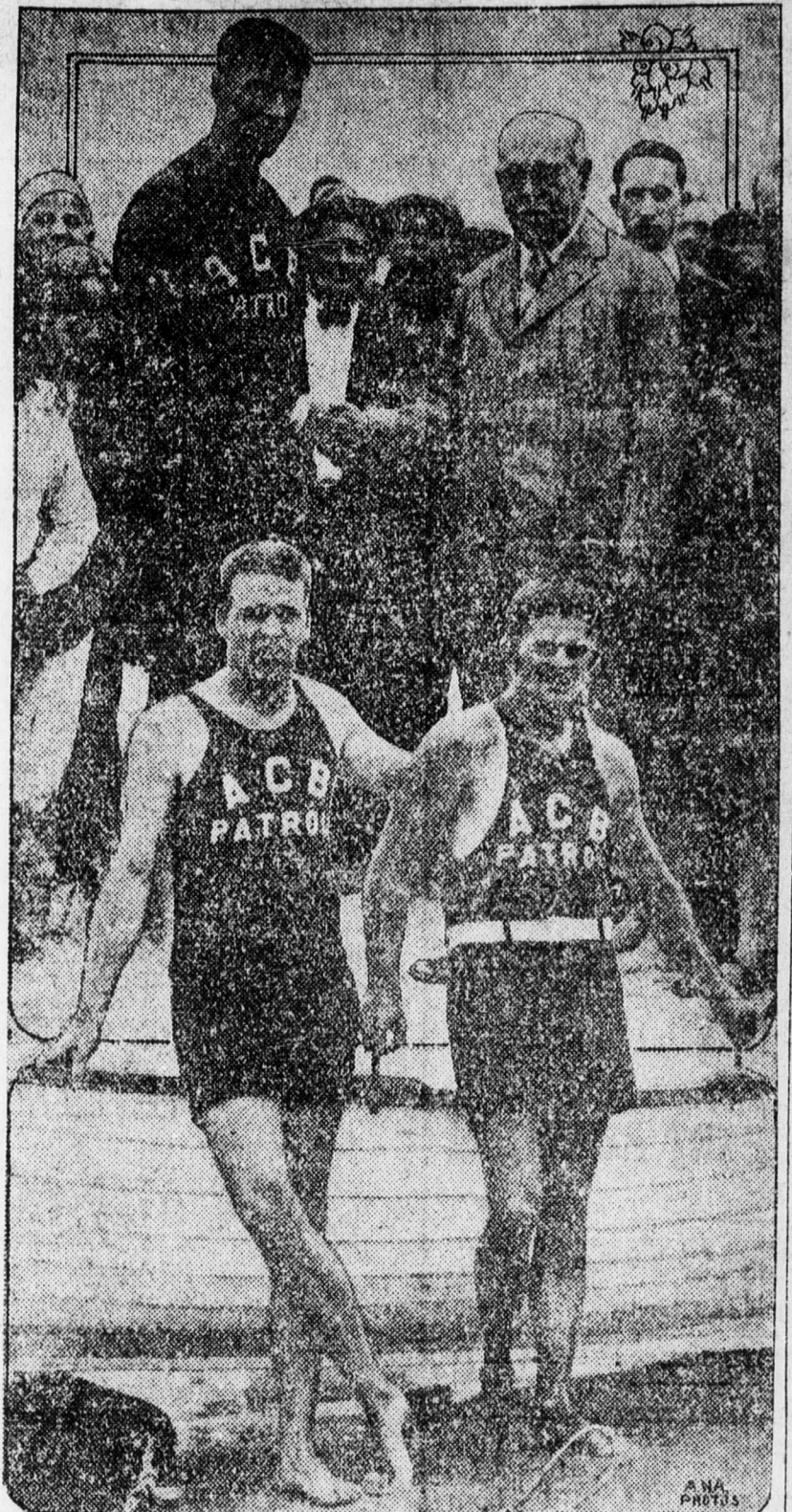
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Lifeguard Winners



Upper Picture shows Commander John Philip Sousa, famous band leader, congratulating Bill Armstrong, winner of ocean swimming race. Below, Bruce Riddle, son of former Mayor Riddle, and Richard Bew, captain of 1926 Lafayette college natators, who won ocean rowing laurels.

"The Story of My First Job"

John Philip Sousa's Experience.

When Lieutenant Commander John Philip Sousa, the famous March King, was a boy, he was, as one might say, on the horns of a dilemma. It was as to what his life's work should be. "I was taking violin lessons," he said the other day, "but it was irksome. Near the parental home was a baker shop, and they were baker shops in those days. I can still remember the savory odors that emanated from the baker's cellar when he was baking cakes or bread. It was fascinating to see the men with their long shovels taking loaves of bread from the ovens.



"I didn't practice on the violin with the assiduity of an enthusiast, so my father thought that I ought to be doing something else. That was my idea, too. So I thought of the lovely bakery and of all the nice baking odors. 'I think I'd like to work in the bakery,' I told my father. He was a sensible parent, and accordingly helped me to get a job in that shop.

"I hadn't counted on the laborious part of the business, and soon found out that baking was not all nice things to eat and nice things to get a whiff of. I had to go to the bakery late at night and stay until daybreak. It wasn't a hardship the first night, because it was a novelty, but I had to work steadily, and soon realized that practicing on the violin wasn't so monotonous. The second night seemed twice as hard as the first, and that settled it. When I got home the next morning, I told my father that I thought I would keep on with my violin lessons."

Lieutenant Commander Sousa was born at Washington, D. C., November 6, 1854, and his musical education began at the age of 6. He became a member of the Marine Corps Band when only a lad of 13, through a scheme hatched by his father, a member of the band, to thwart the boy's plans to run away with a circus band. The father had him enlisted as an apprentice and among the regulations that were read to the young recruit was one providing that desertion would be punished by shooting at sunrise. As the March King says: "I didn't want anything like that to happen, so I stayed with the band." After several years he left the Marine Band to strike out for himself, giving lessons and conducting several orchestras. His first engagement of importance came in 1877, when, as first violinist, he toured the country with the orchestras of Jacques Offenbach, composer of "The Tales of Hoffman."

One month before his twenty-fifth birthday, Sousa returned to the Marine Band as conductor and remained with the organization 12 years. In 1892 an opportunity came to carry out a plan he had had in mind for a long time—the organization of a band of his own to present the works of great composers before audiences which operatic companies and symphony orchestras could not hope to reach. He has toured every city of any size in this country and has made several tours of Europe and also a tour of the world.

His musical works include 10 operas, many songs and suites, more than 100 marches and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir. His most popular march is "The Stars and Stripes Forever." The "Liberty Bell" march was written in Philadelphia, and inspired through the marching of his child, with other school children, to see the Liberty Bell in Independence Hall. He has the distinction of having served in three branches of the military service, having been director of the Marine Band, musical director of the Sixth Army Corps during the war with Spain, and director of the famous Great Lakes Naval Station Band during the world war.

One-Hundred-Piece Band Accompanies Woman Singer



MARJORIE MOODY

Love is just a bit - the bit of heaven, since I fell in love with you.

Marjorie Moody Finds No Difficulty In Being Heard

New York City.—Singing to the accompaniment of a hundred-piece brass band is an achievement attained by few women. Indeed, Miss Marjorie Moody, soprano, is the only one to have done it so far as anyone knows. Yet she says it's really easy, provided you have the right band and the right song.

Miss Moody is the soloist with Philip Sousa, and has sung with him for several years.

At first, people were skeptical of any woman's voice could be heard above the hundred brass-band admits, "but, of course, Sousa's band convinced me she has carried on for

years the most thrilling experiments with his instruments.

"It's a mistake to imagine that a brass band, to be successful, must blare and drown out everything else within hearing. I have never experienced the faintest difficulty in being heard above the band and it isn't necessary for me to strain my voice, either.

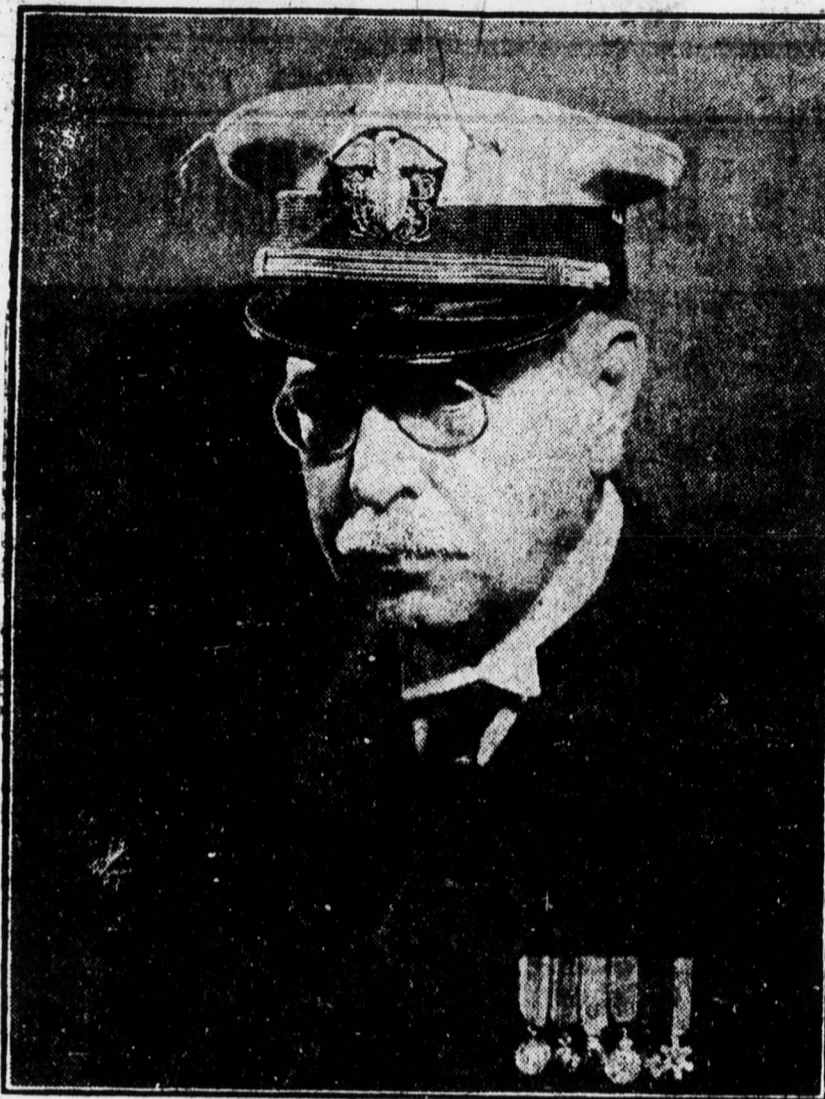
"Some of our best selections are quite soft and cradle-songish, contrary to popular belief.

"Of course, not all modern music is especially adapted to voice and a brass band. One song that I am singing offers interesting and charming possibilities. It is 'Love Is Just a Little Bit of Heaven,' a waltz ballad which is now my favorite encore number. It has the 'something' which gives it personality."

Miss Moody is a Bostonian who was trained in grand opera.

NEWSPAPERS AID NEW PROGRAMS

Reads at Least Three Every Day for Hint of Change



LIEUTENANT COMMANDER SOUSA

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his programs, says Lieutenant Commander Sousa.

In such a season as that of 1925-1926, he played to more than 2,000,000 people in 242 cities and towns located in 42 states. Obviously the only way to know what is interesting such a wide-scattered multitude is to read the papers. And that is exactly what Sousa does.

When he is on tour he makes it a point to read every day a New York paper, a Chicago paper and a St. Louis paper. That is his minimum. He tries to obtain and read before each day's appearances the papers of the city in which he is appearing that day. Frequently something in the paper suggests a change in the program of local interest. But always his chief idea is to discover from the papers what people in all parts of the country have in common. Now, how does this work out when

Sousa plans his program for his current tour?

The entire country is talking about prohibition, the "Wets" arguing loudly that "there ain't no such animal," and the "drys" exclaiming as loudly that it is a success. So the annual humoresque is entitled "The Wets and the Drys" and presents both sides of the question in terms of music.

Exhibit No. 3 is "On the Radio." The radio receiving set is almost as common throughout America as the telephone, so Sousa, who is as facile an imitator as Elsie Janis, will tell the Sousa audiences how a radio program sounds to him.

And last, but not least. There is a tremendous interest over the country in Negro music. So the Sousa programs will contain at least one work of a Negro composer, the "Tuba Dance," from the suite, "In the Bottoms," written by R. Nathaniel Dett, whom Sousa believes will achieve a place as one of the truly great composers of his race.

Mayor Asks Sousa to Write Pageant March

Mayor Ruffo, of Atlantic City, has requested Lieutenant Commander John Philip Sousa to write a march that shall be dedicated to the Atlantic City pageant and that shall be the official march for the celebration. Sousa will, it is expected, complete the march before the conclusion of his engagement at the Steel Pier at Atlantic City, three weeks hence. He will have sufficient leisure, he believes, although his four daily concerts and numerous engagements to attend dinners, luncheons and to go to meetings of various kinds will occupy much of his time. His engagement at the shore is creating unusual interest inasmuch as this is his fiftieth year as a conductor and as he is staying four weeks at the shore with a different and distinctive program each day and at each concert. His immense musical library made such a series of concerts possible—and, of course, the fact that he has an exceptional organization of musicians permitted him to carry into action his plan for every new program. The music that he is offering represents every nation and every type, with a liberal amount of the modern American with its syncopated rhythms.

Sousa was tendered a breakfast at the Hotel Shelburne a week ago when he arrived in Atlantic City to begin his engagement. Mayor Ruffo was among the distinguished folk who were the hosts and he made earnest request for the pageant march that the bandmaster is to write. Sousa was escorted into the city from Hammononton, Egg Harbor and Absecon, where he was recipient of honors at the hands of respective Mayors and of Boy and Girl Scouts and American Legion-troops in a parade led by motorcycle policemen and including a number of Atlantic City's leading citizens. The entire band was in the escorted and honored party. Mayor Ruffo presented Sousa with the key to the city.

SOUSA TO WRITE MARCH FOR SHORE BEAUTY SHOW

John Philip Sousa has been asked by Mayor Ruffo, of Atlantic City, to compose a march which shall be dedicated to the Atlantic City Beauty Pageant as its official annual march.

Sousa is expected to complete the march before the end of his engagements at the Steel Pier, Atlantic City, three weeks hence.

Finds Radio Gives Adequate Idea Of Band

Lieutenant Commander John Philip Sousa is a progressive citizen who is at the best of the times and is quick to adopt the newest ideas and inventions. He recognizes its importance, but he is firmly of the opinion that his concert value would be affected should he permit his broadcast, thereby giving his audience an inadequate idea of the personality of his musicians.

For years been building up his reputation, said Mr. Sousa the other day. In the early days I was obliged to go where I found them, and I was a foreigner. I felt that I ought to be done about it. I wanted to change the personnel and by introducing wherever I went American born and American musicians. There are plenty of good musicians throughout the country, but of a quarter of a century ago, the bandmen to a great extent were not professional musicians. The sense that they developed their time to music. Men of business, artisans, clerks were in bands. Thus there was developing a body of musicians comparable with those of today. It wasn't that American music was a bit less musical; but they were music up for a livelihood. Their occupations seemed more from a pecuniary standpoint as necessary to develop a band, as I traveled through the country I would take note of the mentalist who seemed to have an idea about music and

Sousa Gets Commission

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Sousa To Answer Musical Problems

John Philip Sousa, noted band master and one of America's greatest influences for good music, will answer through the news columns of the Press-Union newspapers all questions on music that would interest the young musicians and parents who are trying for musical careers for their children. Mr. Sousa will also reply through the Press-Union letters sent to him during his engagement on the Steel pier asking for musical advice and suggestions.

Send in your questions at once. They will be answered in the order in which they are received. Address letters to John Philip Sousa, Editorial department, Press-Union newspapers.

Sousa Band to Be Heard at Moscow

(Special Correspondence)

MOSCOW, Idaho.—John Philip Sousa and his band of 100 will give the first of the new term artist course concerts at the University of Idaho this fall, Dean Francis A. Thompson, chairman of the public events committee, announced last week.

The famous band is to appear in the university auditorium Tuesday afternoon, September 27, just two weeks after the opening of college. The band will visit the city on its 35th annual tour, and the second time here within three years.

Two new numbers by its conductor are included in the tentative program submitted. They are "The Pride of the Wolverines" and the "Black Horse Troop March."

EXPO NEARLY READY

Finishing Touches Being Put to Show Which Opens Saturday

Scores of workmen Wednesday were putting finishing touches to Cleveland's Industrial Exposition which opens Saturday in Public Hall. Exhibits were arriving from freight stations and were being installed in the auditorium and the west wing.

All work is to be finished Friday night, according to exposition officials. Construction of a bandstand was being rushed Wednesday. Louis Rich and his orchestral band and John Philip Sousa and his organization are to appear on the program.

Sousa's 35th Annual Tour

After several local appearances in the vicinity of New York City, John Philip Sousa and his Band left for a four-week engagement at the Steel Pier, Atlantic City, thus opening his 34th annual tour, which will take him to the Pacific Coast and continue until the end of the year. The band of 80 players will appear in 25 States and 5 Canadian Provinces and included in the cities will be a number in which they have never before been heard.

Soloist With Sousa



MARJORIE MOODY
Soprano, who is featured in the concerts of Sousa and his band on the Steel pier.

Regular AUG 2 1927
Des Moines

Sousa to Play

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At City Press AUG 4 - 1927

Average American Himself When Listening to Music

Sheds All Pretenses and Indicates His Likes and Dislikes Clearly, Says Sousa

That the average American is nearest his true self when he is listening to music, is the opinion of Lieutenant Commander John Philip Sousa, who is now on his 35th annual tour at the head of the famous band which bears his name. When it comes to music, the average American sheds all pretense and with his applause and his enthusiasm clearly indicates his real likes and dislikes.

The average American will make a bluff at enjoying poetry or bridge, even if he cordially hates them, if he thinks it is to his advantage to pretend to enjoy them," says Sousa. "He even will go to a serious drama when his heart yearns for a musical comedy or a vaudeville show. But unless he enjoys a certain form of music, he lets it severely alone.

"I think the American listener is a little more ready to acknowledge merit than any other person in the world. He will applaud a well-performed piece of ragtime because he acknowledges that it is well performed and he will applaud a well-performed symphony for the same reason. But he will not applaud a poorly performed symphony by an organization of more than 100 men any sooner than he would applaud a piece of badly played ragtime presented by a piano and violin orchestra with an out-of-tune piano and a squeaky violin.

"Another peculiarity of the average American listener is that he will not permit anyone to tell him what he is expected to enjoy in the way of music. Music is his enjoyment or it isn't and that's that. I have recognized this factor in program making almost since the beginning of my career, and I have always felt it was more essential to try and give music which was enjoyable or interesting through novelty than to try to offer programs which recommended themselves only because they appealed to trained musicians.

"I have constantly marvelled at the uniformity of high standard of taste in America, and I base this observation upon the requests which come to me. Each year, I build my programs as much as possible upon the kind of music for which I have had the greatest number of requests the previous season.

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Union AUG 3 - 1927
at City Press

SOUSA HAPPIEST WHEN AT WORK

Famous Bandmaster Finds Strenuous Life Agrees With Him

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In his 75th year, he is more vigorous and more youthful than many a man 20 years younger, and the fact that this season's tour in mileage is almost the equivalent of a tour around the globe is the best evidence that the "strenuous life" agrees with him. And even realizing the tremendous energy of the man one is surprised at the variety of the accomplishments and interests which he has crowded into his lifetime.

His musical accomplishments have been so many that one regrets occasionally that his facility with military music has detracted from his other musical virtues. Yet it must be remembered that in an era when the comic opera was in high favor in America that Sousa—then in his twenties and early thirties—was one of the leading composers. "The Smugglers," "Desire," "The Queen of Hearts," "El Capitan," "The Bride Elect," "Chris and the Wonderful Lamp" and "The American Maid" were Sousa operas and operettas, written before the march period or during his first years as director of the United States Marine band.

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AUG 1 - 1927
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Alex Vollmer, is chairman of the entertainment committee, so the nobles and their guests are assured an enjoyable evening.

AUG 2 - 1927
at City Press

Smaller Towns Develop Bands

Sousa Declares American Instrumentalists Are Coming to Front

Any comment on music by John Philip Sousa, the march king, who is engaging the earnest attention of large audiences on the Steel pier this week, is certain to create wide interest.

In a talk on music he said: "In the field of music, perhaps the most gratifying development of my time has been the gradual evolution of music as an American profession. In the past few years the movement has been gaining momentum until the past decade, at least, has found American instrumentalists the finest in the world.

"When I was beginning my musical career in Washington back in the seventies, American musicians were almost rarities, and I must confess that the real reason for the beard which I wore until my navy days was inspired by a desire to appear foreign so that Americans would take my music seriously. I had the beard when I assumed direction of the United States Marine band in 1880, at the age of 26, and I sincerely believe that it played its share in my career.

"I do not recall that the United States Marine band, when I assumed its direction, had more than half a dozen native Americans, although it was made up of enlisted men who had at least their first papers. I was resolved that I would have an American band, and when I began an independent career in 1892 I determined that my own band should be an American organization.

"This resolve I have kept in part, and I am a bit proud that I have not kept it in full. Instead of selecting men first because they were Americans, and second because they were musicians, I have let the changing times take their course, and today I find that

cans would be as snobbish and as priggish as to bar non-American music.

"It has been interesting to watch from the conductor's stand the growth of American musicianship, and perhaps the greatest factor in the production of fine bandsmen have been the town bands, which have flourished throughout America since the eighties and the nineties. During this period the 'town band' was the greatest pride of the town. It was a mark of distinction to play in the town band, so there came to me a succession of fine upstanding American boys, clean-cut, likable chaps, who were not only capable musicians, but young men, to whom, as I grew older, I began to point with fatherly pride. And I am really proud of the fact that three or four of my bandsmen of the early days have sent me their sons.

"For the past 10 years the finest American musicians have been developed, not in the small-town bands, but in the American colleges. Courses in band music have become parts of the curricula of universities and colleges. Young men who have prepared at these schools for musical careers have come to me in such numbers that this season I have in my organization more than 35 college and university men.

"There is a reason, of course, for the increased interest in music by the young men of America. That is because Americans have become real music lovers, and keen judges of music. Nowadays every home has its piano, its player piano, or its talking machine. The number of amateur vocalists and violinists is incredible, and whatever their degree of skill, they bring to their study a degree of musical appreciation which each season makes the American people generally more liberal and more enthusiastic."

UNION
JUL 22 1927
at City Press

Sousa Is the Composer Of Innumerable Marches

The world at large knows Lieutenant Commander John Philip Sousa the composer of the greatest march music the world has known, as the director of the finest band ever has been developed in music. It would seem that Sousa's should be secure on these two points without further accomplishments. But an examination of the names of Sousa's publishers reveals that Sousa has written music of water number of classifications any other American composer. Sousa is playing a four weeks' concert at the Steel pier.

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

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the King's Court."

JUL 21 1927
Mus. Comm.

Sousa on Thirty-fifth Annual Tour

Lieut. Commander John Philip Sousa's thirty-fifth band season has opened, and he has begun a tour, which will carry him over 20,000 miles. After fulfilling engagements at Great Neck, Mineola and White Plains, the band is now appearing on the Steel Pier, Atlantic City. Sousa's route this year will take him to the Pacific Coast and there will be continual performances throughout the season.

It is interesting to note that this year marks the great band leaders fifty-first anniversary as a conductor. It was in 1880 that he became leader of the United States Marine Band, twelve years later resigning that post to form his own famous band.

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"The resolve I have kept in part, and I am a bit proud that I have not kept it in full. Instead of selecting men first because they were Americans and second because they were musicians, I have let the changing times take their course, and today I find that by selecting the best musicians I am selecting Americans in the majority of instances. I might easily make my organization entirely one of American-born instrumentalists, but I prefer to retain the three or four men who were born abroad, because they are still the best performers upon their various instruments of whom I know. I do not bar non-American

cans would be as snobbish and as priggish as to bar non-American music.

"It has been interesting to watch from the conductor's stand the growth of American musicianship, and perhaps the greatest factor in the production of fine bandsmen have been the town bands, which have flourished throughout America since the eighties and the nineties. During this period the 'town band' was the greatest pride of the town. It was a mark of distinction to play in the town band, so there came to me a succession of fine upstanding American boys, clean-cut, likable chaps, who were not only capable musicians, but young men, to whom, as I grew older, I began to point with fatherly pride. And I am really proud of the fact that three or four of my bandsmen of the early days have sent me their sons.

"For the past 10 years the finest American musicians have been developed, not in the small-town bands, but in the American colleges. Courses in band music have become parts of the curricula of universities and colleges. Young men who have prepared at these schools for musical careers have come to me in such numbers that this season I have in my organization more than 35 college and university men.

"There is a reason, of course, for the increased interest in music by the young men of America. That is because Americans have become real music lovers, and keen judges of music. Nowadays every home has its piano, its player piano, or its talking machine. The number of amateur vocalists and instrumentalists is incredible, and whatever their degree of skill, they are bringing to their study a degree of musical appreciation which each season makes the American people generally more liberal and more enthusiastic."

JUL 21 1927

Sousa on Thirty-fifth Annual Tour

Lieut. Commander John Philip Sousa's thirty-fifth band season has opened, and he has begun a tour which will carry him over 20,000 miles. After fulfilling engagements at Great Neck, Mineola and White Plains, the band is now appearing on the Steel Pier, Atlantic City. Sousa's route this year will take him to the Pacific Coast and there will be continual performances throughout the season.

It is interesting to note that this year marks the great band leaders fifty-first anniversary as a conductor. It was in 1880 that he became leader of the United States Marine Band, twelve years later, resigning that post to form his own famous band.

Sousa Is the Composer Of Innumerable Marches

The world at large knows Lieutenant Commander John Philip Sousa, the composer of the greatest march music the world has known, as the director of the finest band ever developed in America. It would seem that Sousa's should be secure on these two points without further accomplishments. But an examination of the scores of Sousa's publishers reveals that Sousa has written music of greater number of classifications than any other American composer. Sousa is playing a four weeks' engagement at the Steel pier.

one writes to Sousa's publishers

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

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the King's Court."

Average American Himself When Listening to Music

Sheds All Pretenses and Indicates His Likes and Dislikes Clearly, Says Sousa

That the average American is nearest his true self when he is listening to music, is the opinion of Lieutenant Commander John Philip Sousa, who is now on his 35th annual tour at the head of the famous band which bears his name. When it comes to music, the average American sheds all pretense and with his applause and his enthusiasm clearly indicates his real likes and dislikes.

The average American will make a bluff at enjoying poetry or bridge, even if he cordially hates them, if he thinks it is to his advantage to pretend to enjoy them," says Sousa. "He even will go to a serious drama when his heart yearns for a musical comedy or a vaudeville show. But unless

he enjoys a certain form of music, he lets it severely alone.

"I think the American listener is a little more ready to acknowledge merit than any other person in the world. He will applaud a well-performed piece of ragtime because he acknowledges that it is well performed and he will applaud a poorly performed symphony by an organization of more than 100 men any sooner than he would applaud a piece of badly played ragtime presented by a piano and violin orchestra with an out-of-tune piano and a squeaky violin.

"Another peculiarity of the average American listener is that he will not permit anyone to tell him what he is expected to enjoy in the way of music. Music is his enjoyment or it isn't and that's that. I have recognized this factor in program making almost since the beginning of my career, and I have

always felt it was more essential to try and give music which was enjoyable or interesting through novelty than to try to offer programs which recommended themselves only because they appealed to trained musicians.

"I have constantly marvelled at the uniformity of high standard of taste in America, and I base this observation upon the requests which come to me. Each year, I build my programs as much as possible upon the kind of music for which I have had the greatest number of requests the previous season.

"Which is your best march?" was asked Lieutenant Commander John Philip Sousa. His reply was brief and to the point. "At the moment of writing each march has seemed to me to be my best," he declared. "I have tried to make each march better than its predecessor and thus my newest would be my best. That, of course, is not necessarily so, but as I put my best into my composition, I feel that I am creating the best within my powers. I realize that there must be no retrogression and so I strive always to do better than I have done and to make my band the best in the world. Response to my efforts has always been encouraging to me and honestly feel that my band of today is the best that I have ever directed.

JUL 30 1927

Phil Sledge

LEADING BAND HEALTHFUL

Do you care to be as lithe and as active both in mind and body when you have passed threescore-and-ten as you were at 50? Then direct a band twice a day for thirty-five years, says Lieutenant Commander John Philip Sousa, who this season is making his thirty-fifth annual tour of America with his famous musical organization, and who is now at the Steel Pier, Atlantic City. There is nothing like the gentle exercise of baton-waving for the appetite and the figure, says Sousa—and he can prove it. "Had I gone into a business or a profession other than that of music, I probably would have been dead twenty years ago," says Sousa. "If I had tried, I could not have picked out a profession which has combined exercise and regularity of hours in such an ideal manner. All through my career, I have been giving an average of eleven concerts a week—almost two a day. As concert time throughout America is always the same, 2:30 o'clock in the afternoon and 8 o'clock in the evening, the better part of my life has found me doing my calisthenics the regular hour."

JUL 29 1927

At City Press
WINIFRED BAMBRICK



Harpist with Sousa and his band now playing on Steel Pier.

Carlophus
Ripston
7/31/27

will be held Sunday afternoon at 2 o'clock from the home.

In Sousa's Band.

Middletown, O., July 30.—(A. P.) Charles Schaerger, Jr., of this place, graduate of the Eastman School of Music, this year, has been accepted in Sousa's band. He will be French horn soloist.

Sousa's Record Year

This is a year of records for Lieutenant Commander John Philip Sousa, who this season makes his thirty-fifth tour at the head of his famous band. That in itself is a record.

No other bandmaster ever has come within a decade of equaling Sousa's achievement. This is also Sousa's fiftieth year as a conductor, his first appearance on the director's stand having been made April 9, 1877, in Washington, D. C., his home city. This is also the year that starts Sousa on the second million miles of his travels. In thirty-four years he traveled with his band a little more than a million miles.

But these are not the only records held by the "March King." He is literally the only American composer-conductor who ever has amassed a fortune of \$1,000,000 solely from music. Sousa, who has been a musician all his life, probably never earned a penny in any way save through the practice of his art. He is also the only living American who has been an officer in each branch of the United States military service. Sousa began his military career as a lieutenant of marines. During the Spanish-American War he was a lieutenant of infantry, and at the conclusion of the World War he was a lieutenant commander in the United States Navy. He is now in the midst of an engagement with his band on the Steel Pier, Atlantic City.

Sousa Master Of the March

Compositions Result of Combination of Necessity and Inspiration

Just great work await upon inspiration or can it be done upon the spur of necessity? Lieut. Com. John Philip Sousa should know, because he has been the March King for the better part of a half century and without much question he is the master of the march form. But the famous bandmaster, who this season is in his thirty-fifth annual at Steel Pier says that almost as many of his famous marches have been written because he had to write a march, as were written upon pure inspiration. And occasionally there has been a march which has been the result of a combination of the two circumstances.

Let us take a few examples. "Stars and Stripes Forever," without much doubt, is the greatest of the Sousa marches. It was written aboard the S. S. Teutonic, in New York harbor, on a snowy day in 1896, when Sousa was returning from a long trip in Europe. "For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand, there is "Semper Fidelis." It was written while Sousa was director of the United States Marine band and it was written from necessity. At military reviews and formations in Washington it was customary for the Marine band to play "Hail to the Chief," as it marched past the Presidential reviewing stand. Now "Hail to the Chief" is short and fast, and having been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of President Arthur to write a new composition to take its place. "Semper Fidelis" was the result and it was deliberately written so that the trumpet band and drums would be played at the precise moments that the band passed the reviewing stand. "Semper Fidelis" is now the official march of the United States Marine corps.

An example of the combination of necessity and inspiration is "Liberty Bell." Sousa, who was spending the summer of 1893 in Philadelphia preparing for his first tour at the head of his own organization, was seeking an idea for a new march to be featured during the tour. Mrs. Sousa brought him the news that his son, John Philip Sousa, Jr., now a New York business man, that day had marched in a procession of school children to Independence hall, to see the Liberty Bell. Sousa sat down and wrote a march.

"High School Cadets" was written for a Washington military organization and brought \$25. "The Washington Post" was written to be played at the awarding of prizes in an essay contest for school children conducted by that paper. "Imperial Edward" was written upon the inspiration of a "command" performance before King Edward VII at Sandringham, and was written and played in two days. "King Cotton" was six months in the writing. "Nobles of the Mystic Shrine" was written when Sousa was initiated into the order and "United States Field Artillery" was written for the First Liberty Loan parade, at the beginning of the World War.

Cleveland News
JUL 31 1927

EXPO PROGRAM IS WELL FILLED

Chief Attraction on Diversified Schedule of Entertainment to Be Sousa's Band.

Entertainment at the Cleveland Industrial Exposition which will open Saturday at public hall and the adjoining plaza will be plentiful and present at all times in one form or another.

The premier attraction will be John Philip Sousa and his band which will play from Aug. 14 to Aug. 25. Louis Rich's band will fill in when he is not present.

A loud speaker which may be heard within a radius of more than a mile has been mounted in the "tower of jewels" and radio programs from all over the country will be broadcast.

In the main auditorium, Vincent H. Percy, pipe organist, will give recitals, assisted at times by the Auditorium orchestra.

In each section of the spacious exposition grounds, special numbers will be in performance. Among these will be Oscar V. Babcock who will loop the loop on a bicycle each afternoon and evening.

Others are Oliver Miller with his hand organ and monkey, a minstrel act, a banjo trio, vocalists and an accordion player. Still more are to be engaged, according to Lincoln Dickey, manager of the auditorium.

Sousa and His Band

Lieut. Commander John Philip Sousa, making light of the summer, has already assembled his band and started it on its thirty-fifth annual tour. After concerts at Great Neck, Mineola and White Plains, he is now at Atlantic City for a four weeks' engagement on the Steel Pier. That completed, he will journey hither and yon until the end of the year, going as far west as the Pacific Coast.

On April 9 Sousa celebrated his fiftieth anniversary as a conductor. His first appearance on the director's stand was made in Washington in 1877 as leader of the orchestra for the theatrical company headed by the late Milton Nobles. He became director of the United States Marine Band in 1880 and held the position for twelve years, relinquishing it to form his own organization, which gave its first concert in

Plainfield, N. J., in September, 1892. Sousa, who will reach his seventy-third birthday before the end of his tour, will travel more than 20,000 miles this season. He will appear in twenty-five states and five Canadian provinces and, for all of his years on the road, will play at least five cities in which his band never has appeared, including International Falls, Minn.; North Battleford, Sask.; Twin Falls, Idaho; Logan, Utah, and Norfolk, Neb.

Winifred Bambrick



Harpist with Sousa and his band now playing on Steel Pier.

SMALLER TOWNS DEVELOP BANDS

Sousa Declares American Instrumentalists Coming to Front

Any comment on music by John Philip Sousa, the march king, who is engaging the earnest attention of large audiences on the Steel Pier this week, is certain to create wide interest.

In a talk on music he said: "In the field of music, perhaps the most gratifying development of my time has been the gradual evolution of music as an American profession. In the past few years the movement has been gaining momentum until the past decade, at least, has found American instrumentalists the finest in the world.

"When I was beginning my musical career in Washington back in the seventies, American musicians were almost rarities, and I must confess that the real reason for the beard which I wore until my navy days was a desire to appear foreign. Americans would take my music seriously. I had the beard when I assumed direction of the United States Marine band in 1880, at the age of 26, and I sincerely believe that it played its share in my career.

"I do not recall that the United States Marine band, when I assumed its direction, had more than half a dozen native Americans, although it was made up of enlisted men who had at least their first papers. I was resolved that I would have an American band, and when I began an independent career in 1892 I determined that my own band should be an American organization.

"This resolve I have kept in part, and I am a bit proud that I have not kept it in full. Instead of selecting men first because they were Americans and second because they were musicians, I have let the changing times take their course, and today I find that by selecting the best musicians I am selecting Americans in the majority of instances. I might easily make my organization entirely one of American-born instrumentalists, but I prefer to retain the three or four men who were born abroad, because they are still the best performers upon their various instruments of whom I know. To bar non-American

cans would be as snobbish and as priggish as to bar non-American music.

"It has been interesting to watch from the conductor's stand the growth of American musicianship, and perhaps the greatest factor in the production of fine bandsmen have been the town bands, which have flourished throughout America since the eighties and the nineties. During this period the 'town band' was the greatest pride of the town. It was a mark of distinction to play in the town band, so there came to me a succession of fine upstanding American boys, clean-cut, likable chaps, who were not only capable musicians, but young men, to whom, as I grew older, I began to point with fatherly pride. And I am really proud of the fact that three or four of my bandmen of the early days have sent me their sons.

"For the past 10 years the finest American musicians have been developed, not in the small-town bands, but in the American colleges. Courses in band music have become parts of the curricula of universities and colleges. Young men who have prepared at these schools for musical careers have come to me in such numbers that this season I have in my organization more than 35 college and university men.

"There is a reason, of course, for the increased interest in music by the young men of America. That is because Americans have become real music lovers, and keen judges of music. Nowadays every home has its piano, its player piano, or its talking machine. The number of amateur vocalists and violinists is incredible, and whatever their degree of skill, they bring to their study a degree of musical appreciation which each season makes the American people generally more liberal and more enthusiastic."

Tremendous Audience Hears Sousa's Band

Lieutenant Commander John Philip Sousa had a most delightful visit to Washington during the period of the celebration of the Lindbergh flight to Europe. It was the week of Flag Day observance and Sousa, at request of General Lejeune, of the United States Marine Corps, went to the national capital to conduct the United States Marine Band on the lawn of the Capitol on June 12. The occasion was the vespers service of the United States Flag Association, which joined with General Lejeune in extending the invitation. It is estimated that 75,000 persons attended the service. Former Secretary of State Charles E. Hughes, pinned a United States Flag Association medal on Colonel Lindbergh, making him a life member of the association.

After the ceremony Sousa conducted the Marine Band in his "Stars and Stripes Forever."

Sousa is a native of Washington. He is well known, formerly conductor of the Marine Band. So he spent a number of agreeable hours there during his visit, especially finding delight in a return to the house in which he was born and to the church in which he was baptized. He was photographed on the high wooden steps leading to the doorway of his original home and the photographer also "caught" him on the steps of the Concordia Lutheran Evangelist Kirche, where he was baptized. That boyhood home was comfortable, but it is quite in contrast with his present residence at Barker's Point, L. I. For those who are interested and who might like on visiting Washington to see the Sousa birthplace, it may be said that it is on G street between Sixth and Seventh.

It was all very pleasant for Sousa to be in Washington, but he finds his greatest joy in being on tour with his band, and he is now enjoying his daily band concert routine at the Steel Pier, Atlantic City.

ACCEPTED IN BAND

MIDDLETOWN, O., July 30.—(By A. P.)—Charles Schaerger Jr., of this place, graduate of the Eastman School of Music, this year, has been accepted in Sousa's band. He will be the French horn soloist.

6 Entertain at the Big Exposition



MARJORIE MOODY SOLOIST



JOHN PHILIP SOUSA



OSCAR V BABCOCK



WINIFRED BAMBRICK HARPIST

Entertainment of a greater variety and of greater frequency than ever offered at any exposition at Public hall will be provided in connection with the Cleveland Industrial Exposition which opened there yesterday, to continue up to and including Aug. 28, Managing Director Lincoln G. Dickey has announced.

Standing out as a dominant feature is the engagement of Lieutenant Commander John Philip Sousa and his famous band which opens at the exposition Aug. 14 to continue through Aug. 25 with concerts each afternoon and evening. Sousa and his band are starting their thirty-fifth tour and the engagement in Cleveland is one of the longest on the schedule. Miss Marjorie Moody is soprano soloist with the Sousa organization and Miss

playing, Louis Rich and his orchestral band, a Cleveland favorite, will give concert programs twice each day.

Another feature with two appearances daily is Oscar V. Babcock, the famous loop-the-loop bicyclist, who has appeared at the biggest events in this country and abroad. His act is the big thriller of the exposition.

Vincent H. Percy, auditorium organist, will be heard in frequent organ numbers. With him will appear the auditorium ensemble of instrumentalists and vocalists giving exposition visitors programs similar to those given over the radio from the Blue room.

Additional entertainment will be provided by the strolling players under the direction of Thomas Wade Lane. Included among these are the Harmony Trio of colored women singers, appearing in cotton pickers' costumes; the Lemley Trio, two banjos and an accordion; the Columbia Harmony Four, vocalists; Crofts and Griner, Toledo vocalists; Tony Carro with his accordion and Oliver and Miller in Italian street and folk songs and hand organ.

Winifred Bambrick is the harpist. On days the Sousa band is not

MUSIC IN AIR THIS WEEK



JOHN PHILIP SOUSA



MARJORIE MOODY



THOMAS WADE LANE

"MUSIC in the air" is to be quite the proper slogan for the Cleveland Industrial Exposition, which opened in the Cleveland public auditorium yesterday and is to continue through Aug. 28, under the management of Lincoln G. Dickey.

No expense or trouble has been spared in providing programs designed to please every taste; there is jazz, popular numbers, familiar classics, everything that goes to make a well-rounded program to interest great masses of people "out for a good time."

The outstanding feature, of course, is Sousa's band, directed by Lieut. Commander John Philip Sousa, the best-known and most beloved band master in the country. Sousa's engagement is to open Aug. 14 and continue through Aug. 25 with concerts every afternoon and evening. As additional features of the band this season Sousa offers Miss Marjorie Moody, soprano, as soloist, and Miss Winifred Bambrick as solo harp.

Louis Rich and his orchestral band, known and loved by Clevelanders, will fill in on hours when Sousa's band is not playing. It is to be a continuous musical program, Dickey promises. Louis Rich is scheduled for two daily programs. Another entertainment feature is two daily appearances of Oscar V.

Babcock, a loop-the-loop bicyclist of world-wide fame.

There will be fireworks nightly and the great tower of jewels, 225 feet high, sparkling with 20,000 little lights of various hues on which are placed thirty spotlights, will add to the spectacle.

Loud speakers greatly amplified will reproduce all of the talking machine records and radio programs.

Vincent H. Percy, auditorium organist, will give frequent recitals. Co-operating will be artists, both instrumentalists and vocalists, who have contributed to the city's weekly Blue room programs broadcast each Wednesday from station WTAM direct from the city's post, in the public auditorium.

Strolling players under direction of Thomas Wade Lane will provide entertainment between times. In this group is the Harmony women singers, in costume of cotton-pickers; the Lemley trio, consisting of two banjos and an accordion; the Columbia Four, vocalists; Crofts and Griner, vocalists from Toledo; Tony Carro, accordionist and Oliver and Miller with their Italian street songs.

There is not to be a quiet moment from the opening to the close of the Industrial Exposition, Dickey promises. The show is open from 10:30 a. m. to 10:30 p. m. daily. It covers the entire public hall, plaza and west wing.

every station.

SOUSA AND HIS BAND WILL PLAY AT EXPO

"March King" To Give Daily Concerts at Cleveland.

CLEVELAND, Aug. 11.—With the arrival Sunday, Aug. 14, of John Philip Sousa and his band direct from the \$5,000,000 steel pier at Atlantic City, the Cleveland Industrial exposition swings into the second week of its run of 23 days and nights. Four concerts will be given daily by the "march king" in the exposition plaza, the center of the pageant of the industrial accomplishments of Cleveland and 19 sister cities of Ohio.

Among the exhibits which have fascinated the record-breaking crowds are the giant Martin bomber airplane, the model of the huge Cleveland airport, men's and women's clothing in process of manufacture, a touring bus with equipment so complete it includes a shower bath, the WTAM broadcasting studio, mattresses in the making, the latest models of railroad and street railway rolling stock.

UNEMPLOYMENT HIGH

SOUSA LEAVES ON SATURDAY

Two Days Left to Hear 'March King' on Steel Pier

John Philip Sousa packs up Saturday night and moves on. He has given Atlantic City the musical treat of years. If the attendance thus far is a criterion, it is safe to predict that his final performances will find audiences taxing the capacity of the Steel pier music hall.

Sousa will be followed Sunday by Edwin Franko Goldman and his band who comes direct from New York, where he has been playing all summer.

The management has arranged a particularly fine operatic program for Sunday afternoon and evening in the ball room at the end of the pier, with a recital by Pasquale Amato, the famous baritone of the Metropolitan Opera company, in the evening at 9:15, while Robt. Steele, baritone, will sing in the afternoon at 4:15. The associate artist at both recitals will be Miss Ethel Dobson, soprano.

SOUSA'S BAND LEAVES TONIGHT

Four Concerts on Steel Pier Closes Resort Engagement

Today's four concerts are the final opportunities this season to hear the famous John Philip Sousa band in Atlantic City. A remarkable engagement of four weeks which has drawn many thousands of enthralled music lovers comes to a close with the final concert that begins at 10 o'clock tonight.

The best of his repertoire have been reserved by Sousa for his performance of this afternoon and evening and because he is leaving for the year he plans to be more than usually generous in bestowing encore numbers.

An uncommonly good band feature is coming to Steel pier tomorrow when Edwin Franko Goldman and his band begin a three weeks' engagement. This wonderful organization comes direct from New York, where they have been playing all summer.

It is composed of sterling musicians, each an adept on his own particular instruments and practically every one a soloist of note.

The operatic program for tomorrow afternoon and evening will bring forth two exceptional singers. One will be Judson House, a tenor of many national triumphs. The other will be Julia Clausen, prima donna mezzo soprano of the Metropolitan Opera company.

The schedule returns to that which

maintained before Sousa's advent.

During the week band concerts will be held at 11:15 a. m., 3:30 p. m., 8:45 and 10:00 p. m. The Steel pier minstrels will perform at 3:00 and 8:30 on Monday, Tuesday, Wednesday, Thursday and Friday, and on Saturdays at 3, 7:30 and 10:00 p. m. The photoplays will be shown daily at 4 and 9:30. Saturday and Sunday starting at 1:30 p. m., and Ted Weems Victor Recording orchestra will play dance music at 9 o'clock, except Sunday.

SOUSA'S BAND WILL START NEW TOUR SOON

Playing Four Weeks' Engagement at Atlantic City.

Lieut. Commander John Philip Sousa, making light of the summer, has already assembled his band and started it on its thirty-fifth annual tour. After concerts at Great Neck, Mineola and White Plains he is now at Atlantic City for a four weeks' engagement on the Steel pier. That completed he will journey hither and yon until the end of the year, going as far west as the Pacific coast.

On April 9 Sousa celebrated his fiftieth anniversary as a conductor. His first appearance on the director's stand was made in Washington in 1877 as leader of the orchestra for the theatrical company headed by the late Milton Nobles. He became director of the United States Marine band in 1880 and held the position for 12 years, relinquishing it to form his own organization.

JUL 28 1927

Lieut. Commander John Philip Sousa and his band have commenced their thirty-fifth annual tour during which they will travel 20,000 miles. Following engagements at Great Neck, Mineola and White Plains, the band will play on the Atlantic City Steel Pier. The tour will extend as far as the Pacific Coast. This is the Commander's fifty-first year as conductor. He commenced as leader of the United States Marine Band in 1880, and resigned twelve years later to organize his own band.

SOUSA'S Band will be at the State Fair this year and the new University of Minnesota March may fairly rip the rind off the Big Pumpkin of fame. Wait for it.

Minneapolis Journal 8/11/27

Pittsburg Press 8/14/27

Sousa Aids News Readers

WILL ANSWER AND MEET WOULD-BE MUSICIANS



JOHN PHILIP SOUSA, from a painting by PAUL STAHR

JOHN PHILIP SOUSA, the world-renowned "march king," is the latest addition to the editorial staff of The Cleveland News.

The composer of "Stars and Stripes Forever," perhaps the best known march ever written, has agreed to serve for twelve days as The News' music critic, Aug. 14 to Aug. 25, the dates of his appearances with his band at the Cleveland Industrial exposition in public hall, and will conduct daily columns in The News during that period.

In his acceptance, which was received Thursday from Atlantic City, where he is now playing, Sousa made known the fact that he wants readers of The News to send in to him any questions they may have on music subjects with which he may be familiar. As many answers as possible will be made in his daily column.

Sousa has also agreed to hold an audition, Friday, Aug. 19, at 10:30 a. m., in the Cleveland News auditorium, for players of any band instruments who might want the benefit of his advice. He promises to be frank, to give his real opinion and not fill anybody with false hopes. If more applicants than he possibly hear are received, one or two of his assistants will be called upon to help.

Coupon to Be Printed.

A coupon, which everybody desiring an audition should fill out and mail to John Philip Sousa, care of The Cleveland News, will be published in Friday's News.

Here is a chance to receive personal advice from the world's best-known band conductor. If you have had the feeling that somewhere in your makeup is hidden the talent of a great instrumentalist, The News is offering you the opportunity of finding it out.

And don't forget the questions. Mail them in to this paper now, for it will be impossible for Sousa to give any answers by telephone or in person.

Sousa's wire of acceptance follows:

"I accept with pleasure your kind

invitation to act as music editor of The Cleveland News during my engagement at the Cleveland Industrial exposition, Aug. 14 to 25. I hope your readers will co-operate with me by mailing me questions they might like to have me answer. Of course there will probably be a number of them quite beyond me but I will do the best I can with them. I would also be glad to hold an audition for any band instrumentalists who would care to have me listen to them.

"JOHN PHILIP SOUSA."

Sousa has always had a warm spot in his heart for Cleveland. In 1898, six years after his band was formed, he headed the procession which bade farewell to troop A of Cleveland, departing for service in the Spanish-American war.

Two years ago he composed a march, "The Black Horse Troop," which he named for and dedicated to the same organization. The formal dedication was made at his concerts here at that time and was attended by members of the troop in full dress uniform.

The march is considered by many musical authorities to be one of the best he has written in recent years.

INDUSTRIAL EXPO INTEREST GROWS

Attendance Mounts—Tomorrow Sousa Day

Staff Special

CLEVELAND, Aug. 13.—End of the first week of Cleveland's industrial exposition showed interest and attendance steadily mounting each day.

Officials of the big show in Public Hall provided an attractive program for today. Stark county exhibits have a prominent place in the day's attractions.

Hundreds of Shriners are looked for tonight when the evening will be known as "Shriners' Night." Members of Al Koran temple are expected.

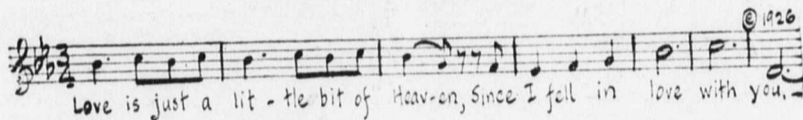
Another Saturday night feature will be the appearance of the Cleveland and Chicago baseball teams as guests. Members of both teams have consented to attend.

In honor of one of America's greatest bandmasters, Sunday will be known as John Philip Sousa Day. It will mark the initial appearance of Sousa and his band at the exposition.

One-Hundred-Piece Accompanies Woman Singer



MARJORIE MOODY



Marjorie Moody Finds No Difficulty In Being Heard

New York City.—Singing to the accompaniment of a hundred-piece brass band is an achievement attained by few women. Indeed, Miss Marjorie Moody, soprano, is the only one who has done it so far as anybody knows. Yet she says it's really easy, provided you have the right band and the right song.

Miss Moody is the soloist with John Philip Sousa, and has sung with him for several years.

"At first, people were skeptical that any woman's voice could be heard above the hundred brasses," she admits, "but, of course, Mr. Sousa's band convinced them. He has carried on for

years the most thrilling experiments with his instruments.

"It's a mistake to imagine that a brass band, to be successful, must blare and drown out everything else within hearing. I have never experienced the faintest difficulty in being heard above the band and it isn't necessary for me to strain my voice, either.

"Some of our best selections are quite soft and cradle-songish, contrary to popular belief.

"Of course, not all modern music is especially adapted to voice and a brass band. One song that I am singing offers interesting and charming possibilities. It is 'Love Is Just a Little Bit of Heaven,' a waltz ballad which is now my favorite encore number. It has the 'something' which gives it personality."

Miss Moody is a Bostonian who was trained for grand opera.

AUG 11 1927

You Know Him?



The March King. Otherwise known as Lieut. Com. John Philip Sousa. Artist Herron makes this sketch of him in uniform. He brings his band next week to the Cleveland Industrial Exposition.

SOUSA COMING TO EXPOSITION

Industrial To Start Second Week Sunday—Estimate Visitors At 500,000.

Special to The Citizen.

CLEVELAND, Aug. 12.—With the arrival Sunday, Aug. 14, of John Philip Sousa and his band the Cleveland Industrial Exposition will swing into the second week of its run of 23 days and nights. Four concerts will be given daily by "the march king" in the exposition plaza, the center of the pageant of the industrial accomplishments of Cleveland and 19 sister cities of Ohio.

Five city blocks in the Cleveland Mall are covered by the exposition which has for its feature magnet the lofty Tower of Jewels with color effects beggarly description.

Altho the exposition was conceived to emphasize the industrial achievements and opportunities of the teeming manufacturing area of which Cleveland is the metropolis, the first five days of its run established that it will be a distinct financial success. Predictions are that not less than 500,000 will have passed thru its turnstiles before it closes Aug. 28.

LEADER

AUG 6 1927

Sousa's Band
John Philip Sousa and his famous band will play in the Regina Stadium on Monday night, August 15. Sousa's Band has visited Regina twice in the past, its last appearance being at the 1925 Exhibition. Sousa has hosts of friends throughout the Province who will be delighted to hear him again and under advantageous circumstances, (that is, in an auditorium). The Stadium is an ideal spot for a band concert. Being what it is, one gets it all. Being as big as it is, one never gets too much. Those who heard Sousa's morning concert in the Stadium in 1925, will recall the magnificently sonorous effect.

Australian National Band
The Australian National Band closes its Exhibition engagement today, with afternoon and evening concerts in front of the grand stand. The "Aussies" have endeared themselves this week to more thousands than have ever before gladdened the hearts of a Regina Exhibition Board. They have pleased the highbrow with a golden thread of "good stuff," and tickled the frankly emotional with "Nearer My God, to Thee" and "So's Your Old Lady." Good musicians and good citizens of Empire, they will bear away with them Saskatchewan's heartiest good wishes. Bon voyage, gentlemen! Keep up the good work and come again.
Wonder?

Sousa Features Bibo's "March of the Blues"

The "March of the Blues," a recent composition of Irving Bibb, of the firm of Bibb, Bloeden & Lang, Inc., New York, is featured this Summer by John Philip Sousa and his band playing a season's engagement on the Steel Pier in Atlantic City. The number, which has been arranged by Mr. Sousa for Bibb, Bloeden & Lang, is now ready in band orchestration, and a piano solo arrangement will be issued shortly. The number is written in 6/8 fox-trot rhythm and is full of blue figures and breaks, which are peculiarly adapted to this rhythm.

Other big selling items which are being pushed at this time by Bibb, Bloeden & Lang are "Underneath the Weeping Willow," "Cherish," a Viennese waltz, and "Old Names of Old Flames," a number which is repeating the success of the 1926 hit, "Am I Wasting My Time on You." The folios, "Songs Everyone Loves" and "Neapolitan Songs Everyone Loves," "The Magic Pianist," are also developing a demand.

UNION

AUG 22 1927

Shore Kiwanians hear John Philip Sousa, as a speechmaker. The bandmaster is beginning, in Atlantic City, his thirty-fifth concert tour of the country. He was born in 1854, the same year Atlantic City was incorporated, and came to Atlantic City for his bride. Sousa was learning the violin and other musical instruments at the age of six. As early as 1877, when Atlantic City consisted of 3000 people and less than a million dollars worth of taxable values, he was touring as first violinist with the orchestra of Offenbach, who composed "Tales of Hoffman." A great world figure, and Atlantic City is proud to play such an interesting part in his brilliant career.

The March King

THIS week it will be Lieut. Com. John Philip Sousa and his world famous band who will be a feature of the Cleveland Industrial Exposition. There is music galore every day, along with the exhibits whose total value runs into many hundred thousands of dollars. If you are anywhere within traveling distance from Cleveland the exposition ought surely to be included in your proposed line of travel. It is the biggest event in the United States at the present time.

Sousa, Band Engaged for Fair Here; Will Play New March "Minnesota"



JOHN PHILLIP SOUSA.

Famed Director Will Be Outstanding Attraction on \$100,000 Entertainment Program.

Lieutenant Commander John Phillip Sousa, the "March King," and his internationally famous band of 70 pieces will be an outstanding attraction on the \$100,000 entertainment program to be presented by the Minnesota State Fair and Northwest Dairy Exposition, September 3 to 10.

Mr. Sousa and his band will give daily concerts the first seven days of the fair, announces William F. Sanger of Windom, president.

In addition to the seven-day engagement of Sousa's band, the State Fair will feature:

Eight other bands and three orchestras.

Evening Horse show five nights, September 5, 6, 7, 8, 9.

Four days of horse racing, September 5, 6, 8 and 9.

Three days of automobile racing, September 3, 7 and 10.

Open air circus program of 14 acts, seven days and nights.

Fireworks spectacle, "The Fall of Troy," seven nights.

New Wonderway, with 35 rides and attractions.

A classical and popular program of

20 concerts, with different program for each concert, has been approved for Sousa's engagement.

Sousa's dates are September 3, 4, 5, 6, 7, 8 and 9. The band will play a morning concert the opening day of the fair, Saturday, September 3.

A feature of the Sousa program will be the playing of "Minnesota," the new march written for the University of Minnesota by Sousa. It will be the first time this march has been played here. The composer of "The Stars and Stripes Forever" and many other famous marches, believes "Minnesota" will be one of his most popular numbers.

Visitors will have plenty of opportunity to hear Sousa's band, for three concerts will be played each day excepting Sunday, September 4, when two concerts will be given. The morning concert each day will be given from the Plaza stand, in front of the main entrance. The afternoon and evening concerts will be given in front of the grandstand. As an added feature, Mr. Sousa is bringing Miss Marjorie Moody, noted opera singer, who will appear on each program.

Other bands engaged by the management are: Minnesota State Band of St. Paul, Tony Snyder, director, seven days; Bearcat band of American Legion Post No. 504, Minneapolis, John P. Rossiter, director, six days; Granite Falls, Detroit Lakes, Spring Valley and Blue Earth concert bands, three days each, and Minneapolis Working Boys' band, which will give a special concert the opening Saturday night.

Orchestras engaged are: Bertrice Linquist's orchestra, Mildred Couch and her Rosebud Entertainers, and the Pro Arte String trio.

Sousa to Stage Audition Next Friday for Band Men

Announcement of "March King's" Column in The News Creates Interest; Must Fill Out Coupon to Get Hearing.

From all indications Lieut. Com. John Phillip Sousa, internationally known "march king," will put in a busy twelve days, beginning Sunday, when he assumes the music editor's desk of The Cleveland News.

Announcement that the world's famous bandmaster would join the staff temporarily and answer all questions pertaining to music and band subjects through a column which he will conduct personally in The News every day, has created considerable interest.

In addition to his duties as columnist, Sousa, who will conduct his own 100-piece band at four daily concerts at the Ohio-Cleveland industrial exposition starting Sunday and lasting through Aug. 25 at public hall, also is scheduled to give advice to band instrument players at an audition next Friday in The News auditorium.

The audition is scheduled for 10:30 a. m. and those desiring to play before the famous conductor and composer must fill out the coupon printed in The News and mail it to John Phillip Sousa, care of The Cleveland News.

Auditions will be refused those who fail to fill out and mail the coupon. The number expected to attend the Monday hearing is expected to be large, so aspiring musicians should select short compositions.

Sousa will express his opinion of the aspirants' ability frankly and with constructive criticisms.

Don't forget to send in any questions you may wish answered by the famous bandmaster. They should be addressed similar to the audition coupons.

Before Public Thirty-five Years.

Sousa is an American institution and 1927 is his thirty-fifth year at the head of his own organization and his fiftieth year as a conductor. His first appearance was made April 9, 1877, in Washington, D. C., his home city.

Fifteen years later he formed his own band and made his debut in Plainfield, N. J. The remarkable span of the bandmaster's career is best realized by comparison with world events going on as Sousa began his rise to fame.

About a year before he picked up his baton for the first time as conductor, Alexander Graham Bell was demonstrating his telephone at the Philadelphia centennial exposition. Two years later Thomas A. Edison patented his incandescent lamp. Ulysses Grant had retired from the

presidency but a month before Sousa became a director.

"Away Back When."

When the "march king's" first tour was in progress in 1892 the country was becoming excited over the world's fair in Chicago and Benjamin Harrison was President. The bicycle craze was yet to be born and the whole country was dancing the old-fashioned two-step to Sousa's marches.

Exposition officials are planning fitting honors for Sousa during his stay here. He is to be met at the union depot Sunday noon by Colonel Joseph Alexander, president of the exposition, and Lincoln G. Dickey, exposition manager.

Sousa's first column will appear in The Cleveland News Monday.

Get your questions in early!

Sousa's Band Leaves Tonight

Four Concerts on Steel Pier Closes Resort Engagement

Today's four concerts are the final opportunities this season to hear the famous John Phillip Sousa band in Atlantic City. A remarkable engagement of four weeks which has drawn many thousands of enthralled music lovers comes to a close with the final concert that begins at 10 o'clock tonight.

The best of his repertoire have been reserved by Sousa for his performance of this afternoon and evening.

ning and because he is leaving for the year he plans to be more than usually generous in bestowing encore numbers.

An uncommonly good band feature is coming to Steel pier tomorrow when Edwin Franko Goldman and his band begin a three weeks' engagement. This wonderful organization comes direct from New York, where they have been playing all summer.

It is composed of sterling musicians, each an adept on his own particular instruments and practically every one a soloist of note.

The operatic program for tomorrow afternoon and evening will bring forth two exceptional singers. One will be Judson House, a tenor of many national triumphs. The other will be Julia Clausen, prima donna mezzo soprano of the Metropolitan Opera company.

The schedule returns to that which

maintained before Sousa's advent.

During the week band concerts will be held at 11.15 a. m., 3.30 p. m., 8.45 and 10.00 p. m. The Steel pier minstrels will perform at 3.00 and 8.30 on Monday, Tuesday, Wednesday, Thursday and Friday, and on Saturdays at 3, 7.30 and 10.00 p. m. The photoplays will be shown daily at 4 and 9.30, Saturday and Sunday starting at 1.30 p. m., and Ted Weems Victor Recording orchestra will play dance music at 9 o'clock, except Sunday.

SOUSA TO PLAY 20 CONCERTS AT FAIR

Famous Band to Appear Seven

Days—Horse Race Purse

Totals \$20,000

Lieutenant Commander John Phillip Sousa and his internationally famous band of 70 pieces will be the outstanding attraction on the \$100,000 entertainment program to be presented by the Minnesota State Fair and Northwest Dairy Exposition, September 3 to 10. Mr. Sousa and his band will give daily concerts, the first seven days of the fair, William F. Sanger, of Windom, president, announced.

In addition to the seven-day engagement of Sousa's band, the state fair will feature concerts by eight other bands of the state, including organizations from Granite Falls, Detroit Lakes, Spring Valley, Blue Earth and four Minneapolis bands.

A classical and popular program of 20 concerts, with a completely different program for each concert, has just been approved for Sousa's engagement. It is the most elaborate concert band program ever given in the northwest. Sousa's dates are September 3 to 9. The band will arrive on a special train from Des Moines, Iowa, in time to play a morning concert the opening day of the fair, September 3.

A feature of the Sousa programs will be the playing of "Minnesota," the new march written for the University of Minnesota by Lieutenant Commander Sousa. It will be the first time this march has been played here. Visitors will have plenty of opportunity to hear Sousa's band, for three concerts will be played each day.

Purses totaling \$20,000 are offered for the horse races scheduled for September 5, 6, 8 and 9. More than 20 of the world's leading dirt track automobile race pilots will be seen in action in the three-day race meet scheduled for September 3, 7 and 10.

The evening horse show, the outstanding event on the fall social program in the Twin Cities, will take place in the livestock pavilion, September 5 to 9. Purses totaling \$13,200 a record sum, will be contested for by the 100 riders.

Several attractions have been engaged for the vaudeville program which will supplement each afternoon's race card as well as "The Fall of Troy," the evening fireworks show.

With the Musicians

Lieutenant Commander John Phillip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May of 1928 at Joliet, Ill. It is expected that school and college musical organizations from practically every state will be represented.

Commander Sousa was proffered the chairmanship by Joseph E. Maddy, head of the school of music of the University of Michigan and a member of the teachers' college of Columbia university, who is chairman of the committee on instrumental affairs of the National Music Supervisors. The acceptance by Commander Sousa of the post is expected to stimulate bands and orchestras all over the country to enter the contest.

Associated with Commander Sousa on the advisory committee will be Frederick Stock, conductor of the Chicago Symphony orchestra; Taylor Branson, conductor of the United States Marine band; Edwin Franko Goldman, director of the Goldman band of New York, and Herbert L. Clarke, director of Clarke's band at Long Beach.

SPECIAL TRAIN TO RUSH SOUSA TO STATE FAIR

John Phillip Sousa must charter a special train for his seventy musicians to arrive in Des Moines in time for his first performance at the state fair, Aug. 27, it was learned by Secretary A. R. Corey of the fair board yesterday.

Sousa will play at the dedication of the Buckingham fountain in Chicago the previous night, and it will be impossible for him to arrive in Des Moines on time by the regular trains.

Sousa's band will play three concerts a day throughout the remainder of the fair, with the exception of Sunday, Aug. 28, music

Uncrowned.



John Phillip Sousa, uncrowned king of American bandmasters, will come to the Metropolitan Theatre with his famous musical ensemble next month, manager George T. Hood announces.

SOUSA AND HIS BAND TO RETURN HERE

LIEUT. COM. JOHN PHILLIP SOUSA, most famous of American composers and conductors, who with this band comes to the Metropolitan September 30, will celebrate his fiftieth anniversary as a conductor, April 9 next. The day will find him directing his band as usual, and the "play date" will be the Metropolitan Theatre in Boston.

Sousa's first position as a director was in his home city, Washington. Milton Nobles came to Washington at the head of a theatrical company. His director became ill, and upon a few hours' notice, the youthful musician, who had been playing in a quadrille orchestra, left town with the Nobles troupe. Sousa continued with Nobles for more than a season, and then toured with Mackey's Extravaganza Company and Matt Morgan's Living Pictures, the first organization of the kind to be seen in America. In 1880, at the age of twenty-six, Sousa was appointed director of the United States Marine Band. In 1882 he resigned to form his own organization, which has continued without interruption for thirty-five years.

The composer of "Stars and Stripes Forever," "Semper Paratus," "Washington Post," "U. S. Field Artillery," and more than one hundred other marches has, of course, many claims to distinction. Perhaps the two most noteworthy are that he is the only American composer-conductor who has earned a million dollars through the practice of his profession and that he is perhaps the only living person who has served as a commissioned officer in all three branches of the armed forces of the United States—the army, the navy and the marine corps.

SOUSA'S BAND WILL START 35TH SEASON

Famous Conductor Will Attain Seventy-Third Birthday on Present Tour

NEW YORK, July 12.—Lieut. Com. John Phillip Sousa will assemble his band at the Fulton theatre today for two days of rehearsal before opening his thirty-fifth annual tour. The first concert of his new season will be given at Great Neck on Thursday night. After engagements at Mineola, Friday night and White Plains on Saturday, the band will go to Atlantic City for a four weeks' engagement on the Steel Pier. Sousa's travels this season will take him to the Pacific coast and will occupy him until the end of the year.

On April 9, 1927, Sousa celebrated his fiftieth anniversary as a conductor. His first appearance on the director's stand was made in Washington in 1877 as leader of the orchestra for the theatrical company headed by the late Milton Nobles. Sousa became director of the United States Marine band in 1880 and held the position for 12 years, relinquishing it to form his own organization, which gave its first concert in Plainfield, N. J., in September, 1892.

Sousa, who will reach his seventy-third birthday before the end of his tour, will travel more than 20,000 miles this season. He will appear in twenty-five States and five Canadian provinces and for all of his years on the road will play at least five cities in which his band never has appeared, including International Falls, Minnesota, North Battleford, Saskatchewan, Twin Falls, Idaho, Logan, Utah and Norfolk, Nebraska. The Sousa organization will consist of 80 men and the programs will feature the Sousa compositions.

Sousa's Band Will Headline at State Fair

Dedication of 'Minnesota' March to Feature on Program.

A classical and popular program of 20 concerts, each entirely different, played by Sousa's internationally famous band of 70 pieces on its thirty-fifth annual tour of the country, will be an outstanding feature of the Minnesota State fair and Northwest Dairy exposition, September 3 to 10, Secretary Thomas E. Canfield announced today.

A feature of the Sousa program will be the playing of "Minnesota," the march just written by Lieutenant Commander John Philip Sousa at the invitation of the University of Minnesota alumni and students. It will be the first time the march ever has been played here, and dedication ceremonies are being planned. The composer of "The Stars and Stripes Forever" believes that "Minnesota" will prove to be one of his most popular marches.

In addition to the seven-day engagement of Sousa's band, the other bands and orchestras engaged are as follows: The Minnesota State band of St. Paul, Tony Snyder, director, seven days; Bearcat band of American Legion post No. 504, Minneapolis, John P. Rossiter, director, six days; the Granite Falls, Detroit Lakes, Spring Valley and Blue Earth concert bands, three days each, and the Minneapolis Working Boys' band, which will give a special concert the opening night. The orchestras engaged are: Bertice Linquist's orchestra, Mildred Couch and her Rosebud entertainers, and the Pro Arte string trio.

Program Features.

The other big features of the state fair entertainment program include: Four days of horse racing, September 5, 6, 8 and 9; evening horse show, five nights, September 5, 6, 8 and 9; three days of automobile racing, September 3, 7 and 10; open air circus program of 14 acts, seven days and nights; fireworks spectacle, "The Fall of Troy," seven nights; new wonderway with 35 rides and attractions.

The harness and running race program will be staged Monday, Tuesday, Thursday and Friday afternoons. Purses totaling \$20,000 are offered, making the state fair meet one of the biggest held in the country this year.

The evening horse show will be staged five nights, as formerly, beginning Labor day. Prizes totaling \$13,200 are offered by the show this year—the largest sum ever set aside for any northwest horse show. Many of the leading stables of America are entered, supplementing a record-breaking local entry.

The auto race program this year will be staged the opening and closing Saturday afternoons, September 3 and 10, and Wednesday afternoon, September 7. There will be 20 cars and drivers.

The fireworks spectacle this year is called "The Fall of Troy." The theme for it is taken from the ancient war between the Trojans and the Greeks, made immortal by Homer's epic poems, the Iliad and Odyssey. It will be put on every night of the fair except Sunday.

Several big attractions have been engaged for the vaudeville program, which will supplement each afternoon's race card, and the evening fireworks show. Probably the outstanding number will be the Palace Tiller Girls, a special ballet of 12 dancing girls direct from the Tiller academy, London. Brengk's bronze models, featuring 16 persons on three platforms will be a special addition to the night program, as will be a special ballet of 40 dancing girls. Other acts are the Auroras, cyclists; Three McDonalds, comedy cyclists; the Riding Clarks, equestrians; the Clarkonians, aerialists; Henry Bush & Co., comedy acrobats; Hubert Dyer & Co., comedy acrobats; Prince Nelson, 40-pole act; Les Ghezels, balancing act; the Harlequins, hand balancers; Lomas troupe, stilt pantomimists, and Nelson family, tumblers.

The shows and rides on the new wonderway will be staged by the Morris & Castle Combined Shows, one of the four leading traveling expositions in America. It is coming with a 40-car special train.

Sousa Band Coming to Fair



John Philip Sousa and his band of 70 pieces, featuring Miss Marjorie Moody, young American soprano, will headline the entertainment program at the Minnesota State fair and Northwest Dairy exposition, September 3 to 10. They will give three concerts daily.

Sousa Opens Engagement at Big Exposition Today

JOHN PHILIP SOUSA, the march king, heading his famous band, comes to Cleveland today to open a twelve-day engagement at the Ohio-Cleveland Industrial Exposition.

The noted band leader, who is now making his thirty-fifth tour, is to give four concerts daily at the big show, at 2:15, 3:45, 8 and 9:15, directing each concert himself.

While on his thirty-fifth tour, Sousa also is celebrating his golden jubilee as conductor. On April 9, 1877, in Washington, D. C., his home city, Sousa, then 22 years old, made his first appearance on the director's platform. Milton Nobles, who died two or three years ago, came to Washington with his theatrical company. His musical director became ill, and Sousa, who had been playing with a quadrille orchestra, filled the gap and left Washington with the Nobles organization. Sousa continued with the Nobles company for more than a season. Then he traveled with Mackay's Extravaganza company and Matt Morgan's Living Pictures. In 1880, at the age of 26, he became director of the United States Marine band. Twelve years later, in 1892, he formed his own organization.

Past his seventy-second birthday, Sousa this season undertook a tour as strenuous as any he has made in the past. His season opened July 17 at Atlantic City, where he was the attraction for four weeks on the Steel pier. Other extended engagements will include the Iowa State fair at Des Moines, Aug. 27 to Sept. 2, and the Minnesota State fair, at Minneapolis, Sept. 3 to Sept. 10. Sousa will conclude his regular season late in November, when he will go to South Carolina for his annual duck hunting.

The March King's new marches

this season are "Riders For the Flag," "Magna Charta" and "Minnesota."

Instrumental novelties will be by the double quartet of saxophones, sextet of trombones and triple octet of clarinets. At each appearance will be played a selection of the greatest marches ever written, including "Stars and Stripes Forever."

Soloists with the Sousa band this season are Marjorie Moody soprano; Winifred Bambrick, harp; Howard Goulden, xylophone; Edward J. Heney, saxophone; J. F. Schueler and Jay G. Sims, trombone; Joseph Deluca, euphonium; John Dolan and William Tong, cornet, and Edmund Wall, clarinet.

Programs for today are:

AFTERNOON

Miss Marjorie Moody, Soprano.
Mr. John Dolan, Cornet.
Mr. Edw. J. Heney, Saxophone.

A PROGRAM OF PERPETUAL FAVORITES

Overture, "Light Cavalry".....Suppe
Cornet Solo, "Carnival of Venice".....Arban
Scenes, "Carmen".....Bizet
"Breezes From the South".....Myddleton
March, "The High School Cadets".....Sousa

INTERVAL

Overture, "William Tell".....Rossini
Saxophone Solo, "Erica".....Wiedoeft
Mr. Edw. J. Heney.
"A Bouquet of Beloved Inspirations".....Sousa
Vocal Solo, "Traviata".....Verdi
Miss Marjorie Moody.
March, "King Cotton".....Sousa

EVENING

Miss Marjorie Moody, Soprano.
Mr. Jos. Deluca, Euphonium.
Mr. William Tong, Cornet.
Wagner
Euphonium Solo, "Beautiful Colorado".....De Luca

Mr. Jos. Deluca.
Valse, "On the Banks of the Beautiful Blue Danube".....Strauss
Scenes, "Bohemian Girl".....Balf
March, "The Stars and Stripes Forever".....Sousa

INTERVAL

Overture, "Fra Diavolo".....Auber
(a) Cornet Solo, "Centennial".....Bellstedt
Mr. John Dolan.
(b) "The Merry Merry Chorus".....Sousa
Valse, "Tres Jolie".....Waldteufel
Vocal Solo, "Polonaise—Mignon".....Thomas
Miss Marjorie Moody.
March, "The Invincible Eagle".....Sousa

Sousa's Opinion

John Philip Sousa said in a recent interview:

"The motion picture theatre has been of incalculable benefit in spreading the love for music. Formerly, not a hundred thousand persons a week heard orchestral music in America. Now, there are many millions."

Ten years ago in New York City alone there were 6,000 members of the musicians' union. Now there are nearly 15,000. Eight years ago there were fifty organists in the union. Now there are more than 400. These increases have been developed by the motion picture theatre.

In the way of special orchestral offerings the West Coast Theatres promise to make the new season the most interesting Seattle picture patrons have ever known.

Sousa's Band to Entertain Public Hall Visitors Today

NOW on his thirty-fifth tour, John Philip Sousa, the "march king", comes to Cleveland today to open a twelve-day engagement at the Ohio-Cleveland Industrial Exposition, with two concerts daily.

Although Sousa'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 thirty-five years of touring 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.

There is an element of luck, of course, in a career which is uninterrupted by illness for so long a period. But back of the luck is thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full instructions concerning alternative routes to be followed in case of railroad wreck, storm or other emergency. And Sousa gets there on time.

Even transfer facilities, when arranged for, must be demonstrated as more than ample to transport the band's baggage quickly and with a margin of safety for emergencies.

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. The Cleve-

land programs are at 2:15, 3:45, 8:00 and 9:15.

The programs here will include latest in classical, humorous, jazz, martial and vocal novelties. Sousa's new marches are "Riders for the Flag," "Magna Charta" and "Minnesota."

Instrumental novelties will be by a double quartet of saxophones, sextet of trombones and triple octet of clarinets. Soloists with Sousa are Marjorie Moody, soprano, Winifred Bambrick, harp, Howard Goulden, xylophone, E. J. Heney, saxophones, J. F. Schueler and Jay G. Sims, trombone, Joseph Deluca, euphonium, John Dolan and William Tong, cornet and Edmund Wall, clarinet.

The program for today is:

AFTERNOON

Miss Marjorie Moody, soprano.
Mr. John Dolan, cornet.
Mr. Edw. J. Heney, saxophone.
Overture, "Light Cavalry".....Suppe
Cornet solo, "Carnival of Venice".....Arban
Mr. John Dolan.

Scenes, "Carmen".....Bizet
"Breezes From the South".....Myddleton
March, "The High School Cadets".....Sousa

INTERVAL

Overture, "William Tell".....Rossini
Saxophone solo, "Erica".....Wiedoeft
Mr. Edw. J. Heney.
"A Bouquet of Beloved Inspirations".....Sousa
Vocal solo, "Traviata".....Verdi
Miss Marjorie Moody.

March, "King Cotton".....Sousa

EVENING

Miss Marjorie Moody, soprano.
Mr. Joseph De Luca, euphonium.
Mr. William Tong, cornet.
Wagner
Euphonium solo, "Beautiful Colorado".....De Luca

Mr. Joseph De Luca.
Valse, "On the Banks of the Beautiful Blue Danube".....Strauss

Scenes, "Bohemian Girl".....Balf
March, "The Stars and Stripes Forever".....Sousa

INTERVAL

Overture, "Fra Diavolo".....Auber
(a) Cornet solo, "Centennial".....Bellstedt
Mr. John Dolan.
(b) "The Merry Merry Chorus".....Sousa
Valse, "Tres Jolie".....Waldteufel
Vocal solo, "Polonaise—Mignon".....Thomas
Miss Marjorie Moody.

March, "The Invincible Eagle".....Sousa

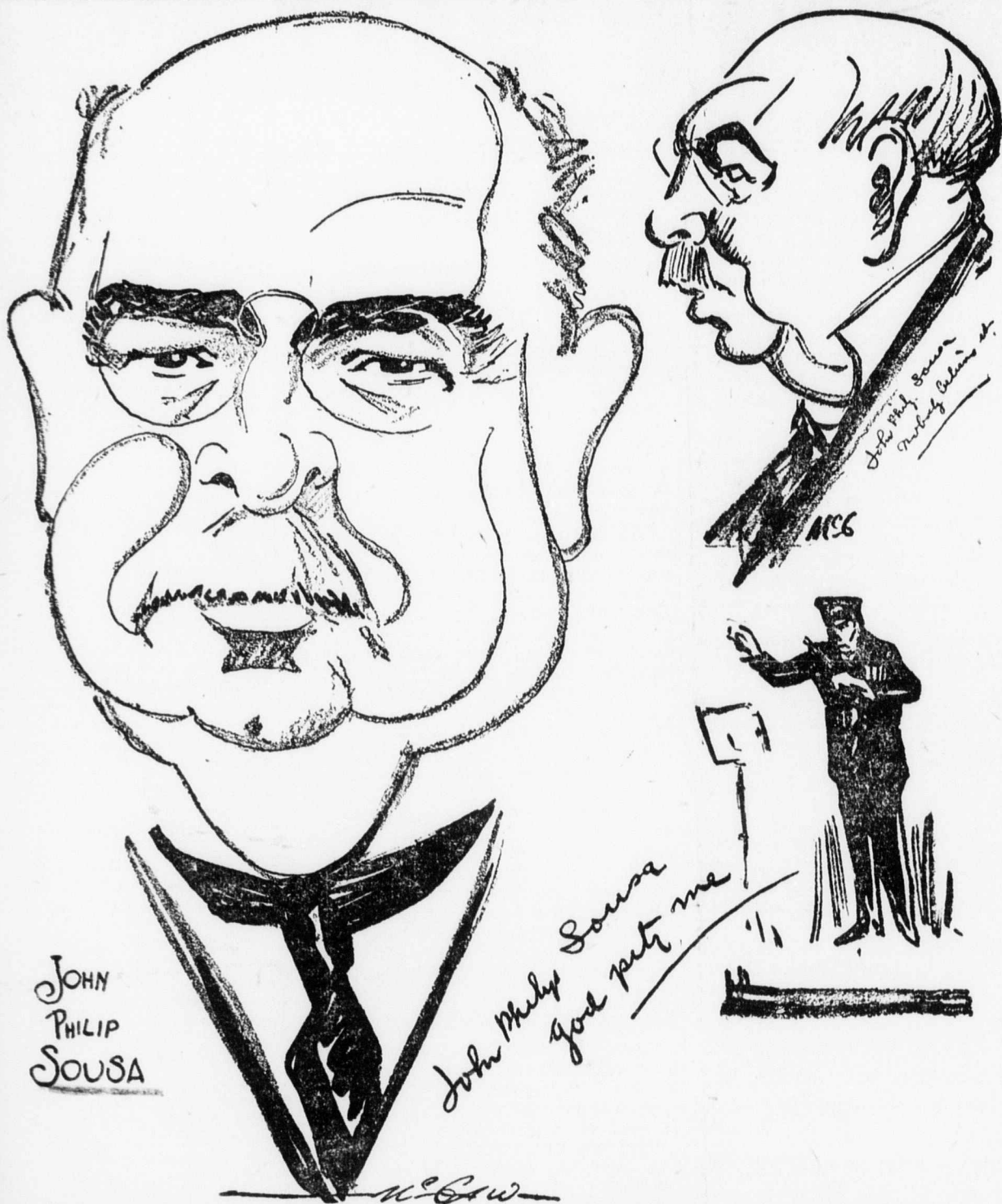
March King Takes Good Look at His Newest Granddaughter



"Nice baby," is John Phillip Sousa's comment as he gives his latest granddaughter the once

over. The little miss is Jane Priscilla Abert, whose mother is the march king's daughter, the former Helen Sousa.

As Artist Saw Sousa at Work



"March King" Answers Questions by Beginners

(Editor's Note—this is the second of a series of twelve daily columns which will be conducted exclusively for The Cleveland News by Lieut. Com. John Philip Sousa, during his engagement at the Cleveland Industrial Exposition. Readers are invited to address him, in care of this paper, letters containing questions on musical and band topics. Answers will appear daily in this column. Sousa will conduct a public audition in The News auditorium at 10:30 a. m. Friday, for those who fill out the coupon appearing in The News.)

BY LIEUT. COM. JOHN PHILIP SOUSA
Guest Music Editor The Cleveland News.

For Ten-Piece Band.

Dear Mr. Sousa:—I am considering organizing a band of about ten pieces and would like your opinion as to the instrumentation I could best use.

RALPH FRENCH,
1321 Shawview ave.

If you are going to make your ten-piece band entirely brass, I should advise four B flat cornets, two horns, two trombones, one euphonium and one tuba.

Must Develop Lips.

Dear Mr. Sousa:—I am trying to be a trumpet player but seem to be meeting with poor success. I have been trying to play a B flat trumpet

for the last five years but my lips give out if I play any length of time.

GEORGE ZAPO,
10630 St. Clair ave.

Perhaps your manner of study has not produced endurance in your trumpet muscles. I would advise you to go to a thoroughly good teacher and let him see if your mouth piece is properly adjusted and if you produce tones in a proper manner. Endurance is accomplished by playing very long notes increasing and diminishing the sound so that the muscles of the lips are able to keep on an almost indefinite period. Of course, some people have very weak muscles but all of them can be cultivated up to a certain point.

Criticizes Composition.

Dear Mr. Sousa:—Knowing the high esteem in which the people of this country hold you I would be pleased if you would criticize the song and orchestration I am sending you.

STANLEY J. CARP,
1143 E. 112th st.

I note with pleasure that a composition of yours has been accepted by a New York publisher. You are luckier than most of the starters in the composing line, for sometimes they go for years before they find a publisher willing to undertake the publication of an unknown author. No man knows what makes a composition popular, but after it does become popular you know why it is popular. Let us trust yours will be popular.

HERE is Lieut.-Com. John Philip Sousa, guest music editor of The Cleveland News during the Cleveland Industrial exposition, as sketched by John McGaw, News artist, during an interlude in his activities as the guide to aspiring Cleveland musicians.

sary instrumentate or orchestrate it. I sincerely trust in the future you will be able to do all of these

Stick to One Instrument.

Dear Mr. Sousa:—Is it possible to be a professional on both the trombone and tuba?

WILLIAM WENZEL,
3104 Daisy ave.

I am not a believer in a man learning to use professionally two brass instruments at the same time. A man accomplishing good artistic merit on either the trombone or the tuba will be amply repaid by engagements. There are a lot of men who are versatile who play almost anything they are called upon, but among those there are very few who serve a place in the first-class orchestra or first-class band.

Girl Has Ambitions.

Dear Mr. Sousa:—I am 13 and have made up my mind to become an orchestra conductor. Will you be so kind as to tell me if a girl can become a conductor of a symphony orchestra and also if one can succeed as a composer when one cannot write the melody but can compose pieces worth printing.

MARY JANE CLARK,
1115 E. 169th st.

One can always wish what their future should be and it is a splendid thing when that wish comes true. Your desire to become an orchestra conductor is a laudable one, and I sincerely trust you will have the ambition and energy to study all of the requirements of the business. There is a lady, a famous pianist, Miss Leginske, of whom you no doubt have heard, who is conducting a symphony concert in the musical city of Boston. I am told she is an able conductor but I have never had the pleasure of hearing her performances up to date although I hope to sometime in the future. Remember that the first man that uttered a sound with his voice probably started the idea of writing melody, but to be a composer one should receive his inspiration from a power beyond himself, a technique in the business and a pure sense of harmony and an ability to put your composition on paper, harmonize it and if neces-

SOUSA BAND TUNES UP WITH INDUSTRY

"March King" Draws More Than 30,000 to Expo for New Record.

Recalls How Civil War Helped Shape His Career.

John Philip Sousa, bandmaster, stepped into the focus of the Ohio-Cleveland Industrial Exposition yesterday.

The rhythm of his martial music assembled 30,677 Clevelanders, more than ever attended any single day's show in the history of Public hall. That was 8,000 more than Wednesday's attendance. It sent away the armies of Cleveland industrialists whistling and humming the march of triumph of Ohio-made products across the world's markets.

As a boy in Civil War times, Sousa followed the regimental music over the flagstones of Washington, listening with all his soul. Today he is the general among bandmasters.

Sousa will play four times a day until a week from Thursday. Cleveland will hear him on the plaza at 2:15, 3:45, 8 and 9:15. Instead of regiments of men armed with guns and bayonets, he is playing for armies of industry, armed with Ohio-made machines.

A short-statured, grave man, Sousa picked his way among his players to the rostrum yesterday, mounted the platform, and saluted. A volley of applause followed. Then Sousa turned and with a sweep of his baton, the band struck up "Light Cavalry March." His twelve-day program here was on.

Between programs yesterday Sousa told how the regiments in Washington during the Civil War had molded his career. He inherited a leaning for music from his father, who was a cello and euphonium player.

"My mother was the most beautiful soul without music I have ever met," he said. "She was my audience."

He was 8 when he composed his first piece.

"My mother was in the kitchen," he said, removing his cigar the better to relate an important incident in his life.

"Sit down," he ordered. She sat, and he played his piece on his violin. "That was beautiful," she told him, and to that and similar encouragements Sousa said he owed a great deal of his talent.

But he had been chasing bands too

(Continued From First Page) frequently, his father thought. He was enrolled for violin lessons in a conservatory "to keep him off the street." Six years later, after the annual prize recital, the conservatory director remonstrated to his father, "that boy of yours won all the medals. How can we hold contests when he wins everything?"

Sousa became familiar with the characteristics of brass music at the conservatory. He wrote several marches, among them his famous "Gladiators" before he was 20. At 25, after directing an orchestra at a Philadelphia celebration, he was invited to head a Marine Corps band. He directed that for twelve years, made a tour, and shortly afterward formed his own organization.

He has been conducting bands ever since. Moderate enough in motion, appearance and speech, when he conducts he is czar. "No," he said, "I never have an alternate. There are several men in the band who could conduct. But my band is like an act in Robinson, the circus man's show years ago, when the leading man felt indisposed and sent in an understudy. Unless you appear, Robinson told him, there will be no show."

"Every time I mount the platform, I feel a wild desire to put on the best concert of my career. I have felt that since I first led an orchestra. Lord knows what will happen to me if that feeling ever stops. Probably will be the end of me."

Must Face Truth.

"And, after all, you know, I'm in the twilight of life. We have to face the truth once in a while."

And he chuckled. While his compositions were timed to martial music by the echoes of Washington forces in the Civil War, his inspirations have come from beyond him, he said. "It might have come from the divine or from nature or whatever you care to call it—this orderliness in life," he said. "An atheist cannot compose a

truly great piece of music. He may be an accomplished technician, he may take a morning of your time to prove to you the non-existence, as he thinks, of a God. But his work dies, he dies, and where is he?

"You may not believe all this. I don't give a darn if you don't." Sousa's eyes twinkled. He talks in the quiet voice of a man of 71 but when he speaks of his beliefs, his voice takes on a tone of authority. He can handle practically any instrument but bagpipes.

"It is strange why the Scotch, a western people, should have such a liking for bagpipes. The bagpipes are essentially oriental," he remarked. "Many of the Scotch songs are based on the oriental scale."

Sousa is probably one of the most prolific of modern composers. He has 400 pieces to his credit. More than 100, he said, were marches, ten were operas, and nine of those were successful. One is still playing—"El Capitán."

His most recent piece, "The March of the Atlantic City Pageant," was played only a few weeks ago for the first time, he said.

"For five days I thought about that, wanting to write it. I found only ashes. Then it came to me."

He is to play it here this week.

Sousa arrived at the E. 55th street and Euclid avenue station at 11:15 yesterday morning. He and his band of 100, and soloists, managers and secretaries occupied most of the train. They came from Atlantic City, N. J.

Col. Joseph H. Alexander, president of the exposition, and Lincoln G. Dickey, manager, met them with a fleet of cars and busses. An escort of police headed the line down Euclid avenue and to Public hall.

Geauga Shines Today.

Today is Geauga County Day at the exposition and tonight is Builders' Night.

Gauga county, just east of Cuyahoga, sends the "country's best" maple syrup far and wide, and its wooded knolls send cordwood to Cleveland hearths.

That part of the population that makes things grow will be visiting the urban portion that fashions materials into equipment with tools and machines. The Industrial Exposition is almost entirely of the latter type of product. One small booth, decorated by the annual county fair organization, alone calls attention to the "industry" of agriculture.

The Wood Homes Bureau, which has taken a leading part in the "Build a Home First" movement, will put on the Builders' night program. The bureau has a colony of different types and sizes of model wooden houses on display and samples of joints and insulations and other phases of construction.

George A. Donley, president of the "Build a Home First" movement; Brig. Gen. J. R. McQuigg, president of the Cuyahoga Savings & Loan Association; Harry Gillett, president of the Builders' Exchange; B. A. Briggs, president of the Lumber Board; and Conant Van Blarcom, president of the Carpenter Contractors' Association, will give five-minute talks on the expense, style, credit, material and advisability of owning a home.

Today at Expo

GEAUGA COUNTY DAY.

- 10:30 A. M.—Doors open. Programs by Strolling Players; music from Tower of Jewels.
- 1:00 P. M.—Program by Auditorium Ensemble; Vincent H. Perry, organ and piano; Walter Logan, violin, and Charles McBride, cello.
- 2:15 P. M.—Concert by John Philip Sousa's band. "The Bartered Bride." Overture, "The Bartered Bride." Excerpts from "La Gioconda." Smetana. Scenes "Robert Diable." Mascagni. Vocal solo, "Caro Nome." Verdi. Scenes "Die Walkure." Wagner. Fantasies "La Boheme." Puccini.
- 3:00 P. M.—Tower of Jewels reproductions; program by Auditorium Ensemble.
- 3:30 P. M.—Loop the loop by Oscar V. Babcock.
- 3:45 P. M.—Strolling Players.
- 3:45 P. M.—Concert by Sousa's band. Fantasia "Aida." Verdi. Excerpts "Cavalleria Rusticana." Verdi. Scenes "Robert Diable." Mascagni. Vocal solo, "Caro Nome." Verdi. Majorie Moody, soprano. Gems "Maritana." Wallace.
- 4:00 P. M.—Program by Auditorium Ensemble.
- 4:30 P. M.—Tower of Jewels reproductions; Strolling Players; WTAM programs.
- 7:00 P. M.—Program by Auditorium Ensemble.
- 8:00 P. M.—Strolling Players.
- 8:00 P. M.—Concert by Sousa's band. Excerpts "Mefistofeles." Bolto. Excerpts "Carmen." Bizet. Gems "Madame Butterfly." Puccini. Vocal solo "Micaela's Air." Bizet. Majorie Moody, soprano. Fantasies "Tannhauser." Wagner.
- 8:45 P. M.—Illumination of Tower of Jewels. Program by Auditorium Ensemble.
- 9:15 P. M.—Strolling Players; WTAM programs.
- 9:15 P. M.—Concert by Sousa's band. Overture "Semiramide." Rossini. Gems "Martha." Flotow. Excerpts "Lohengrin." Wagner. "Damnation of Faust." D'Albert. Fantasia "Marta of the Lowland."
- 10:05 P. M.—Loop the loop by Oscar V. Babcock.
- 10:10 P. M.—Fireworks display.
- 10:30 P. M.—Doors close.

BLESSES STATUES TONIGHT.

Booth Parac



EASY TO FIGURE OUT

Although 70, John Philip Sousa, March King, Summering at Atlantic City, keeps in trim by exercising daily on this electrical reducing machine. The machine is on exhibition at the General Electric Show in that city. International Newsreel

Sousa Talks Jazz, Answers Queries

(Editor's Note—This is the first of a series of twelve daily columns which will be conducted exclusively for The Cleveland News by Lieut. Com. John Philip Sousa, during his engagement at the Cleveland Industrial Exposition. Readers are invited to address to him, in care of this paper, letters containing questions on musical and band topics. Answers will appear daily in this column. Sousa will conduct a public audition in The News auditorium at 10:30 a. m. Friday, for those who fill out the coupon appearing in The News.)

BY LIEUT. COM. JOHN PHILIP SOUSA
Guest Music Editor The Cleveland News.

THE idea of being able to hold daily informal chats with such an audience as the readers of The Cleveland News comprise, struck me instantly when I received your editor's kind invitation to act as music editor during my stay in Cleveland.

Here I am—happy to be with you—glad to know you all. And without further preliminaries, let's begin.

Jazz!
The majority of letters I received in my first batch of mail at The News yesterday contained some form of question about that modern phase of musical composition. What do I think of it? Will it live? Is it characteristic American music? Wherein lies its appeal?

Jazz a Part of Us.

Perhaps I can state my position on jazz briefly by saying that I would be as apt to insist upon a hansom cab for transportation from railroad station to hotel as I would to leave jazz out of one of my 1927 programs.

Jazz has become as much a part of American life as, for instance, "attention-compelling" advertising and "high-pressure" salesmen. Just as it is natural for the manufacturer to employ these highly successful methods of disposing of his goods, so is it natural for the musician, particularly if he is in his struggling years, to seek for attention, rather than excellence.

I think every composer in America today is striving for a form or a style that will cause him to stick out of the crowd like a sore thumb. Just now it is in style to be crazy. Jazz is like the girl with a curl, who, when she is good, is very, very good and when she's bad—well, she's pretty nasty. There is much in jazz that is noteworthy, and there is much that is unbearable.

Little Originality.

Jazz-makers are showing very little originality. They have "copied" all of the immortal tunes of the great masters, except a few of the holler of hymns. But it has

to be rather terrible before people will object.

Many of us like to listen to music through our feet, instead of our brains. We like its swing, and when—and if—we grow tired of dancing to it, jazz will die.

This is the age of speed, roar and racket and the musician of today must keep abreast of the spirit of the times. And to repeat the basic reason for jazz—the rhythm attracts and by its constant repetition, holds attention.

Dear Mr. Sousa:—I play an E flat trumpet. After playing an hour or so, my lips give out. Can you tell me how I can overcome this difficulty? E. P. H.

All players of wind instruments have a period of endurance—some greater than others. If you will practice playing long notes, I believe you will find that your endurance will increase. It is this kind of practice that will enable a pitcher to go the full nine innings. There is a possibility that you are not properly employing your trumpet muscles. If this is true, an experienced teacher can help you overcome this difficulty, of course.

Dear Mr. Sousa:—What instrument did you first learn to play? A. L. M.

Violin. Later I played the trombone and baritone, professionally. As an indifferent amateur, dabbled with the cornet, horn and flute.

But Sousa, the conductor, would never let Cornetist Sousa play in his band now!

Dear Mr. Sousa:—In response to the repeated demands of your audiences, I understand you play the "Stars and Stripes, Forever," almost daily. Do you ever get tired of playing it?

When I do, I'll have first hand information that I'm dead.

EXPO CURES EVEN 'CUSTODIAN BLUES'

John Q. Anybody Comes Cussing, Goes Home Figuring.

Today at Expo

ASHLAND COUNTY DAY.
10:30 A. M.—Doors open.
1:30 P. M.—Program by Auditorium Ensemble.
2:15 P. M.—Sousa band concert: Strolling Players.
3:00 P. M.—Auditorium Ensemble.
3:30 P. M.—Loop the loop, by Oscar V. Babcock.
3:45 P. M.—Sousa band concert.
4:00 P. M.—Auditorium Ensemble.
4:30 P. M.—Tower of Jewels reproduction: Strolling Players.
AL SIRAT GROTTTO NIGHT.
7:00 P. M.—Auditorium Ensemble.
8:00 P. M.—Strolling Players.
8:30 P. M.—Concert by Al Sirat Grotto band.
8:45 P. M.—Illumination of tower of Jewels: Auditorium Ensemble.
9:15 P. M.—Sousa band concert: Strolling Players.
10:05 P. M.—Loop the loop, by Babcock.
10:10 P. M.—Fireworks.
10:30 P. M.—Doors close.

Photo on Picture Page.

It really doesn't matter what their names were. Both of them were still hopping mad when they arrived at the Ohio-Cleveland Industrial Exposition at Public hall last night. We'll call 'em Mr. and Mrs. John Jones. The difficulty, it developed, was all because of a new janitor.

"The big stiff," said Jones—for after two years of married life he wasn't as careful with his speech as he once was. "So he won't let us keep the baby carriage in the laundry. Well, we'll just show that bird something."

"That isn't all," said Mrs. Jones. "He says the baby can't play out in front."

After they entered the hall John Philip Sousa's band dispelled the gloom, and they forgot their woes and the janitor and the apartment half way to Buffalo. They wandered through great halls filled with the products of Ohio ingenuity and workmanship. Then they entered the annex. Jones' face lighted up suddenly, and he made a bee line for an exhibit at the north end of the hall. Mrs. Jones caught up with him.

Storm Passes.

The photographer snapped them as they stood taking in the detail of a trim little house with green shutters and green grass and green flower boxes on the front porch. As luck would have it, last night was Builders' Night at the show, and the crowd around the block of miniature houses was large.

Jones didn't see 'em at all. George A. Donley, president of the "Build a Home First" movement, spoke for five minutes. So did Brig. Gen. John R. McQuigg, president of the Cuyahoga County Savings & Loan Association; Harry Gillette, president of the Builders Exchange; B. A. Briggs, president of the Lumber Board, and Conant Van Blarcom, president of the Carpenter Contractors' Association.

"A city of home owners," they said, "far outdistances a city of home renters and 'cliff dwellers.' Bring back the old fashioned fire-side, and you will go a long way toward solving the problem of juvenile delinquency."

Didn't Hear 'Em Either.

Jones didn't hear 'em. He was figuring on the back of an envelope and talking to a man with a red badge. Mrs. Jones was studying the model house. The lawn would be plenty large enough for the baby to play in. They'd dispell the janitor blues forever.

Attendance yesterday was 29,485, a high Monday mark, bringing the exposition total to 215,721.

In the lower exhibition hall of the main building, the Cleveland stockyards district is shown in miniature, even to the trains which bring to Cleveland half of the live stock sent to market from Ohio farms.

And one learns at the exposition that Ohio ranks fifth in hog production, sixth in sheep production and tenth in cattle production of any state in the Union. And this despite the vast areas covered by cities and non-agricultural industries.

Ohio Fifth in Hogs.

The live stock and meat packing industry ranks third in Cleveland industries.

Today celebrates the departure of the three women who won the round-the-world tours in the ticket selling contest and of the girls who won the circle tour by way of the Panama

canal, San Francisco and return. Mrs. Agnes Holden of Elyria, O., will be known as "Miss Ohio" and the Misses Marcella Callahan and Jack Horner as "Miss Cleveland" on the world trip.

Tonight is Grotto Night and Al Sirat will be out in full force. The band, drum corps and patrol will march from Euclid avenue and E. 21st street, down Euclid to E. 6th street, thence north on E. 6th to the exposition. A program will be given during the evening from the auditorium stage. Sousa will lead the Grotto band for one number.

Complete musical programs today follow:

AUDITORIUM ENSEMBLE.

1:30 P. M.
"On the Bosphorus".....Linke
"Dream Shadows".....Lange
"In the Heart of the Hills".....Lee
Serenade "A Dream".....Bartlett
"Spring Song".....Mendelssohn
"Moment Musical".....Schubert

SOUSA'S BAND.

2:15 P. M.
Numbers from "El Capitan".....Sousa
Pecola solo, "Selvia".....LeThere
Fantasia "The Musketiers in a Con-vent".....Vanney
Gems from "The Chocolate Soldier".....Strauss
Excerpts from "The Chimes of Normandy".....Plaqueette

AUDITORIUM ENSEMBLE.

3 P. M.
Organ solo, "Summer Nights".....Lemmens
"Songs of Songs".....DeMoya
Vocal solo, "Selected Serenades".....Dreda
Arabian Serenade.....Lansky

SOUSA'S BAND.

3:45 P. M.
Gems from "The Mikado".....Sullivan
Cornet solo, "Delphine".....Caryll
Excerpts from "Tales of Hoffman".....Offenbach
Numbers from "The Wizard of the Nile".....Herbert
Vocal solo, "Street Song".....Herbert
"Naughty Marietta".....Herbert

AUDITORIUM ENSEMBLE.

4 P. M.
Organ solo, introduction third act of "Lohengrin".....Wagner
"Pale Moon" solo, "Meditation".....Lohan
Violin solo, "Meditation".....Massenet
"Pulcinella".....Tavani
Fete de Seville.....Lansky

AUDITORIUM ENSEMBLE.

7 P. M.
Organ solo, overture, "Light Cavalry".....Suppe
Vincent H. Percy
Serenade "The Merry Widow".....Lehar
Solo by James McMahon, bass, "Selected Songs My Taught Me".....Dvorak
Suite No. 1 from "Carmen".....Bizet

SOUSA'S BAND.

8 P. M.
Scenes from "Apple Blossom".....Kreiser-Jacoby
Xylophone solo, "Liebesfrued".....Kreiser
Excerpts from "Fans, the Flute Player".....Ganne
Admired numbers from "Sally".....Kern
Vocal solo, "Kiss Me Again".....Herbert
Scenes from "Boccaccio".....Suppe

GROTTTO BAND.

8:30 P. M.
AUDITORIUM ENSEMBLE.
8:45 P. M.

Organ solo, grand march from "Rienzi".....Wagner
"Love's Old Sweet Song".....Malloy
Vocal solo, McMahon, bass, "Selected Will You Remember".....Maytime
"An Evening Melody".....St. Clair

SOUSA'S BAND.

9:15 P. M.
Gems from "The Merry Widow".....Lehar
Xylophone solo, "Minute Waltz".....Chopin
Scenes from "Prince of Pilsen".....Luders
Excerpts from "Robin Hood".....De Kover
Finale, "Brian Boru".....Edwards

SOUSA SETTING NEW RECORDS

Bandmaster's Engagement Here Is Drawing Near

This is a year of records for Lieut. Com. John Philip Sousa, who this season makes his 35th tour at the head of his famous band. That itself is a record. No other bandmaster ever has come within a decade of equaling Sousa's achievement. This is also Sousa's 50th year as a conductor, his first appearance on the director's stand having been made April 9, 1877, in Washington, D. C., his home city. This is also the year that starts Sousa on the second million miles of his travels. In 34 years he traveled with his band a little more than a million miles.

But these are not the only records held by the March King. He is literally the only American composer-conductor who has ever amassed a fortune of a million dollars solely from music. Sousa, who has been a musician all his life, probably never earned a penny in any way save thru the practice of his art. He is also the only living American who has been an officer in each branch of the United States military service. Sousa began his military career as a lieutenant of marines. During the Spanish-American war he was a lieutenant of infantry, and at the conclusion of the world war he was a lieutenant commander in the United States Navy.

Sousa and his Metropolitan Orchestra will appear at the bank and theatre on October 1.

SOUSA'S BAND LEADS THROG TO EXPO HERE

Thirty Thousand at Public Hall to Hear "March King" and 100 Musicians.

The gates of industry have swung wide to receive the thousands of Clevelanders and Ohioans whose welfare lies upon the threshold of this most important factor in the nation's prosperity.

And there is in progress now from all four corners of the state and from other parts of the country a "march to Cleveland," the sales capital of the world, where there is being held a mammoth exhibition, portraying the progress of Cleveland and Ohio and visualizing this city's importance in industry.

30,000 Crowd In.

This stupendous exemplification of manufacturing, commerce and business, is the Ohio-Cleveland Industrial exposition, being held through Aug. 28 in Public hall.

And the crowning achievement of the exhibition came Sunday afternoon when more than 30,000 people crammed and elbowed their way into the huge auditorium to hear the greatest of all bandmasters, Lieutenant Commander John Philip Sousa, and his 100-piece band.

A deafening roar greeted the stocky bandman as he stepped to the front of the bandstand in the esplanade between the hall and the west wing. The thunderous greeting halted the "March King's" waving baton.

Many Hear Second Program.

Shouts of "Sousa!" pierced the air and the world's greatest composer-conductor bowed time and again and a broad smile of joy at this tremendous reception lightened his features.

Fully five minutes passed before the noisy ovation subsided.

Sousa faced his band, poised his baton and his 100 bandmen struck up "The Light Cavalry March."

Nor did the audience leave after the first program was ended. Thousands stayed through the second program which began at 3:45 p. m. and not a few missed their Sunday dinners to hear the third group of marches at 8 p. m.

Sousa's fourth daily program opened at 9:15 p. m.

Monday Builders' Night.

Geauga County day was the name chosen by exposition officials for Monday.

Monday night, however, will be Builders' night and will be sponsored by members of the Builders' Exchange. Five five-minute speeches in the west wing of the auditorium will feature the evening program.

Builders to Talk.

Builders' night, which is sponsored by the Builders' exchange, will be featured by a program of five five-minute speeches in the west wing.

The speakers, who will begin their talks between 8 and 8:30 p. m., are George A. Donley, president of the Build-a-Home-First movement; Colonel J. R. McQuigg, president of the Cuyahoga Savings & Loan association; Harry Gillette, president of the Builders' exchange; B. A. Briggs, president of the lumber board, and Conant Van Blarcom, president of the Carpenters' Contractors association.

The "Tower of Jewels," over the beauty of which exposition visitors never cease to marvel, seems to have become the vogue among pastry chefs and jewelers here.

The Mid-day Luncheon club chef has done a facsimile of the tower in cake and frosting and another replica, with a flashing light in its coronet, may be seen in the Union club.

More than one jeweler in the downtown district has made a miniature tower of flashing jewels and wherever a crowd is seen gathered around a downtown store window it is a safe bet that there can be found one of these replicas.

Early this week the Building Owners' and Managers' association plans to stretch a number of exposition banners across downtown streets to emphasize Cleveland's industrial importance.

The "Tower of Jewels" will be the decorative feature of these banners, which will be put up at the association's expense. Already downtown streets bear more than a hundred twelve-foot replicas of the tower.

Girls Start Tours.

Six girls, who won prizes in the ticket-selling contest which preceded the opening of Cleveland's first industrial show since 1909, left last night for their tours.

Agnes Negin, 10532 Bryant ave.; Dorothy Spitzig, 1464 W. 98th st., and Juanita Hornbrook, 542 Broadway, left at 9 p. m. for a tour of the Thousand Islands and Saguenay. Polly Kraker, 3406 Hancock ave., and Mabel L. Smith, Conneaut, left for a trip through Yellowstone.



EASY TO FIGURE OUT

Although 70, John Philip Sousa, March King, Summering at Atlantic City, keeps in trim by exercising daily on this electrical reducing machine. The machine is on exhibition at the General Electric Show in that city. International Newsreel

Sousa Talks Jazz, Answers Queries

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Guest Music Editor The Cleveland News.

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Here I am—happy to be with you—glad to know you all. And without further preliminaries, let's begin.

Jazz!

The majority of letters I received in my first batch of mail at The News yesterday contained some form of question about that modern phase of musical composition. What do I think of it? Will it live? Is it characteristic American music? Wherein lies its appeal?

Jazz a Part of Us.

Perhaps I can state my position on jazz briefly by saying that I would be as apt to insist upon a hansom cab for transportation from railroad station to hotel as I would to leave jazz out of one of my 1927 programs.

Jazz has become as much a part of American life as, for instance, "attention-compelling" advertising and "high-pressure" salesmen. Just as it is natural for the manufacturer to employ these highly successful methods of disposing of his goods, so it is natural for the musician, particularly if he is in his struggling years, to seek for attention, rather than excellence.

I think every composer in America today is striving for a form or a style that will cause him to stick out of the crowd like a sore thumb. Just now it is in style to be crazy.

Jazz is like the girl with a curl, who, when she is good, is very, very good and when she's bad—well, she's pretty nasty. There is much in jazz that is noteworthy, and here is much that is unbearable.

Little Originality.

Jazz-makers are showing very little originality. They have "copped" all of the immortal tunes of the great masters, except a few of the holler of hymns. But it has

to be rather terrible before people will object.

Many of us like to listen to music through our feet, instead of our brains. We like its swing, and when—and if—we grow tired of dancing to it, jazz will die.

This is the age of speed, roar and racket and the musician of today must keep abreast of the spirit of the times. And to repeat the basic reason for jazz—the rhythm attracts and by its constant repetition, holds attention.

Dear Mr. Sousa:—I play an E flat trumpet. After playing an hour or so, my lips give out. Can you tell me how I can overcome this difficulty? E. P. H.

All players of wind instruments have a period of endurance—some greater than others. If you will practice playing long notes, I believe you will find that your endurance will increase. It is this kind of practice that will enable a pitcher to go the full nine innings. There is a possibility that you are not properly employing your trumpet muscles. If this is true, an experienced teacher can help you overcome this difficulty, of course.

Dear Mr. Sousa:—What instrument did you first learn to play? A. L. M.

Violin. Later I played the trombone and baritone, professionally. As an indifferent amateur, dabbled with the cornet, horn and flute.

But Sousa, the conductor, would never let Cornetist Sousa play in his band now!

Dear Mr. Sousa:—In response to the repeated demands of your audiences, I understand you play the "Stars and Stripes, Forever," almost daily. Do you ever get tired of playing it?

When I do, I'll have first hand information that I'm dead.

EXPO CURES EVEN 'CUSTODIAN BLUES'

John Q. Anybody Comes Cussing, Goes Home Figuring.

Today at Expo

ASHLAND COUNTY DAY.
10:30 A. M.—Doors open.
1:30 P. M.—Program by Auditorium Ensemble.
2:15 P. M.—Sousa band concert; Strolling Players.
3:00 P. M.—Auditorium Ensemble.
3:30 P. M.—Loop the loop, by Oscar V. Babcock.
3:45 P. M.—Sousa band concert.
4:00 P. M.—Auditorium Ensemble.
4:30 P. M.—Tower of jewels reproduction; Strolling Players.
AL SIRAT GROTTTO NIGHT.
7:00 P. M.—Auditorium Ensemble.
8:00 P. M.—Strolling Players.
8:30 P. M.—Concert by Al Sirat Grotto band.
8:45 P. M.—Illumination of tower of jewels; Auditorium Ensemble.
9:15 P. M.—Sousa band concert; Strolling Players.
10:05 P. M.—Loop the loop, by Babcock.
10:10 P. M.—Fireworks.
10:30 P. M.—Doors close.

Photo on Picture Page.

It really doesn't matter what their names were. Both of them were still hopping mad when they arrived at the Ohio-Cleveland Industrial Exposition at Public hall last night. We'll call 'em Mr. and Mrs. John Jones. The difficulty, it developed, was all because of a new janitor.

"The big stiff," said Jones—for after two years of married life he wasn't as careful with his speech as he once was. "So he won't let us keep the baby carriage in the laundry. Well, we'll just show that bird something."

"That isn't all," said Mrs. Jones. "He says the baby can't play out in front."

After they entered the hall John Philip Sousa's band dispelled the gloom, and they forgot their woes and the janitor and the apartment half way to Buffalo. They wandered through great halls filled with the products of Ohio ingenuity and workmanship. Then they entered the annex. Jones' face lighted up suddenly, and he made a bee line for an exhibit at the north end of the hall. Mrs. Jones caught up with him.

Storm Passes.

The photographer snapped them as they stood taking in the detail of a trim little house with green shutters and green grass and green flower boxes on the front porch. As luck would have it, last night was Builders' Night at the show, and the crowd around the block of miniature houses was large.

Jones didn't see 'em at all. George A. Donley, president of the "Build a Home First" movement, spoke for five minutes. So did Brig. Gen. John R. McQuigg, president of the Cuyahoga County Savings & Loan Association; Harry Gillette, president of the Builders Exchange; B. A. Briggs, president of the Lumber Board, and Conant Van Blarcom, president of the Carpenter Contractors' Association.

"A city of home owners," they said, "far outdistances a city of home renters and 'cliff dwellers.' Bring back the old fashioned fire-side, and you will go a long way toward solving the problem of juvenile delinquency."

Didn't Hear 'Em Either.

Jones didn't hear 'em. He was figuring on the back of an envelope and talking to a man with a red badge. Mrs. Jones was studying the model house. The lawn would be plenty large enough for the baby to play in. They'd dispell the janitor blues forever.

Attendance yesterday was 29,485, a high Monday mark, bringing the exposition total to 215,721.

In the lower exhibition hall of the main building, the Cleveland stockyards district is shown in miniature, even to the trains which bring to Cleveland half of the live stock sent to market from Ohio farms.

And one learns at the exposition that Ohio ranks fifth in hog production, sixth in sheep production and tenth in cattle production of any state in the Union. And this despite the vast areas covered by cities and non-agricultural industries.

Ohio Fifth in Hogs.

The live stock and meat packing industry ranks third in Cleveland industries.

Today celebrates the departure of the three women who won the round-the-world tours in the ticket selling contest and of the girls who won the circle tour by way of the Panama

canal, San Francisco and return. Mrs. Agnes Holden of Elyria, O., will be known as "Miss Ohio" and the Misses Marcella Callahan and Jack Horner as "Miss Cleveland" on the world trip.

Tonight is Grotto Night and Al Sirat will be out in full force. The band, drum corps and patrol will march from Euclid avenue and E. 21st street, down Euclid to E. 6th street, thence north on E. 6th to the exposition. A program will be given during the evening from the auditorium stage. Sousa will lead the Grotto band for one number. Complete musical programs today follow:

AUDITORIUM ENSEMBLE.
1:30 P. M.

"On the Bosphorus".....Linke
"Dream Shadows".....Lange
"In the Heart of the Hills".....Lee
Serenade "A Dream".....Pierne
Cello solo, "A Dream".....Barlett
"Spring Song".....Mendelssohn
"Moment Musical".....Schubert

SOUSA'S BAND.
2:15 P. M.

Numbers from "El Capitan".....Sousa
Pecola solo, "Selvia".....LeThiere
Fantasia "The Musqueteers in a Con-vent".....Varney
Gems from "The Chocolate Soldier".....Oscar Strauss
Excerpts from "The Chimes of Normandy".....Plaquette

AUDITORIUM ENSEMBLE.
3 P. M.

Organ solo, "Summer Nights".....Lemmens
"Songs of Songs".....DeMoya
Vocal solo, "Selected".....Drdla
Serenade "The Chimes of Normandy".....Langey
Arabian Serenade.....Langey

SOUSA'S BAND.
3:45 P. M.

Gems from "The Mikado".....Sullivan
Cornet solo, "Delphine".....Caryl
Excerpts from "Tales of Hoffman".....Offenbach
Numbers from "The Wizard of the Nile".....Herbert
Vocal solo, "Street Song".....Herbert
"Naughty Marietta".....Herbert

AUDITORIUM ENSEMBLE.
4 P. M.

Organ solo, introduction third act of "Lohengrin".....Wagner
"Pale Moon".....Lohan
Violin solo, "Meditation".....Massenet
"Thais".....Altieter
"Pulcinello".....Tavan
"Fete de Seville".....Tavan

AUDITORIUM ENSEMBLE.
7 P. M.

Organ solo, overture, "Light Cavalry".....Suppe
"Lohengrin".....Wagner
Serenade "The Chimes of Normandy".....Langey
Solo by James McMahon, bass.....Dvorak
"Songs My Taught Me".....Bizet
Suite No. 1 from "Carmen".....Bizet

SOUSA'S BAND.
8 P. M.

Scenes from "Apple Blossom".....Kreiser-Jacoby
Xylophone solo, "Liebesfrucht".....Kreiser
Excerpts from "Hans, the Flute Player".....Ganne
Admired numbers from "Sally".....Kern
Vocal solo, "Kiss Me Again".....Herbert
Scenes from "Boccaccio".....Suppe

GROTTTO BAND.
8:30 P. M.

AUDITORIUM ENSEMBLE.
8:45 P. M.

Organ solo, grand march from "Rienzi".....Wagner
"Love's Old Sweet Song".....Malloy
Vocal solo, McMahon, bass.....Selected
"Will You Remember".....Maytime
"An Evening Melody".....St. Clair

SOUSA'S BAND.
9:15 P. M.

Gems from "The Merry Widow".....Lehar
Xylophone solo, "Minute Waltz".....Chopin
Scenes from "Prince of Pilsen".....Luders
Excerpts from "Robin Hood".....De Koven
Finale, "Brian Boru".....Edwards

SOUSA SETTING NEW RECORDS

Bandmaster's Engagement Here Is Drawing Near

This is a year of records for Lieut. Com. John Philip Sousa, who this season makes his 35th tour at the head of his famous band. That itself is a record. No other bandmaster ever has come within a decade of equaling Sousa's achievement. This is also Sousa's 50th year as a conductor, his first appearance on the director's stand having been made April 9, 1877, in Washington, D. C., his home city. This is also the year that starts Sousa on the second million miles of his travels. In 34 years he traveled with his band a little more than a million miles.

But these are not the only records held by the March King. He is literally the only American composer-conductor who has ever amassed a fortune of a million dollars solely from music. Sousa, who has been a musician all his life, probably never earned a penny in any way save thru the practice of his art. He is also the only living American who has been an officer in each branch of the United States military service. Sousa began his military career as a lieutenant of marines. During the Spanish-American war he was a

ed States navy.

Seventy-two years of age, as lithe and active, both in mind and body, as he was a decade ago, a loving public seems determined that Sousa shall earn another million dollars with his music. Sousa says he is perfectly willing to travel the second million miles—the first million was collected at the rate of a dollar a mile—to get it. Sousa and his band are coming to the Metropolitan theater September 30 and October 1.

SOUSA'S BAND LEADS THROG TO EXPO HERE

Thirty Thousand at Public Hall to Hear "March King" and 100 Musicians.

The gates of industry have swung wide to receive the thousands of Clevelanders and Ohioans whose welfare lies upon the threshold of this most important factor in the nation's prosperity.

And there is in progress now from all four corners of the state and from other parts of the country a "march to Cleveland," the sales capital of the world, where there is being held a mammoth exhibition, portraying the progress of Cleveland and Ohio and visualizing this city's importance in industry.

30,000 Crowd In.

This stupendous exemplification of manufacturing, commerce and business, is the Ohio-Cleveland Industrial exposition, being held through Aug. 28 in Public hall.

And the crowning achievement of the exhibition came Sunday afternoon when more than 30,000 people crammed and elbowed their way into the huge auditorium to hear the greatest of all bandmasters, Lieutenant Commander John Philip Sousa, and his 100-piece band.

A deafening roar greeted the stocky bandsman as he stepped to the front of the bandstand in the esplanade between the hall and the west wing. The thunderous greeting halted the "March King's" waving baton.

Many Hear Second Program.

Shouts of "Sousa!" pierced the air and the world's greatest composer-conductor bowed time and again and a broad smile of joy at this tremendous reception lightened his features.

Fully five minutes passed before the noisy ovation subsided.

Sousa faced his band, poised his baton and his 100 bandmen struck up "The Light Cavalry March."

Nor did the audience leave after the first program was ended. Thousands stayed through the second program which began at 3:45 p. m. and not a few missed their Sunday dinners to hear the third group of marches at 8 p. m.

Sousa's fourth daily program opened at 9:15 p. m.

Monday Builders' Night.

Geauga County day was the name chosen by exposition officials for Monday.

Monday night, however, will be Builders' night and will be sponsored by members of the Builders' Exchange. Five five-minute speeches in the west wing of the auditorium will feature the evening program.

Builders to Talk.

Builders' night, which is sponsored by the Builders' exchange, will be featured by a program of five five-minute speeches in the west wing.

The speakers, who will begin their talks between 8 and 8:30 p. m., are George A. Donley, president of the Build-a-Home-First movement; Colonel J. R. McQuigg, president of the Cuyahoga Savings & Loan association; Harry Gillette, president of the Builders' exchange; B. A. Griggs, president of the lumber board, and Conant Van Blarcom, president of the Carpenters' Contractors association.

The "Tower of Jewels," over the beauty of which exposition visitors never cease to marvel, seems to have become the vogue among pastry chefs and jewelers here.

The Mid-day Luncheon club chef has done a facsimile of the tower in cake and frosting and another replica, with a flashing light in its coronet, may be seen in the Union club.

More than one jeweler in the downtown district has made a miniature tower of flashing jewels and wherever a crowd is seen gathered around a downtown store window it is a safe bet that there can be found one of these replicas.

Early this week the Building Owners' and Managers' association plans to stretch a number of exposition banners across downtown streets to emphasize Cleveland's industrial importance.

The "Tower of Jewels" will be the decorative feature of these banners, which will be put up at the association's expense. Already downtown streets bear more than a hundred twelve-foot replicas of the tower.

Girls Start Tours.

Six girls who won prizes in the ticket-selling contest which preceded the opening of Cleveland's first industrial show since 1909, left last night for their tours.

Agnes Negin, 10532 Bryant ave.; Dorothy Spitzig, 1464 W. 98th st., and Juanita Hornbrook, 542 Broadway, left at 9 p. m. for a tour of the Thousand Islands and Saguenay. Polly Kraker, 3406 Hancock ave., and Mabel L. Smith, Conneaut, left for a trip through Yellowstone National park and Violette Quinn, Conneaut, and another girl left for New York and Denver.



LIEUT.-COMM.
JOHN PHILIP SOUSA,
GUEST MUSIC CRITIC
OF THE NEWS, AT
WORK

SOUSA PLAYS GOLF TO BEAT THE BAND

By STUART BELL
The Press Sports Editor

If John Philip Sousa was late with the first wave of his baton in Public Hall Tuesday afternoon it was because he spent the morning giving lessons in Besserabian golf on the links of the Shaker Heights Country Club.

When you play Besserabian golf you can't always be as expedient as you wish and when the lessons are so absorbing as Sousa makes them one is apt to forget about engagements.

Besserabian golf is played with the same clubs as American or Scottish golf, but the scoring principles are reversed. To succeed at Besserabian golf you must make many strokes instead of few.

Sousa's favorite sport is trap-shooting, in which he has won several trophies. He has participated in many of the Grand American Handicaps as well as state and independent meets.

While the famous band leader did not say so, I imagine the reason he prefers shooting to golf is that he can get as much distance as anybody with a rifle.

The author of "Stars and Stripes Forever" recently challenged Bobby Jones to a golf match under Besserabian rules but Jones declined on the excuse that he had to be back in school by September.

Sousa plays a very good game of American golf for a man who did not take up the sport until he reached the 70's (in age not par). There are many golfers younger than he who consider themselves so old that they pass up the first 18 holes entirely.

One of the difficulties the band-

master runs into in our brand of golf is the necessity for keeping the head down.

Marty Crompt, one of the professionals at Shaker Heights, advised him to keep his head down Tuesday.

"That is impossible," said Sousa. "For 50 years I have always been taught to hold my head up and I can't break years of training in an instant."

The big objection the composer has to matinee engagements is that they keep him away from the ball parks. He was a pitcher in his younger days and said Tuesday that he played baseball until he was 45.

"When I was a boy I had a fear of death for I knew that death would keep me away from the ball parks."

He knows many of the big league stars intimately and he is composing a piece now, I understand, which he is going to dedicate to baseball.

Right now Sousa's athletic pursuits are handicapped by a stiff left arm, the result of an injury received when he was thrown from a horse.

The stiffened arm has helped him in American golf but it has been a handicap for the Besserabian brand. A loose left arm is necessary to score successfully at Besserabian. In fact, the whole game is very loose, according to Sousa, who says that the only hole on a Besserabian course where one must be tight is the 19th, which is much the same as it is in this country.

MAN OF THE HOUR

YOU SEE, IT IS LIKE THIS

MR. SOUSA TELLS ABOUT HIS GOLF GAME



MARTY CROMB, professional at Shaker Heights, heard Bandmaster John Philip Sousa tell Tuesday afternoon just how the game should be played. Stuart Bell, The Press sports editor, also got an earful and now isn't so sure that Mr. Sousa's kind of golf isn't superior to that played by Bobby Jones. Crompt is on the left and Mr. Sousa is in the center. The gray-haired composer is a daily visitor to the links during the daylight hours he isn't leading his band at the Industrial Exposition.

Sousa Begins His Column in The Cleveland News Monday

Famous Bandmaster Anxious to Answer Any
Question on Music; Audition Is
Scheduled Friday.

Sharpen up your pencils and dust off the ol' box of writing paper, aspiring bandmen of Cleveland, and send your queries in to John Philip Sousa, who becomes music editor of The Cleveland News Monday.

The famous composer-director will answer all questions pertaining to music and composition through a column which he will write daily for The News.

What About Jazz?

Questions already are pouring in for Sousa. A few samples of the queries he will be called upon to answer are: "What do you think of jazz?" "Do you regard the saxophone as a freak musical instrument?" "What band instrument is the easiest to learn?" "What instrument did you first learn to play?"

And while you're thinking up "stumpers" to ask the famous bandmaster don't forget the feature of his temporary editorship, the audition Friday at 10:30 a. m. in The Cleveland News auditorium.

Sousa will hear short compositions played by musicians Friday morning and give his frank opinion as to the ability and potentialities of the player.

Send in Coupon.

But, first of all, the applicant for the audition must fill out the audition coupon appearing now in The News and mail it to John Philip Sousa, care of The Cleveland News.

The internationally famous conductor will reach Cleveland at 11:20 Sunday in a special train from Atlantic City, where he and his 100-piece band close an engagement Saturday.

He will be met at the station by a small committee of officers of the Ohio-Cleveland Industrial Exposition and will be tendered an informal luncheon at his hotel.

Sousa begins a twelve-day engagement at the exposition in Public Hall Sunday. His band will play four concerts daily.

Bandmaster



John Phillip Sousa, world-famous bandmaster, coming to the Met soon.

SOUSA AND HIS BAND TO GIVE 20 CONCERTS AT FAIR

March King to Play New
"U" Composition During
Stay.

ONE OF MANY ATTRACTIONS

Horse and Auto Racing,
Horse Show, Fireworks
Scheduled.

Thousands of persons who attend the Minnesota state fair this year will hear John Philip Sousa's internationally famous band, which will give 20 concerts.

The band is regarded as one of the stellar attractions to be obtained this year for the fair. Lieutenant Commander Sousa will lead the band in playing "Minnesota" the march which he wrote for the University of Minnesota. This will be the first time it is played publicly here.

OTHER BANDS ENGAGED.

In addition to the seven-day engagement of Sousa's band Sept. 3, 4, 5, 6, 7, 8 and 9, the other bands and orchestras engaged are as follows: The Minnesota State Band of St. Paul, Tony Snyder, director, seven days; the Bearcat Band of American Legion Post No. 504 of Minneapolis, John P. Rositer, director, six days; the Granite Falls, Detroit Lakes, Spring Valley and Blue Earth Concert bands, three days each; and the Minneapolis Working Boys' band, which will give a special concert the opening Saturday night. The orchestras engaged are: Beatrice Lindquist's orchestra, Mildred Couch and her Rosebud Entertainers, and the Pro Arte String Trio.

The other big features of the state fair entertainment program include: Four days of horse racing, Sept. 5, 6, 8 and 9; evening horse show, five nights, Sept. 5, 6, 7, 8 and 9; three days of automobile racing, Sept. 3, 7 and 10; open-air circus program of 14 acts, seven days and nights; fireworks spectacle, "The Fall of Troy," seven nights; New Wonderway with 35 rides and attractions.

FOUR DAYS OF RACES.

The harness and running race program will be staged Monday, Tuesday, Thursday and Friday afternoons. Purses totaling \$20,000 are offered this year, making the state fair meet one of the biggest held in the country this year.

The evening horse show will be staged five nights, as formerly, beginning Labor day night. Prizes totaling \$13,200 are offered by the show this year—the largest sum ever set aside for any northwest horse show. Many of the leading stables of America are entered, supplementing a record-breaking local entry.

The auto race program this year will be staged the opening and closing Saturday afternoons, Sept. 3 and 10; and Wednesday afternoon, Sept. 7. There will be 26 cars and drivers.

FIREWORKS SPECTACLE.

The fireworks spectacle this year is called "The Fall of Troy." The theme for it is taken from the ancient war between the Trojans and the Greeks, made immortal by Homer's epic poems, the Iliad and Odyssey. It will be put on every night of the fair except Sunday night.

Several big attractions have been engaged for the vaudeville program which will supplement each afternoon's race card, and the evening fireworks show. Probably the outstanding number will be the Palace Tiller Girls, a special ballet of 12 dancing girls direct from the Tiller Academy, London. Brenke's Bronze Models, featuring 16 people on three platforms, will be a special addition to the night program, as will be a special ballet of 40 dancing girls. Other acts are the Auroras, cyclists; Three McDonalds, comedy cyclists; the Riding Clarks, equestrians; the Clarkonians, aerialists; Henry Bush & Co., comedy acrobats; Hubert Dyer & Co., comedy acrobats; Prince Nelson, 40-pole act; Les Ghezis, balancing act; the Harlequins, hand balancers; Lomas troupe, still pantomimists; and Nelson family, tumblers.

The shows and rides on the New Wonderway will be staged by the Morris & Castle Combined shows, one of the four leading traveling expositions in America. It is coming with a 40-car special train.

COTTONWOOD COUNTRY

TO BE FAIR'S MUSIC FEATURE



MISS MARJORIE MOODY



JOHN PHILLIP SOUSA

When Lieutenant Commander Sousa brings his 70 piece band to play for crowds at the Minnesota state fair Sept. 3 to 10, Miss Moody will be soloist with the band. She will appear at the three daily concerts which will begin Saturday, Sept. 3. The band will be a headline attraction at the State Fair and Northwest Dairy Exposition this year.

EXPO OFFICIALS READY TO MEET SOUSA AT TRAIN

Bandsman Opens Concert at Auditorium Sunday; Expect Attendance Records to Fall.

Elaborate preparations were being made by officials of the Ohio-Cleveland industrial exposition Saturday to welcome to the exhibition Lieut. Com. John Phillip Sousa, the world's greatest bandmaster, and his 100-piece band.

Sousa, who opens a twelve-day engagement at the exposition, in public hall Sunday, will be met upon his arrival in a special train by a committee of exhibition officials headed by Colonel Joseph H. Alexander, president of the show.

Prepare for Crowds.

So huge a throng is expected at Sousa's first concert Sunday afternoon that Lincoln G. Dickey, manager of public hall and director of the exhibition has arranged for the placing of 500 more benches south of the midway between the auditorium and the west wing and surrounding the bandstand. The stand will be altered to improve its acoustic properties.

Saturday is Stark county day and Al Koran Shrine night at the exposition. Special arrangements for bus transportation to and from the exhibition have been made by the Alliance Chamber of Commerce, the only Ohio city organization which has grouped its city's displays at the exposition.

Products Exhibited.

The Chamber of Commerce purchased space for the eight exhibits from Alliance, which in itself is an industrial center of considerable magnitude. Millions of dollars worth of brick, china, automotive parts, machine tools, drop forgings, mill machinery, pipe organs, brass and bronze castings are produced annually for domestic distribution in addition to many more millions worth of products for export trade. An added bit of color will feature the exposition Saturday night when Al Koran shrine members who attend will wear their fezzes.

Twenty thousand Clevelanders and out-of-town folk visited the mammoth exhibition Friday to acquire a better knowledge of Cleveland and Ohio's exports. It was export day and Real Estate board night and every exhibit bore placards telling the visitors the approximate value of the exported products, annual tonnage and destination of the bulk of products imported by other countries.

Beating of Wives Occasionally O.K. Says Jersey Judge

United Press.

ATLANTIC CITY, N. J., Aug. 13.—Wives should accept a beating from their husbands now and then, County Judge William H. Smathers recommended today.

But when a husband beats his wife merely because she isn't dressed in time for a concert by Sousa's band—as was the case when John Aarons descended upon Mrs. Aarons here recently—just cause for beating does not exist, in Judge Smathers' opinion.

In reserving an opinion on Mrs. Aarons' complaint against her husband, the Judge said:

"A good wife should be willing to accept a beating occasionally from her husband if he has good cause for the action but not merely because he wants to hear Sousa's band play."

LISTENING to the radio yesterday and last night brought a lot of entertainment, but two disappointments. The first came when the afternoon program from the auditorium through WTAM failed to bring Sousa's band to the air. Knowing that Sousa was there and that WTAM was to broadcast from the exposition we had hopes of hearing the famous band on the air. But it didn't materialize, if anything as intangible as a radio program could be called a materialization.

The other disappointment came Sunday night when we realized that the air was clear for long distance reception but that only a few stations were in the air. There's cause for optimism, for conditions should still be good tonight. And with Chicago stations all silent we may expect less heterodyning and more reception of stations which are only heard now and then.

See Indians Dance.

Joseph H. Genthner, Cleveland real estate board speaker, Friday urged that all "home lovers, who are some renters, become home owners."

The thousands who jammed the esplanade between the auditorium and the annex Friday afternoon to witness Oscar V. Babcock perform his loop-the-loop on a bicycle were afforded additional entertainment when a score of Sioux and Arapaho Indians executed a war dance to the beating of tom-toms and seven Arab tumblers executed a series of daring acrobatic stunts.

The Indians and tumblers were from the 101 Ranch Wild West show, which gives its last performance Saturday night on the lake front.

Daily demonstrations in resuscitation were inaugurated Friday by Assistant Fire Chief James Granger. They will be staged every day at 2 p. m. to 8 p. m.

Ten ticket-selling contest winners were to leave on their winning trips Saturday. They are: Gertrude Smith, 8207 Brookline ave.; Meta Wind, Rocky River village; Virginia Hoffman, Akron; Agnes Nevin, 10532 Bryant ave.; Dorothy Spitzig, 1464 W. 98th st.; Juanita Hornbrook Bedford; Violette Quinn, Conneaut; Polly Kraker 3406 Hancock ave. and Mabel Smith, Conneaut.

Saturday's Program

1 p. m.—Program by Auditorium ensemble; Vincent H. Percy at the organ and piano; Walter Logan violin, and Charles McBride, cello.

2:15 p. m.—Strolling players and concert by Louis Rich's orchestra band.

3 p. m.—"Tower of Jewels" reproductions and program by Auditorium ensemble.

3:30 p. m.—Loop-the-loop by Oscar V. Babcock.

3:45 p. m.—Strolling players and concert by Louis Rich's orchestra band.

4 p. m.—Program by Auditorium ensemble.

4:30 p. m.—Strolling players and program by Auditorium ensemble.

AL KORAN SHRINE NIGHT

7 p. m.—Program by Auditorium ensemble.

8 p. m.—Strolling players and concert by Louis Rich's orchestra band.

8:45 p. m.—Illumination of "Tower of Jewels" and program by Louis Rich's orchestra band.

9:15 p. m.—Strolling players and concert by Louis Rich's orchestra band.

10:05 p. m.—Loop-the-loop by Oscar V. Babcock.

10:10 p. m.—Fireworks display.

10:30 p. m.—Doors close.

LIFE GOES TO PRISON

"A PEEP AHEAD"

Wherein Boise Theatre Managers Chat Informally About Coming Attractions

Comdr. John Phillip Sousa, the outstanding light in the musical world, is to appear once more in Boise on his latest tour of the United States. He will give his performance at the high school auditorium for one day only, Thursday, afternoon and night, October 13.

Those who heard Commander Sousa in his concerts last year, will never forget the exquisite delight of hearing this famous leader conducting his band through the intricate measures of such great composers as Wagner, Bach and of Sousa, himself. In years to come, Commander Sousa's name will stand out in history as one of the great composers and musicians of all time and to miss hearing Sousa at this time will be to miss hearing a band conducted by one of the greatest men of this time.

WITH LIMIT OF SEPT. 2.

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DEDICATION OF NEW BUCKINGHAM FOUNTAIN SEPT. 26

Sousa's Band to Give Program; Water to Shoot Up 110 Feet.

With Sousa's band playing "The Water Sprites," the amber lights under the marble basins of the new Buckingham memorial fountain will be switched on at 9 o'clock on the evening of Sept. 26; the valves controlling the water supply will be opened, and from a hundred jets will gush streams of amber water, gradually paling to pure white, the great central jet, the diadem of the watery crown, creaming at a height of 110 feet.

Thus, with a wedding of the lights and waters, will be dedicated the \$700,000 dream of marble, bronze and concrete, the gift to the people of Chicago of Miss Kate S. Buckingham in memory of her brother, Clarence Buckingham, humanitarian and patron of arts, who died Aug. 28, 1913.

The presentation will be made by Edward H. Bennett, architect and city planner and head of the firm of Bennett, Parsons & Frost, designers of the fountain.

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The ceremony will be preceded by an hour of music, the selections for the most part suggesting rushing waters, dolphins, nereids and the sea.

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The fountain gets a formal garden in Grant park near Congress street, and its main pool is 300 feet in diameter. Three basins of diminishing sizes rise one above the other, and from these will descend bridal veils of water.

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Complete Playground.

Going to Mackinac Island, Chicago and Lake Michigan on the City of Detroit at 11:30 p. m. are Mary Manning, 701 E. 118th street; Helen G. Johnson, 927 Brunswick road, East Cleveland; Phyllis White, 3471 West boulevard N. W.; Mrs. Eulalia Elben, 1460 Roycroft avenue, Lakewood, and Ruth Kreiger, Westfield Inn, LeRoy, O.

While the exposition may be of primary interest to the breadwinners, the children are not forgotten. The junior exposition, which occupies a tent on the midway near the tower of jewels, is put on by the playgrounds of Cleveland, both school and municipal.

A completely equipped playground entertains hundreds of children every day. The strolling musicians include this on their route through the buildings and grounds, too, and nowhere do they find a more appreciative audience.

One hundred Boy Scouts from Conneaut, O., are to be guests of the exposition Thursday. They will have



MISS MARJORIE MOODY



JOHN PHILLIP SOUSA

When Lieutenant Commander Sousa brings his 70 piece band to play for crowds at the Minnesota state fair Sept. 3 to 10, Miss Moody will be soloist with the band. She will appear at the three daily concerts which will begin Saturday, Sept. 3. The band will be a headline attraction at the state fair and Northwest Dairy Exposition this year.

EXPO OFFICIALS
READY TO MEET
SOUSA AT TRAIN

Bandsman Opens Concert at Auditorium Sunday; Expect Attendance Records to Fall.

Elaborate preparations were being made by officials of the Ohio-Cleveland Industrial Exposition Saturday to welcome to the exhibition Lieut. Com. John Phillip Sousa, the world's greatest bandmaster, and his 100-piece band.

Sousa, who opens a twelve-day engagement at the exposition, in public hall Sunday, will be met upon his arrival in a special train by a committee of exhibition officials headed by Colonel Joseph H. Alexander, president of the show.

Prepare for Crowds.

So huge a throng is expected at Sousa's first concert Sunday afternoon that Lincoln G. Dickey, manager of public hall and director of the exhibition has arranged for the placing of 500 more benches south of the midway between the auditorium and the west wing and surrounding the bandstand. The stand will be altered to improve its acoustic properties.

Saturday is Stark county day and Al Koran Shrine night at the exposition. Special arrangements for bus transportation to and from the exhibition have been made by the Alliance Chamber of Commerce, the only Ohio city organization which has grouped its city's displays at the exposition.

Products Exhibited.

The Chamber of Commerce purchased space for the eight exhibits from Alliance, which in itself is an industrial center of considerable magnitude. Millions of dollars worth of brick, china, automotive parts, machine tools, drop forgings, mill machinery, pipe organs, brass and bronze castings are produced annually for domestic distribution in addition to many more millions worth of products for export trade.

An added bit of color will feature the exposition Saturday night when Al Koran shrine members who attend will wear their fezzes.

Twenty thousand Clevelanders and out-of-town folk visited the mammoth exhibition Friday to acquire a better knowledge of Cleveland and Ohio's exports. It was export day and Real Estate board night and every exhibit bore placards telling the visitors the approximate value of the exported products, annual tonnage and destination of the bulk of products imported by other countries.

Occasionally O.K.
Says Jersey Judge

ATLANTIC CITY, N. J., Aug. 13.—Wives should accept a beating from their husbands now and then, County Judge William H. Smathers recommended today. But when a husband beats his wife merely because she isn't dressed in time for a concert by Sousa's band—as was the case when John Aarons descended upon Mrs. Aarons here recently—just cause for beating does not exist, in Judge Smathers' opinion.

In reserving an opinion on Mrs. Aaron's complaint against her husband, the Judge said: "A good wife should be willing to accept a beating occasionally from her husband if he has good cause for the action but not merely because he wants to hear Sousa's band play."

Cleveland News Aug 16

LISTENING to the radio yesterday and last night brought a lot of entertainment, but two disappointments. The first came when the afternoon program from the auditorium through WTAM failed to bring Sousa's band to the air. Knowing that Sousa was there and that WTAM was to broadcast from the exposition we had hopes of hearing the famous band on the air. But it didn't materialize, if anything as intangible as a radio program could be called a materialization. The other disappointment came Sunday night when we realized that the air was clear for long distance reception but that only a few stations were in the air. There's cause for optimism, for conditions should still be good tonight. And with Chicago stations all silent we may expect less heterodyning and more reception of stations which are only heard now and then.

"A PEEP AHEAD"

Wherein Boise Theatre Managers Chat Informally About Coming Attractions

Comdr. John Phillip Sousa, the outstanding light in the musical world, is to appear once more in Boise on his latest tour of the United States. He will give his performance at the high school auditorium for one day only, Thursday, afternoon and night, October 13.

Those who heard Commander Sousa in his concerts last year, will never forget the exquisite delight of hearing this famous leader conducting his band through the intricate measures of such great composers as Wagner, Bach and of Sousa, himself. In years to come, Commander Sousa's name will stand out in history as one of the great composers and musicians of all time and to miss hearing Sousa at this time will be to miss hearing a band conducted by one of the greatest men of this time.

Don't miss Sousa's performance at the high school auditorium on Thursday, Oct. 13.

John Phillip Sousa, who is appearing at the state fair with his seventy piece band also carries with him a number of soloists. Among them are Miss Marjorie Moody, Edward J. Heney, John Dolan, Joseph Deluca, Howard Goulden, J. W. Bell and William Tong.

See Indians Dance.

Joseph H. Genthner, Cleveland Real Estate board speaker, Friday urged that all "home lovers, who are some renters, become home owners."

The thousands who jammed the esplanade between the auditorium and the annex Friday afternoon to witness Oscar V. Babcock perform his loop-the-loop on a bicycle were afforded additional entertainment when a score of Sioux and Arapahoe Indians executed a war dance to the beating of tom-toms and seven Arab tumblers executed a series of daring acrobatic stunts. The Indians and tumblers were from the 101 Ranch Wild West show, which gives its last performance Saturday night on the lake front.

Daily demonstrations in resuscitation were inaugurated Friday by Assistant Fire Chief James Granger. They will be staged every day at 2 p. m. to 8 p. m.

Ten ticket-selling contest winners were to leave on their winning trips Saturday. They are: Gertrude Smith, 8207 Brookline ave.; Meta Wind, Rocky River village; Virginia Hoffman, Akron; Agnes Nevin, 10532 Bryant ave.; Dorothy Spitzig, 1464 W. 98th st.; Juanita Hornbrook Bedford; Violette Quinn, Conneaut; Polly Kraker 3406 Hancock ave. and Mabel Smith, Conneaut.

Saturday's Program

- 1 p. m.—Program by Auditorium ensemble; Vincent H. Percy at the organ and piano; Walter Logan violin, and Charles McBride, cello.
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- 4 p. m.—Program by Auditorium ensemble.
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- AL KORAN SHRINE NIGHT
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NEW BUCKINGHAM
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Pastry chefs and confectioners are turning out models of the tower of jewels in sugar and frosting. The Mid-Day Club has one, and there is another on display at the Union Club.

This week the Building Owners' and Managers' Association plans to stretch exposition banners across downtown streets. These are to be decorated with the image of the tower of jewels, according to M. S. Halliday of the association's committee on street decorations.



IOWA STATE FAIR
John Phillip Sousa

Sousa, Look Out! Here Are Johnny and His Big Band



JOHNNY KAY

Denver's youngest aspirant to rival Sousa is Johnny Kay, five, who leads the band of 12 children at the Globeville day nursery, a Community Chest agency.

Swinging the baton is no more of a trick for Johnny than playing with toy trains for most lads of his age. His musicians are all under six, and have become accomplished in playing horns, drums, triangles and xylophones.

The young leader's career has been sponsored almost entirely by the Globeville day nursery. He was only four weeks old when his mother started carrying him there so that she could go out to her daily work.

He has become a prize pupil in the kindergarten.

Johnny's mother still works each day. But Johnny thinks he soon will be able to go out and earn a living for the family himself.

Plane Show to Be Feature of State Fair

Latest in Aircraft Will Be
Shown With More Than
12 Models.

Navy Will Send Two of
Newest Ships for
Exhibit.

The Spirit of San Diego, sister ship of the Spirit of St. Louis, piloted by Colonel Charles Lindbergh on his epochal flight to Paris, has been obtained as one of the feature attractions in the aircraft show to be staged at the Minnesota State fair, September 3 to 10.

Word of the entry of the famous monoplane in the State Fair aircraft show was received in a telegram to Secretary Thomas H. Canfield Saturday night, from Frank H. Hawks, of Houston, owner of the plane. Mr. Hawks in his wire said that he would make an overland flight in his monoplane from Houston, Texas, to the state fair landing field, arriving here not later than September 1. The distance of the flight will be about 1,500 miles.

Hawks is one of the best known aviators in America. He recently completed the Ford reliability tour, in which he visited 26 cities from Boston to Tulsa. A large slice of the \$20,000 prize money offered by Edsel Ford was won by his entry. The monoplane was chartered by the Houston Chamber of Commerce to make a nonstop goodwill flight from Houston to Mexico City, Mexico, but the flight was called off early last week when Secretary of State Frank B. Kellogg refused to sanction it.

Duplicate of Lindy's.

The Spirit of San Diego is a duplicate of the Spirit of St. Louis in construction in all details except the cabin. Both airplanes were built by the Ryan Airlines Co., San Diego, Calif., early this summer. Colonel Lindbergh in his specifications for the Spirit of St. Louis sacrificed cabin space in order to increase his gasoline capacity for the over-Atlantic hop he was planning. Otherwise the ships are identical. They are both powered by Wright Whirlwind J-5C motors—the motors which have made possible the brilliant achievements of American birdmen in recent months.

While Colonel Lindbergh's cabin was barely big enough to admit him, the Spirit of San Diego's cabin will comfortably seat five persons. In fact, it is listed as a five-passenger brougham by the Ryan Co.

The plane, along with a score of other airplanes to be exhibited in the craft show, will be open to inspection of the public. The show will be similar to an automobile show, in that visitors will be given an opportunity to study the various makes of craft, make comparisons, and keep posted on the progress that is being made on the aeronautical world.

Is Seventh Entry.

The entry of the monoplane is the seventh one made to date. The navy department at Washington notified the management several days ago that it would send two of its newest types of planes. G. O. Imm of Maynard, Minn., has entered a new Waco model 10, three-passenger sport biplane. Major Ray Miller, commandant of the 109th aero squadron, Minnesota national guard, who will act as superintendent of the show, will exhibit four types of army planes. Included will be a Douglas biplane, with a Liberty motor; a De Havilland biplane, with a Liberty motor; a P-T training plane, with a Hispano-Suiza motor, and a J-N plane. This latter plane has been ordered out of the service September 1st, but it will be shown so that visitors can note the trend of construction in the airplane industry.

Birdmen from all parts of the country will be winging their way to the state fair field next week. The landing field inside the mile track has been put in first class condition, and is ready now for early arrivals. The ships will be exhibited in a mammoth tent to be erected this week just west of the State Exhibits building on Machinery hill. In addition to airplanes of all kinds, there will be exhibits of engines, plane accessories, electrical appliances, and materials.

The aircraft show is an outstanding attraction on the biggest entertainment and educational program ever staged by the fair. Among the other leading entertainment features will be a seven days' appearance of Lieutenant John Phillip Sousa, and

Carl Bohnen's Portrait of Lindbergh Placed on Exhibition in Loop Store

Carl Bohnen's celebrated portrait of Colonel Charles A. Lindbergh has been placed on exhibition on Nicollet avenue in a window of the E. E. Atkinson Co. store. It is the original of the litho-etching which was distributed throughout the northwest Sunday as a special supplement of The Minneapolis Tribune. It is the first time this noted artist's conception of Minnesota's air hero has been placed on public view in Minneapolis.

The original portrait has been done in colors by Mr. Bohnen and is approximately life-size.

his internationally-famed band of 70 pieces, with soloists; the fireworks spectacle, "Fall of Troy"; three days of auto racing, September 3, 7 and 10; four days of harness and running horse racing, September 5, 6, 8 and 9; an evening horse show, September 5, 6, 7, 8 and 9, and a dozen northwest bands and orchestras.

Other Features.

The principal educational features will be a million-dollar livestock show, a machinery show covering 70 acres of ground, a northwest auto show of latest fall and winter models; exhibits by 40 counties, demonstrations and exhibits by 1,100 boys and girls enrolled in club work; a big display of fruits, flowers and vegetables; a woman's exhibition; a \$500,000 art show, and numerous other features.

The fair will open Saturday morning, September 3, with a complete educational and entertainment program.

The Sousa Spirit

INSPIRATIONAL writers could write a book and say nothing more encouraging than these words by the famous John Phillip Sousa:

Every time I mount the platform I feel a wild desire to put on the best concert of my career. I have felt that since I first led an orchestra. Lord knows what will happen to me if that feeling ever stops. Probably will be the end of me.

For any who may feel inclined at times to slow up in their work, there is a gentle prod in the Sousa method of carrying on, always striving to do better today than ever before. This remarkable man does not stop to ask, "What's the use?"

Incidentally, it may be added that the spirit the great bandmaster puts into his concerts also shows in the thrilling measures of his marches.

Sousa, Chairman, Band Directors

Lieutenant Commander John Phillip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for State and National band and orchestra contests to be held in May of 1928 at Joliet, Ill. It is expected that school and college musical organizations from practically every State in the Union will be represented among the contestants. Commander Sousa was proffered the chairmanship by Joseph E. Madry, head of the School of Music of the University of Michigan and a member of the Teachers' College of Columbia University, who is chairman of the committee on instrumental affairs of the national music supervisors. The acceptance by Commander Sousa of the important post will undoubtedly stimulate bands and orchestras all over the country to enter the contest and it is assured that there will be a great increase in the number of contesting organizations. This year 300 organizations contests and a high standard of musical training was manifest. Associated with Commander Sousa on the advisory committee will be Frederick Stock, director of the Chicago Symphony Orchestra; Taylor Branson, conductor of the U. S. Marine Band; Edwin Franko Goldman, director of the Goldman Band of New York, and Herbert L. Clarke, director of Clarke's Band at Long Beach.

"It is a splendid thing for American music," said Commander Sousa in commenting upon the contest. "We are developing music tremendously



BEBE DANIELS.

Superfined rama woven with thrills and adventure. "Senorita" comes to the Rialto Monday and Tuesday.

in America and it has always been my effort to encourage the American instrumentalist. We are a musical

nation in spite of what any carping critics may say and I am sure that these contests will be of the utmost value in raising a new generation of able musicians.

SOUSA'S SPECIAL TRAIN

Famous Band Master and Band to
Iowa in State.

Special to The Nonpareil.
DES MOINES, Ia., Aug. 19.—John Phillip Sousa, famous band leader, has chartered a special train out of Chicago on the Milwaukee railroad to bring his band of seventy musicians to the Iowa state fair. He will give his first concert Saturday morning at 11 o'clock as the band will arrive early the morning of Aug. 27.

The fair management announces that on every Sousa program during the fair he will play the famous Iowa Corn song and also his favorite march "Stars and Stripes." His daily programs also embrace practically every type of music including selections from many of the world's most famous grand opera compositions, a wide scattering of numbers from light opera and musical comedies, a sprinkling of jazz and all his own world famous marches most popular with the public.

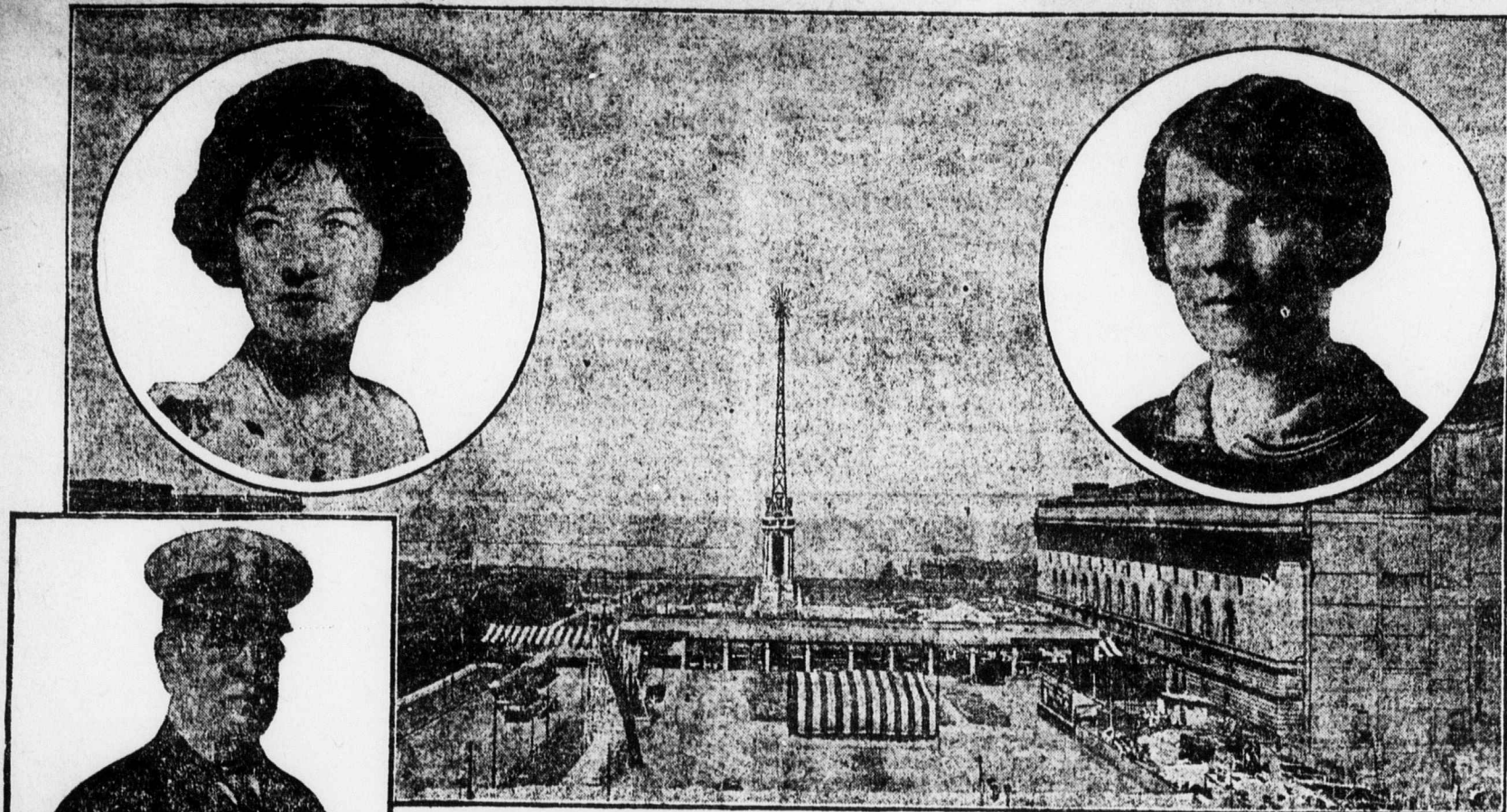
SOUSA GIVES ADVICE

Aspiring bandmen were "put through their paces" in the auditorium of The Cleveland News Friday by Lieut. Com. John Phillip Sousa, "march king," and given a frank opinion of their ability by the noted band leader.

Sousa was assisted by Harold Stambaugh, first trumpeter in the Sousa band; John Dolan, cornet soloist, and John P. Schueler, trombone soloist. Miss Helen Moody, soprano with the band, accompanied Sousa to the audition.

THE OUTSTANDING musical feature of the exposition being held at Public Hall, Cleveland, August 14 to 25, is the appearance of John Phillip Sousa and His Band. Lieut. Commander Sousa is giving concerts afternoon and evening each day and has the assistance of Marjorie Moody, soprano, and Winifred Bambrick, harpist, as soloists.

Thousands Visit Mighty Industrial Exposition



THOUSANDS of visitors from all over Ohio and the midwest are coming into Cleveland daily to see what is pronounced the greatest exposition of its kind ever staged in America, the Cleveland Industrial Exposition. The mammoth Public Auditorium, already famous for the wide divergency of events housed within its walls and including the last Republican National Convention and a season of grand opera which surprised the world, has been augmented by a huge Annex and the Plaza that lies between the two buildings. The most striking feature of the exhibit is the magnificent Tower of Jewels, a 225 foot structure studded with 10,000 specially cut jewels on which four batteries of 48 searchlights play each night. With a fountain at its base and housing a mammoth victrola which drowns out the band with its volume, this feature has become the talk of the community and has gained international attention.

Above are shown a general view of the Exposition grounds with the tower in the center; lower left, Lieut. Commander John Philip Sousa who is playing a 12 day engagement with his famous band; upper left, Miss Marjorie Moody, soprano soloist with Sousa and upper right, Miss Marcella Callahan, one of the young women to win a trip around the world by her advanced-ticket selling.

The Cleveland Industrial Exposition is to be open, including Sundays, until August 28.

EXPO BOASTING MANY RECORDS IN FINAL WEEK

Attendance Near 400,000 Mark; Officials Expect 200,000 Visitors During the Next Seven Days.

With yesterday's attendance bringing the number of visitors well over 370,000 the Ohio-Cleveland Industrial Exposition in public hall today enters its third and last week.

Exposition officials announced last night that total attendance is expected to be more than 600,000. All records for the number of persons admitted to the auditorium for any show have been shattered time and time again at the mammoth exhibition. On several days more than 30,000 passed through the great hall's turnstiles.

Hundreds of exhibits have made a handsome profit during the show and virtually every display has paid its own expenses.

Sells Thousands of Suits.

One clothing manufacturing concern has sold between 7,500 and 10,000 suits of clothes during the exposition. One of the buyers was a doctor from St. Jacques, N. F., who purchased four suits and will have to pay heavy duty on them when re-entering his native country.

Yesterday, a man who has carried thousands and thousands of envelopes—William "Billy" Llewellyn, dean of Cleveland postmen—saw for the first time how an envelope is made. For an hour the mail carrier watched a machine fold, gum and count 8,000 envelopes.

City Can't Keep Tower.

Despite the fact that more than 300,000 people have asked exposition directors, "What will become of the 'Tower of Jewels' after the exposition closes a week from today?" officials are no nearer an answer.

"Apparently the tower cannot be kept in Cleveland," Col. Joseph Alexander, president of the big show, said yesterday. "The joint arrangement between the Cleveland Illuminating Co. and the exposition provides for the rental of the 20,000 crystals only until Aug. 28.

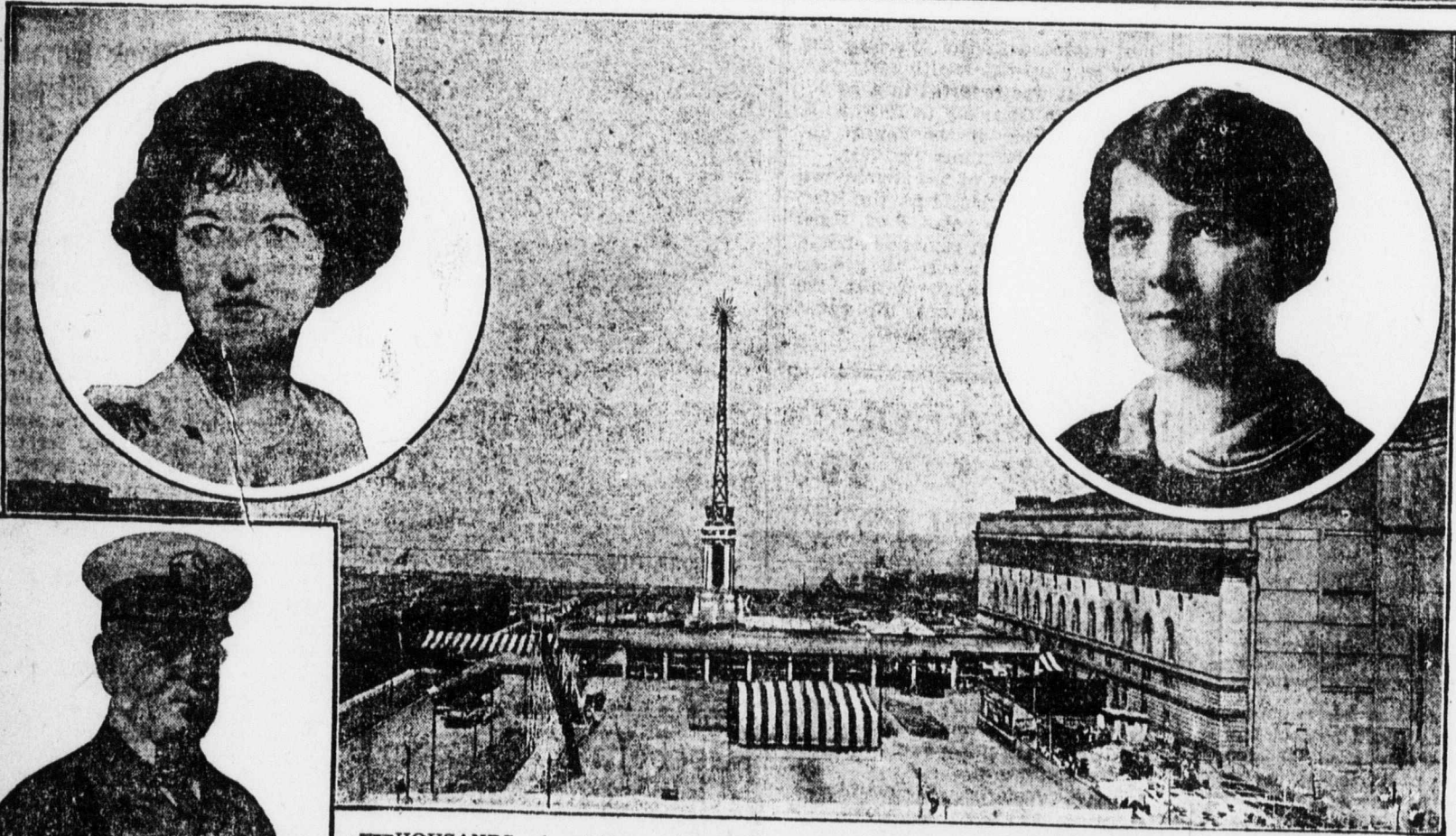
"It really seems a pity that this shaft, which has drawn thousands to Cleveland from all parts of the country and which has gained publicity even in foreign presses, can't be kept here."

Sousa Praises Tower.

John Philip Sousa, whose band is one of the biggest attractions, regards the tower as the most spectacular feature of all shows and exhibitions he has visited in his tours of the world.

Officials said last night that there is a remote possibility that the shaft may be kept in the plaza, shorn of its resplendant brilliants, which may in time be replaced.

BIG INDUSTRIAL EXPOSITION AT CLEVELAND ATTRACTING THOUSANDS OF VISITORS DAILY



THOUSANDS of visitors from all over Ohio and the midwest are daily visiting the Cleveland Industrial Exposition, pronounced by many as the greatest exposition of the kind ever held in America. The mammoth public auditorium, where the exposition opened Aug. 6, and will continue until August 28 has been augmented by a huge annex and the plaza that lies between the two buildings. The most striking feature of the exhibit is the magnificent Tower of Jewels, a 225-foot structure studded with 10,000 specially cut jewels on which four batteries of 48 searchlights play each night. It has a fountain at its base and houses a mammoth victrola which drowns out the band with its volume. Above are shown a general view of the exposition grounds with the tower in the center; lower left, Commander John Philip Sousa who is playing a 12-day engagement with his famous band; upper left, Miss Marjorie Moody, soprano soloist with Sousa, and upper right, Miss Marcella Callahan, one of the young women to win a trip around the world by her advanced ticket selling.

Lavalette and Hazelwood.

and any rain that might be

Sousa's Band Plans To Play At Billings

Billings, Aug. 15.—John Philip Sousa, internationally known musician, and his band will appear in Billings, September 22, according to word received here Saturday from Harry Ask, manager of the tour, who is bringing the famous musical organization through this part of the country.

Sousa's band, coming on this date, will make its appearance in Billings the week following the Midland Empire fair. An afternoon and evening concert is to be rendered.

Noted Band Directors Named for Committee

Lieut. Comdr. John Philip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for State and national band and orchestra contests to be held in May of 1928 at Joliet, Ill. It is expected that school and college musical organizations from practically every State in the Union will be represented among the contestants. Commander Sousa was proffered the chairmanship by Joseph E. Maddy, head of the school of music of the University of Michigan and a member of the teachers college of Columbia University, chairman of the committee on instrumental affairs of the National Music Supervisors.

The acceptance by Commander Sousa of the important post will undoubtedly stimulate bands and orchestras all over the country to enter the contest. This year 300 organizations contested and a high standard of musical training was manifest. Associated with Commander Sousa on the advisory committee will be Frederick Stock, conductor of the Chicago Symphony Orchestra; Taylor Branson, conductor of the United States Marine Band; Edwin Frank Goldman, director of the Goldman Band, of New York, and Herbert L. Clarke, director of Clarke's Band at Long Beach.

"March King" Answers Questions by Musicians

(Editor's Note—This is the fifth of a series of twelve daily columns which will be conducted exclusively for The Cleveland News by Lieut. Com. John Philip Sousa, during his engagement at the Cleveland Industrial Exposition. Readers are invited to address him, in care of this paper, letters containing questions on musical and band topics. Answers will appear daily in this column.)

BY LIEUT. COM. JOHN PHILIP SOUSA
Guest Music Editor The Cleveland News.

Piano Technique.

Dear Mr. Sousa:

If one is an accomplished classical piano player, will jazz lessons ruin one's technique?

J. R. GOODMAN, Parkgate ave.

To your inquiry whether, if one is an accomplished piano player, will jazz lessons ruin his technique, I might say nothing will ruin his technique if one is faithful in his practice as a fine technician.

Difference in Tone.

Dear Mr. Sousa:

I am interested in knowing the difference between the violoncello, the viola and violin. Can one in-

strument be substituted for the other for volume of tone, etc.?

B. L. MILLER,
10113 Pierpont ave.

Looking down the corridor of time there have been various instruments invented even before the violin had a place in the orchestra. The violin is written in the treble clef and its strings are E on the fourth space, A on the second space, D on the space below the first line, and G on the space below the first two added lines beneath the staff.

The viola written in the alto clef has A on the space above the fifth line, D on the third space, G on the space between the first and second line and C on the space beneath the added line below the staff. The cello is written in the bass clef and its first string is on the fifth line and is A, its next string is written on the third line and is D, its next note is G written on the first line of the staff, and its next note is C written two lines below the staff. It will be noted that all the strings tune in fifths. On the violin E, A, D and G are the open tones; on the viola, A, D, G and C are the open tones; and on the cello, A, D, G and C are the open tones.

The cello is tuned an octave lower than the viola, and the viola is tuned a fifth lower than the violin.

JOHN PHILIP SOUSA, who is visiting us again, always reminds me of Leonardo da Vinci—on account of the number of things that he can do well. He's a writer of

the world's most popular march music, of a string of musical comedies, of "best seller" novels, can make speeches like a trained orator—and then, unlike Da Vinci, he can make oodles of money. One artist, at least, who is rich from his own "makings."

SOUSA'S ENTHUSIASM

Happy is the man who finds in life the job he likes best to do, and then does it with fine enjoyment, enthusiasm and success. John Philip Sousa, who has been conducting bands for nearly 50 years, is such a fortunate one. The other day he told a reporter how he feels about his job.

"Every time I mount the platform, I feel a wild desire to put on the best concert of my career. I have felt that since I first led an orchestra. Lord knows what will happen to me if that feeling ever stops. Probably will be the end of me."

Tired of his work? Bored? Eager to retire and never look at another piece of band music? Not the great Sousa. At 71 years of age he is getting as big a kick out of his work as the thousands of Americans who would rather hear Sousa's band than almost any musical organization one could name.

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BY LIEUT. COM. JOHN PHILIP SOUSA
Guest Music Editor The Cleveland News.

About His Name.

I have heard several times that your name is not Sousa. According to the story your name is Philip So and when you came to America from Greece, your native country, folks thought the "U. S. A." which appeared on your trunk was part of your name and you called yourself "Sousa." Is there any truth in this story?

CLARA L. EMERY,
1348 Irene st.

In answer to your inquiry whether my name was really Sousa or not, I must first of all say emphatically that my name IS Sousa, but the story that has been going around the press the last twenty odd years is such a splendid one that if it were not for the evergrowing family of Sousas, who are very proud of the name, I should keep you on the tenterhooks of doubt and let it go at that.

This story is a polite fiction and originated with a former press agent and like many fictions it follows the idea of Tennyson's "Brook," and seems to go on forever.

The first version of the story was that I am a Greek and emigrated to America, and had my trunk marked "Philip So," and so I added the initials of our country "U. S. A." and when I reached Castle Garden the superabundance of vowels in the name caught my fancy and I changed it from "So" to "Sousa."

The German version is that my name was Sigismund Ochs, emigrated to America, and on looking at my trunk, the initials of "S" for "Sigismund" and "O" for "Ochs" with U. S. A. following them again struck my fancy, and I adopted Sousa as my cognomen.

The English version (these various versions were made when I was in these various countries) is that my name was Sam Ogden, a Yorkshire man, and a great musician; that I emigrated to America and my box (which the Englishman calls his trunk) was marked "S. O." for Sam Ogden, and "U. S. A." and after that it again caught my fancy and I adopted "Sousa" as my appellation.

It is suggested by statistical people that these stories make a circumnavigation of the earth every three years. It's a rattling good fable and permits of international variations. That is the fiction. Now the fact:

The fact is that I was born in Washington, D. C., Nov. 6, 1854. My father's name was Antonio Sousa and my mother's, Elizabeth Sousa. I was christened in the Concordia church in the northwest section of the city. I would say that if I had to go over it again, I would be born in the same place, of the same parents, and at the same time.

In other words, I have no kick coming.

Urges Study of Piano.

Dear Mr. Sousa: I am sixteen and never learned to play any instrument. Am very fond of piano or violin. Which would you advise me to learn?

RENE SINGER,
1599 E. 94th st.

If you are equally interested in the piano or violin, I would advise that you study the piano first, and if you have any extra time on your hands, take up the study of the violin. The piano for an amateur has perhaps more advantages than any other instrument. If you are at a party and someone calls on you to play, the chances are 999 that there is a piano in the house and you don't have to lug your instrument around. Secondly, the piano, I would say, is the basic instrument of the world today. Whichever instrument you take up, I sincerely trust you will be an earnest pupil and reflect credit on your art and on your teachers.

Told to Practice

Dear Mr. Sousa: I play a "B" flat trumpet and find that lately my tone has been "hollow." What causes this and how can it be remedied? What is the method of tonguing your trumpeters use.

O. L. E.,
11604 Carolina rd.

My advice is to play long notes and strengthen your lips thereby. If you will write to Carl Fisher, Cooper Union, New York, he will undoubtedly inform you of various methods for the trumpet, and you can very quickly find which is the best method to employ to improve your tone condition.

Sousa to Play Song At the Fair Written By a Drake Student

The new Drake university "victory song," composed recently by Henry C. Adams of Centerville, Ia., will be featured by Lieut. John Philip Sousa and his eighty piece band, at the Iowa State fair.

Adams, who completed his freshman year at Drake in June, is well known as a musician, and has written three well known song hits. The Drake song was written and introduced by him at the "D" men's musical comedy. The music was reviewed by Lieutenant Sousa some time ago, and was approved by him. He directed its arrangement for his band so that he might feature the number during his fair appearance.



HENRY ADAMS.

SOUSA WILL PLAY IOWA CORN SONG

In response to requests which have been received from all parts of the state, the Iowa state fair board announced today that Lieut. Com. John Philip Sousa will play the famous Iowa corn song and his favorite march, "Stars and Stripes," at each of his nineteen concerts at the coming Iowa state fair. Sousa's program as announced today embraces practically every type of music. It includes most of the world's most famous grand opera selections, a wide scattering of numbers from light opera and musical comedies, a sprinkling of jazz and all his own world famous marches which are most popular with the public.

Sousa has chartered an entire special train on the Milwaukee from Chicago the night of Aug. 26 to bring his seventy-piece band

to the fair. The band will arrive on the morning of Aug. 27 and Sousa will play his first concert on the plaza at the fair at 11 a. m. Saturday. He will remain at the fair through the afternoon of Sept. 2, the concluding day of the exposition.

Sousa to Play in Fountain Fete Here

Formal dedication of the new Buckingham fountain in Grant Park near Congress st. is scheduled for September 26. There will be an elaborate musical program by John Philip Sousa's Band.

SOUSA'S ENTHUSIASM

Happy is the man who finds in life the job he likes best to do, and then does it with fine enjoyment, enthusiasm and success. John Philip Sousa, who has been conducting bands for nearly 50 years, apparently is such a fortunate one. The other day he told a reporter how he feels about his job.

"Every time I mount the platform, I feel a wild desire to put on the best concert of my career. I have felt that since I first led an orchestra. Lord knows what will happen to me if that feeling ever stops. Probably will be the end of me."

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hear Sousa's band than almost any musical organization one could name.

SOUSA MARCH

Popular Piece Played Innumerable Times

It is utterly impossible to estimate the number of times that "Stars and Stripes Forever" has been played. That march by Lieutenant Commander John Philip Sousa has become associated with many minds with America's national anthems. People arise a stand at attention when the music is heard, just as when "The Star Spangled Banner" is played. It could be ascertained how many times Sousa marches and Sousa music generally are played in day in all parts of the world. Figures would doubtless be startling. Of course there is a reason for this and it is inherent merit.

Witness the magnificent and stupendous receptions to our own Col. Charles Lindbergh. Bands and more bands—waiting to welcome the hero and to escort him on a triumphant way. And what did the bands play? "Stars and Stripes Forever," preferably—many other Sousa marches, "El Capitan," "Liberty Bell," "Washington Post," and so on. Sousa and his band come to the Metropolitan theater September 30 and October 1.

Sousa's Enthusiasm

Happy is the man who finds in life the job he likes best to do, and then does it with fine enjoyment, enthusiasm and success. John Philip Sousa, who has been conducting bands for nearly 50 years, apparently is such a fortunate one. The other day he told a reporter how he feels about his job.

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GIVE FOUNTAIN TO CITY AUG. 26

Builders Announce Program for Dedication of Memorial in Park.

BY HARRY M. BEARDSLEY.
With John Philip Sousa and his band providing music the Clarence Buckingham memorial in Grant park, the world's most beautiful fountain, will be formally dedicated the night of Aug. 26 and presented to the south park board.

The program for the dedication ceremonies was made public today by Edward H. Bennett, architect for the fountain. The ceremonies will be held beside the fountain in Grant park, opposite Congress street, opening at 8:15 p. m. with an hour of music by Sousa's band, with the march king conducting. At 9:15 the presentation will be made, followed immediately by an illuminated water display and musical program.

Beginning with a few jets of water the fountain will be gradually built up to its full capacity with all of the 134 geysers turned on full force. This will be accompanied by music and by a symphony of color from the 30,000,000-candle power flood lights which provide the illumination.

Program for Dedication.

The program as outlined by Mr. Bennett follows:

8:15—One hour of music.
"Coronation".....Tchaikowski
Overture, "Tannhauser".....Wagner
A fantasia, "Songs of Grace and Songs of Glory".....Sousa
"Dream of the Ocean".....Grieg
"Pomp and Circumstance".....Elgar
March, "The Stars and Stripes Forever".....Sousa
Symphonic poem, "The Fountains of Rome".....Respighi
9:15—Presentation of fountain to the south park commissioners.

Then as the band plays Kunkel's "The Water Sprites" the water in the fountain will be turned on along with the amber lights beneath the basins. The water display will be built up to its maximum, and the amber lights will gradually be faded into a dazzling flood of white light.

This will be maintained while the

band plays "The Wedding Rose," by Jessels, following which the white lights will slowly be dimmed and replaced with green lights to the accompaniment of "Till Dance Till the Sun Breaks Through," by Joyce. Rose tints will succeed the green while the band plays the "Fire Motive" from Wagner's "The Valkyries." The rose tints will be followed by the all white display, which will be again built up to its dazzling peak and then reduced, leaving only the amber lights beneath the basins illuminated.

Two Displays for Fountain.

"The fountain will have two display programs," said Mr. Bennett. "One will be operated every day during the summer months from 9 o'clock in the morning until 10 o'clock at night, Wednesdays, Saturdays and Sundays for one hour at noon and for one hour after dark the fountain will be operated in full display."

"All the controls of the valve system and the mechanical equipment are located on a keyboard about the size of a pipe-organ console, and the operator may vary the display by manipulating the controls on the keyboard."

"From an architectural and mechanical standpoint the Buckingham memorial fountain is unique in that none of the problems arising in its design had ever before been solved using modern equipment and construction methods. Several years have been spent by the architects and engineers in research and experiment."

Many Aided in Work.

"The architects of the fountain are Bennett, Parsons & Frost of Chicago Associated with the architects in the design and execution of the fountain have been C. W. Farrier of the architects' staff and Jacques H. Lambert, architect, and Marcel Loyau, sculptor, of Paris, France. The consulting engineers on the electric and hydraulic features were Alvord, Burdick & Howson and on the structural problems L. E. Ritter, both of Chicago. The general contractors on the construction were the Dahl-Stedman company of Chicago."

Clarence Buckingham, Chicago capitalist and art collector, in whose memory the fountain was erected by his sister, Miss Kate Buckingham, died in 1913. For thirty years previous to his death he was a governing member of the Art Institute and for eleven years a member of its board of trustees. His special artistic interest was in the field of etchings and color prints, particularly Japanese prints. His print collection was regarded as one of the finest in the country.



Noted for His Great March Music, John Philip Sousa, 70-year-old bandmaster, is determined to keep fit so that he can march to his pieces. He is shown above trying out a mechanical "reducer." (P. & A. photo.)

Sousa Chairman Of Committee for Band Concerts

Event Will Be Staged at Joliet, Ill., in May of Next Year

LIEUT. COMMANDER JOHN PHILIP SOUSA, the king of band music, is chairman of the advisory committee of band directors that will arrange for the state and national band and orchestra concerts to be held in May of 1928 at Joliet, Ill.

The chairmanship was proffered by Joseph E. Maddy, head of the School of Music of the University of Michigan, and a member of the Teachers college of Columbia university, who is chairman of the committee on instrumental affairs of the National Music Supervisors.

This year 300 organizations contested and a high standard of music training was manifest.

"It is a splendid thing for American music," says Sousa. "We are developing fast musically in America."

Lieutenant Commander John Philip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May of 1928 at Joliet, Ill. It is expected that school and college musical organizations from practically every state in the union will be represented among the contestants.

The new \$3,000,000 municipal auditorium of Minneapolis has been completed and formally dedicated, and is "all set" to serve music art and the musical public of the midwest for many, many seasons to come. Florence Macbeth will have the honor of being the first artist to appear in the monumental edifice. Miss Macbeth is a native of Mankato, Minn.

"The King's Henchman," American opera by Deems Taylor produced last winter at the Metropolitan opera house in New York, will have a thirty weeks' road tour this fall, under the direction of Jacques Samoussoud, opening the trip at Washington, D. C.

Sousa and His Band to Appear in Concert at Armory Sept. 10

Famous Leader Coming Here Under Auspices of Junior C. C.

John Philip Sousa, world-famous band leader, will appear with his band in a concert at the Duluth Armory on Sept. 10, under auspices of the Junior Chamber of Commerce, it was announced Wednesday.

This is a year of records for Sousa, who this season makes his 35th tour at the head of his famous band. This is also Sousa's 50th year as conductor, his first appearance on the director's stand having been made April 9, 1877, in Washington, D. C., his home city. This is also the year that starts Sousa on the second million miles of his travels. In 34 years he traveled with his band a little more than 1,000,000 miles.

But these are not the only records held by the "March King." He is literally the only American composer-conductor who ever has amassed a fortune from music. Sousa, who has been a musician all his life, probably never earned a penny in any way save through the practice of his art. He is also the only living American who has been an officer in each branch of the United States military service. Sousa began his military career as a lieutenant of marines. During the Spanish-American war he was a lieutenant of infantry, and at the conclusion of the World war he was a lieutenant commander in the United States navy.

Seventy-two years of age, Sousa is as lithe and active, both in mind and body, as he was a decade ago.



JOHN PHILIP SOUSA.

EX-SCHOOL HEAD IS NOW IN EXPO BAND

Former Superintendent is Cornet Player With Sousa.

The year 1908. Peg top trousers. Wheezing automobiles. Clarence J. Russell, science teacher and acting superintendent of the Pittsfield (Mass.) public schools looked disgruntled. He had done well enough in the teaching profession since being graduated from Williams college in 1896 and his bachelor of arts degree was still untarnished. But he didn't want to teach. He wanted to play a cornet in a band.

He recalled the days of his youth, when he gave up fishing and swimming to practice on his cornet when he came down to dinner out of breath, announcing to his family that some day he'd be a great musician. They neither scoffed nor encouraged him. And here he was, a superintendent of schools, out then he made the break.

For a year he ate his heart out—then he made the break. Through a friend, a member of the New York Symphony orchestra, an audition was arranged for Russell with Walter Damrosch. The school teacher redoubled his practice, played and was accepted.

Librarian to Boot.

A year later, John Philip Sousa, who was about to take his band on a trip around the world needed a cornet player. Sousa knew of Russell's reputation and, without having heard him play, offered him a contract. Russell accepted and has been with Sousa ever since.

Ten years ago the duties of librarian were added to those Russell originally had contracted for, and today he's the busiest man in the band. Yesterday afternoon, between sessions at the Ohio-Cleveland Industrial Exposition, Russell, coatless and wearing an apron, was head over heels in work. He had been on the job since 9 a. m., and was expecting to be there long after midnight.

In his custody on this tour are more than 35,000 separate sheets of music.

Worth \$100,000.

A few minutes before each concert Russell replaces the apron with his uniform coat and takes his place at the third desk in the cornet section. The fifteen trunks of music which Russell watches on the road are but a part of his charge. The main Sousa library, heavily insured, is stored in a fireproof warehouse in New York.

"The music there is worth about \$100,000," Russell said. "Practically everything that has been written for bands is represented—about 10,000 numbers. We don't take it all on the road, because it isn't all needed and it would take several baggage cars to haul it. As it is, we have enough with us to give concerts for three months without repeating a number, except the 'Stars and Stripes, Forever,' which is demanded of Mr. Sousa by practically all of his audiences."

The Russells, including their three children, all in school, live in a little bungalow just outside New York.

Yesterday's attendance was 29,907, bringing the exposition total to 441,957.

New March

John Philip Sousa, lord high chief of march tempo, may have a new March of the Waistline Diminisher. Shown exercising on new electric apparatus in Atlantic City.



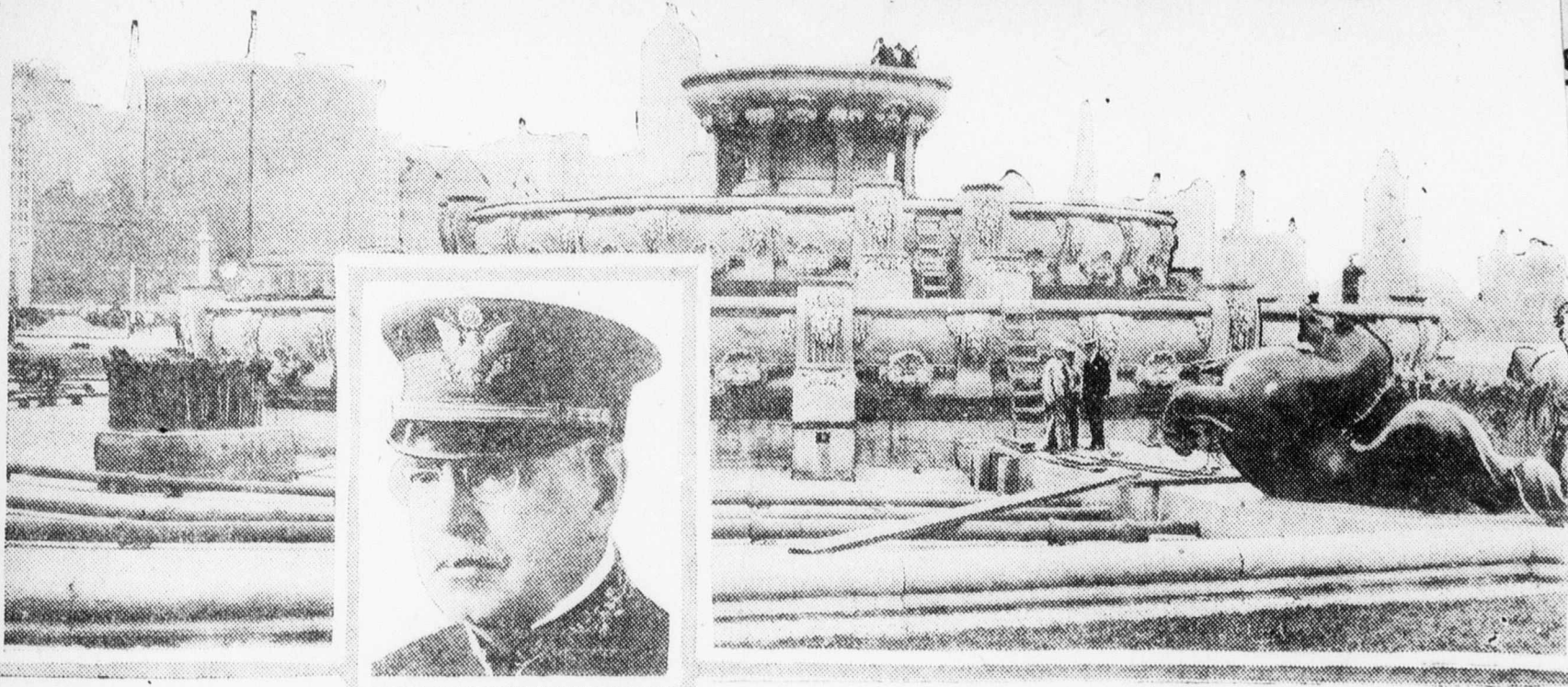
SOUSA'S ENTHUSIASM

Happy is the man who finds in life the job he likes best to do, and then does it with fine enjoyment, enthusiasm and success. John Philip Sousa, who has been conducting bands for nearly 50 years, apparently is such a fortunate one. The other day he told a reporter how he feels about his job.

"Every time I mount the platform, I feel a wild desire to put on the best concert of my career. I have felt that since I first led an orchestra. Lord knows what will happen to me if that feeling ever stops. Probably will be the end of me."

Tired of his work? Bored? Eager to retire and never look at another piece of band music? Not the great Sousa. At 71 years of age he is getting a big kick out of his work.

Sousa to Dedicate Grant Park Fountain



Buckingham fountain, to be dedicated Friday in Grant Park. (Inset) John Philip Sousa who will conduct at the ceremonies

SOUSA GOT HIS NAME FROM DRUM LABEL

S.O., U.S.A. Was Put together by English to Make the Cognomen Now Known the World Over

THE Indian tribesmen on the western plains know him as "Sun on the Mountain." They gave him that title and created him a chief with full powers two years ago near Regina. Millions of Canadians know of him as Lieutenant-Commander John Phillip Sousa but his real name is Samuel Ostrander.

The march king who is again touring the continent has played in or conducted a band for more than half a century. He is now 74 years old. England gave him the name Sousa and it has stuck to him ever since. Back in the eighties Samuel Ostrander and his youthful musicians were making a lasting name for themselves with melody, rhythm and volume of sound. It was before the age of jazz, gramophones, the saxophone or the radio. Sitting at home and turning dials or slipping a disc under a needle was, like airplane flying, a dream of the future.

The organization now known as Sousa's band caused such a stir in the midwestern United States that offers came for a tour of England. Britain, long famous for military bands, wished to hear these youngsters from across the sea so the voyage was arranged.

New instruments were bought and the cases all labeled. The first concert was in Manchester. The drum cases stood on the sidewalk outside the concert hall until just before the opening number. In white letters on a black background were the initials S.O.;U.S.A., meaning Samuel Ostrander, United States of America. Dozens of Englishmen wondered, however, who this man "Sousa" was. Members of the troupe hearing the questions asked told of them to Ostrander himself with the result that he adopted the name and has used it ever since. Later by court order the name Ostrander was dropped for good and Sousa taken on in its place. The additional title, Sun of the Mountain, came in 1925 when the composer made his last appearance in Canada.

Among the musician's many military decorations are several given by the British and Canadian governments for the splendid part his band played in the Victory loan campaigns here.

Dunning Had a Chance

Conducts Concert Here Friday Night



JOHN PHILIP SOUSA, the famous bandmaster, who will give a concert in Grant park Friday evening, Aug. 26, in connection with the dedication of the \$700,000 Buckingham memorial fountain in Grant park. The music will begin at 8 o'clock, and after an hour's program the rainbow lights of the fountain will be switched on, the valves will be opened, and, to the music of "The Water Sprites" played by Sousa's band, more than a hundred jets of illuminated water will rise and fall, forming a watery coronet a hundred feet in height. The presentation will be made by Walter B. Smith, representing the donor, Miss Kate S. Buckingham, who has presented this spectacular work of art to the city in memory of her brother, Clarence Buckingham, philanthropist and art patron.

PROTEST DAM REMOVAL

SOUSA'S ENTHUSIASM

Happy is the man who finds in life the job he likes best to do, and then does it with fine enjoyment, enthusiasm and success. John Philip Sousa, recently in this city with his world-famous band, who has been conducting bands for nearly 50 years, apparently is such a fortunate one. The other day he told a reporter how he feels about his job.

"Every time I mount the platform, I feel a wild desire to put on the best concert of my career. I have felt that since I first led an orchestra. Lord knows what will happen to me if that feeling ever stops. Probably will be the end of me."

Tired of his work? Eager to retire and never look at another piece of band music? Not the great Sousa. At 71 years of age, he is getting as much enjoyment out of his work as the thousands of Americans who would rather hear Sousa's band than almost any musical organization one could name. There's a lesson there for all who would succeed.



KEEPING BOYISH FIGURE!—This is how John Philip Sousa, 70-year-old "march king," keeps fit. He is using the electrical reducing machine at the General Electric showrooms in Atlantic City, N. J., where he is spending the summer.—International Newsreel photo.

O. K.'s Wife Beating

Another judge—an Atlantic City, N. J., one—has come to the aid of the distressed male with a verdict that wife beating is proper now and then, if it is justified by a good cause.

Thus Jersey justice joins the Egyptian movement after a fashion, to aid masculinity to retain its vanishing ascendancy. True the Jersey justice did not go so far as the Egyptian anti-feminists who oppose allowing wife killers off without any punishment at all—for fear male relatives might be swayed by financial considerations where the woman's property is apt to be inherited—but ask merely a nominal sentence, a week in a comfortable jail or something.

The Jersey judge is not too liberal in the matter either. He doesn't believe in promiscuous wife beating without cause. And so he decided a husband who was accused of whipping his wife because she was not dressed in time to get to a concert by Sousa's band, was not justified.

But if the husband had had a better reason, the judge intimated that things might have been viewed in a different light. "A good wife," said he, "should be willing to accept a beating occasionally if the husband has good cause for the action, but not merely because he wants to hear Sousa's band play."

Now Atlantic City—and other husbands outside the jurisdiction—will not be satisfied until they learn just what constitutes a "good cause" for a beating which a good wife should be willing to accept occasionally.

Those Dreadful Newspapers.



HOW SOUSA "REDUCES"—The famous bandmaster John Philip Sousa, 70 years old, spending the summer in Atlantic City, is using an electrical machine to relieve himself of extra flesh.

—International Newsreel.

SOUSA AND BAND ARRIVE TODAY

Lieut. Com. John Philip Sousa will arrive in the city this morning with his famous seventy piece band, to give morning, afternoon, and evening concerts daily at the state fair. The first program will be given today, and an afternoon and evening concert before the grandstand will feature tomorrow's entertainment.

SUNDAY WILL BE SOUSA DAY AT STATE FAIR

March King's Band to Give Two Concerts.

Lieut. Com. John Philip Sousa and his band will be the main attraction at the state fair on Sunday, which has been designated as Music day, and Sousa day as well.

The band will give two programs tomorrow and three every day for the remainder of the fair. Sunday's programs will be from 3 to 5 p. m. and from 7:30 to 9:30 p. m. Both concerts will be given in front of the grandstand. A vocal solo, "The Beautiful Blue Danube," will be sung by Miss Marjorie Moody, soprano, in the afternoon. In the evening Miss Moody will sing "Caro Nome." Howard Goulden, who plays the xylophone, will play a solo Sunday afternoon and John Dolan will play a cornet solo and Joseph Deluca will give "Beautiful Colorado" on the euphonium.

Religious Services Start Day.

The program Sunday will start with Sunday school service, under the leadership of the Iowa State Sunday School council, for children and young people in the women's and children's building, and for adults in the stock pavilion. Dr. Hugh S. Magill, general secretary, International Council of Religious Education, Chicago, will preach the sermon at 10:50 o'clock.

The Third District Legion band of Iowa, from Ackley, will give programs Sunday from 3:30 to 5:30 p. m. and from 8 to 10 p. m. Howard Boots, cornet, and D. Lee Chenette, trombone, will play solos. Lynn L. Sames, baritone, will sing a solo in the evening.

In the stock pavilion the Argonne Post band, Des Moines, will give programs from 3:30 to 5:30 and from 8 to 10 p. m. Leo Spalti will play a saxophone solo, and Roy Lott will give a xylophone solo at the afternoon concert. Spalti and Stewart Watson, vocal baritone, will do the solo work in the evening.

Soloists Are Announced.

Six of Sousa's own compositions are on the two programs for tomorrow, and there are several more of his selections on the other programs for the week.

Marjorie Moody is featured every day as soloist. Other soloists are Howard Goulden, xylophone; John Dolan, cornet; Joseph Deluca, euphonium; Edward J. Heney, saxophone; J. W. Bell, cello, and William Tong, cornet.

The day nursery, with all necessary facilities, and the livestock pens will be open Sunday as usual. The exhibit buildings, the amusement shows and rides will be closed. Autos will be admitted on Sunday.

"BESSERABIAN GOLF" POPULAR WITH SOUSA, REVERSES USUAL GAME.

CLEVELAND, O., — (U. P.) — Lieutenant Commander John Philip Sousa, the world's foremost wielder

of the baton, is an adept at "Besserabian golf".

"Besserabian" has never been recognized by the dictionary publishers, but according to Sousa, it is a word coined by certain sports writers to describe a game which is just the opposite of the variety first played in Scotland.

The clubs used in the "Besserabian" are quite the same as in the Scotch and American game, but the idea, Sousa stated recently, while in Cleveland, is to go around a course in as many strokes as possible.

While giving his attention to golf at the Shaker Heights golf course Sousa was advised by the professional at the course to keep his head down.

"That is impossible," Sousa replied, "For 50 years I have always been taught to hold my head up and I can't break years of training in an instant."

Sousa, at present, is reported to be composing a piece which he plans to dedicate to baseball. The idea for the music, according to authoritative sources, was inspired by "forty five years of playing and watching the game."

DINNER HONORS FOUNTAIN MAKERS

Walter Byron Smith Is Named to Represent Miss Kate Buckingham.

BY JESSIE OZIAS DONAHUE.

Miss Kate Buckingham has appointed Walter Byron Smith to represent her this evening at the dinner which she will give at the Blackstone at 6 o'clock in honor of the sculptors, architects and builders of the fountain which she is presenting to the city in memory of her brother, Clarence Buckingham.

The dinner guests will include Edward H. Bennett, Marcel Loyau, who did the sea horses, and Jacques Lambert, who assisted Mr. Bennett, John Philip Sousa, whose famous band will play at the dedication exercises, and Michael L. Igoe who will represent J. Kelly, president of the south board. Miss Buckingham will be present at the dinner.

Mr. Smith will also represent Miss Buckingham at the dedication ceremonies and will make the formal presentation address.

More than 500 invitations have been issued to personal friends of the Buckingham family for whom seats will be provided.

Miss Buckingham returned from her summer home in the Berkshires the occasion. She will return to the field next week, where she will remain until late in October.

Sousa to Give Concerts Here

While he is making his thirty-fifth annual tour at the head of his famous band, Lieut.-Com. John Philip Sousa this season is celebrating his golden jubilee as a conductor. April 9, 1877, in Washington, D. C., his home city, Sousa, then 22 years old, made his first appearance on the director's platform. Milton Nobles, who died two or three years ago, came to Washington with his theatrical company. His musical director became ill and Sousa, who had been playing with a quadrille orchestra, filled the gap and left Washington with the Nobles organization. Sousa continued with the Nobles company for more than a season. Then he traveled with Mackay's Extravaganza company and Matt Morgan's Living Pictures. In 1880, at the age of 26, he became director of the United States Marine band. Twelve years later, in 1892, he formed his own organization.

Past his seventy-second birthday, Sousa this season has undertaken a tour as strenuous as any he has made in the past. His season opens July 17 at Atlantic City where he will be the attraction for four weeks on the steel pier. Other extended engagements will include the Cleveland Industrial exposition, the Iowa state fair at Des Moines, and the Minnesota state fair at St. Paul, and on Sept. 10 he will play two concerts in Duluth under the auspices of the Junior Chamber of Commerce.

Sousa will conclude his regular season



JOHN PHILIP SOUSA.

late in November when he will go to South Carolina for his annual duck hunting.

TENT TO SHELTER AIRCRAFT DISPLAY

March "Minnesota" to Be Played First Time in St. Paul.

WALKER LENDS PAINTINGS

Forty Counties Compete for Prizes in Farm Pro- ducts Exhibit.

Three concerts by John Phillip Sousa's band, a fireworks spectacle and 22 dirt track auto races will help open Minnesota's state fair Saturday.

Sousa concerts will be featured by playing of "Minnesota," the new official march of the University of Minnesota, written by Mr. Sousa and played here for the first time.

The opening concert will be played at 11 a. m. Saturday from the plaza stand in front of the main entrance. Afternoon and evening concerts will be before the grandstand. "The Fall of Troy," fireworks spectacle, will be presented at night, together with a vaudeville program of 14 acts.

AUTO RACERS COMING.

All educational exhibits will be in place Saturday.

Twenty-two of the leading dirt track auto race drivers of this country and Canada, headed by Sig Haugdahl, dirt track champion, will compete in races which start at 1:30 p. m. Saturday. A complete open-air circus acts program will supplement the races.

A mammoth tent, covering 30,000 square feet, located just west of the state exhibits building, will house the aircraft show, an innovation this year. In it will be shown planes of latest

type and model designed for pleasure, freight, passenger and war use. A Ryan monoplane, with air-cooled motor, named "The Spirit of San Diego," will be an outstanding model.

LARGE CATTLE SHOW.

More than 1,100 cattle will be exhibited, there will be a record-breaking entry of horses, sheep and swine and all of the 70 acres on machinery hill will be occupied by displays of machinery for farm and home. Forty county exhibits are to be shown in the agricultural building while fruits, flowers and vegetables in quantities will be presented in the horticultural building.

A \$700,000 art exhibition has been obtained for the fair. Old masters, valued at \$500,000, from the Walker galleries, Minneapolis, will occupy the honor position in the art show annex. Dudley Crafts Watson, Chicago, will conduct a series of lectures and gallery tours throughout the week.

Explanation of how the tax dollar is spent will be contained in the state exhibits building and the largest exhibition of wild animals and native Minnesota fish ever seen at the fair will be housed in the game and fish building.

Two sacred concerts will be given by Sousa's band Sunday, Sept. 4, and all exhibit buildings will be open.

SOUSA IS TOO YOUNG!

Playing Golf Is What Met's Coming Attraction Means

Too young! That's what Lieutenant Commander John Philip Sousa says of himself. However, it's golf playing that the veteran bandmaster was talking of. He also explains that just as soon as he feels himself slipping into the decrepit class, he is going to put cigaret smoking and tea drinking in with the ancient and honorable Scotch game.

Sousa, as a youth, graduated from cornsilk to clear Havana cigars, and never recalls smoking a cigaret. He consumes about 12 each day. He still takes his exercise on horseback and in shooting over the traps at the New York Athletic club. As for drinks, he has a cup of coffee three times a day, but never tea.

He is now on his 35th annual tour of the country at the head of his band, and will make the Metropolitan, in Seattle, on September 30 and October 1.

Sousa's Band to Be at Minnesota's Big State Fair

All roads in the northwest will lead to the Minnesota state fair and northwest dairy exposition, Twin Cities, Sept. 3 to 10.

The sixty-eighth annual state fair promises to surpass those of all other years, and prize money totaling \$136,511 has been set aside by the management.

An entertainment program in keeping with the educational program has been arranged. It will be headlined by a seven-day engagement of Sousa's band, featuring Lieutenant Commander John Philip Sousa and his organization of 70 musicians. In addition to Sousa's band, there will be eight other bands. These include the Minnesota State band, Tony Snyder, director; the Bearcat band of American Legion Post No. 504, Minneapolis; the Granite Falls, Detroit Lakes, Spring Valley and Blue Earth concert bands.

There also will be horse racing, automobile racing, an open-air circus program, a big fireworks spectacle "The Fall of Troy," and countless other attractions. It will be a \$100,000 entertainment bill.

MARCH KING FINDS HIS INSPIRATION IN DAILY NEWSPAPER

That the inspiration for a stirring march may be found in any newspaper is the declaration of Lieut. Commander John Philip Sousa, who this season makes his thirty-fifth annual tour at the head of his famous band.

One of the first of the Sousa marches was dedicated to a newspaper, the Washington Post, and Sousa declares that the actual inspiration for more than seventy of the 122 march compositions have been written solely because of something he saw in the Philadelphia paper that the Liberty bell was to be taken from Philadelphia to the world's fair in Chicago, and he wrote the "Liberty Bell." James G. Blaine, the "Plumed Knight" of a political campaign, inspired "The White Plume." The Dewey at Manila brought forth "The Glory of the Yankee Navy." The Jamestown celebration resulted in "Powhatan's Daughter." The organization of the American Legion was the inspiration for "Comrades of the Legion" and so on.

Sousa is to appear in Duluth in two concerts on Sept. 10 at the Armory under the auspices of the Junior Chamber of Commerce.

"KING'S HENCHMAN"

SOUSA WILL PLAY THIS AT STATE FAIR

To the Faculty and Students of the University of Minnesota

THE MINNESOTA MARCH.

JOHN PHILIP SOUSA.



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campus duties at the University of Minnesota this coming term doubtless include the memorizing of John Philip Sousa's latest composition, "The Minnesota March," of which the opening measures are printed above. The March King himself is to bring his band for two daily performances at the 1927 State Fair, and "The Minnesota March," dedicated to the faculty and students of the University, is to be extensively featured on the programs.

Sousa's Band to Play 3 Concerts At Fair Sept. 3

Auto Races and Fireworks to Be Other Features for Visitors—Cattle and Horse Exhibits to Set Record

The program of the Minnesota State Fair and Northwest Dairy Exposition, on its opening day, Saturday, September 3, will feature three concerts by Sousa's band, auto races, and the fireworks spectacle, "The Fall of Troy," Secretary Thomas H. Canfield of Windom, Minn., announced last night. All of the educational exhibits will be ready.

The first Sousa concert will be played from the Plaza in front of the main entrance at 11 a. m. Saturday. The second and third concerts will be before the grandstand, afternoon and evening. These concerts will be featured by the playing of "Minnesota," the new official march of the University of Minnesota, written by Mr. Sousa, and played here at the Fair for the first time.

22 Auto Racers
Twenty-two of the leading dirt track auto race drivers of the United States and Canada, headed by Sig. Haugdahl, dirt track champion, will compete in the races, which will begin at 1:30. A complete open air circus program will supplement the racing.

In the evening, the fireworks spectacle, "The Fall of Troy," will be presented, and a vaudeville program of fourteen large circus acts. Mr. Sousa will play at the evening program.

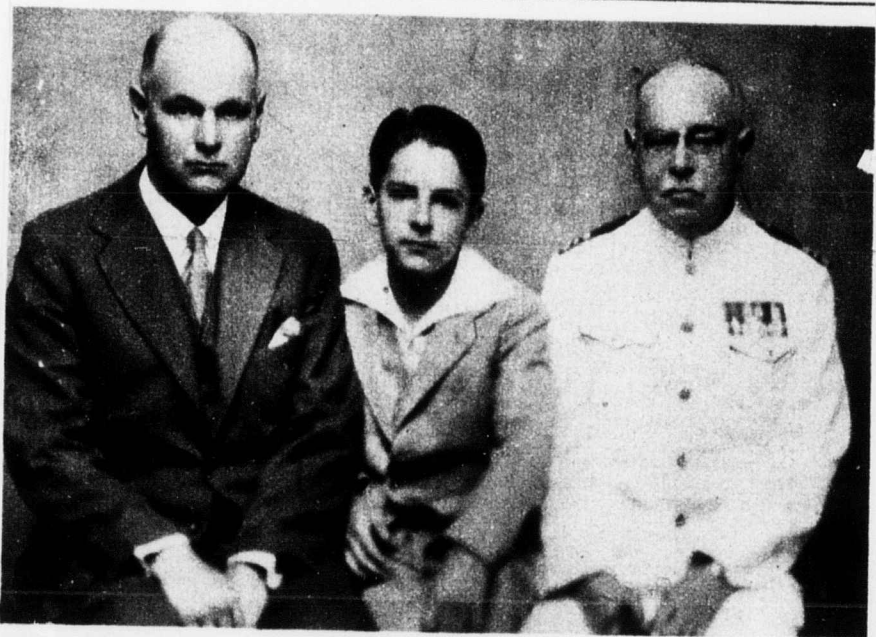
The aircraft show, a new feature of the Fair, will be the major educational feature of Saturday. It is to be housed in a mammoth tent covering 30,000 square feet, located just west of the State Exhibits building. In it will be shown planes of latest type and model designed for pleasure, freight, passenger, and war use. The ship certain to attract the most attention will be a Ryan monoplane, with air-cooled motor, named The Spirit of San Diego. It is a sister ship of Colonel Charles A. Lindbergh's Spirit of St. Louis.

1,100 Show Cattle
More than 1,100 cattle will be exhibited, and a record-breaking entry of horses, sheep and swine. All of the 70 acres on Machinery Hill will be occupied by displays of machinery for farm and home. Forty county exhibits will be shown in the agricultural building, while fruits, flowers and vegetables in abundance will be presented in the horticultural building.

A \$700,000 art exhibition has been obtained for this year's Fair. Old Masters valued at \$500,000, from the Walker galleries of Minneapolis, will occupy the honor position in the Art Show Annex. A splendid exhibition of Minnesota paintings has been entered. Dudley Crafts Watson, Chicago Art Institute, will conduct a series of lectures and gallery tours throughout the week.

The state exhibits building will be filled with displays from the leading state institutions and departments explaining their work, and telling the tax dollar is spent. The big exhibit of wild animals and native Minnesota fish ever seen at the Fair will be housed in the fish and game building.

On Sunday two, sacred concerts will be given by Sousa's band, and all exhibit buildings will be open.



THREE GENERATIONS OF SOUSA.

Famous band master who is coming to the state fair is shown here with John Philip, Jr., and John Philip, III.

Sousa's Enthusiasm

Happy is the man who finds in life the job he likes to do, and then does it with fine enjoyment, enthusiasm and success. John Philip Sousa, who has been conducting bands for nearly 50 years, apparently is such a fortunate one. The other day he told a reporter how he feels about his job.

"Every time I mount the platform I feel a wild desire to put on the best concert of my career. I have felt that since I first led an orchestra. Lord knows what will happen to me if that feeling ever stops. Probably will be the end of me."

Tired of his work? Bored? Eager to retire and never look at another piece of band music? Not the great Sousa. At 71 years of age he is getting as big a kick out of his work as the thousands of Americans

who would rather hear Sousa's band than almost any musical organization one could name.

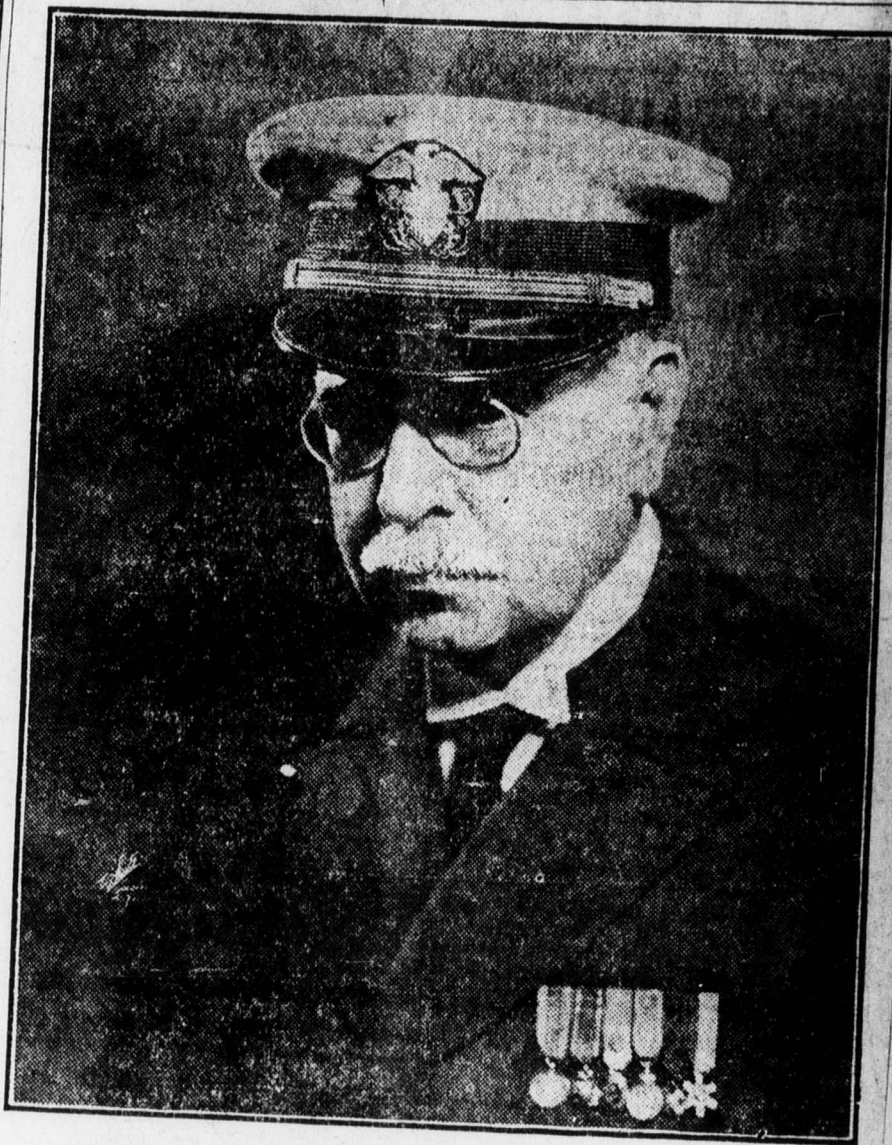
The Sousa Spirit

Inspirational writers could write a book and say nothing more encouraging than these words by the famous John Philip Sousa: "Every time I mount the platform I feel a wild desire to put on the best concert of my career. I have felt that since I first led an orchestra. Lord knows what will happen to me if that feeling ever stops. Probably will be the end of me."

For any who may feel inclined at times to slow up in their work, there is a gentle prod in the Sousa method of carrying on, always striving to do better today than ever before. This remarkable man does not stop to ask, "What's the use?"

Incidentally, it may be added that the spirit the great bandmaster puts into his concerts also shows in the thrilling measures of his marches.

FAMOUS BANDMASTER



JOHN PHILIP SOUSA

Who, with his famous band, will visit Calgary on September 20, under the auspices of the Calgary exhibition and stampede.

SOUSA STILL HAS DOLLAR OWING HIM

ALL the stories that Lieut. Commander John Philip Sousa, who comes September 30 to the Metropolitan with his band, knows are not by any means in his splendid biography that he wrote about a year ago. In fact he has an inexhaustible supply of stories—most of them coming within his personal experience. One of them relates the very volume just mentioned.

"My daughter started it," he said. "She is a bright girl but that fact brought me some embarrassment and an actual loss. It was this way. I had agreed to write my personal recollections for publication in the Saturday Evening Post. It was agreed that I should be paid twenty cents a word. That really isn't so bad when you think of it. I set to work and when I had completed my writing I showed the manuscript to my daughter.

"What do you think of it?" I queried. "It's all right," was her unenthusiastic—at least it sounded rather unenthusiastic—response, "but I think you should make several corrections." Could it be possible that my daughter found anything short of perfection in her father's manuscript? I was surprised. She went through the pages and I discovered that she wanted to have me omit a certain 'and,' another 'but,' a definite 'if' and a 'forever.'

"Do you realize that I am getting twenty cents a word and that I will lose twenty cents for each word cut out?" I asked.

"I certainly do," was her reply. "I cut out the words she indicated. Then one day I met Henry Kitchell Webster. I told him about my loss through omission of the words. 'I'll buy them from you, Sousa,' he declared. I wrote the words on a slip of paper—and, but, if, for-ever. 'Here's your eighty cents,' he said.

"The bill's a dollar," I countered, 'because for-ever is a double word and ought to be paid for doubly.'

"And do you know he didn't want to pay me a dollar—wanted to make it eighty cents. He hasn't bought them yet, for we can't agree and, you see, I am actually out a dollar because my daughter said I had to leave the words out of my article. A parent has a hard life."

Sousa Heads Contest

Country's Bands to Compete at Joliet, Ill., Next Year

Lieutenant Commander John Philip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May of 1928 at Joliet, Ill.

It is expected that school and college musical organizations from every state in the Union will be represented among the contestants. Commander Sousa was proffered the chairmanship by Joseph E. Maddy, head of the School of Music of the University of Michigan and a member of Teachers College of Columbia University, who is chairman of the committee on instrumental affairs of the National Music Supervisors.

The acceptance by Commander Sousa of this important post will undoubtedly stimulate bands and orchestras over the country to enter the contest, and it is assured that there will be a great increase in the number of contesting organizations. This year 300 organizations contested and a high standard of musical training was manifest. Associated with Commander Sousa on the advisory committee will be Frederick Stock, conductor of the Chicago Symphony Orchestra; Taylor Branson, conductor of the United States Marine Band; Edwin Franko Goldman, director of the Goldman Band of New York, and Herbert L. Clarke, director of Clarke's Band at Long Beach.

"It is a splendid thing for American music," said Commander Sousa in commenting upon the contest. "We are developing music tremendously in America, and it has always been my effort to encourage the American instrumentalist. We are a musical nation, and I am sure that these contests will be of the utmost value in raising a new generation of able musicians."

Chicago boasted another "world's greatest" today as the Buckingham fountain played its beautiful streams in Grant park.

While a crowd estimated at 50,000 watched and Sousa's band played the \$700,000 fountain was dedicated last night. Miss Kate Buckingham, who gave the city the fountain in memory of her brother, Clarence Buckingham, was present and the dedication speech was made by Walter B. Smith, while Michael Igoo accepted on behalf of the city.

The fountain was turned on in full play with 5,000 gallons of Lake Michigan spouting thru its many jets every minute. Colored flood, search and spot lights were played on the moving waters and the crowd was astonished by the beauty of the effects.

The fountain is to play daily in fair weather, but on ordinary days it will not spout water in full force and only part of the streams will be used.



FAMOUS BAND MASTER AT FAIR. John Philip Sousa, America's most famous band master is a feature of the state fair this year. He's shown upon his arrival this morning. At left is Winifred Bambrick, harpist, and right, Marjorie Moody soloist.

"BIG BILL" TURNS ON \$700,000 FOUNTAIN

Chicago Mayor Opens 134 Jets As Army Complains Of Waste.

WATER TO FLOW FOR AYE

Some 5,500 Gallons Pour Per Minute From New Memorial Piece.

By W. A. S. DOUGLAS.

Chicago, Aug. 27.—While Mayor William Hale Thompson was still shouting for a show-down in the controversy between himself and the War Department over what the latter terms Chicago's waste of water, 50,000 citizens last night watched "Big Bill" stage an extravaganza in aqua pura which would have brought tears to the eyes of the United States Engineer Corps personnel had any of them been there to see it.

Mr. Thompson has called on the high heavens to have pity on the poor of Chicago, who, he claims, are being left high and dry by the threat from Washington to revoke withdrawal permits for 8,500 cubic feet of water per second from Lake Michigan because, the Engineer Corps declares, the fluid is being wasted hereabouts. "Big Bill" says "it ain't so."

Fountain Is Dedicated.

Last night's show was the dedication of the Buckingham Fountain in Grant Park, presented to the city by Miss Kate Buckingham as a memorial to her brother, Clarence, for eleven years trustee of the Art Institute. John Philip Sousa conducted the monster orchestra which supplied the music for the historic occasion.

Mr. Sousa was in the middle of his immortal "Stars and Stripes" when they turned on the faucets of the \$700,000 fountain. It has three monster tiers and from all of them there poured

simultaneously gallons and gallons of that same precious fluid over which Mr. Thompson is making such a to-do.

Five thousand five hundred gallons of water streamed through this fountain's 134 jets for each minute of time that passes. According to city officials, the display, like the flame kept alive in Rome by the Vestal Virgins, will keep on going forever and a day.

Chicago Asks Modification

of the War Department's demand for a show-down.

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SOUSA ARRANGES SPECIAL DAYS

Each day of John Philip Sousa's seven-day engagement at the Iowa state fair, beginning Aug. 27, will be dedicated to some world famous composer, according to the complete program of the Sousa band concerts which was given out here today.

Sousa's program is made up largely of world famous numbers from grand opera, light opera, musical comedy and his own marches. The program embraces some of the work of the greatest composers of all time. He has dedicated his program each day to one of these composers represented in the day's music. The list of special days at the fair as designated by Sousa is as follows: Saturday, Aug. 27, Schubert day; Sunday, Aug. 28, Wagner day; Monday, Aug. 29, Verdi day; Tuesday, Aug. 30, Bizet day; Wednesday, Aug. 31, Victor day; Thursday, Sept. 1, Chopin day; and Friday, Sept. 2, Grieg day.

In addition to a set program embracing numbers by all the famous composers, Sousa also promises to play all of his own favorite marches as special encores each morning, afternoon and evening.

Arkansas Plane Will Bring 12,000 Tickets for Sousa Concert

Twelve thousand tickets for seats in the new grandstand at the Iowa state fair will come in for a long airplane ride tomorrow. The appearance of Sousa's band in concert for the first time at the Iowa fair Sunday afternoon was responsible partly for the ride and the construction of the grandstand itself contributed the rest of the reason.

The fair has never before had a Sunday afternoon attraction for which admission was charged. When the tickets were printed for the grandstand, Sunday afternoon was overlooked out of custom.

Yesterday the tickets were counted in for the sales and the oversight discovered. Nobody in Des Moines could duplicate the tickets and it was necessary to get in touch with the printing firm in Fort Smith, Ark.

The tickets will be delivered here tomorrow morning by airplane. The fair board is taking reservations for the Sunday afternoon Sousa concert and will deliver the tickets when they arrive.

Sunday evening tickets for the Sousa concert were printed with those for other days, as the fair has for year had a night entertainment Sunday, usually an oratorio.

Sousa Plays Cleveland's March. "Song of the Legionnaires," march composition of H. D. Mehling, 227 Dell road, Euclid village, played twice by Sousa's band at the Ohio Cleveland Industrial Exposition, is to be published soon friends of the composer said yesterday. Mehling has written numerous songs and marches, composing both music and words.

SOUSA'S BAND TO APPEAR ON BILL WITH 3 CONCERTS

Auto Racing Events, With Sig Haugdahl Heading Participants, Booked for Afternoon.

AIR SHOW WILL DISPLAY PLANE LIKE LINDBERGH'S

\$700,000 Art Exhibition, Including Old Masters Valued at \$500,000, Obtained for Exposition.

Minnesota's greatest State Fair and Northwest Dairy Exposition will open its sixty-eighth annual program Saturday morning.

Featured on the pretentious opening-day entertainment program are three open-air concerts by John Philip Sousa's internationally-famous band of 70 pieces. At these concerts the band will play "Minnesota," a march written by Mr. Sousa especially for the University of Minnesota.

Auto racing events, with 22 widely-known dirt track drivers competing for world's records in a series of races and time-trials, are booked for the afternoon. Heading the list of race participants is Sig Haugdahl, champion dirt-track driver of the world. Sousa's band will play at the races.

Fireworks Spectacle Scheduled.

In the evening "The Fall of Troy," mammoth fireworks spectacle, will be shown, supplemented by two stages of open-air circus acts. The spectacle will tell the story of that ancient war between the Greeks and Trojans, made immortal by Homer's I lead.

The complete educational program will be ready for showings the opening day.

More than 1,100 cattle will be exhibited, and a record-breaking entry of horses, sheep and swine. All of the 70 acres on Machinery hill will be occupied by displays of machinery for farm and home. Forty county ex-

Sousa Arrives For Concert Program At the State Fair



John Philip Sousa.
BY MARY LITTLE.

SOUSA has a God.

And this God writes music of Sousa.

Sousa can write man made music, he declares, but it is his God inspired music which thrills the hearts of the sturdy warriors, turns the footsteps of the wanderers to their homes and generates new life in the souls of drifters.

Modestly, the great band leader and composer admits this to his interviewers.

Brands Atheist Coward.

Sousa can compose a masterpiece in an hour. It may take him a week, a month or a year. But he doesn't take credit for the work, rather he explains the

Sousa's program for this evening from 7 to 8 o'clock follows:

- Miss Marjorie Moody, soprano.
- Edw. J. Heney, saxophone.
- "On With the Dance".....Sousa
- Saxophone solo, "Good Night Ladies".....Heney
- EDW. J. HENEY.
- Valse, "Espuma".....Waldteufel
- Vocal solo, "The World Is Waiting for the Sunrise" Seltz
- MISS MARJORIE MOODY.
- March, "U. S. Field Artillery".....Sousa

power which inspires may be busy with something else when the weeks go into months—and, "that is all right I have been well taken care of by my inspirer," he explains.

An atheist is a coward, afraid to face facts, Sousa believes.

Does all this feeling toward your God account for your supreme modesty, which has been heralded since you were a child?

Praises Bell Boy.

He smiled. And he didn't answer directly.

Just then a bell boy came in the room, very courteous and alert. And when he said "Yes sir" it was with a rising inflection.

"That boy will be a hotel owner. He has the material of a doer and a leader," Sousa said.

"All people have their place in the world, but it is fate or something else, which assists the individual in finding himself."

People should not take too much credit for their position in life.

Had Grudge for Teacher.

Only for the fact that a professor started a concert.



220 WEST 19th ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
NATION
NEW YORK, N. Y.

DEC 1 1926

In the Driftway

JOHAN PHILIP SOUSA, although seventy-two years of age, has no intention of retiring as a bandmaster. He is quoted as saying: "The first you'll hear of Sousa's retirement is when you read 'Sousa's dead.' A man keeps going by keeping going. When he retires he vegetates. He dries up like a plucked flower and then he blows away." This is a frequently expressed American doctrine, and if Sousa feels that way about retiring it is a good thing for him not to do. It is a good thing for anybody who feels similarly—and there are many such in America—not to do. But as a philosophy it is open to devastating attack. It doesn't explain the situation to say that America is a nation of workers and anybody who quits his job finds himself isolated and neglected; that we lack Europe's leisure class and spirit of play. The man who upon retiring vegetates, as Sousa puts it, is as lost in Europe as here. The trouble lies not in lack of opportunities or company or the neglect of others, but in his own inadequacies. Anybody who withers like a plucked flower upon chucking up his job proves merely that he had no other vital interest. Few jobs are good enough to justify that, especially in a mechanical, competitive age when most of us work under orders from somewhere above, spending our days in a routine much of which is without any demonstrable usefulness save in bringing home the bacon on Saturday night. The average American male so overemphasizes his job that he not only gives it all his days but spends numerous evenings and noon-hours at dinners, conventions, or conferences, palavering with kindred workers—and calling it recreation.

LONG ago the Drifter adopted a better way. In order that—if somebody should leave him a legacy—he could retire without drying up and blowing away, he has never gone seriously to work. The pressure of landlords, milkmen, and such has from time to time driven him to a job. But he has never confused a livelihood with life, nor persuaded himself that he was doing what he wanted to do if he wasn't. He has dodged promotion—this has required heroic effort—whenever it seemed likely that he might thereby gain a position and a pay-check which he would hate to relinquish; he has stuck by a job as long as he has felt that there was another just as good around the corner and that he could leave or be fired any day without a pang. If too glittering prospects are dangled before him, the Drifter at once decides to put temptation out of the way by walking into the office of the boss and calling him a big cheese.

* * * * *

BUT it doesn't usually work out quite that way. It has been with the Drifter's jobs as with his romances. He recalls a number of occasions when he felt that an affair with a young lady had gone far enough; he set about devising some kind and considerate way of cutting loose. But invariably before any plan occurred to him the young lady saved him the trouble by action more summary than kind or considerate.

* * * * *

AND in the same way, while the Drifter has been idling away his hours debating what kind of a big cheese to call the boss—gorgonzola, camembert, brie, or simply mouse—he has received notice that a suit of sackcloth would be ready for him at the end of the week.

THE DRIFTER

March King In Training



JOHN PHILIP SOUSA, the famous veteran band leader and composer of stirring marches, is keeping his youthful figure and pep by this reducing machine, which he is trying out in Atlantic City.

'EXPO' THRONG SETS A RECORD

Attendance of 41,000 in Public Hall Wednesday Boosts Total Over 500,000.

All previous records for attendance at public hall were shattered Thursday with the announcement of officials of the Ohio-Cleveland industrial exposition being held there until Sunday night, that 41,424 persons passed through the gates Wednesday.

The gross attendance was lifted 8,000 above the half million mark set by officials at the opening of the exhibition Aug. 6.

Stunt flying over the downtown area Saturday will feature aviation

day at the exposition. Three army planes from McCook field, Dayton, will dip and glide over the exposition grounds in a series of loops, tailspins and Immelman turns.

The planes will be piloted by Lieutenant H. A. Johnson, Lieutenant W. M. Anis and Captain Oliver S. Person while Colonel Harry Graham will act as observer. In addition, six air mail planes will take part in the program.

Guests at the exposition during the day will include Colonel Paul Henderson, general manager of National Airways, Inc., and William B. Mayo, chief engineer of the Ford planes.

Thousands are expected to jam the auditorium Thursday night when Lieut. Comm. John Philip Sousa will give his farewell concert. In addition several features have been planned in connection with Automobile club night, as Thursday has been designated.

30-Year-Old Song to Be Played by Sousa

More than 30 years ago Lieut. Comdr. John Philip Sousa, who this season makes his 35th annual tour with his famous band, experimented with a dance composition in a tempo out of the ordinary. Sousa played it in public a time or two and then put it away because it "shocked" the two-steps 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. Sousa and his band came to the Metropolitan theatre September 31 and October 1.

SOUSA DISCARDS MANY UNIFORMS

What becomes of the old uniforms—the handsome habiliments that Lieut. Commander John Philip Sousa must cast aside? When he appears in the band stand with his musicians, he is always immaculate and his well-pressed clothes give the impression of just having arrived from the tailor. Of course, there is a reason for this, for a personal attendant sees to it that every detail of the bandmaster's uniform is complete when he leaves his dressing room for the platform. Moreover, the uniform itself must be practically new and that means that many a good suit is set aside before it has outlived its usefulness, even in the meticulous world of concert-giving.

When Sousa is on tour the uniform that seems a bit old is sent back home to be cared for by Mrs. Sousa at the composer's residence at Port Washington, Long Island. There, it would probably be found, are numerous uniforms, many as good as new and probably long to be in oblivion.

Sousa and his band comes to the Metropolitan theatre Sept. 30 and Oct. 1.

50,000 SEE CITY GIVEN BIG FOUNTAIN

Sousa Leads Band as Chicago Receives Buckingham Gift; Lights Blaze Through Spray

Making an epoch in the beautification of Chicago's lake front development, the Buckingham Memorial Fountain in Grant Park was dedicated to the city last night before 50,000 people.

Miss Kate S. Buckingham, donor of the fountain to the memory of her brother, Clarence Buckingham, one of Chicago's pioneers, and Edward H. Bennett, the architect, were present with officials of the South Park Board. The ceremony was preceded by an hour's concert by Sousa's band under the direction of John Philip Sousa.

DEDICATED TO CHICAGO.

Walter B. Smith, representing Miss Buckingham, presented the fountain to the South Park Commissioners, who in turn dedicated it to Chicago. Representative Michael L. Igoe made the presentation.

The fountain modeled after the Latona fountain in the gardens at Versailles and reputed to be the largest in the world, was officially turned on at 9 o'clock. An amber effect changed rapidly to white, then green and finally to flame color.

At the height of its display the fountain spouted 14,000 gallons of water a minute with a concentrated illumination of 20,000,000 candle-power blaze.

Four massive pairs of bronze sea horses designed by Monsieur Marcel Loyau of Paris, winner of the Prix National at the 1927 salon, are features of the fountain.

50,000 Attend Dedication of New Fountain

Buckingham Memorial Is Presented to City.

(Picture on back page.)

While John Philip Sousa stood waving his baton and his band played the march king's own "Stars and Stripes Forever," the \$700,000 Buckingham memorial fountain in Grant park gave its inaugural performance last night to some 50,000 Chicagoans. A stirring tableau accompanied the turning on of the waters.

For an hour the band had played in the temporary bandstand, erected on the terrace east of the great fountain. To the west, across Michigan boulevard, glowed the myriad electric lights marking the city's skyline. Massed scores deep, thousands of persons crowded against the ropes that encircled the fountain.

The majestic measures of Elgar's "Pomp and Circumstance" died away. A few moments later, a dozen flutists, cornetists and trombonists from the band, in their military style uniforms, ranged themselves across the front of the bandstand, Sousa in the center, and the great crowd broke into applause as the first few bars of the "Stars and Stripes" march were heard.

As though responding to the direction of the bandmaster and the magic of his baton, the fountain began to glow with misty blue lights circling each of the three tiers. A moment later the rush of water started.

For half an hour the lights were played on the 134 jets, through which 5,500 gallons of water were poured each minute, and all the various lighting effects were displayed.

While the central part was illuminated with a soft green light, the smaller outside fountains glowed ruby red, then slowly the entire column of the central part grew red, and the green faded. A few moments later the red had died away and the water was shooting down in golden cascades.

Walter B. Smith, a friend of Miss Kate Buckingham, who has donated the fountain to the city as a memorial to her brother, Clarence Buckingham, for eleven years a trustee of the Art institute, made the address of presentation in her behalf. The fountain was formally accepted for the city by Michael L. Igoe. Miss Buckingham was present in the grandstand for the ceremony.

50,000 GATHER TO SEE NEW FOUNTAIN

Buckingham Memorial Accepted by South Park Commissioners.

It was the first time that the octet of sea horses from France had heard Sousa's march, "The Stars and Stripes Forever."

But even though they heard it played by Sousa's own band, with the veteran leader conducting, they only sputtered. That is, the streams pouring from the mouths of the imported monsters actually did seem insignificant against the iridescent pillar of water that spouted aloft from the center of the new Buckingham Memorial fountain, dedicated last night while 50,000 Chicagoans gasped at the newest addition to the Chicago Beautiful Plan.

At 9:04 o'clock, after an hour of classical music, the cornets and the trombones of the Sousa band came to the front of the platform to join the fifers in the final blare of the "Stars and Stripes," and while they were doing this Architect Edward Bennett turned on the power. So on went the water and on went the lights.

Fountain Affords Thrills.

Not even the bouquet of flowers that Miss Kate Buckingham was holding before her could hide the fact that she, too, was "thrilled at the sight."

Walter Byron Smith, representing Miss Buckingham, presented the fountain to the south park commissioners. He lauded the foresight of D. H. Burnham and told how the dream of the first chairman of the Chicago Plan Commission was realized through the generosity of Miss Buckingham in the memorial to her brother, Clarence Buckingham, who had been a trustee of the Art institute.

Then Commissioner Michael Igoe accepted for the south park board.

"This beautiful fountain," he said, "is one of Chicago's answers to its critics. Many things have been said about us that don't ring quite true. And with this fountain, the largest, most beautiful of its kind in the world, it will be even harder to claim that Chicago does not appreciate true beauty."

The band began to play again and somebody turned on more power until the central stream was shooting 150 feet into the air.

Then Lights Are Turned On.

And when Mr. and Mrs. Chicago and their youngsters had decided they had already witnessed a "marvelous sight" the illuminating system was brought into play.

The pale green came first and the stream appeared like the verdant tail of a rocket. There was the red that made the main geyser seem like a giant oil well aflame, and then came a sparkling gold that transformed the fountain into one huge dazzling jewel.

The Americanization of the eight sea horses from France was completed when Lieutenant-Commander John Philip Sousa led his band in "The Star-Spangled Banner."

SOUSA WILL ARRANGE NATIONAL BAND TEST

Noted Director Says United States Is Musical Nation, Despite Critics

Lieut. Com. John Philip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May of 1928, at Joliet, Ill. It is expected school and college music organizations from practically every state in the Union will be represented among the contestants.

Commander Sousa was proffered the chairmanship by Joseph E. Maddy, head of the School of Music of the University of Michigan and a member of the Teachers College of Columbia University, who is chairman of the committee on instrumental affairs of the National Music Supervisors. Mr. Maddy made a personal call upon Commander Sousa in company with C. M. Tremaine, director of the National Bureau for the Advancement of Music, and, having explained the purposes of the contest, readily obtained the assent of the band-master-composer to serve as chief of the advisory committee.

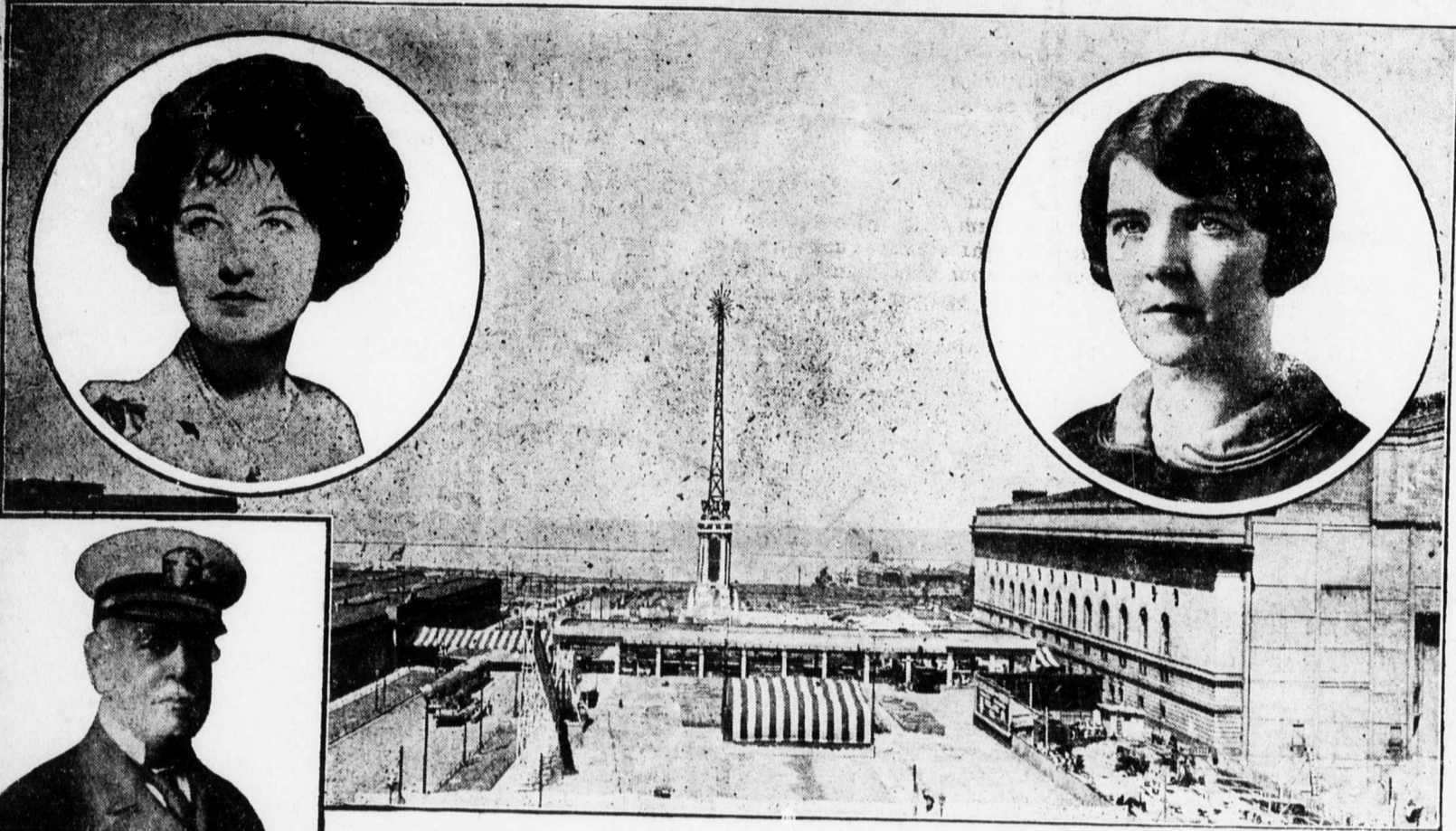
The acceptance of Commander Sousa of the important post will undoubtedly stimulate bands and orchestras all over the country to enter the contest and it is assured there will be an increase in the number of contesting organizations. This year

300 organizations contested and a high standard of musical training was manifest.

Associated with Commander Sousa on the advisory committee will be: Frederick Stock, conductor of the Chicago Symphony Orchestra; Taylor Branson, conductor of the U. S. Marine Band; Edwin Franke Goldman, director of the Goldman Band, of New York, and Herbert L. Clarke, director of Clarke's Band at Long Beach.

"It is a splendid thing for American music," said Commander Sousa in commenting upon the contest. "We are developing music tremendously in America and it has always been my effort to encourage the American instrumentalist. We are a musical nation in spite of what any carping critics may say and I am sure these contests will be of the utmost value in raising a new generation of able musicians."

Thousands Visit Mighty Industrial Exposition



THOUSANDS of visitors from all over Ohio and the midwest are coming into Cleveland to see what is pronounced the greatest exposition of its kind ever staged in America, the Cleveland Industrial Exposition. The mammoth Public Auditorium, already famous for the wide divergency of events housed within its walls and including the last Republican National Convention and a season of grand opera which surprised the world, has been augmented by a huge Annex and the Plaza that lies between the two buildings. The most striking feature of the exhibit is the magnificent Tower of Jewels, a 225 foot structure studded with 10,000 specially cut jewels on which four batteries of 48 search lights play each night. With a fountain at its base and housing a mammoth victrola which drowns out the band with its volume, this feature has become the talk of the community and has gained international attention.

Above are shown a general view of the Exposition grounds with the tower in the center; lower left, Lieut. Commander John Philip Sousa who is playing a 12 day engagement with his famous band; upper left, Miss Marjorie Moody, soprano soloist with Sousa and upper right, Miss Marcella Callahan, one of the young women to win a trip around the world by her advanced-ticket selling.

The Cleveland Industrial Exposition is to be open, including Sundays, until August 28.

SOUSA'S BAND PROGRAM AT STATE FAIR TODAY

Concerts today will be of two hours each, at 3 and 7:30 P. M., in the Plaza. Soloists will be Miss Marjorie Moody, soprano; Howard Goulden, xylophone; Joseph De Luca, euphonium, and John Dolan, cornet. The programs follow:

3 P. M.
March—"Power and Glory".....Sousa
Introducing Arthur Sullivan's "Oswald Christian Soldiers."
Overture—"Tannhauser".....Wagner
Suite—"Cuban Land".....Sousa
a "Under the Spanish Flag."
b "Under the American Flag."
c "Under the Cuban Flag."
Vocal solo by Miss Marjorie Moody, "The Beautiful Blue Danube".....Strauss
A Grand Scene—"The Blessing of the Poignards".....Meyerbeer
Interval.
Modulation—"Songs of Grace and Songs of Glory".....Sousa
Xylophone solo by Howard Goulden—"Lieber Freund".....Kreisler
a Valse—"Tres Jolie".....Waldteufel
b March—"Minnesota".....Sousa
Rhapsody—"The Southern".....Hosmer
7:30 P. M.
A Fantasia, "Alda".....Verdi
Cornet solo by John Dolan—"The Carnival".....Arban
Scenes—"Die Walkure".....Wagner
Vocal solo by Miss Marjorie Moody—"Caro Nome".....Verdi
Excerpt—"La Gioconda".....Ponchelli
Interval.
In Pulpit and Pew.....Sousa
Euphonium solo by Joseph De Luca—"Beautiful Colorado".....De Luca
A Bouquet of Beloved Inspirations.....Sousa
Scenes—"The Mikado".....Sullivan

Sousa Programs To Be Given at Fair Tomorrow

PLAZA CONCERT
11 a.m. to 12 Noon
Overture, "Raymond".....Thomas
Scenes, "André Chénier".....Giordano
Favorite Melodies from Old Operas, Knapp
Gems, "Tales of Hoffman".....Offenbach
March, "The Gridiron Club".....Sousa
GRANDSTAND CONCERT
1:30 to 2:30 p.m.
Overture, "Thuringia Festival".....Lassen
"Breezes from the South".....Middletton
"Invitation to the Waltz".....Schubert
Vocal solo, "Sweet Mystery of Life".....Herbert
Miss Marjorie Moody
March, "Minnesota".....Sousa
Dedication of new Sousa march "Minnesota," and presentation of manuscript copy by Lieutenant Commander John Philip Sousa to faculty representatives of the University of Minnesota.
GRANDSTAND CONCERT
7:30 to 8:30 p.m.
"On with the Dance".....Sousa
Saxophone solo, "Good Night, Ladies".....Hency
Edward J. Hency
Valse, "España".....Waldteufel
Vocal solo, "The World Is Waiting for the Sunrise".....Seltz
Miss Marjorie Moody
March, "Minnesota".....Sousa

ONE, TWO, THREE—John Philip Sousa is one of the feature attractions. He is shown with his son, John Philip II., and his grandson, John Philip III.

Band Concert.

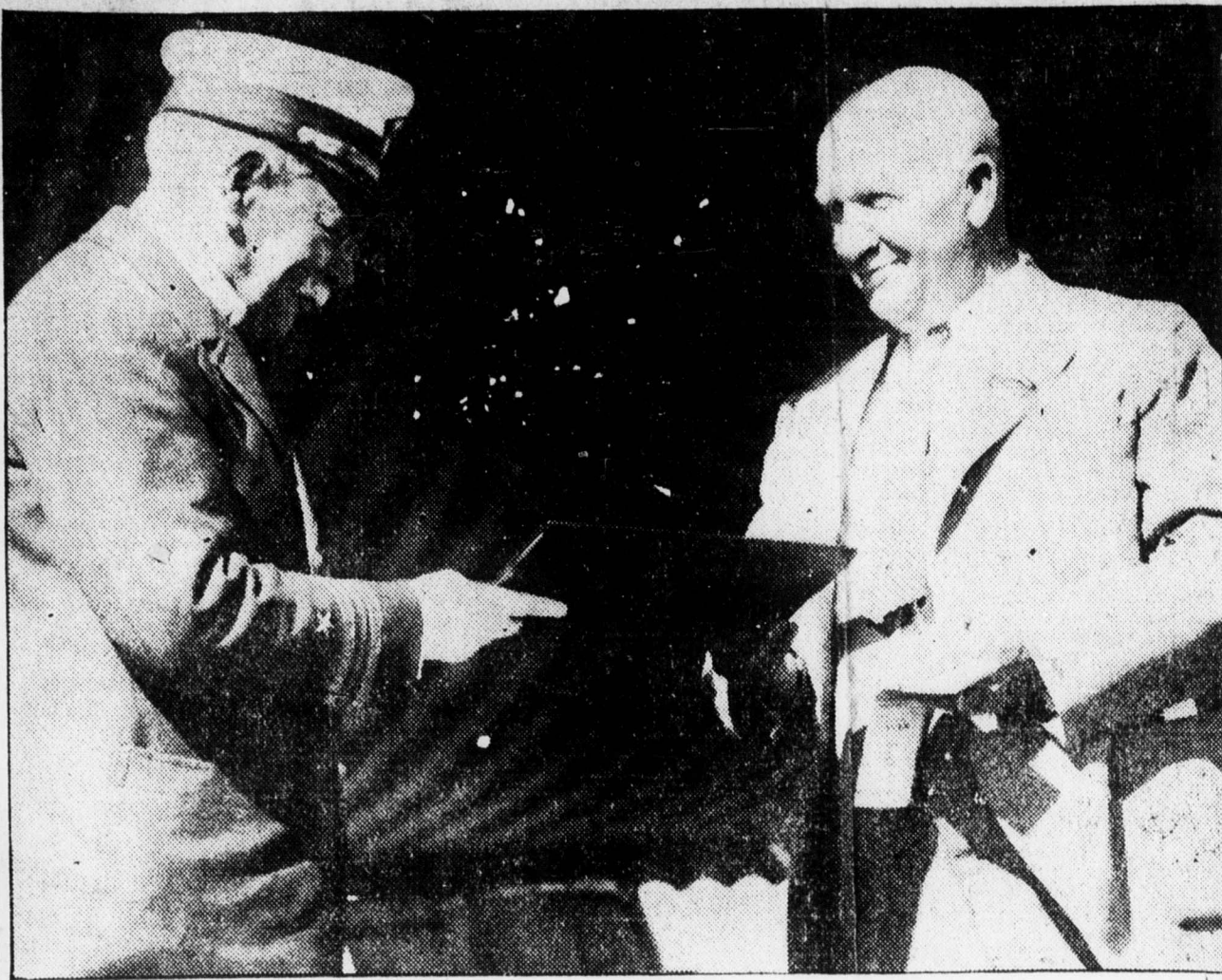
John Philip Sousa will be the chairman of the advisory committee of band directors who are planning a state and national contest of bands and orchestras in Joliet next May, and Mr. Stock is to be one of the committee members. Over 300 organizations contested this year and a larger number is expected for next spring. Other members of the committee are Taylor Branson, conductor of the United States Marine band at Washington, and Edwin Franko Goldman and Herbert L. Clarke, who direct bands in the east that bear their own name.



MINUS HIS BATON.

Lieut.-Com. John Philip Sousa, bandmaster and musician extraordinary, keeps physically fit with handball, altho he is, in his seventy-third year.

SOUSA PRESENTING MANUSCRIPT OF "MINNESOTA" TO FAIR HEAD



John Phillip Sousa, recognized as the world's most renowned band leader and march composer, is shown at the State Fair grounds Saturday afternoon, officially presenting the original of his new march, "Minnesota," to W. F. Sanger, president of the State Fair board.

It was originally requested, and intended, that it be presented to the University of Minnesota on the occasion of its first public playing at the Fair grounds this year.

However, President Lotus D. Coffman of the University decided Saturday morning that he would not go to the Fair grounds to receive the original manuscript as a part of the planned ceremony.

33,119 ATTEND, 4,000 MORE THAN 8-YEAR AVERAGE

Thousands came especially to hear John Phillip Sousa's 70-piece band, which is appearing at the Fair for the first time, and by their thunderous applause showed that they were not disappointed. The famous band gave three concerts; one in the morning, one in an interlude during the races, and one during the fireworks spectacle in the evening.

Racing Auto Rips Fence and Another Bursts Into Flames but No One Is Hurt.

The original manuscript of Sousa's new march, "Minnesota," was accepted from the march king by Mr. Sanger, after the afternoon concert, "on behalf of the people of the state." Thus ended an unexpected controversy which arose earlier in the day between the State Fair board and representatives of the University of Minnesota over the presentation of the manuscript.

SISTER SHIP TO 'INDY'S SEEN IN STUNT FLYING

It had been planned that President Coffman of the University, or some other representative of that institution, should receive the manuscript from Sousa. At the last minute, University authorities refused to do this on the ground that the march is to be commercialized.

Art Show Draws Exceptionally Large Throng; Few Minor Accidents Reported for Day.

Parents outnumber children. While Saturday was officially auto race and children's day, the parents present outnumbered the children. Among the new features and attractions, the aircraft show and the art exhibit drew the largest crowds.

Perfect skies and a warm sun, with a breath of fall in the air, formed an ideal weather setting to bring out the second largest opening day crowd in the history of the Minnesota State Fair and Northwest Dairy Exposition Saturday.

When the last visitor had clicked through the turnstiles Saturday night, the opening-day attendance figures showed a total of 33,119, almost 14,000 more than last year's figure of 19,698.

The record attendance for opening day was established in 1920, when 51,133 thronged the grounds. But Saturday's mark surpassed by almost 4,000 the average opening day crowd for the past eight years of 29,658.

Sanger Sees Record Week. William F. Sanger, president of the Fair board, saw in the opening day crowd an optimistic outlook for a record-breaking attendance during the week. "In previous years we have many times been hampered by unfavorable weather on opening day,"

BIG BILL TO SPEAK

Mayor William Hale Thompson of Chicago will speak at the Minnesota State Fair Wednesday morning at an open air flood control meeting which will include among the speakers Mayors Hodgson of St. Paul and George E. Leach of Minneapolis.

Permission to conduct the meeting and speak was given at a meeting of the State Fair board Saturday afternoon, at which it reversed its former decision informing Mayor Thompson that "its program was filled."

The meeting will be held in the Plaza, where John Phillip Sousa's band plays its morning concerts. The Plaza is just south of the grandstand.

Mayor Thompson is starting a tour of the country speaking in the interest of flood control and prevention and his St. Paul appearance will be his first speaking engagement of the tour.

Preparations to welcome him to the city are to be made early this week.

he declared, "and this has always seemed to affect attendance during the rest of the week."

"This year, judging from the interest shown Saturday, the greater entries, and the fact that exhibits are all above the average, it looks like a splendid week ahead."

Special thrills for the day were provided in the auto racing program and the stunt flying exhibition.

Two Mishaps Mark Races.

In the auto races, Eddie Burback, Chicago driver in No. 35, flirted with death when his car skidded on the northeast turn, tore down 10 fence posts, but remained upright as it careened down the track. Burback was unhurt. The mishap occurred in the second lap of the finals in the special division race.

In the twelfth lap of this race, Carl Young's Frontenac burst into flames in front of the grandstand. He turned quickly into the half-mile track where the fire was extinguished without injury to Young. The crowd cheered at his presence of mind.

Lieutenant Frank Hawkes of Texas had every one craning his neck when he displayed the latest wrinkles in stunt flying. There was added interest in this exhibition because he was flying the Spirit of San Diego, sister ship of Colonel Charles A. Lindbergh's Spirit of St. Louis.

The ship will be on display throughout the week at the aircraft show.

Throngs at Art Show.

The art show is one of the anomalies of the Fair, contrasting as it does to the symphony of cattle bleatings and the roar of automobile motors and airplane engines. The exceptionally large crowds at this show Saturday were attributed to the special recognition given the show by the presence of Oskar Groos of Chicago, extension lecturer for the Chicago Art Institute, conducted the first of his gallery tours Saturday afternoon.

Beef and dairy cattle entries in the Northwest Dairy Exposition Saturday night numbered 1,188 exclusive of calf club work entries, to make the show the largest in the history of the exposition.

The exposition, in its fifth year, is given to stress the benefits to be obtained from diversified farming. It is sponsored by the St. Paul Association, the Minneapolis Civic and Commerce association, the Minnesota State Agricultural association, and the State Department of Agriculture. The committee in charge is headed by Governor Christianson and has eight St. Paul members.

Approximately 400 persons took part in the mammoth pageant and pyrotechnic display in front of the grandstand Saturday night. The spectacle, "The Fall of Troy," depicted the historical love romance of Helen of Troy. A feature of the show was the entry of the famous wooden horse or Troy.

Few Accidents Reported.

Few accidents marred the day Saturday. The State Fair hospital reported one case of a man being bitten by a dog, but the injury was not serious. Minor glass cuts comprised the other cases. The hospital is supervised by Drs. W. R. Johnson and S. H. Ethredge.

The sweepstakes prizes for school exhibits from counties in the state were announced at 6 P. M. Saturday. The exhibits are exclusive displays from rural and semi-graded schools.

The prize-winning counties in the order of their prize ranking are McLeod, Otter Tail, St. Louis, Ramsey, Chicago, Carver, Anoka, Polk, Isanti and Meeker.

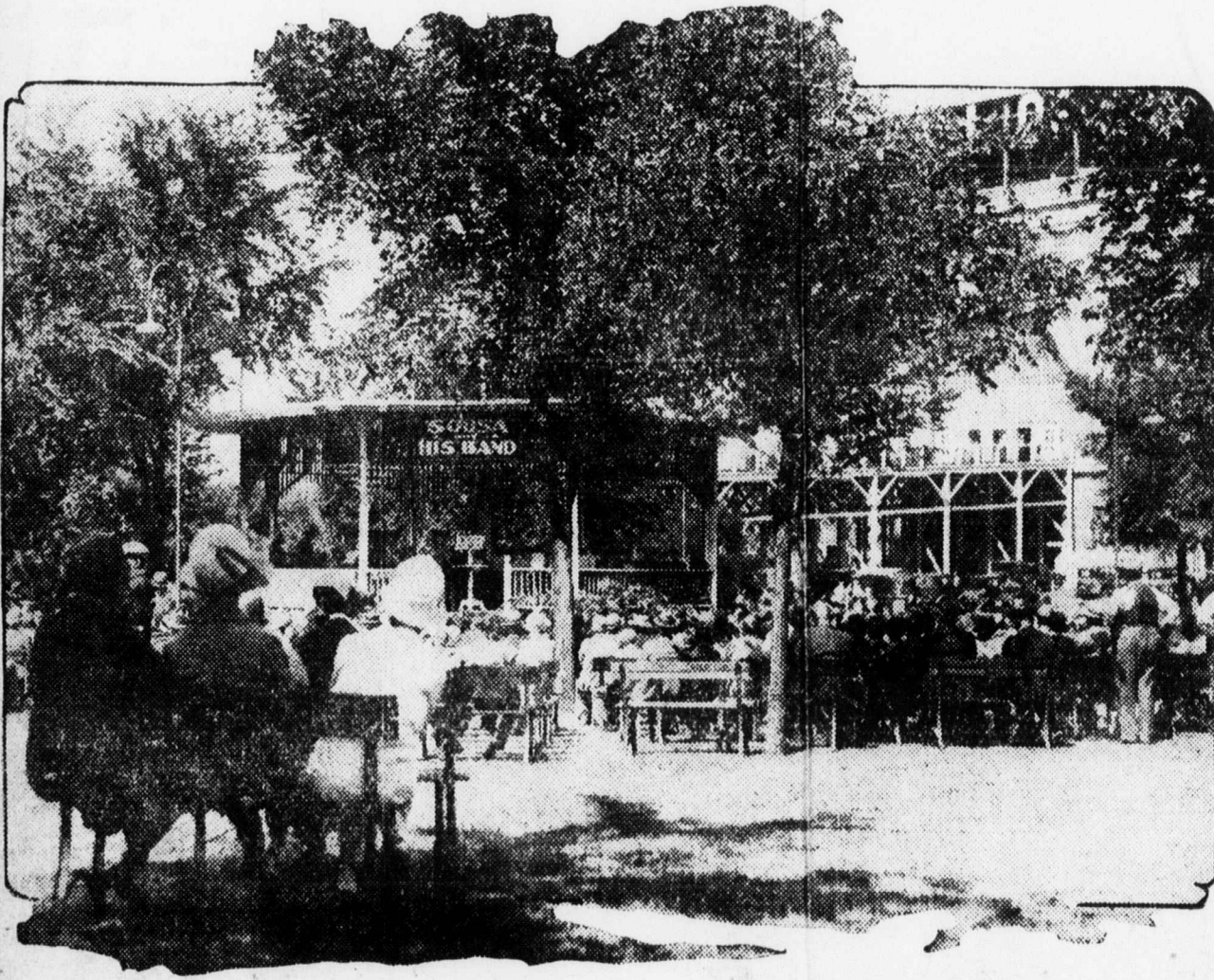
One of the most frequented spots on the grounds Saturday was the building of the Service Men's Hut association. Here free coffee and doughnuts are served all former service men.

Among visitors here Saturday were former soldiers from Los Angeles and three Civil war veterans. Each day the hut will have different hostesses. The Saturday hostesses were members of the St. Paul chapter of American War Mothers, of which Mrs. E. C. Eschely is president.

The Faribault Chamber of Commerce industrial exhibit attracted much attention. It is a display of products manufactured in Faribault and is the third annual exhibit by the Faribault group.

Today will be John Phillip Sousa day at the Fair. The noted march king will give two concerts, at 3 P. M. and 7:30 P. M. in the Plaza.

SOUSA'S OPENING CONCERT DRAWS RECORD CROWD



One of the largest morning crowds ever to assemble on the Plaza at the State Fair gathered at 11 A. M. Saturday to hear the first concert by Sousa's 70-piece band.

The benches surrounding the bandstand were filled to capacity and many listeners had to stand up.

PICTURE THEATRE TOUR SET FOR SOUSA'S BAND

Another big-name band will soon start out on a picture house tour. The newest addition will be Sousa's band, which will play between 10 and 12 weeks, starting in November, booked by the William Morris office, New York City.

The Morris office has the largest number of big-name musical organizations of any booker in the business. Paul Whiteman, one of its clients, goes into the Paramount Theatre, New York City, September 10, opening a Publix tour. Ben Bernie is playing a two weeks' engagement at the Strand, New York City. Vincent Lopez, also on the Morris roster, will be an attraction at the Capitol Theatre, Detroit, the week of September 10. Ben Bernie and his organization are playing the State, this week.

SOUSA'S BAND PROGRAM AT STATE FAIR TODAY

PLAZA CONCERT—11 A. M. TO 12 NOON.
Overture—"Raymond".....Thomas
Scenes—"Andre Chener".....Giardano
Favorite melodies from old operas.....Kapney
Gems—"Tales of Hoffman".....Offenbach
March—"The Gridiron Club".....Sousa
March—"Minnesota".....Sousa

GRANDSTAND PROGRAM—1:30 TO 2:30 P. M.
Overture—"Thuringia Festival".....Larsen
"Breezes From the South".....Myddleton
"Invitation to the Waltz".....Schubert
Vocal solo—"Sweet Mystery of Life".....Herbert
March—"Minnesota".....Sousa
Dedication of new Sousa march, "Minnesota," and presentation of manuscript copy by Lieutenant Commander John Phillip Sousa to faculty representatives of the University of Minnesota.

GRANDSTAND CONCERT—7:30 TO 8:30 P. M.
"On with the Dance".....Sousa
Saxophone solo—"Good Night, Ladies".....Honey
Edward J. Honey
Valse—"Español".....Waldteufel
Vocal solo—"The World Is Waiting for the Sunrise".....Salts
Miss Marjorie Moody
March—"Minnesota".....Sousa

March Titles of Sousa Give Cue For Interview

Just One Plank in Commander's Platform—"The Stars and Stripes Forever."

It was none other than the March King himself who entered the lobby of The Saint Paul late Friday night. And what the March King—alias Commander John Philip Sousa—wanted more than anything else just then was a good night's sleep, for today he and his famous band commences their series of daily appearances at the Minnesota State Fair.

However, in the accommodating spirit which has shared applause with his music the world around, he became a party to what must easily be his nine millionth newspaper interview.

"King Cotton" Not There.

"So you're back, Mr. Sousa, to open our music season as usual?" "Yes," he answered with a smile, "yes—Semper Fidelis!"

On being told that he would find just about everything on exhibition at the Fair, he shook his head slightly, observing, "all but 'King Cotton,' eh? And I understand that in the arena there is no 'Picador,' either."

He was assured, however, that the "Boy Scouts of America" would be conspicuously in evidence, and that he might even see a "High School Cadet" or two. Whereas a peek into the American Legion headquarters undoubtedly would net a glimpse of "Bullets and Bayonets."

"What about your horse show?" he queried. "Will there be any mounts that this young 'Imperial Edward' could stick to, do you suppose?"

No one present knew the answer to that.

Told to Ask "El Capitan."

Asked where he is to go from St. Paul, he said, "Well, not 'Manhattan Beach,' certainly, and I'm not stretching any 'Hands Across the Sea' this season, either. But for specific information you'll have to go to 'El Capitan,'"—indicating his manager.

"Suppose, Mr. Sousa, that Coolidge continues not to choose to run in 1928—who is likely, do you think, to get 'The Washington Post'?"

"Don't draw me into discussion of politics," he said. "I have just one plank, and that has just one forever!"

P. S.—On being notified that the above interview had taken place, Commander Sousa said it was all right with him—and there you are.

SOUSA TO GIVE MANUSCRIPT OF MARCH TO 'U'

Noted Band Leader Will Dedicate 'Minnesota' at Fair Saturday

Lieut. Com. John Philip Sousa, the "March King," and his band of 70 pieces, will play the new march, "Minnesota," composed by Sousa himself and dedicated "to the faculty and students of the University of Minnesota," for the first time at the opening of the Minnesota State Fair tomorrow.

At the conclusion of the afternoon concert, the manuscript of the original copy will be presented to university faculty representatives. Sousa and his band will play each day at the state fair and "Minnesota" will be given on each program either as a regular number or as an encore.

Following is the Sousa program for tomorrow:

PLAZA CONCERT
11 a. m. to 12 Noon
Overture—"Raymond"..... Thomas
Scenes—"Andre Chenier"..... Giardano
Favorite Melodies from Old Operas
Gems—"Tales of Hoffman"..... Kappey
March—"The Gridiron Club"..... Sousa

GRANDSTAND
1:30 to 2:30 p. m.
Overture—"Thuringia Festival"..... Lassen
"Breuses from the South"..... Myddleton
"Invitation to the Waltz"..... Weber
Vocal Solo—"Sweet Mystery of Life"..... Herbert
March—"Minnesota"..... Sousa
Dedication of new Sousa march "Minnesota" and presentation of manuscript copy by Mr. Sousa to faculty representatives of the University of Minnesota.

GRANDSTAND
7:30 to 8:30 p. m.
On With the Dance"..... Sousa
Telephone Solo—"Good Night, Ladies"..... Heney
Mr. Edw. J. Heney
Solo—"España"..... Waldteufel
Solo—"The World is Waiting for the Sunrise"..... Seltz
Miss Marjorie Moody
"Minnesota"..... Sousa

ANY GOLF FOLLOWER CAN PLAY THIS GAME

Idea Is To Use As Many Strokes As Possible, Sousa Says

By United Press
CLEVELAND, O., Sept. 2.—Lieut. Com. John Philip Sousa, the world's foremost wielder of the baton, is an adept at "Besserabian golf."

"Besserabian" has never been recognized by the dictionary publishers, but, according to Sousa, it is a word coined by certain sports writers to describe a game which is just the opposite of the variety first played in Scotland.

The clubs used in the "Besserabian" are quite the same as in the Scotch and American game, but the idea, Sousa stated recently, while in Cleveland, is to go around a course in as many strokes as possible.

SOUSA PLAYS WALTZ OF LOCAL COMPOSER

A tribute to Dr. Lew Arntz, local composer, was paid yesterday at the state fair grounds by Sousa and his band.

Several months ago Dr. Arntz composed the Iowa Dream Waltz, a semi-classical piece. Yesterday the composition was incorporated into the afternoon and evening band programs.



DR. LEW ARNTZ.

Bandmaster



Lieut. Com. John Philip Sousa, who brings his band to the Metropolitan on Sept. 30 and Oct. 1.

Sousa's Return

Following his present road tour Sousa will again pilot his band onto the picture house stages for a period of from 10 to 12 weeks or more, commencing in November.

As before the William Morris office will ask \$10,500 weekly for the Sousa group.

Sousa is now moving to the northwest on his annual tour.

Chicago, Aug. 30.

Last Friday the Sousa Band played for the afternoon only at the ceremonies attending the unveiling of a donated fountain in this city.

The band leader received \$3,500 for his brief services.

SOUSA'S BAND IN 3 CONCERTS ON FIRST DAY

Aircraft Show Features Educational Program at Expo

Fair Features for Saturday

All exhibit buildings open to public. Opening of gigantic aircraft show, featuring Spirit of San Diego, sister ship of Spirit of St. Louis.

Three concerts by John Philip Sousa's band, 11 o'clock, 1:30 o'clock and 7:30 o'clock.

Auto racing by 22 of world's greatest dirt track drivers, headed by Sig Haugdahl, champion of the world.

Two stages of open-air circus acts, afternoon and evening.

Stunt flying by Lieut. Frank M. Hawks in his Spirit of San Diego.

Evening fireworks spectacle, "The Fall of Troy."

Morris and Castle Midway shows on Pike.

The biggest entertainment and educational program ever put on at the Minnesota State Fair and Northwest Dairy Exposition will feature the opening of the sixty-eighth annual exhibit tomorrow.

All exhibit buildings will be open at 8 a. m. At 11 a. m. John Philip Sousa and his internationally famous band of 70 pieces will play its first concert from the plaza stand in front of the main entrance. This concert will be free to all fair visitors.

In the afternoon, in front of the grandstand, Mr. Sousa will open the program with a second concert, at 1:30 o'clock. At this concert the new march, "Minnesota," written by Mr. Sousa for the University of Minnesota, will be formally dedicated. The original manuscript of the march, autographed by Mr. Sousa, will be formally presented to the University of Minnesota.

Fireworks Spectacle

At 2:30, an auto racing program featuring 22 of the greatest dirt track drivers in the world, and two open-air stages of circus acts, will be opened.

In the evening, Mr. Sousa will give a third concert in front of the grandstand, succeeded by the fireworks spectacle, "The Fall of Troy," and a full vaudeville program of circus acts.

The feature of the educational program Saturday will be the formal opening of the Aircraft show, which is housed in a great circus tent covering 40,000 square feet of space, located just west of the State Exhibits building. All of the leading makes of planes of latest type and model will be displayed. The feature ship will be the Spirit of San Diego, a Ryan monoplane equipped with a Wright whirlwind motor, and a duplicate of the famous Spirit of St. Louis, piloted by Col. Charles A. Lindbergh in his epochal flight across the Atlantic. Its owner, Frank M. Hawks, of Houston, Texas, will give a daring exhibition of flying in this ship Saturday afternoon.

Greatest Show In History

Judging will begin in the poultry, bee culture, agriculture and horticulture departments. Livestock judging will begin Monday. Judging in the art, woman's activities, and school exhibits departments have been finished.

The Morris and Castle shows will play all day and evening on the Midway. Seventy acres of farm machinery will be in operation on Machinery Hill.

This show is the greatest in the history of the fair, since all outdoor and indoor space has been sold. Other outstanding features for Saturday will be the fish and game exhibit, the state exhibits, the agriculture and horticulture shows, and the livestock show of cattle, horses, sheep, swine and poultry. Demonstrations by 1,100 boys and girls enrolled in club work, who are visiting the fair at the fair's expense, will begin in the Boys' and Girls' club building at 9 o'clock.

On Sunday all exhibit buildings will be open. Mr. Sousa will give two concerts of two hours duration each. The first will be at 3 p. m., the other at 7:30 p. m.

University Balks On Sousa's March Dedication Today

Coffman Declines to Become Part of Commercialized Plan, He Says—Will Not Receive Manuscript at Fair

The University of Minnesota Saturday declined to take part in ceremonies at the Minnesota State Fair late in the day at which Lieutenant Commander John Philip Sousa was to dedicate his new march, "Minnesota March," to the University of Minnesota.

President Lotus D. Coffman of the university, in a statement, said he believed Sousa planned to commercialize the march and he did not believe it would be proper for representatives of the university to go to the State Fair to accept the original, autographed manuscript of the march from Lieutenant Commander Sousa.

"E. B. Pierce, president of the Alumni Association, is not in the city at this time," President Coffman said. "He is in possession of all the correspondence concerning this matter."

Wants Campus Acceptance
"Although I am not acquainted with details of the matter, it is my understanding that the march was written for the use of the university students."

"If this is the case, I think the march should be accepted from Mr. Sousa on the University campus in the presence of the student body."

"If Sousa had written the march for the state of Minnesota, it would be just as proper for officers of the State Fair to accept it on behalf of the state as it would for representatives of the university."

"I do not think it would be proper for representatives of the university to go to the State Fair to accept the march for the university."

Sousa composed the new "Minnesota March" at the request of a committee of University of Minnesota officials, who wrote to him in October, 1926, asking for a march which would fill the university's needs for stirring music at football games.

Members of the committee who made this request of Sousa included Carlyle Scott, head of the University music department; E. B. Killen, Donald Ferguson, Michael Jalma, university bandmaster; Otto Zellner and Mr. Pierce, president of the Alumni Association.

"The State Fair is merely an innocent third party in this matter," W. F. Sanger, president of the State Fair, said Saturday. "We were merely carrying out the personal wishes of Sousa in arranging the dedication ceremonies at the fair. Neither the Fair nor the University are privately operated, both are state institutions and both represent the people of Minnesota."

"Mr. Sousa was asked to compose the march by a delegation of university representatives. He completed it this spring. His manager was here a month ago and said Mr. Sousa was very much interested in the success of the march and wanted to have an opportunity to present it to the university in the same spirit in which it was asked."

Planned Personal Presentation
"He said Sousa thought, since he would be in Minnesota for the State Fair, it would be an excellent opportunity for him to present the march to the university personally. He said Sousa had planned to give the university the original copy of the march, autographed."

"Mr. Sousa planned this dedication ceremony with an honest and sincere desire to do something to please the university."

"Of course, Mr. Sousa will get his regular royalty on 'Minnesota March.' Why shouldn't he?"

"Mr. Sousa has given the university his time and his effort to compose this march and he has done it without any ulterior motives."

Business Women in Middle West Puzzle John Philip Sousa

John Philip Sousa finds women much in demand in Des Moines and the middle west.

Women clerks in hotel, women elevator operators and even women reporters are a novelty in the east.

Men fill these jobs in Sousa's home city, Washington, D. C. "I think women handle the jobs all right but I marvel at the emancipation of the women out here," Sousa declares.

Women in the east are magazine writers, special writers but only a few of them are sent out on stories.

FOR HIS CELEBRATION FIR HIS CELEBRATION



JOHN PHILIP SOUSA.

While he is making his thirty-fifth annual tour at the head of his famous band, Lieut. Com. John Philip Sousa this season is celebrating his golden jubilee as a conductor. April 9, 1927, in Washington, D. C., his home city, Sousa, then twenty-two years old, made his first appearance on the director's platform. Milton Nobles, who died two or three years ago, came to Washington with his theatrical company. His musical director became ill, and Sousa, who had been playing with a quadrill orchestra, filled the gap left Washington with the Nobles organization. Sousa continued with the Nobles company for more than a season. Then he traveled with Mackay's Extravaganza company and Matt Morgan's living pictures. In 1880, at the age of twenty-six, he became director of the United States Marine band. Twelve years later, in 1892, he formed his own organization.

Past his seventy-second birthday, Sousa this season has undertaken a tour as strenuous as any he has made in the past. His season opened July 17, at Atlantic City, where he was the attraction for four weeks on the Steel Pier. Other extended engagements included the Cleveland industrial exposition, August 14 to August 25, the Iowa State fair, at Des Moines, August 27 to September 2, and the Minnesota State fair, at Minneapolis, September 3 to September 10. Sousa and his band will be in Helena for matinee and night concerts on Saturday, Sept. 24, in the Shrine Temple.

Sousa will conclude his regular season late in November, when he will go to South Carolina for his annual duck hunting.

"Besserabian Golf" Popular With Sousa, Reverses Usual Game

CLEVELAND, O. (United Press) — Lieutenant Commander John Philip Sousa, the world's foremost wielder of the baton, is an adept at "Besserabian golf."

"Besserabian" has never been recognized by the dictionary publishers, but according to Sousa, it is a word coined by certain sports writers to describe a game which is just the opposite of the variety first played in Scotland.

The clubs used in the "Besserabian" are quite the same as in the Scotch and American game, but the idea, Sousa stated recently, while in Cleveland, is to go around a course in as many strokes as possible.

While giving his attention to golf at the Shaker Heights golf course, Sousa was advised by the professional at the course to keep his head down.

"That is impossible," Sousa replied. "For 50 years I have always been taught to hold my head up and I can't break years of training in an instant."

Sousa, at present, is reported to be composing a piece, which he plans to dedicate to baseball. The idea for the music, according to authoritative sources, was inspired by "forty-five years of playing and watching the game."

Here's an Idea of What 'Minnesota March' Is Like

To the Faculty and Students of the University of Minnesota

THE MINNESOTA MARCH.

JOHN PHILIP SOUSA.



Copyright MCMXXVII by Sam Fox Pub. Co., Cleveland, Ohio, U.S.A.

Pucker up the lips and let 'er go. Might as well get in practice with your whistle, for this tune is the new "Minnesota March," written by John Philip Sousa, the "March King" himself, and dedicated "to the faculty and students of the University of Minnesota." The few bars above give the public the first glimpse ever published of the march. It will be played for the first



SOUSA

time when Sousa and his band appear at the state fair Saturday. It will be played thereafter in the daily Sousa band programs at the fair. The history of the "Minnesota March" was recalled today when the above snatch from it was released. When the march king was here with his band something more than a year ago, a committee of Minnesota alumni and Carlyle Scott and Earle G. Killeen of the university music department and Michael Jalma, director of the university band, asked Mr. Sousa if he would write a Minnesota march. He seemed to like the idea, declaring it the first time he had ever been asked by a big university to write a march. The result was

that Mr. Sousa's only new march of the year turned out to be the "Minnesota March."

SOUSA'S CAREER BRILLIANT ONE

Made His Start as Director in
Home City of
Washington

Lieut.-Com. John Philip Sousa, most famous of American composers and conductors, celebrated his fiftieth anniversary as a conductor on Saturday, April 9. The day found him directing his band as usual, and the "play date" was the Metropolitan theatre, in Boston.

Sousa's first position as a director was in his home city, Washington. Milton Nobles came to Washington at the head of a theatrical company. His director became ill, and upon a few hours' notice the youthful musician, who had been playing in a quadrille orchestra, left town with the Nobles' troupe. Sousa continued with Nobles for more than a season, and then toured with Mackey's extravaganza company and Matt Morgan's living pictures, the first organization of the kind to be seen in America. In 1880, at the age of twenty-six, Sousa was appointed director of the United States marine band. In 1892 he resigned to form his own organization, which has continued without interruption for thirty-five years.

The composer of "Semper Fidelis," "Washington Post," "U.S. Field Artillery," and more than 100 other marches has, of course, many claims to distinction. Perhaps the two most noteworthy are that he is the only American composer-conductor who has earned a million dollars through the practice of his profession, and that he is perhaps the only living person who has served as a commissioned officer in all three branches of the armed forces of the United States—the army, the navy and the marine corps. Sousa was a lieutenant of marines from 1880 to 1892, a lieutenant in the United States army during the Spanish-American war, and a lieutenant-commander in the United States navy during the world war. Sousa and his band will play at Calgary September 20 in Victoria arena.

SOUSA'S ENTHUSIASM

Happy is the man who finds in life the job he likes best to do, and then does it with fine enjoyment, enthusiasm and success. John Philip Sousa, who has been conducting bands for nearly fifty years, apparently is such a fortunate one. The other day he told a reporter how he feels about his job.

"Every time I mount the platform, I feel a wild desire to put on the best concert of my career. I have felt that since I first led an orchestra. Lord knows what will happen to me if that feeling ever stops. Probably will be the end of me."

Tired of his work? Bored? Eager to retire and never look at another piece of band music? Not the great Sousa. At seventy-one years of age he is getting as big a kick out of his work as the thousands of Americans who would rather hear Sousa's band than almost any musical organization one could name.

Sousa to Write Musical Score to Honor Baseball

(By United Press.)

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"BESSERABIAN GOLF" POPULAR WITH SOUSA

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New electric street cars in Leyden, Netherlands, have three compartments, each having seats for six persons.

Sousa to Arrange For Band Contest

Lieutenant Commander John Philip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for State and national band and orchestra contests to be held in May, 1928, at Joliet, Ill. It is expected that school and college musical organizations from practically every State in the Union will be represented among the contestants. Commander Sousa was proffered the chairmanship by Joseph E. Maddy, who is chairman of the committee on instrumental affairs of the National Music Supervisors. Mr. Maddy made a personal call upon Commander Sousa in company of C. M. Tremaine, director of the National Bureau for the Advancement of Music, and, having explained the purposes of the contest, readily obtained the assent of the bandmaster-composer to serve as chief of the advisory committee, and the acceptance by Commander Sousa, of the important post, will undoubtedly stimulate bands and orchestras all over the country to enter the contest.

Associated with Commander Sousa on the advisory committee will be: Frederick Stock, conductor of the Chicago Symphony Orchestra; Taylor Branson, conductor of the U. S. Marine Band; Edwin Franko Goldman, director of the Goldman Band of New York, and Herbert L. Clarke, director of Clarke's Band at Long Branch.

BALTIMORE BANDS.

"Boston may have her baked beans, but Baltimore has her bands," says Sam Robbins, with just the nicest swaggar imaginable. Sousa has an "air" when directing—so has Robbins, and each member of his organization never forgets the dignity of his birthplace Baltimore.

"That is why," remarked a performer last week, back stage at the Palace—"That is why you may expect something a little different and a little better in the way of music when Robbins and His Baltimoreans appear." Opening this afternoon for a four days' stay at the Keith-Albee Palace theater, the Boys from Baltimore will be called upon to live up to high promises.

"Jazz when they demand it—popular music at all times—and the classics when we have an opportunity to play the things we like best," says the genial director.

Mr. Robbins holds that a city is judged by the type of act that represents it "on the road." He does not hesitate to say that "Columbus is judged by the Nugents, Elsie Janis, Howard Thurston, and other stars famous along Broadway. When I visit the city, I am going to make the rounds of the hotels and amusement places and hear the bands, for, to date, I do not recall that I have ever had the opportunity of hearing a Columbus band," he remarked.

AIMEE HANDED TWO REBUFFS

DES MOINES, Ia., Aug. 30.—(INS)—Aimee Semple McPherson, Los Angeles' famous evangelist, who is to spread her four-square gospel and establish "lighthouses" of the faith in various cities of this and other countries, has not fared so well otherwise at the hands of Des Moines men.

Within a week she met with two rebuffs. First, she sought to have arrangements made whereby she would be taken for an airplane ride by Col. Charles A. Lindbergh when he visits here on August 29, on his national tour in the interest of aviation. The request was refused. The committee in charge of the Lindbergh day program got around the matter by stating that Colonel Lindbergh's plane, the Spirit of St. Louis, is a one-seater and it would therefore be impossible for him to carry a passenger.

The second setback to the titian-haired evangelist's plans came at the hands of the state fair board. A representative of Mrs. McPherson wired for permission for her to address the throngs expected at the fair August 28, when John Philip Sousa and his band will be the cent attraction. After a hasty conference the fair committee discovered that the program for that day had been filled and that it would be impossible to make a change in favor of Mrs. McPherson.

Sousa's Fiftieth Year As a Band Conductor

This is Lieut.-Com. John Philip Sousa's fiftieth anniversary as a conductor. His first appearance on the director's stand was made April 9, 1877, at Washington, D.C. He observed his golden jubilee as a director by conducting two concerts in Boston. When Sousa assumed command of the United States Marine band in 1880, there were two Americans in the organization. When he formed his own band in 1892, only eleven of fifty instrumentalists were American-born. For his thirty-fifth annual tour, Sousa has but two bandsmen who are not American-born. More than thirty of the players are American college and university graduates.

Winnipeg looks forward to their visit under their vigorous leader, who will be 73 in November. They will give two concerts in the Amphitheatre on the afternoon and evening of Sept. 14.

Passaic Aug 30

Press Winnipeg Aug 27

Herold Calgary Aug 27

Times West Palm Beach Aug 30

Trenton Times Aug 30

Detroit Columbus Aug 28

phenixlike, spread its wings to rise above its ashes, while its younger sons were watching the sunrise from Lake Michigan proudly serene at the east. There were men and women seated on the platform near Miss Buckingham at the dedication, and ten times as many among the thousands thronging Grant park on every side who recalled that past and felt their hearts beat faster at the realization of a noble present of a city being beautified, as well as made prosperous, by its own citizens.

The dedication of the Clarence Buckingham Memorial fountain was carried out according to an artistic plan that will be memorable for all time. The subtle influences of the occasion were greater than any program of shouting and tumult could have been. Miss Buckingham arranged the details, the climax being the fountain playing its symphonic poem of sparkling waters, from crystal purity to the rainbow colors of shattered sunlight, effected by its scientific mechanism. The record of its building has been published from time to time in engineering magazines and the news of progress of the work.

Grant park and the Michigan boulevards

Sousa Chosen

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have been transferred from Duluth to Kenosha, Wis.

Sousa's Band to Offer More Numbers Than Usual in Duluth Appearance



JOHN PHILIP SOUSA.

Famous Leader Advises Musicians to Make Programs 'Snappy.'

If the modern musician is to achieve success he must "make it snappy."

This opinion is expressed by Lieut. Commander John Philip Sousa, who will appear with his world-famous band for two concerts at the Duluth Armory on Sept. 10, under auspices of the Junior Chamber of Commerce.

Shortens Time of Concerts.

Sousa, in earlier concerts throughout the country, required twice the time to conduct his concerts than he does now.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around 'the turn of the century' will finish his days in the poorhouse," says Sousa. There isn't such a thing as leisure any more and the American, even when

he is taking his pleasure, enjoys himself at the fastest gait possible.

Gets More Numbers on Program.

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that 20 minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that couples as much as 10 minutes. In seconds after the conclusion of the number, we know whether the applause warrants an encore, and we seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever. I never have the conductor's desk at any time during the program."

Sousa's Band Will Give Two Performances

Sousa's famous band will give two performances here on October 3. There will be more than eighty people in the band, including vocalists. For thirty-five years Lieut.-Commander J. P. Sousa has been before the public conducting bands on tours all parts of the civilized world.

at the north end of the park is a del

its chimneys to mark the passing time. The Stevens hotel, aglow with light, reared its massive proportions at the south of the Blackstone, while toward the west dark rectangular buildings of the banks and office structures outlined, as it were, the watch towers of fortresses, with an occasional play of lights. Above them all lifted a shaft of radiance, the spire of the First Methodist church, holding aloft its glittering cross toward the stars. In the south the Field museum stood remotely as a temple of Greece in the night, and beyond was Soldier field, its arena filled by another multitude.

As Sousa's band filled the air with music, the "Fountains of Rome," by Respighi, linked whatever inimitable fountains at Versailles, of which the Buckingham memorial is reminiscent, its waters into the air in company with other fountains which leave recollections of palaces and kings for whom they were built. Full sixty minutes Sousa led his band, the audience growing more and more intense as the minutes passed, the chimneys on the Straus tower marking the quarter

Buckingham Fountain Dedication Imposing

Continued from First Page.

hours in historic repetitions. No programs had been distributed. Sousa played his "Stars and Stripes" with patriotic fervor. But when distantly, in the darkened atmosphere, came the call of the Valkyrie and the magnificent surge of the "Magic Fire" music, one felt a magnetic thrill run thru the assembly of its tens of thousands of Chicago citizens awaiting the latest honor to Grant park for their pleasure.

As the fire motif conceived by Richard Wagner throbbed in the atmosphere, the jets of water began to rise from the basins of the fountain. The garden, about 600 feet square, incloses the architectural structure in the center and four minor pools. The main pool, 300 feet in diameter, has three basins rising one above another, the lower 100 feet in diameter, the second sixty feet, the upper twenty-four feet, which marks a height of twenty-five feet above the ground. From the pool issue seventy-two jets of water projecting toward the center, from which spouts a column of water rising to a height of ninety feet above the level of the top basin. At four points in the pool are pairs of bronze seahorses or monsters, each twenty feet in length, projecting foaming streams. This memorial fountain design was influenced by the ideas of Miss Buckingham, who for ten years consulted with her architects here and M. Lambert of Paris, her sculptor, and various advisers, to produce a work fitting for Grant park. It displays four times the volume of water as the Latona fountain.

Rose hues as of flames burning beneath veils of ashes illumined the fountain playing to the music of the "Magic Fire" scene of Siegfried and Brunhilda. The multitude was spellbound. Together with the indescribable fascination of the mists, the soft undertones of the falling waters, the music rose and fell arousing an emotional appreciation, almost an adoration, of the wonder of the work of men's hands, and deeper gratitude for the generosity that gave this to the people of the city. Celebrations of this order, bringing all sorts and conditions of men together in harmony to worship what is noble and what they can call their own, is better than pomp or pageantry in creating loyal citizenship.

The Clarence Buckingham memorial will play, at noon on three days a week five and one-half months of the year. During the same period it will play an hour on Wednesday, Saturday and Sunday evenings each week. Three engineers attend to its workings, which produce a variety of color schemes of great beauty. These are produced by electric lights shining thru an especial glass. The closing design of Friday evening was red, white and blue. There are possibilities for subtle effects, as violet and

silver, rose and paler tones, and other vivid combinations. During the winter months the fountain will be protected from the weather, there being an endowed fund for that purpose.

All celebrated parks in the world depend upon the play of water to produce beautiful and refreshing attractions. More fortunate than most pleasures, Grant park has Lake Michigan for its eastern margin. Lo-rado Park's beautiful Fountain of the Great Lakes, which may be placed more advantageously, in time, has been alone as an attraction for some years. The grace of the design with its human figures and the gentle fall of the waters always fascinates the visitor to Grant park. A jet of water at the north end of the park is a delight near the city.

The volume of water needed in the Clarence Buckingham memorial is engaged over and over again by an engineering device. It equals the daily supply of water furnished to one of Chicago's larger suburbs. The sea-horses are anatomically correct, according to ancient drawings and models. The sculptor gave months of study to the problem.

CROWD TO FAIR

Sunday Throng Surpasses Former Attendance Records.

ATTENDANCE.		
	1926.	1927.
Wednesday	8,517	9,044
Thursday	14,065	15,143
Friday	65,507	66,338
Saturday	43,452	42,272
Sunday	23,358	31,207

Music and the magic baton of John Philip Sousa lured more than six times as many persons to the fair yesterday as a championship doubleheader ever draws here, and the throng of 31,207 surpassed any Sunday crowd in the statistical records of the exposition.

This was nearly 8,000 more than the attendance on Sunday a year ago.

The tumultuous and gaudy amusements of the midway were closed for the day, as were the exposition buildings. In their stead, Governor Hammill presided at religious services and Sunday school in the morning. More than 1,200 persons heard the governor utter a responsive reading in the stock pavilion, and listened to a sermon by Dr. Hugh Magill, general secretary of the International Council of Religious Education.

Sousa Gets Ovation.

More than 8,000 persons filed into the grandstand in the afternoon to hear Sousa's seventy-five musicians. They gave the dean of American bandmasters a great ovation and he responded with the encores that have made him famous.

Meanwhile, the Argonne post band and the American Legion band from the third district played to crowds which filled the tiers of seats in the stock pavilion and covered the broad lawns south of the administration building.

Agriculture will vie with aviation today at the fair grounds. While it is farm bureau day at the exposition, it is, as the official program proclaims, "Lindbergh day in Des Moines," and the two interests will meet when the flying colonel drives past the Grand avenue entrance shortly after 3 p. m.

Will Fly Over Grounds.

Colonel Lindbergh probably will fly above the fair grounds, at a low altitude, on his way to the municipal airport, fair officials predicted last night.

They based their hope on the promise of his advance representative, received yesterday, that he would circle over the exposition crowds if his time permits.

Although the terms of his tour forbid his appearance at any event where admission is charged, he crossed the Mississippi from Moline to Davenport last week to fly above the Mississippi Valley fair there, and this led the Iowa officials to extend him an invitation.

If he does appear above the fair grounds, it probably will be at approximately 1:55 p. m.

Invited to Attend Fair.

An invitation to be Iowa's guest, incognito, at the fair tonight also has been extended Colonel Lindbergh. If he journeys to the amphitheater after the banquet in his honor ends at 9 p. m. he will view special fireworks signaling his trans-oceanic flight, as well as his own portrait in pyrotechnics.

One set piece will include images of the Statue of Liberty and the Eiffel tower, and shows an illuminated monoplane speeding across the intervening void.

When and if Lindy flies over the flying field just north of the race track, he will see parked below him a monoplane which is almost a war scare of the "Spirit of St. Louis." A telegram was received from Frank Hawks, owner of the plane, that he will arrive at noon today with the ship, which will be at Lieut. Col. Clarence Chamberlin's disposal when he is the guest of the fair on Wednesday.

Will Exhibit Plane.

This plane will be on exhibition today at the fair grounds aviation field, after its arrival, as well as tomorrow and Wednesday. It is of the same design and type as Lindbergh's, and is equipped with an identical motor, but its cabin is slightly larger and its wing spread slightly less.

The Lindbergh ovation, however, will interfere but briefly with the agricultural program, which will be conducted by Charles E. Hearst, president of the Iowa Farm Bureau federation. At 10 a. m., after a greeting by C. E. Cameron, president of the fair board, Mr. Hearst will introduce the Hon. Charles Brand,

member of congress from Ohio, who will discuss agricultural problems. Mr. Brand was a foremost supporter of the McNary-Haugen bill in the campaign at Washington which ended with its veto by President Coolidge.

At 1:30 p. m. another farm bureau program will be held, at which Vice President C. W. Huntley of the federation will preside.

Livestock Shows.

Meanwhile, the livestock shows will be in full swing, with the stalls filled by animals arrived from the Illinois and Missouri fairs. Today also is automobile and implement dealers' day.

In the women's building, activities ranging from the making of lamp shades to the production of "little country theater" plays will be demonstrated, and the infant aspirants for baby championships will be judged. Sousa's musicians will play at 11 a. m. and 1:30 and 7:30 p. m., accompanied by the fifteen act hindrodome show in the afternoon and evening.

The society horse show will begin at 7:30 p. m. today in the stock pavilion. Horse races, whippet races and stunt flying will provide the remainder of the afternoon program.

Tour

The thirty-fifth annual tour of Lieutenant Commander John Philip Sousa and his band will bring the famous aggregation to Calgary, on Friday, September 20. On his long tour of his thirty-third season, ending in March of 1926, he played to more "paid admissions" than for any similar period in his entire career. There was a short season that began in July and ended in November of 1926 and, although he had wanted to spend the winter and spring at ease, opportunities were so many that he simply had to succumb and to take up offers for engagements that included a tremendous success at the handsome new Paramount theatre in New York.

Recently he was heard with his band at the Chicago theatre in Chicago. There were four performances and the house was packed at each of them, fully 20,000 persons attending during one day.

The band will play in Calgary under the auspices of the Calgary exhibition and stampede.

DIO ABOVE ATTENDANCE

SOUSA ARDENT DEVOTEE OF "BESSARABIAN GOLF"

Cleveland, O., Aug. 30.—(UP)—Lieutenant Commander John Philip Sousa, the world's foremost wielder of the baton, is an adept at "Bessarabian golf." "Bessarabian" has never been recognized by the dictionary publishers, but according to Sousa, it is a word coined by certain sports writers to describe a game which is just the opposite of the variety first played in Scotland.

The clubs used in the "Bessarabian" are quite the same as in the Scotch and American game, but the idea, Sousa stated recently, while in Cleveland, is to go around course in as many strokes as possible.

While giving his attention to golf at the Shaker Heights golf course, Sousa was advised by the professional at the course to keep his head down.

"That is impossible," Sousa replied. "For fifty years I have always been taught to hold my head up and I can't break years of training in an instant."

Sousa, at present, is reported to be composing a piece which he plans to dedicate to baseball. The idea for the music, according to authoritative sources, was inspired by "forty-five years of playing and watching the game."

Here Is Dope on Figures for Both Sexes, Regardless

If you are interested in figures, you may be interested to learn that somewhere along the route of his 35th annual tour Lieutenant Commander Philip Sousa will work his fingers into his ten thousandth pair of white kid gloves.

Sousa, upon the director's stand, would be more at home without a baton than without his white kid gloves, and with a record of a new pair of gloves every time he has appeared on the conductor's stand over a stretch of 33 years, the March King has been somewhat of a friend to the kid glove industry.

This present season it is estimated that the 40 weeks of his tour will require about 400 pairs of gloves. Sousa and his band will appear at the Metropolitan theater September 30 and October 1.

SOUSA'S BAND PROGRAM AT STATE FAIR TODAY

PLAZA CONCERT—11 A. M. TO 12 NOON.
Overture—"Semiramide".....Rossini
Gems—"Martha".....Plow
Excerpts—"Lohengrin".....Wagner
"Damnation of Faust".....Berlioz
Fantasia—"Marta of the Lowland".....D'Albert

GRANDSTAND CONCERT—1:30 TO 2:30 P. M.
Miss Marjorie Moody, Soprano
Mr. J. W. Bell, Piccolo
Admired numbers from "El Capitán".....Sousa
Piccolo solo—"Sylvia".....La Thelle
Fantasia—"The Musqueters in a Convent".....Mr. J. W. Bell
Vocal solo—"Shadow Song".....Dinorah
—Meyerbeer

Excerpts—"The Chimes of Normandy".....Planquette

GRANDSTAND CONCERT—2:30 TO 3:30 P. M.
Miss Marjorie Moody, Soprano
Gems—"Mikado".....Sullivan
Numbers from "The Wizard of the Nile".....Herbert
Excerpts—"Tales of Hoffman".....Offenbach
Vocal solo—"Street Song".....Naughty
"Marletta".....Herbert
Gems—"The Chocolate Soldier".....Oscar Strauss

Pioneer Press Sept 3

SOUSA'S BAND TO GIVE 3 CONCERTS ON OPENING DAY

Hundreds Labor Throughout Night to Make Ready for Most Elaborate Exposition.

22 DRIVERS, HEADED BY HAUGDAHL, IN AUTO RACES

Children Under 12 to Be Admitted Free; Gates Open at 6 A. M., Exhibits Two Hours Later.

Minnesota's sixty-eighth annual State Fair and Northwest Dairy Exposition will open here today. Hundreds of men labored most of the night putting the finishing touches on preparations for the first day of the most pretentious program the State Fair ever has put on. Many special features have been arranged for today. Chief of these are three concerts by John Philip Sousa's famous band, which will appear at the fair all the week, the Aircraft show, and the auto race program.

The races have attracted 22 widely known drivers. Heading the list is the name of Sig Haugdahl, the champion dirt track driver of the world. Children under 12 years old will be admitted free to the fair grounds.

Band to Play "Minnesota."

At the afternoon concert, before the auto races, Sousa will present the original manuscript of his march "Minnesota" to a representative of the University.

The march is a "fight" song, written especially for the University by Mr. Sousa on the request of University authorities. The march will be played at all concerts throughout the week. This is the first year that Sousa's band ever has appeared at a state fair anywhere.

The grandstand attraction in the evening will be "The Fall of Troy," a gigantic fireworks display representing the closing scenes of the story from Homer's Iliad.

The Aircraft show, a new feature this year, will open in the morning with a comprehensive display of the latest aircraft of all types, including ships designed for warfare, passenger service and freight-carrying. The feature of the exhibit will be the Pride of San Diego, sister ship to the Spirit of St. Louis. Lieutenant Frank M. Hawks, Houston, Texas, will take the "Spirit of San Diego" into the air for exhibition flying every afternoon beginning today.

The admission gates will be open at 6 A. M. Two hours later the exhibition buildings will be opened to the public, to remain open until 8 P. M.

39 Counties to Exhibit.

The livestock show this year is a million dollar affair and there will be nearly 1,200 head of cattle on exhibition. Record entries of horses, sheep and swine also have been received.

Every booth in the Agriculture building is occupied with exhibits from 39 counties.

A total of 1,100 children from every county in the state are at the fair competing for state honors in boys' and girls' club work.

Auto races will start at 2:30 P. M. A dozen other entertainment features are on the grandstand bill, including vaudeville acts, cyclists and bareback riders.

Opt Seattle Aug 28

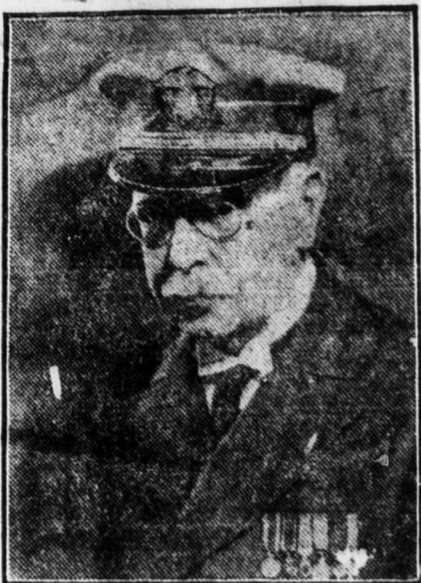
SOUSA WORTH MILLION FROM HIS MUSIC

WEALTH has come to Lieut. Commander John Philip Sousa at the rate of a dollar for each mile of his travels. Sousa, who with his band, is coming to the Metropolitan Theatre September 30 and October 1, is in all probability the only American composer-conductor who has amassed a fortune of a million dollars solely through the practice of his profession, during his last season rounded out a million miles of travel with his band.

Sousa's traveling record is almost 27,000 miles a season for his entire career, and this season with a comparatively short tour extending only from mid-July until late in November, he will click off 25,000 miles.

Sousa is not so certain that "the first million is the hardest." When he began his career he had fifty men, who were well paid, at an average of \$35 a week.

BAND LEADER



JOHN PHILIP SOUSA.

"Stars and Stripes Forever," one of the most famous marches written by John Philip Sousa, known as the "march king," will be played by Sousa's band when it appears in two concerts at the Armory Sept. 10. Sousa will play here under the auspices of the Duluth Junior Chamber of Commerce.

Seattle Times Aug 28

SOUSA'S MARCH HIT WAS TOO DIFFICULT

Famous Bandmaster-Composer Forced to Revise "Stars and Stripes."

"Stars and Stripes," or, as it is more correctly written, "Stars and Stripes Forever," has been heard in every country of the world. But, strange as it may seem, this marvelous march by Lieut. Comdr. John Philip Sousa was a long time in establishing popularity with bands. The march dates back to 1898. Sousa's band gave it spirited performance with all the frills that one could wish and with an orchestration of ingenious sort, musicianly in every respect. And that was the trouble—bands throughout the country could not play the music because it was too difficult.

It took a little time for Sousa to understand why the march, so popular at every concert he played, was not taken up by other organizations. So he went to his publisher for information. He found out quickly, for he was shown a sheet of the march music returned to the publisher by a country bandmaster.

The explanation was simplicity itself. It was in a penciled note upon the sheet, "Too many notes." Sousa and his band will appear in the Metropolitan Theatre September 30 and October 1.

Register Des Moines Aug 28

LT. COM. SOUSA AND BAND PLAY AT FAIR TODAY

March King's Band to Give Two Concerts.

Lieut. Com. John Philip Sousa and his band will be the main attraction at the state fair on Sunday, which has been designated as Music day, and Sousa day as well.

The band will give two programs tomorrow and three every day for the remainder of the fair. Sunday's program will be from 3 to 5 p. m. and from 7:30 to 9:30 p. m. Both concerts will be given in front of the grandstand.

A vocal solo, "The Beautiful Blue Danube," will be sung by Miss Marjorie Moody, soprano, in the afternoon. In the evening Miss Moody will sing "Caro Nome." Howard Goulden, who plays the xylophone, will play a solo Sunday afternoon and John Dolan will play a cornet solo and Joseph Deluca will give "Beautiful Colorado" on the euphonium.

Religious Services Start Day. The program Sunday will start with Sunday school service, under the leadership of the Iowa State Sunday School council, for children and young people in the women's and children's building, and for adults in the stock pavilion. Dr. Hugh S. Magill, general secretary, International Council of Religious Education, Chicago, will preach the sermon at 10:30 o'clock.

The Third District Legion band of Iowa, from Ackley, will give programs Sunday from 3:30 to 5:30 p. m. and from 8 to 10 p. m. Howard Boots, cornet, and D. Lee Chenette, trombone, will play solos. Lynn L. Sames, baritone, will sing a solo in the evening.

In the stock pavilion the Argonne Post band, Des Moines, will give programs from 3:30 to 5:30 and from 8 to 10 p. m. Leo Spalti will play a saxophone solo, and Roy Lott will give a xylophone solo at the afternoon concert. Spalti and Stewart Watson, vocal baritone, will do the solo work in the evening.

Soloists Are Announced. Six of Sousa's own compositions are on the two programs for tomorrow, and there are several more of his selections on the other programs for the week.

Marjorie Moody is featured every day as soloist. Other soloists are Howard Goulden, xylophone; John Dolan, cornet; Joseph Deluca, euphonium; Edward J. Heney, saxophone; J. W. Bell, piccolo, and William Tong, cornet.

The day nursery, with all necessary facilities, and the livestock barns will be open Sunday as usual. The exhibit buildings, the amusement shows and rides will be closed. Autos will be admitted free Sunday.

MAID OF HONOR

Pueblo Chieftan Aug 27

Largest Fountain In World Unveiled

CHICAGO, Aug. 26.—(AP)—Buckingham memorial fountain, larger and more elaborate than any other fountain in the world, was dedicated tonight in its 600 foot garden at the foot of congress street, in Grant park.

Fourteen hundred gallons of water a minute poured from 134 jets, some to a height of 150 feet, as variegated lights, from the amber colored basin to the white topmost spray, played over the whole.

The fountain, modeled after the Latona fountain at Versailles, is the first in which electric and hydraulic equipment is made use of. A feature

is four massive bronze sea horses which were cast in France. Each, more than twenty feet in length, appear to be swimming in the main basin.

Controls of the valve system of the fountain are on a keyboard about the size of pipe organ, and operators may vary the display by manipulating them.

Miss Kate Buckingham presented the fountain to the people of Chicago in memory of her brother, Charles, set aside a trust fund for its maintenance.

John Philip Sousa and his band played at the dedication ceremonies.

MEXICAN CITY AMERICAN MUSEO.

New Oklahoma City Aug 27

'BESSERABIAN GOLF' POPULAR WITH SOUSA

Noted Band Master Enjoys Taking the Most Strokes Possible

By United Press. CLEVELAND, Ohio, Aug. 29.—Lieutenant Commander John Philip Sousa, the world's foremost wielder of the baton, is an adept at "Besserabian golf."

"Besserabian" has never been recognized by the dictionary publishers, but according to Sousa, it is a word coined by certain sports writers to describe a game which is just the opposite of the variety first played in Scotland.

The clubs used in the "Besserabian"

are quite the same as in the Scotch and American game, but the idea, Sousa stated recently while in Cleveland, is to go around a course in as many strokes as possible.

While giving his attention to golf at the Shaker Heights golf course, Sousa was advised by the professional at the course to keep his head down.

"That is impossible," Sousa replied. "For 50 years I have always been taught to hold my head up and I can't break years of training in an instant."

Sousa, at present, is reported to be composing a piece which he plans to dedicate to baseball. The idea for the music, according to authoritative sources, was inspired by "forty-five years of playing and watching the game."

Tribune Minneapolis Sept 3

Students' Absence Causes Hitch in Dedication Plans for Sousa's New 'U' March

Coffman Says He Will Be Unable to Accept Manuscript of Composition at Fair—Directors Seek Solution of Problem.

The Minnesota march, written by John Philip Sousa at the request of students of the University of Minnesota, was ready for the preparatory command "Forward!" Saturday noon, but the destination of the original manuscript had not been determined.

The march was to be played for the first time at 1:30 p. m., as the feature number of the Sousa band concert at the state fair, and it was originally planned to dedicate the piece at the afternoon fair program and officially present Mr. Sousa's manuscript to the university.

But just who was to be delegated to accept the manuscript, however, remained undecided, pending a special meeting of the fair board, hurriedly called for Saturday afternoon. **Coffman Unable to Accept March.**

President Lotus D. Coffman of the university informed the fair board that he would be unable to accept the new march. He took the stand that if it was written for use by the university students, it should be dedicated and officially presented at some time when the students themselves are present. This is impossible at the fair, for the university does not open for another week.

"E. V. Pierce, secretary of the Alumni association, has handled all the correspondence concerning the new march," Dr. Coffman said, "and he naturally represents the students and alumni in the matter. Mr. Pierce will not return to Minneapolis until next week."

While President Coffman's attitude left the members of the state fair board perturbed, Mr. Sousa tranquilly went ahead with his first concert at the fair grounds, to all intents and appearances unconcerned over the whole matter. He said, however, that he probably would have a statement to make during the afternoon. By that time, it was hoped, the fair board probably would have taken some action to clear the somewhat muddled affair.

If the march is to be dedicated to the state as a whole, then Dr. Coffman believes that President Sanger of the state fair board is as well qualified to receive it as the university president.

Coffman Gives Viewpoint. "I have received the state fair board's invitation to accept the manuscript at the dedication ceremonies," Mr. Coffman said, "but have replied that it would be impossible for me to attend the fair Saturday. If the piece was written for the university students, I think it's only

logical to presume that they should be on hand to receive it when it is presented. I have not been delegated to act for them in the matter nor have I been authorized in any way to receive the new march. Mr. Pierce, who has handled all the negotiations concerning it, is out of town and will not be back until next week.

"However, if the piece is for the state as a whole, then President Sanger is as well qualified to participate in the ceremonies as I am."

Sanger Says He's Puzzled.

"I am at a loss to understand Mr. Coffman's attitude," President Sanger of the fair board said. "As I understand it, Mr. Sousa was invited by a committee of students, alumni and faculty members to write this march. Although he has hundreds of invitations of this kind every year, he has honored our university by accepting the invitation. He wrote the march without compensation of any kind and is giving it free to the university. He felt that it would be a splendid thing for him to present this march in person to the university at the state fair—a state institution of equal rank to the university."

"He thought it appropriate that the original manuscript be presented to the university, autographed by himself, to be placed in the university archives. Possibly he might have planned to do this at the university, instead of at the fair, but since the university has not opened yet, this is obviously impossible."

Sousa Withholds Comment. Mr. Sousa himself had nothing to say, at least until after the fair board's meeting. He said that the manuscript was completed, autographed and ready for delivery.

So that's the way it stands. At the fair board will attempt to determine, at its meeting Saturday afternoon, what will be done with the manuscript. It was not expected, however, that the controversy would interfere in any way with the scheduled playing of the piece by Sousa's band.

Des Moines Register Aug 27

Sousa's Band to Appear in Two Concerts Today.

Lieut. Com. John Philip Sousa and his seventy-five piece band will present two concerts at the Iowa state fair today in recognition of music day. The programs will be presented in the amphitheater from 3 until 5 p. m. and from 7:30 until 9:30 p. m.

There will be a large variety of selections in the offering, including classical, popular and march music. Four soloists will participate in the two programs: Miss Marjorie Moody, soprano; Howard Goulden, xylophone; John Dolan, cornet, and Joseph De Luca, euphonium.

The afternoon program which will be presented by Sousa and his band, is as follows:

March, "Power and Glory" (introduced by Arthur Sullivan's "Onward Christian Soldiers").....Sousa
Overture, "Tannhauser".....Wagner
Suite, "Cubana".....Sousa
a. "Under the Spanish Flag"
b. "Under the American Flag"
c. "Under the Cuban Flag"
Vocal solo, "The Beautiful Blue Danube".....Strauss
Miss Marjorie Moody.

Grand scene, "The Blessing of the Pignards".....Meyerbeer
Meditation, "Songs of Grace and Songs of Glory".....Sousa
Xylophone solo, "Liebesfreud".....Kreiser
Mr. Howard Goulden.

(a) Valse, "Tres Jolie".....Waldteufel
(b) March, "Tidlers for the Flag".....Sousa
Rhapsody, "The Southern".....Hosmer
Sousa's evening concert program will be as follows:

Pastorale, "Aida".....Verdi
Carnet solo, "Carnival".....Arban
Mr. John Dolan.
Scenes, "The Walkure".....Wagner
Vocal solo, "Caro Nome".....Verdi
Miss Marjorie Moody.
Excerpt, "La Gioconda".....Ponchielli
Interval.

"In Pulpit and Pew".....Sousa
Euphonium solo, "Beautiful Colorado".....De Luca
Mr. Joseph De Luca.

Scenes, "The Mikado".....Sullivan
A Bouquet of Devoted Inspirations.....Sousa
Scenes, "The Mikado".....Sullivan

Many of Lieutenant Commander Sousa's old favorite marches and compositions will be interspersed throughout the program as encores. Music day at the fair will also include concerts by the Third District Legion band, directed by Clate W. Chenette; and the Argonne Post band, directed by A. Paul Atkins. This organization will present concerts on the plaza from 3:30 to 5:30 o'clock in the afternoon, and from 8 to 10 o'clock in the evening. Argonne Post band will play in the livestock pavilion from 3:30 to 5:30 in the afternoon, and from 8 to o'clock in the evening.

Bellingh Gazette Sept 5

NEWEST IS BEST



"Which is your best march?" was asked Lieut. Com. John Philip Sousa, who, with his band, will appear here, September 22. His reply was brief, and to the point. "At the moment of writing each march has seemed to me to be my best," he declared. "I have tried to make each march better than its predecessor and thus my newest would be my best. That, of course, is not necessarily so, but as I put my best into my composition, I feel that I am creating the best within my powers. I realize that there must be no retrogression and so I strive always to do better than I have done and to make my band the best in all the world. Response to my efforts has always been encouraging to me and I honestly feel that my band of today is the best that I have ever directed."

At Ease



Lt. Com. John Philip Sousa doesn't always wear his band uniform. Here is how the "young-old" leader looks while composing a new march. He and his band come to the Met on Sept. 30 and Oct. 1.

IOWA WRITES SONG FOR SOUSA AND STATE FAIR

"This Is the Place" Name of State Means.

(Register's Special Iowa News Service.)

Clinton, Sept. 3.—One of the numbers on the program of the John Philip Sousa's world famous band at the state fair was the "Iowa State Song," written and composed by an Iowa man, born and reared at Clinton.

Thomas E. Hannaher, writer and composer of published songs, found the inspiration for the song in a conversation with an old resident who told of a visit to Iowa of the late President McKinley, when the president first set foot on Iowa soil.

T. E. HANNAHER. The president's train had just crossed the Mississippi and was pulling into the train yards at Clinton, where a vast throng awaited the president. McKinley stepped to the rear platform of his coach. His first words were, "I'm glad I'm in Iowa" (pronounced lo-waw).

Finds Indian Meeting.

The crowd had heard Iowa pronounced many ways but few had ever heard this correct way.

"Hearing this story inspired me to write a song using the correct pronunciation," said Mr. Hannaher. "I then found Iowa to be an Indian word meaning, 'This is the place,' which I have put in the lyric, together with what I have many times told of the grand old state of Iowa during my years of travel in many lands where I failed to find anything near the land and fields of Iowa.

Hearing Sousa's band was to play a week's engagement at the state fair and having the vocal score just off the press, Mr. Hannaher immediately sent Mr. Sousa two copies of the song. In reply he received a personal letter from the world's great band conductor saying: "Send me the band arrangement. Will play your song at the state fair."

Makes Foxtrot, Too.

The song makes a fine foxtrot for the ballroom and Mr. Hannaher is having it orchestrated by one of America's best arrangers, who also made the band arrangement.

Mr. Hannaher says when the people of Iowa play and sing the praises of the grand old state, telling the world of the state supreme, his wish will be gratified.

The chorus of the Iowa song is: Iowa, we'll sing your fame, And praise to the red men Who gave you the name.

That old Indian word meaning "This is the place" Meant the vast paradise Your rich fields now embrace. Iowa, where I was born In that beautiful land Of the marvelous corn; Mighty proud am I if the whole world knows I'm from the state where the tall corn grows.



THE MARCH KING, John Philip Sousa, and Governor John Hammill take in the races at the state fair. Sousa's band was one of the features of the Iowa state fair. Yates, Register, photo

SOUSA PLAYS GOLF REVERSE TO OLD GAME

"Besserabian" Method Aims to Cover Course in Greatest Number of Strokes.

Cleveland, Sept. 3.—(U. P.)—Lieutenant-Commander John Philip Sousa, the world's foremost wielder of the baton, is an adept at "Besserabian golf."

"Besserabian" has never been recognized by the dictionary publishers, but according to Sousa, it is a word coined by certain sports writers to describe a game which is just the opposite of the variety first played in Scotland.

The clubs used in the "Besserabian" are quite the same as in the Scotch and American game, but the idea, Sousa stated recently, while in Cleveland, is to go around a course in as many strokes as possible.

While giving his attention to golf at the Shaker Heights golf course, Sousa was advised by the professional at the course to keep his head down.

"That is impossible," Sousa replied. "For 50 years I have always been taught to hold my head up and I can't break years of training in an instant."

Sousa, at present, is reported to be composing a piece which he plans to dedicate to baseball. The idea for the music, according to authoritative sources, was inspired by "forty-five years of playing and watching the game."

Sousa's March of Minnesota Proves Inspiring Composition

Tuneful Theme Suggests Opportunity for State Poet.

By James Davies.

One of the outstanding features of the state fair this year is, and will be the playing of Sousa's band to judge from the many excellent performances heard Saturday. Sousa is undoubtedly the best musical showman living, he is besides a splendid musician with a special faculty for a definite type of music, which, however, does not indicate any definite limitations, for he has ventured with success in many creative fields, always with an eye to his own band.

A glance at the programs for the current week will indicate the presence of many old and tried favorites, but the programs, as printed, are never any indication of what will be heard, for Sousa's liberality in the matter of encores is world renowned, and so it was at the band concerts for the opening day of the fair, with everybody listening in the kind of humor this organization always stimulates.

New Minnesota March.

What I went to hear particularly was the new march by Mr. Sousa dedicated to the University of Minnesota, with the title "Minnesota." It has been hinted occasionally that advancing years had somewhat dimmed the freshness of Sousa's creative faculties. I beg to take exception to any such assumption, for in this latest march there is not only the splendid old rhythmic power, the feeling that one could march forever to the strains of such a composition, there is something deeper, as if the old master felt more than a little the need of something that reflected more than a passing glimpse of academic life. This march is vital and there is a tune constantly repeated that suggests a Minnesota poem might be written to its measures with very little change necessary.

Song Words Wanted.

Many attempts have been made to write a Minnesota song but they have followed the plan of "Minnesota hats off to thee," with a little dignity and beauty as that irritating jingle possesses. Here is the tune presented to Minnesota by Commander Sousa. Where is the verse maker whom it will inspire to doughty poetic deeds? It is a fine march, with too much repetition in its present form, but many a Minnesotan will march with brighter, keener steps because of it, and it will cause him to lift his head high with pride.

Cattle Tests Planned.

Band Conducting Is Good Exercise Says J. P. Sousa

Do you care to be as lithe and as active both in mind and body when you have passed three score and ten as you were at 50? Then direct a band twice a day for 35 years, says Lieut. Com. John Philip Sousa, who this season is making his 35th annual tour of America with his famous musical organization. There is nothing like the gentle exercise of baton waving for the appetite and the figure, says Sousa—and he can prove it.

"Had I gone into a business or a profession other than that of music, I probably would have been dead 20 years ago," says Sousa. "If I had tried, I could not have picked out a profession which has combined exercise and regularity of hours in such an ideal manner."

Sousa and his band are to appear at the Metropolitan on September 30 and October 1.

POPULAR TEACHER

Sousa Says Jazz Part Of Life of Americans

That jazz has become as much a part of American life as, for instance, "attention compelling" advertising and "high-pressure" salesmen is the opinion of Lieutenant Commander John Philip Sousa, who this season is making his 34th annual tour at the head of his famous band, coming to the Metropolitan September 30 and October 1. Sousa, who began his musical career midway of the Victorian age, declares that he is no more likely to leave jazz out of a 1926 program than he is to insist upon a hansom cab for transportation from the railroad station to his hotel.

"Nowadays the most soap is not sold by the maker of the best soap, but by the soap maker who attracts the most attention with his advertising," says Sousa. "Neither are the most building lots sold by the subdivision corporation having the best lots, but by the subdivision organization which has the fastest talking salesmen, the best lunch and the most elaborate vaudeville show. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write as much as attention

SOUSA'S BAND HERE SEPT. 15

Sousa and his world-famous band will be in Regina September 15, and will present two musical performances while in the city. It is expected that large crowds will be in attendance at both the matinee and evening performances.

The famous band, which has toured America for the past 35 years, has changed considerably as to members, but the leader and the inspiration of the group have remained the same.

Other bands have come and gone in this period, but Sousa's band is still the favorite of the majority. There is only one Sousa. This great band leader has in the whole of the 35-year term missed only two weeks from the active direction of his band, and is noted for the promptness in which his advertised programs are carried through. Along with the band are carried railroad experts, who plan not only the route that the band will follow to fulfill its engagements, but also alternate routes in case of accident.

SOUSA PLAYS NEW GOLF GAME

By United Press

CLEVELAND, O., Sept. 5.—Lieutenant Commander John Philip Sousa, the world's foremost wielder of the baton, is an adept at "Besserabian golf."

"Besserabian" has never been recognized by the dictionary publishers, but according to Sousa, it is a word coined by certain sports writers to describe a game which is just the opposite of the variety first played in Scotland.

The clubs used in the "Besserabian" are quite the same as in the Scotch and American game, but the idea, Sousa stated recently, while in Cleveland, is to go around a course in as many strokes as possible.

While giving his attention to golf at the Shaker Heights golf course, Sousa was advised by the professional at the course to keep his head down.

"That is impossible," Sousa replied. "For 50 years I have always been taught to hold my head up and I can't break years of training in an instant."

Sousa, at present, is reported to be composing a piece which he plans to dedicate to baseball. The idea for the music, according to authoritative sources, was inspired by "forty-five years of playing and watching the game."

"Minnesota March" Newest Sousa Work

Every tour of Sousa's band serves to introduce to the country a new Sousa march. Sousa wrote "Liberty Bell" for his first season at the head of his own organization—the season of 1892-93. This year, when he makes his annual tour at the head of his own organization, there is, of course, a new number and it is entitled "Minnesota." Written at the invitation of the student body of the University of Minnesota, the new march will have its formal dedication in Minneapolis next week, when Sousa appears at the Minnesota State fair.

For the past decade or more, the number of invitations for marches has been too much even for a composer as facile and prolific as Sousa. By the time he sits down to write his new works for an impending season, Sousa would be in a quandary, except for one rule. That rule is that he never has written "by request." If the inspiration comes, well and good. If the inspiration does not come, well and good.

Sousa and his band will appear at the Metropolitan theatre, September 30 and October 1.

J. P. SOUSA PLAYS BESSARABIAN GOLF

CLEVELAND, O., Aug. 30.—(By United Press.)—Lieutenant Commander John Philip Sousa, the world's foremost wielder of the baton is an adept at "Besserabian golf."

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Sept 4/27

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Sandramento Chronicle
Sept 4 18

CONDUCTING BAND BEST EXERCISE, SAYS SOUSA



Here are three generations bearing the name of John Philip Sousa. At the right of course is Lieutenant Commander John Philip Sousa. At the left is John Philip Sousa II, now a New York business man and in the center is John Philip Sousa III, grandson of the March King.

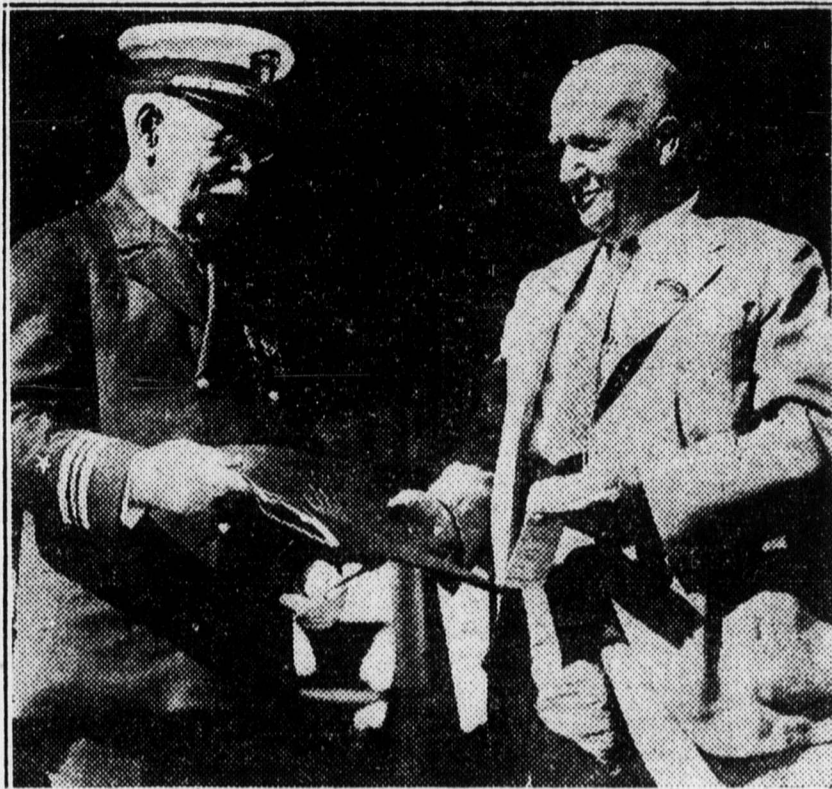
Do you care to be as lithe and as active both in mind and body when you have passed three score and ten as you were at 50? Then direct a band twice a day for 35 years, says Lieut. Commander John Philip Sousa, who this season is making his thirty-fifth annual tour of America with his famous musical organization. There is nothing like the gentle exercise of baton waving for the appetite and the figure, says Sousa—and he can prove it.

"Had I gone into a business or a profession other than that of music, I probably would have been dead 20 years ago," says Sousa. "If I had tried, I could not have picked out a profession which has combined exercise and regularity of hours in such an ideal manner. All through my career, I have been giving an average of 11 concerts a week—almost two a day. As concert time throughout America is always the same, 2:30

o'clock in the afternoon and 8 o'clock in the evening, the better part of my life has found me doing my calisthenics at the regular hour and generally before a large and appreciative audience. The matinee exercise gives me the appetite for a lusty dinner. The evening exercise gives me the physical fatigue necessary to a good night's sleep. It should be pointed out, however, that directing a brass band is an expensive form of exercise. My band costs about \$1,000 a performance for salaries alone. Except for a public which has been willing all these years to pay for the privilege of seeing me exercise twice a day, I would have starved to death long ago for all my superb physical condition."

John Philip Sousa and his famous band will be heard in Helena at the Shrine temple in matinee and evening concerts on Saturday, September 24.

Sousa Presents 'Minnesota' March Manuscript to State



Lieut. Commander John Philip Sousa, world renowned band leader, was snapped by The Daily News photographer at the state fair grounds Saturday afternoon when he presented the original manuscript of his march, "Minnesota," to William F. Sanger of Wincom, state fair president.

Mr. Sousa is at the left and Mr. Sanger at the right. The march is dedicated to the University of Minnesota. It was written by invitation of university students, alumni and faculty members after a visit of Mr. Sousa with his band to the Twin Cities last winter. This is the only time in his more than 50 years' career as a composer and band leader that the famed "March King" has consented to accept such an invitation.

Ceremonies attending presentation

of the march were simple. They took place during the one-hour's afternoon concert by the 70-piece Sousa band in front of the grandstand.

"I wish to now present the manuscript copy," said Mr. Sousa, "of my march, 'Minnesota,' to the Minnesota state fair and to the people of Minnesota."

"I am glad to accept," responded Mr. Sanger, "on behalf of the people of Minnesota your original manuscript of the march dedicated to the student body and the faculty of the University of Minnesota. I thank you on behalf of the people of our state, and assure you of our deep appreciation of your interest in us."

The band then played the march, a typical, lively, rollicking Sousa tune. It will be played on most of the three programs given each day by the Sousa band at the fair this week.

State Fair Crowd of 12,000 Gives Sousa Ovation as Band Plays New Minnesota March

President of Fair Board Takes Original Manuscript of Composition After C offman Says He Could Not Accept for 'U.'

While 12,000 persons packed the grandstand to listen Saturday, John Philip Sousa's band for the first time played the new march "Minnesota," composed by the famous bandmaster and dedicated to the University of Minnesota.

The march was played as a part of the dedication program at which the original manuscript of "Minnesota" was presented formally to William F. Sanger, president of the Minnesota State Agricultural society, on behalf of the state.

It was the first march the famous bandmaster has ever written in response to a request, and it climaxed a day of uncertainty when for a time no one knew just who was to be selected to accept the dedicated manuscript.

Coffman Refuses to Accept.

The uncertainty arose when President Lotus D. Coffman of the university notified the fair board that he would be unable to accept the manuscript on behalf of the state university. He took the stand that if the composition had been written for use by the university students, it should be dedicated and officially presented at some time when the entire student body could be assembled. This, he pointed out, would be impossible at the fair because classes do not open for several weeks.

"E. V. Pierce, secretary of the alumni association, has handled all correspondence concerning the new march," Dr. Coffman said, "and he naturally represents the students and alumni in this matter. He will not return to Minneapolis until next week."

"I received the fair board's invitation to accept the manuscript, but replied that it would be impossible for me to attend the fair Saturday. I was not delegated to act for the students in the matter, or authorized in any way to receive the new march."

"However, if the piece is dedicated to the state as a whole, then President Sanger of the fair board is well-qualified to participate in the ceremonies."

Up until noon there was uncertainty as to the procedure that would be followed in the presentation of the manuscript, and the matter was taken up at a meeting of the fair board at noon. At that time it was moved that Mr. Sanger, as president of the state agricultural society, accept the document on behalf of the state of Minnesota.

The dedication ceremonies took place on a canopied platform fronting the grandstand, just at the close of the Sousa band's program Saturday afternoon.

Sousa Hands Over Manuscript.

When the last note of the concert had died away, Mr. Sanger stepped up on the platform. Mr. Sousa dropped his baton, walked over to the front of the small stage and with a bow, handed Mr. Sanger the original manuscript of the march. Mr. Sanger spoke a few words of thanks, and Mr. Sousa bowed once more and retired to his director's stand.

There was a short burst of applause from the thousands in the grandstand who watched the proceedings, and then Mr. Sousa lifted his baton sharply and the 60-piece band swung into the opening strains of the new piece.

Quiet settled over the arena while the march was being played with the zest and fire that characterize Sousa's band. Even a lineman working on a light pole in preparation for the fireworks exhibition in the evening, hushed his pounding while the march was being played. When the band crashed into the finale and the music died off into silence, there was a burst of applause from the audience that continued while the bandmen gathered up their instruments and moved off the platform.

Sousa Heads National Music Contest Group

Lieutenant-Commander John Philip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for State and national band and orchestra contests to be held in May of 1928 at Joliet, Ill. It is expected that school and college musical organizations from practically every State will be represented among the contestants.

Commander Sousa was proffered the chairmanship by Joseph E. Maddy, head of the School of Music of the University of Michigan, and a member of the Teachers' College of Columbia University, who is chairman of the committee on instrumental affairs of the National Music Supervisors. Maddy made a personal call upon Commander Sousa in company of C. M. Tremaine, director of the National Bureau for the Advancement of Music, and, having explained the purpose of the contest, readily obtained the assent of the bandmaster-composer to serve as chief of the advisory committee.

The acceptance by Commander Sousa of the important post will undoubtedly stimulate bands and orchestras all over the country to enter the contest and it is assured that there will be a great increase in the number of contesting organizations. This year 300 organizations contested and a high standard of musical training was manifest. Associated with Commander Sousa on the advisory committee will be Frederick Stock, conductor of the Chicago Symphony Orchestra; Taylor Branson, conductor of the United States Marine Band; Edwin Franko Goldman, director of the Goldman Band of New York, and Herbert L. Clarke, director of Clarke's Band at Long Beach.

"It is a splendid thing for American music," said Commander Sousa in commenting upon the contest. "We are developing music tremendously in America and it has always been my effort to encourage the American instrumentalist. We are a musical Nation in spite of what any carping critics may say, and I am sure that these contests will be of the utmost value in raising a new generation of able musicians."

Sousa Is Adept at "Bessarabian Golf," They Say

CLEVELAND, O.—(UP)—Lieutenant Commander John Philip Sousa, the world's foremost wielder of the baton, is an adept at "Bessarabian golf."

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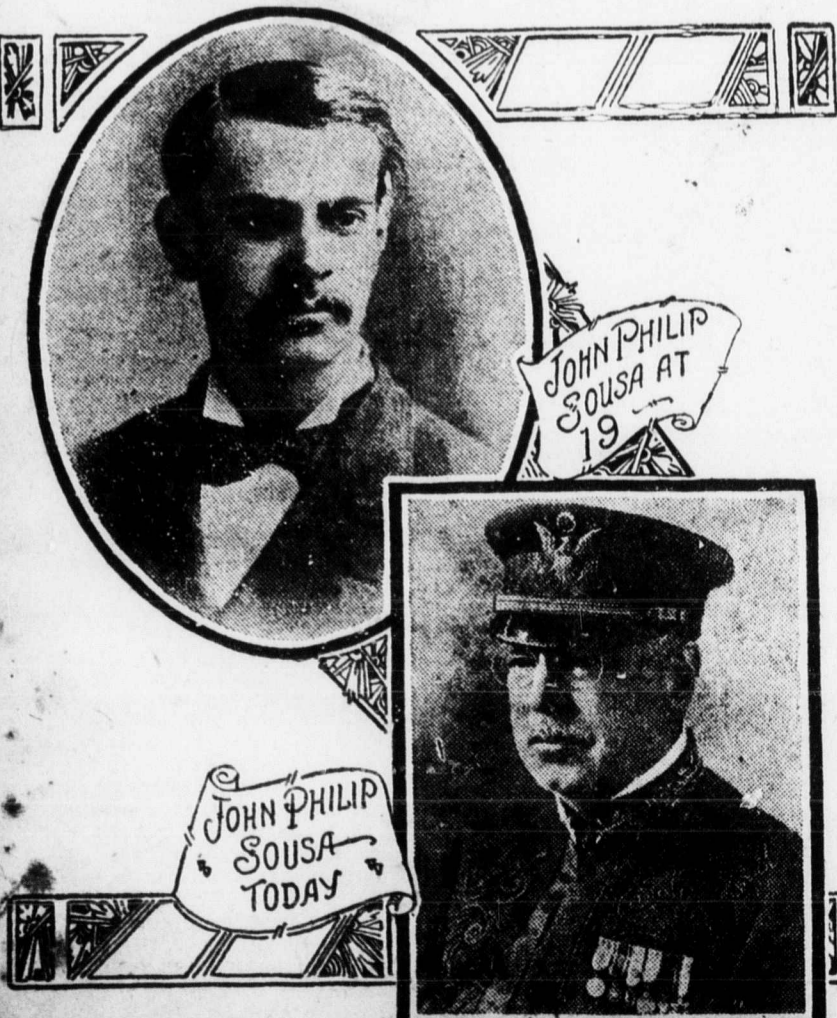
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Sousa, at present, is reported to be composing a piece which he plans

to dedicate to baseball. The idea for the music, according to authoritative sources, was inspired by "45 years of playing and watching the game."

IN REGINA NEXT MONTH



John Philip Sousa, with his world-famous band, will be in Regina on Thursday, September 15, when they will give two concerts, afternoon and evening, at the Stadium.

FIRST SHEET OF SOUSA'S "MINNESOTA"



This is the first sheet of Commander John Philip Sousa's march "Minnesota," which was played in public for the first time on the opening day of the State Fair. The march, written at the request of a committee of faculty, students and alumni of the University of Minnesota, was presented officially to the state by Commander Sousa. The copy pictured above is to be placed in the state's historical files. It is copyrighted, 1927, by Sam Fox Publishing company, of Cleveland.

BIG ADVANCE SALE IS REPORTED FOR COMING OBERFELDER SERIES

"We now have the largest advance sale for season tickets that we have ever had at a like period," states Arthur M. Oberfelder, impresario for the Oberfelder concert series.

"Of course, there is a reason for this. First, we have the greatest list of attractions ever offered on any concert series, not only in Denver, but in any city in this country, and it is an exclusive concert series. The public is asked to realize values and it always pays to present the best. When one stops to consider that we are opening our concerts with the world's greatest operatic tenor, Beniamino Gigli of the Metropolitan Opera company, that in itself should sell every seat in the auditorium.

"Gigli is the highest-priced star that will be offered in Denver this season. In fact, he is one of the highest-paid artists in the world. Like the late Caruso, he fills only a limited number of concert engagements, and he is recognized as the successor of that great tenor at the Metropolitan.

"We are also happy to present as the closing number on the series the Minneapolis Symphony orchestra. It is seldom that an organization of this magnitude is played on a concert series. There are sixty-five musicians under the baton of Henri Verbrugghen, and this conductor has made the orchestra even greater than ever before. It is also interesting to note that Jeannette Vresland, formerly of Denver, will be the soloist with this organization, which will play two engagements in Denver, matinee and night. Season ticket holders will be entitled to either performance, but we are going to feature a popular-priced matinee for school children and those who cannot attend the evening concert.

"Besides these attractions the series will include Sousa's band, an organiza-

tion of nearly 100 musicians with John Philip Sousa himself. This probably will be the last time Denver will hear this famous organization. Sousa's band is the second offering on the series.

"One of the interesting events that will be presented is the two-piano recital of Manuel and Williamson. This, according to all notices and previous engagements, is a sensational attraction and much more alluring than the straight piano recital. To make this concert even more attractive, Flora Greenfield, the beautiful American soprano, will be added.

"Sophie Braslau, contralto; Albert Spalding, violinist; the Salzedo harp ensemble with Carlos Salzedo, the world's greatest harpist, and seven assisting harpists, and Mary Lewis, the beautiful soprano of the Metropolitan Opera company, will make up the balance of the eight super events.

"I place particular stress not only upon this marvelous list of attractions, but the fact that in no other city in the United States are artists presented on a season basis at such an extremely low cost. The policy that we have pursued for the last nine years—'prices within the reach of all'—will still prevail and there is no one in Denver interested in the better things who can afford to be without a season ticket."

Sousa Likes Golf With Maximum Par

By United Press

CLEVELAND — John Philip Sousa, world's foremost wielder of the baton, confesses he is an addict of "Besserabian golf."

The idea of this game," Sousa explained, "is to go around the course in as many strokes as possible."

BEST MARCH IS NEWEST, SAYS SOUSA

"WHICH is your best march?" was asked Lieut. Commander John Philip Sousa, who with his band, is coming soon to the Metropolitan Theatre.

His reply was brief and to the point. "At the moment of writing, each march had seemed to be my best," he declared.

"That, of course, is not necessarily so, but as I put my best into my composition, I feel that I am creating the best within my powers. I realize that there must be no retrogression and so I strive always to do better than I have done and to make my band the best in all the world.

"Response to my efforts has always been encouraging to me and I honestly feel that my band of today is the best that I have ever directed."

Sousa Accumulates Wealth at Rate of \$1 Each Mile He Travels

Wealth has come to Lieut.-Com. John Philip Sousa at the rate of a dollar for each mile of his travels. Sousa, who will conduct his famous band here in two concerts Sept. 14 at the Amphitheatre, has rounded out a million miles of travel with his organization. His travelling record is almost 27,000 miles a season for his entire career and this season with a comparatively short tour extending only from mid-July until late in November, he will click off 25,000 miles. Sousa is not so certain that "the first million is the hardest." When he began his career he had fifty men, who were well paid at an average of \$35 a week. Now he has 100 men, who command an average wage of about \$125 a week.

SOUSA'S BAND TO BE HERE SEPT. 15

Two Concerts to Be Given in City Under Auspices of Regina Exhibition Board

Under the auspices of the Regina Exhibition Board, Lieutenant Commander John Philip Sousa and his band will visit Regina on September 15. Two concerts, a matinee performance and an evening concert, make up a full and balanced program. Sousa's band needs no introduction to the citizens of Regina, having played here two years ago, and it is expected that many citizens will take the opportunity of hearing this famous band for the second time.

Sousa Band Concerts at State Fair Tuesday

PLAZA CONCERT
11 a. m. to 12 Noon
Overture—"The Bartered Bride"..... Smetana
Excerpts—"La Gioconda"..... Ponchielli
Scenes—"Il Trovatore"..... Verdi
Scenes—"Die Walkure"..... Wagner
Fantasia—"La Boheme"..... Puccini

GRANDSTAND CONCERT
1:30 to 2:30 p. m.
Excerpts—"Cavalleria Rusticana"..... Mascagni
Scenes—"Robert Diable"..... Meyerbeer
Vocal Solo—"Caro Nome"..... Verdi
Miss Marjorie Moody, Soprano
Gems—"Marrubina"..... Wallace
GRANDSTAND CONCERT
7:30 to 8:30 p. m.
Scenes—"Mefistofeles"..... Boito
Excerpts—"Carmen"..... Bizet
Gem—"Madame Butterfly"..... Puccini
Vocal Solo—"Micaela's Air"..... Bizet
Miss Marjorie Moody, Soprano
Fantasia—"Tannhauser"..... Wagner

TONIGHT (MONDAY) GRANDSTAND
7:30 to 8:30 o'clock
Overture—"Fra Diavolo"..... Auber
"The Merry Merry Chorus"..... Sousa
Valse—"On the Banks of the Beautiful Blue Danube"..... Strauss
Vocal Solo, Polonaise—"Mignon"..... Thomas
Miss Marjorie Moody, Soprano
March—"The Invincible Eagle"..... Sousa

Minn. State Fair Jam Over Snub to Sousa

Minneapolis, Sept. 6. The works were gummed up on the Minnesota State Fair management and John Philip Sousa, famous bandmaster, when President L. D. Coffman of the University of Minnesota refused point blank to participate in dedication ceremonies of a new "Minnesota March" by Sousa at the fair grounds. The march had been specially written by the composer at the request of university alumni, students and faculty and President Coffman was scheduled to take a prominent part in the exercises in connection with its introduction.

While not ordering that the university should be unrepresented at the ceremony, Dr. Coffman declined to delegate anyone to take his place or represent the university and refused to assign any reason for his absence at the program. Fair officials were wrathful.

"It is contended that Mr. Sousa will benefit greatly by the sale of sheet music stimulated by the playing of this march at the state fair," said William F. Sanger, president of the fair association.

"Mr. Sousa always has received royalties on every piece of music written by him. All composers reserve this right, as do the professors at the university when they write a book or play."

JOHN PHILIP SOUSA, who appears at The Metropolitan with his famous band on Sept. 30 and Oct. 1.



This is a year of records for Lieut. Comdr. John Philip Sousa, who this season makes his thirty-fifth tour at the head of his famous band. That in itself is a record. No other bandmaster ever has come within a decade of equalling Sousa's achievement. This is also Sousa's fiftieth year as a conductor, his first appearance on the director's stand having been made April 9, 1877, in Washington, D. C., his home city. This is also the year that starts Sousa on the second million miles of his travels. In thirty-four years he traveled with his band a little more than 1,000,000 miles.

Seventy-two years of age, as lithe and active, both in mind and body, as he was a decade ago, a loving public seems determined that Sousa shall earn another million dollars with his music. Sousa says he is perfectly willing to travel the second million miles—the first million was collected at the rate of a dollar a mile—to get it. Sousa and his band will be at the Metropolitan Theatre September 30 and October 1.



JOHN PHILIP SOUSA

Sousa Pays to Hear Midgets' Band Play

"Have to Watch Contemporaries" Says Conductor After State Fair Concert

"Keep an eye on your contemporaries" is the slogan of John Philip Sousa, who is directing his band at the State Fair this week.

Yesterday, after his own concert, the conductor went down to the midway and purchased a ticket for the midgets' band concert. He sat through the entire concert. At its conclusion he stopped up and congratulated the tiny band master.

"I have to keep an eye on my contemporaries," the veteran musician said.

BOOK SOUSA BAND FOR CONCERT HERE

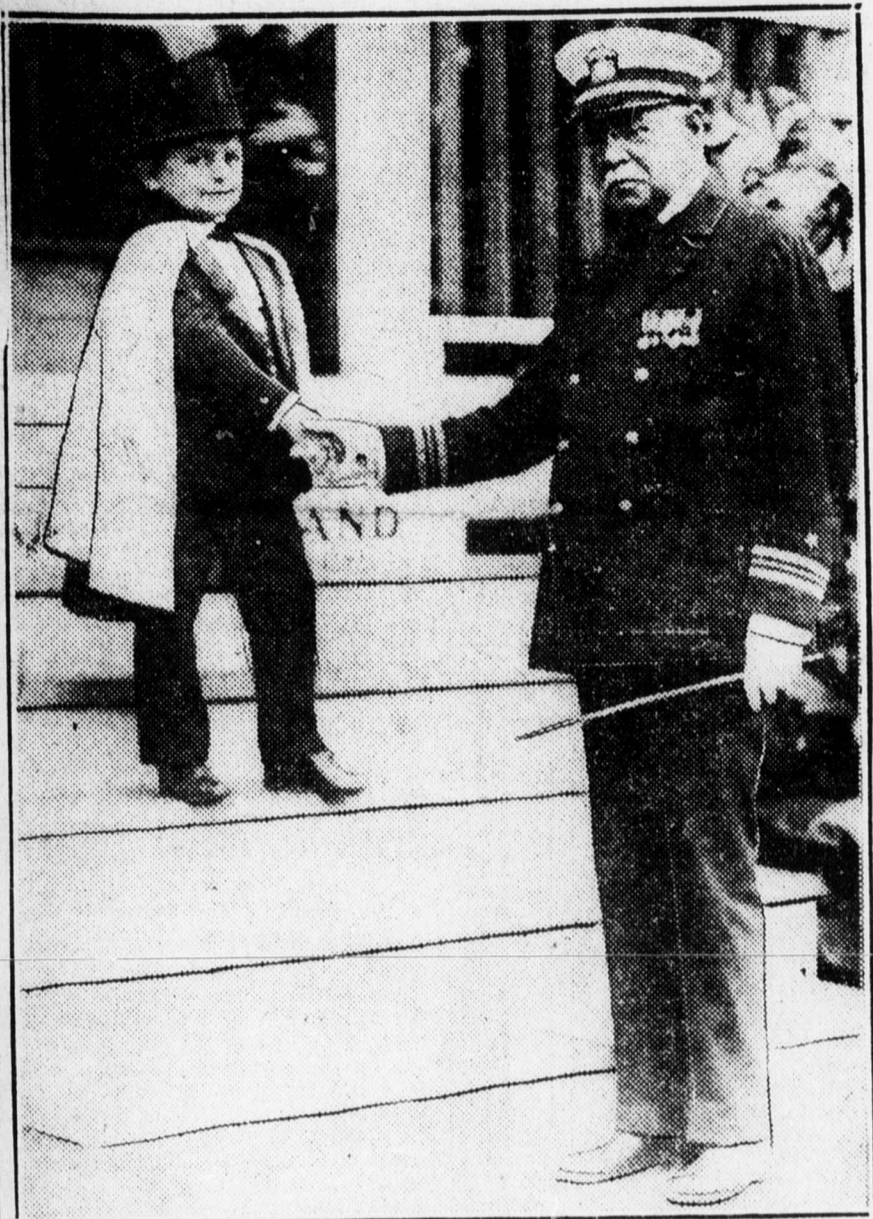
John Philip Sousa, internationally known composer and band director, will appear with his band at the Lewis and Clark high school, September 26. An afternoon and evening concert will be presented.

This season marks the 35th annual tour of the famous artist and his augmented band. A year ago last January he paid his last visit to Spokane.

Sousa Coming Saturday

Lieut.-Com. John Philip Sousa, the March King, will come to Duluth next Saturday for an afternoon and evening concert under the auspices of the Junior Chamber of Commerce. The March King is making his thirty-fifth annual tour of America. Those who go to the Armory Saturday will hear some of Sousa's newest compositions.

World's Greatest Bandmaster, Artistically, and Its Smallest, Physically, Meet at State Fair



Minnesota's state fair brought about the meeting of the world's smallest and the world's greatest band directors. The greatest one is not necessarily the largest one, but the small one's title is unquestionably his.

John Philip Sousa, conductor of the 70-piece band bearing his name, which is giving daily concerts at the fair, had to stoop to shake hands with Stephen Taylor, singer midget, 24 years old, 39 inches tall and conductor of a 14-piece band in the Morris & Castle shows at the fair. Mr. Taylor plays all reed instruments and conducts his band with just as much dignity as the famous Sousa displays with his.

PAUL MAN HEARS SOUSA'S BAND PLAY SONG HE WROTE FOR LINDY

Hearing his own composition played by a 70-piece world-famous band was the experience J. Calder Bramwell, 482 University ave. has to remember today.

Mr. Bramwell wrote the lyrics for a song entitled "O'er the Foaming Billows to the Land of Parlez Vous," dedicated to Col. Charles A. Lindbergh. His business partner, James C. Clark, made a cover design for the piece and Carl Dillon, bandmaster of the 3d U. S. infantry, Ft. Snelling, composed music for the lyrics in 48 hours.

A bound copy of the music was presented to Col. Lindbergh and another to his mother during their St. Paul visit, and the song was sung by 2,000 C. M. F. C men at Ft. Snelling recently.

Friday Mr. Bramwell was notified by John Philip Sousa that his composition was to be presented by the band at its Friday afternoon concert.

A copy of the song has been sent to Paris for the Minnesota delegation to the American Legion convention to be held there this month.

BELL WAS DEMONSTRATING PHONE WHEN SOUSA BEGAN BAND CAREER

Lieut. Com. John Philip Sousa is in a quandary. He doesn't know whether his annual tour this season should be celebrated because it is the thirty-fifth which he has made at the head of his own organization, or because it marks his fiftieth year as a conductor. Sousa made his first appearance on the director's stand, April 9, 1877, in his native city, Washington, D. C. He made his first appearance at the head of Sousa's band in Plainfield, N. J., Sept. 26, 1892. His thirty-fifth tour brings him to Billings, September 22.

The remarkable span of Sousa's active career is best realized when one reviews the goings-on of the world, when Sousa was making his first appearance as a director. About a year before Sousa picked up his baton for the first time, Alexander Graham Bell was demonstrating the telephone at the Philadelphia centennial.

After Sousa had finished his first year as a director, Edison patented the incandescent electric lamp. Ulysses S. Grant had retired from the presidency but a month before Sousa became a musical director. Boss Tweed was in the Ludlow street jail in New York, and was to die there more than a year later. During Sousa's first year on the stand, 11 Molly Maguires were hanged at Pottstown, Pa. for murders in the coal region, and a strike was called on the B. & O. railroad.

What was happening when Sousa's band made its first tour in 1892? The country was getting excited about the world's fair in Chicago, and Benjamin Harrison was president. The bicycle craze was yet to be born, the whole country was dancing the two-step to the measure of the Sousa marches and Pinkerton guards had just killed several strikers at Homestead, Pa.

"MARCH KING," ONCE BAKER'S BOY, REMEMBERS CHILDHOOD

John Philip Sousa, Whose Band Will Play Here Next Month, Recalls Interesting Incidents of Youth.

WHEN Lieutenant-Commander John Philip Sousa, the famous march king, who, with his band, will play at the Portland auditorium early next month, was a boy, he was, as one might say, on the horns of a dilemma. It was as to what his life's work should be. "I was taking violin lessons, but it was irksome. Near the parental home was a baker shop, and they were baker shops in those days. I can still remember the savory odors that emanated from the baker's cellar when he was baking cakes or bread. It was fascinating to see the men with their long shovels taking loaves of bread from the ovens.

"I didn't practice on the violin with the assiduity of an enthusiast, so my father thought that I ought to be doing something else. That was my idea, too. So I thought of the lovely bakery and of all the nice baking odors. 'I think I'd like to work in the bakery,' I told my father. He was a sensible parent, and accordingly helped me to get a job in that shop.

Novelty Soon Wears Off.

"I hadn't counted on the laborious part of the business, and soon found out that baking was not all nice things to eat and nice things to get a whiff of. I had to go to the bakery late at night and stay until daybreak. It wasn't a hardship the first night, because it was a novelty, but I had to work steadily, and soon realized that practicing on the violin wasn't so monotonous. The second night seemed twice as hard as the first, and that settled it. When I got home the next morning I told my father that I thought I would keep on with my violin lessons."

Lieutenant-Commander Sousa was born at Washington, D. C., November 6, 1854, and his musical education began at the age of 6. He became a member of the Marine Corps band when only a lad of 13, through a scheme hatched by his father, a member of the band, to thwart the boy's plans to run away with a circus band. The father had him enlisted as an apprentice and among the regulations that were read to the young recruit was one providing that desertion would be punished by shooting at sunrise. As the march king says: "I didn't want anything like that to happen, so I stayed with the band." After several years he left the Marine band to strike out for himself, giving lessons and conducting several orchestras. His first engagement of importance came in 1877, when, as first violinist, he toured the country with the orchestras of Jacques Offenbach, composer of "The Tales of Hoffman."

Great Opportunity Comes.

One month before his 25th birthday Sousa returned to the Marine band as conductor and remained with the organization 12 years. In 1882 an opportunity came to carry out a plan he had had in mind for a long time—the organization of a band of his own to present the works of great composers before audiences which operatic companies and symphony orchestras could not hope to reach. He has toured every city of any size in this country and has made several tours of Europe and also a tour of the world.

His musical works include ten operas, many songs and suites, more than 100 marches and "The Last



John Philip Sousa.

Crusade," perhaps his most pretentious work for orchestra, organ and choir. His most popular march is "The Stars and Stripes Forever." The "Liberty Bell" march was written in Philadelphia and inspired through the marching of his child, with other school children, to see the Liberty bell in Independence hall. He has the distinction of having served in three branches of the

SOUSA'S BAND AT ARENA NEXT MONTH

Famous Musical Organization to Visit Victoria on Third of October

This is the thirty-fifth annual tour of Lieutenant Commander John Philip Sousa and his Band, and it is the most sensational with respect to attendance and enthusiasm that he has experienced. That is saying much when it is recalled that for thirty-five years he has gone to every part of the United States and Canada and to Europe, and that he has been acclaimed wherever he has been heard. On his long tour of his thirty-third season, ending in March of 1926, he played to more "paid admissions" than for any similar period in his entire career.

There was a short season that began in July and ended in November of 1926 and, although he had wanted to spend the Winter and Spring at ease, importunities were so many that he simply had to succumb and to take up offers for engagements that included a tremendous success at the handsome new Paramount Theatre in New York. Just recently he was heard with his band at the great Chicago Theatre in Chicago. There were four performances, and the house was packed at each of them, fully 20,000 persons attending during one day. Enthusiasm was great as he stood before the various crowds, and he conducted with all the buoyancy so characteristic of him regardless of the more than seventy years of his span of life.

Sousa keeps well because he is happy and because he never lacks exercise. Formerly he did a great deal of horseback riding, and he was an expert horseman. More recently he is content to walk whenever the opportunity presents itself, and he likes to roam the country, along wooded paths or on the banks of pleasant streams. At his Long Island home he has many pleasant places for pedestrianism, and he is as much in the open as possible. At his concerts he has a complete and regular daily course of calisthenics, for wielding a baton and keeping both arms in motion, together with swaying of the body is all that anyone needs for maintenance of perfect health. He never sits down during a concert, and he goes quickly from one selection to another. Yet he is never tired. It is all in keeping fit. Sousa and his band will appear at the Arena for two concerts on Monday, October 3.

military service, having been director of the Marine band, musical director of the 6th army corps during the war with Spain, and director of the famous Great Lakes Naval Station band during the world war.

SOUSA'S BAND PROGRAM AT STATE FAIR TODAY

PLAZA CONCERT, 11 A. M. TO 12 NOON.
 Ballet, "Excelsior" Marengo
 "A Summer Day in Norway" Willmors
 Suite, "Peer Gynt" Grieg
 Kimness, "Rustic" Hoffman
 March, "Riders of the Flag" Sousa
 GRANDSTAND CONCERT, 1:30 TO 2:30
 P. M.
 Miss Marjorie Moody, Soprano.
 Overture, "The Indian" Orem
 "Evolution of Dixie" Lake
 "A Day in Venice" Nexin
 Vocal solo, "The Wren" Benedict
 "Songs of the Old Folks" Lake
 GRANDSTAND CONCERT, 7:30 TO 8:30
 P. M.
 Miss Marjorie Moody, Soprano.
 Mr. William Tong, Cornet.
 Scenes from "Nabucco" Herbert
 Cornet solo, "Sounds from the Hudson" Clarke
 Mr. William Tong.
 Excerpts "The Belle of New York" Kerker
 Vocal solo, "Rose of No Heart" Lohr
 March, "Minnesota" Sousa

SOUSA SPEEDS UP PROGRAMS

March King Finds That Americans Want Snappy Concerts.

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Com. John Philip Sousa, who this season is making his thirty-fourth annual tour with his famous band. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years. Sousa and his famous band appear here, September 22, at the fair auditorium.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around 'the turn of the century' will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that 20 minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as 10 minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of flivvers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever. I never leave the conductor's desk at any time during the program."

NEWSPAPER IS INSPIRATION

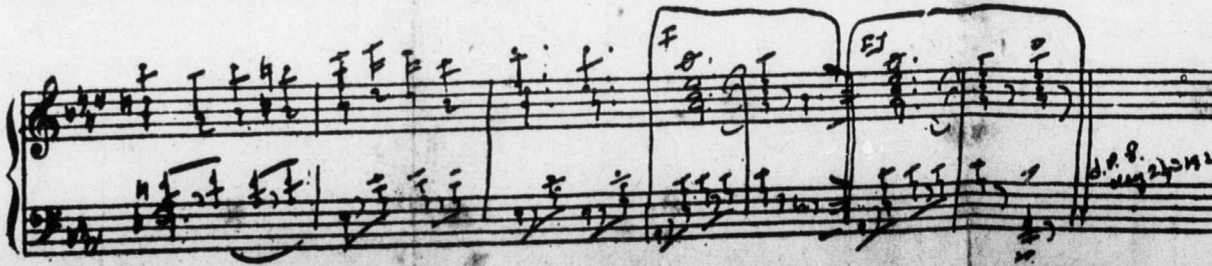
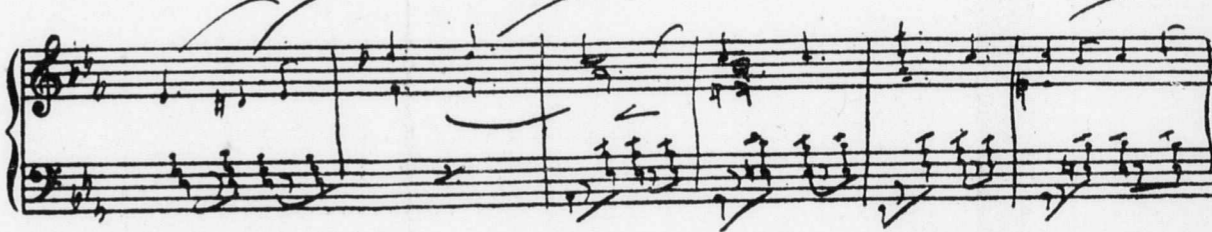
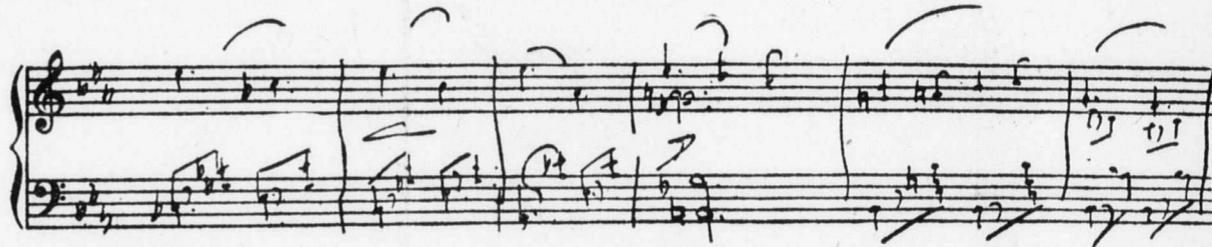
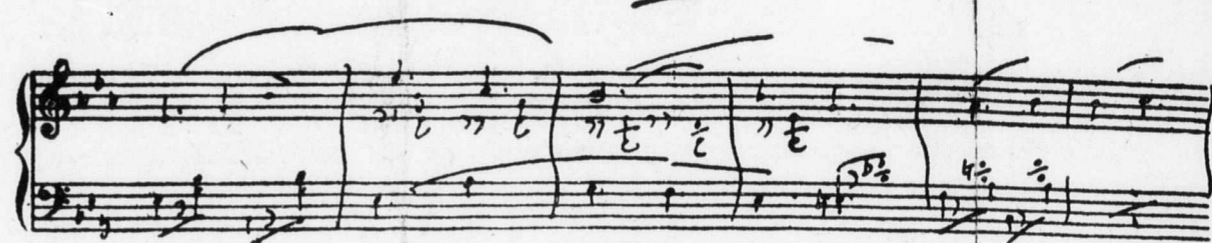
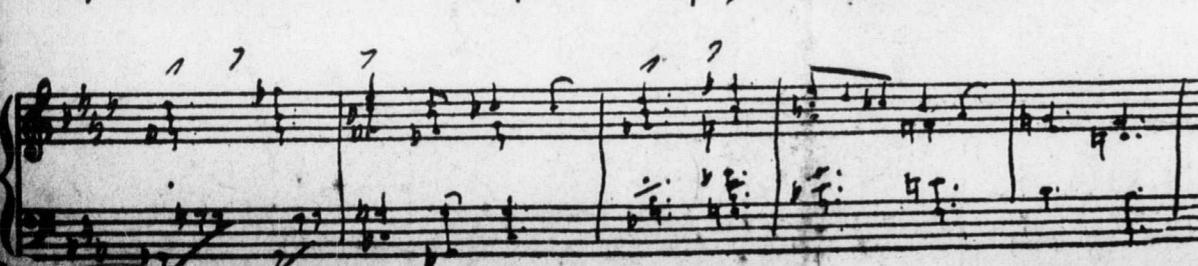
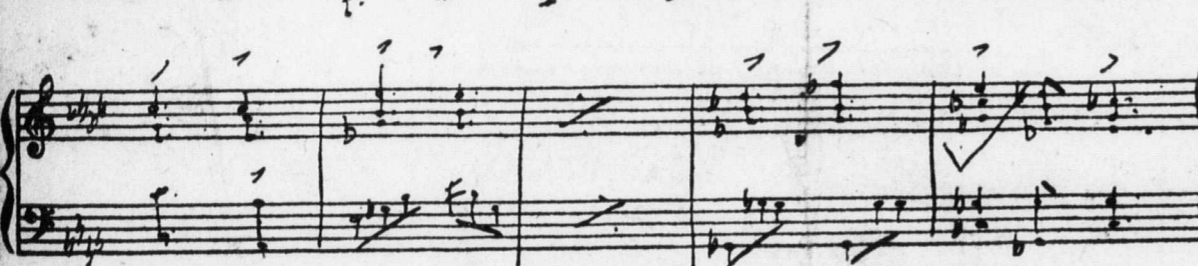
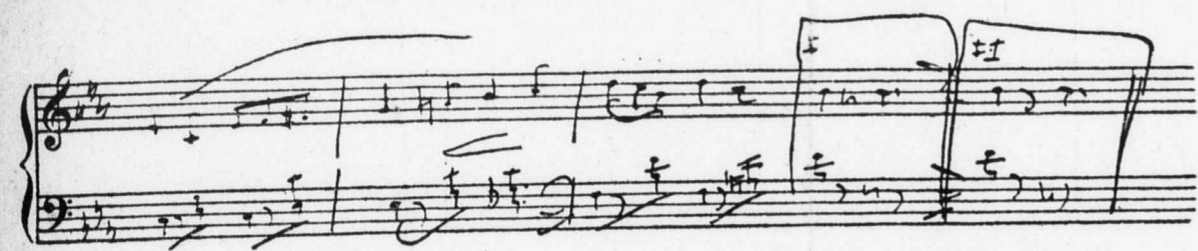
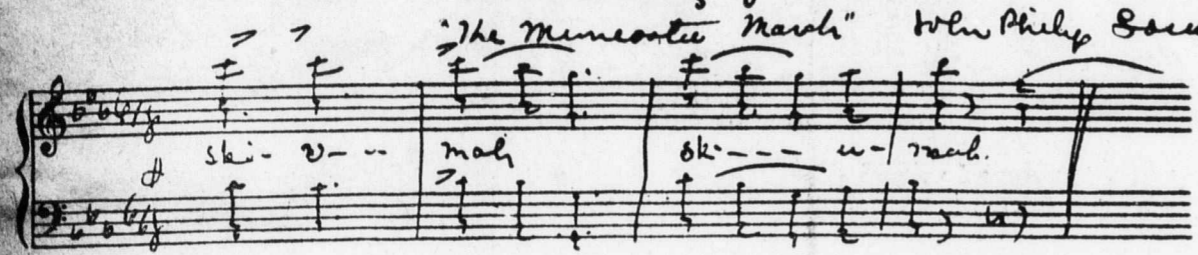
Famous Bandmaster Gets Ideas for Items in the Daily News

According to Lieut. Comdr. John Philip Sousa, who brings his band to the Metropolitan theater on September 31 and October 1, there is inspiration for new marches in almost every issue of the daily newspapers.

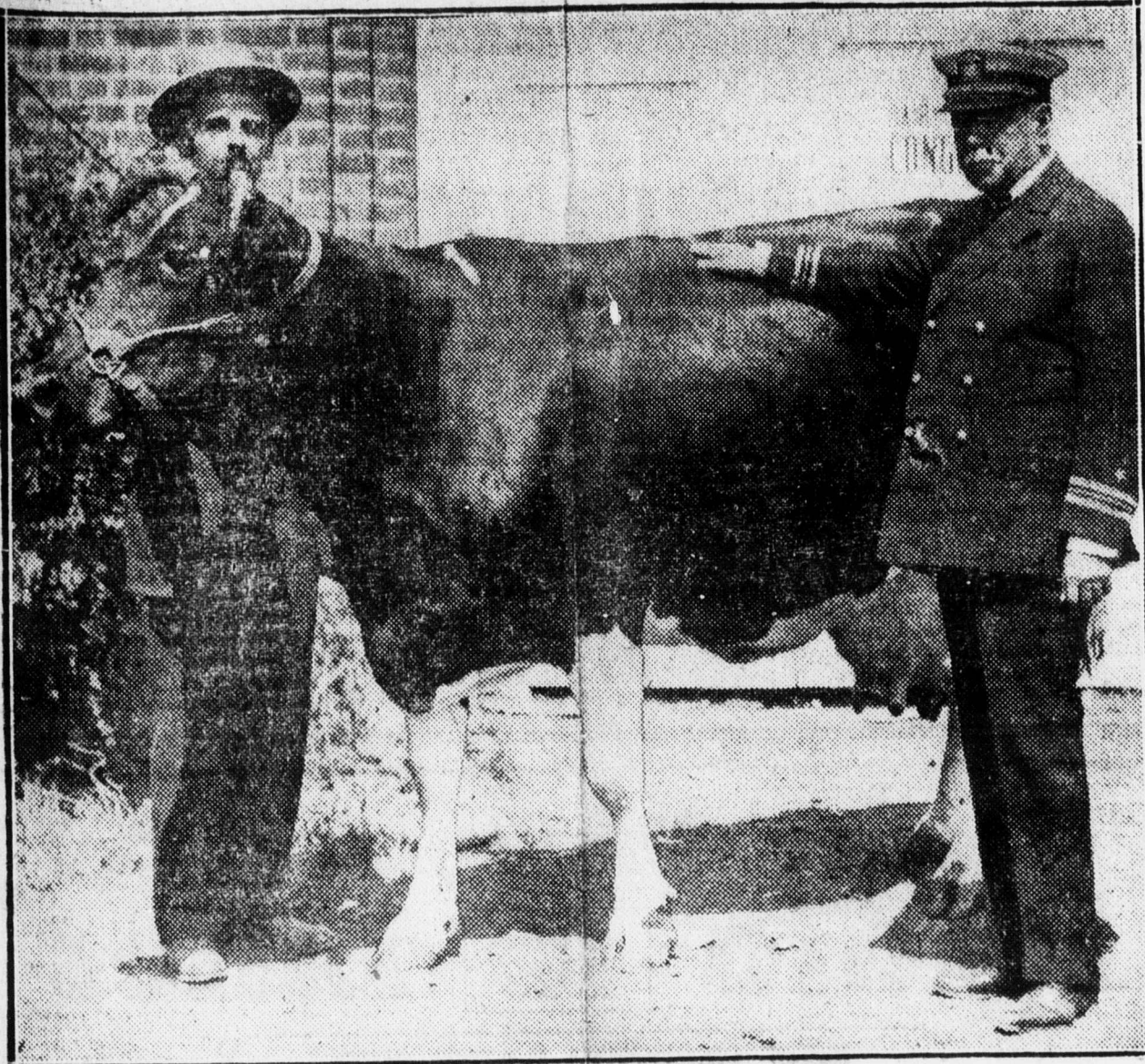
He wrote "The Glory of the American Navy" after reading of Dewey's Manila battle; "Liberty Bell" after seeing that the Liberty bell was to be sent from Philadelphia to the Chicago fair; "Comrades of the Legion" upon noting the organization of the American Legion, and "Powhatan's Daughter" after reading of the Jamestown celebration.

MARCH "MINNESOTA." DEDICATED TO UNIVERSITY, IN SOUSA'S OWN HANDWRITING

To the Faculty and Students of the
University of Minnesota
The Minnesota March John Philip Sousa

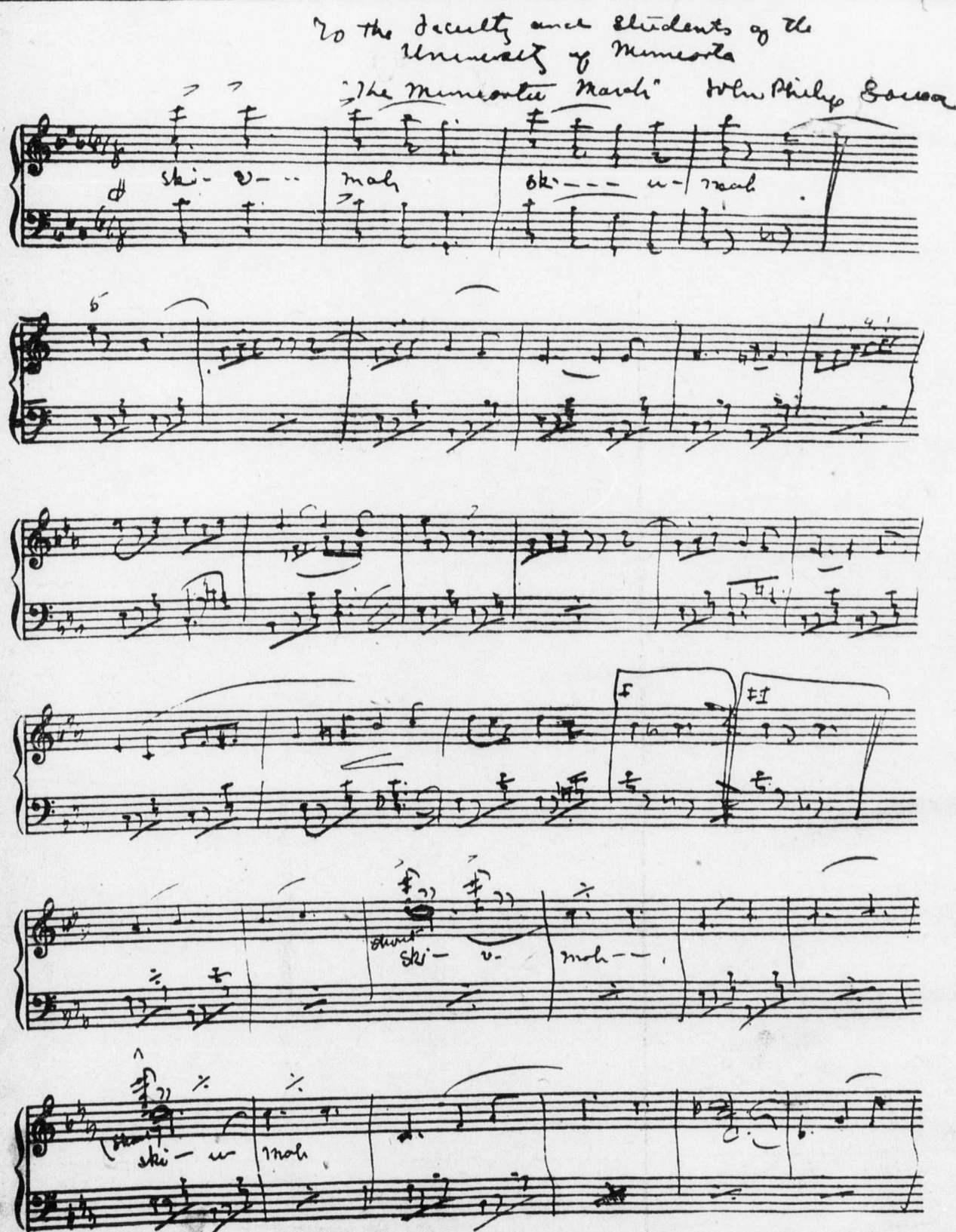


Sousa Views Butter Champion



John Philip Sousa, noted band master and composer, learned a thing or two about the science of raising and caring for prize thoroughbred cows, when he viewed May Walker Ollie Homestead, United States champion butter producer, at the State Fair. Mr. Sousa expressed keen interest over the history of this world famous cow and he plied Walter H. Johnson, the cow's manager, with queries. "May Walker" is making a circuit of cattle shows which will take her to many sections of the United States in what is termed her "farewell tour." She has a record of 1,523 pounds of butter in one year, and at the end of the present season will be retired from the show ring by her owner, F. E. Murphy of Minneapolis, to continue her outstanding work in producing Holstein champions. The cow is a member of the Femco herd at Breckenridge, Minn.

First Page of Manuscript of New Minnesota March



The first page of the original manuscript of the new "Minnesota March," composed by John Philip Sousa, "the March King," and dedicated by him to "the faculty and students of the University of Minnesota." The dedication ceremonies were held at the state fair where Sousa and his band are playing this week. It is expected that the march, which was composed in response to a request by alumni, faculty members and students, will become the battle music of the great university athletic contests, such as the big intercollegiate football games.

SOUSA BEING MADE BIG BLACKFEET CHIEF



Lieutenant Commander John Philip Sousa, noted band leader and composer, was inducted into the Blackfoot tribe of Indians at the State Fair and Northwest Dairy Exposition Saturday. A band of 32 Blackfeet from Glacier National park, in charge of Chief Two-Guns-White-Calf, performed the ceremony. The Indians were en route to the Baltimore & Ohio centennial celebration at Baltimore. Chief Two-Guns-White-Calf is at Sousa's right in the picture.

Conducting Band Is Best Exercise for Keeping Young Says Famous U. S. Bandmaster



Here are three generations bearing the name of John Philip Sousa. At the right of course is Lieut. Com. John Philip Sousa. At the last is John Philip Sousa 2nd, now a New York business man, and in the centre is John Philip Sousa 3rd, grandson of the March King.

Do you care to be as lithe and as active both in mind and body when you have passed three score and ten as you were at fifty? Then direct a band twice a day for thirty-five years, says Lieut. Com. John Philip Sousa, who this season is making his thirty-fifth annual tour of America with his famous musical organization and plays two engagements in the arena, Edmonton, on Monday, September 19. There is nothing like the gentle exercise of baton waving for the appetite and the figure, says Sousa—and he can prove it.

Have been giving an average of eleven concerts a week—almost two a day. As concert time throughout America is always the same, 2:30 o'clock in the afternoon and eight o'clock in the evening, the better part of my life has found me doing my calisthenics at the regular hour and generally before a large and appreciative audience. The matinee exercise gives me the appetite for a lusty dinner. The evening exercise gives me the physical fatigue necessary to a good night's sleep. It should be pointed out, however, that directing a brass band is an expensive form of exercise. My band costs about \$1,000 a performance for salaries alone. Except for a public, which has been willing all these years to pay for the privilege of seeing me exercise twice a day, I would have starved to death long ago for all of my superb physical condition.

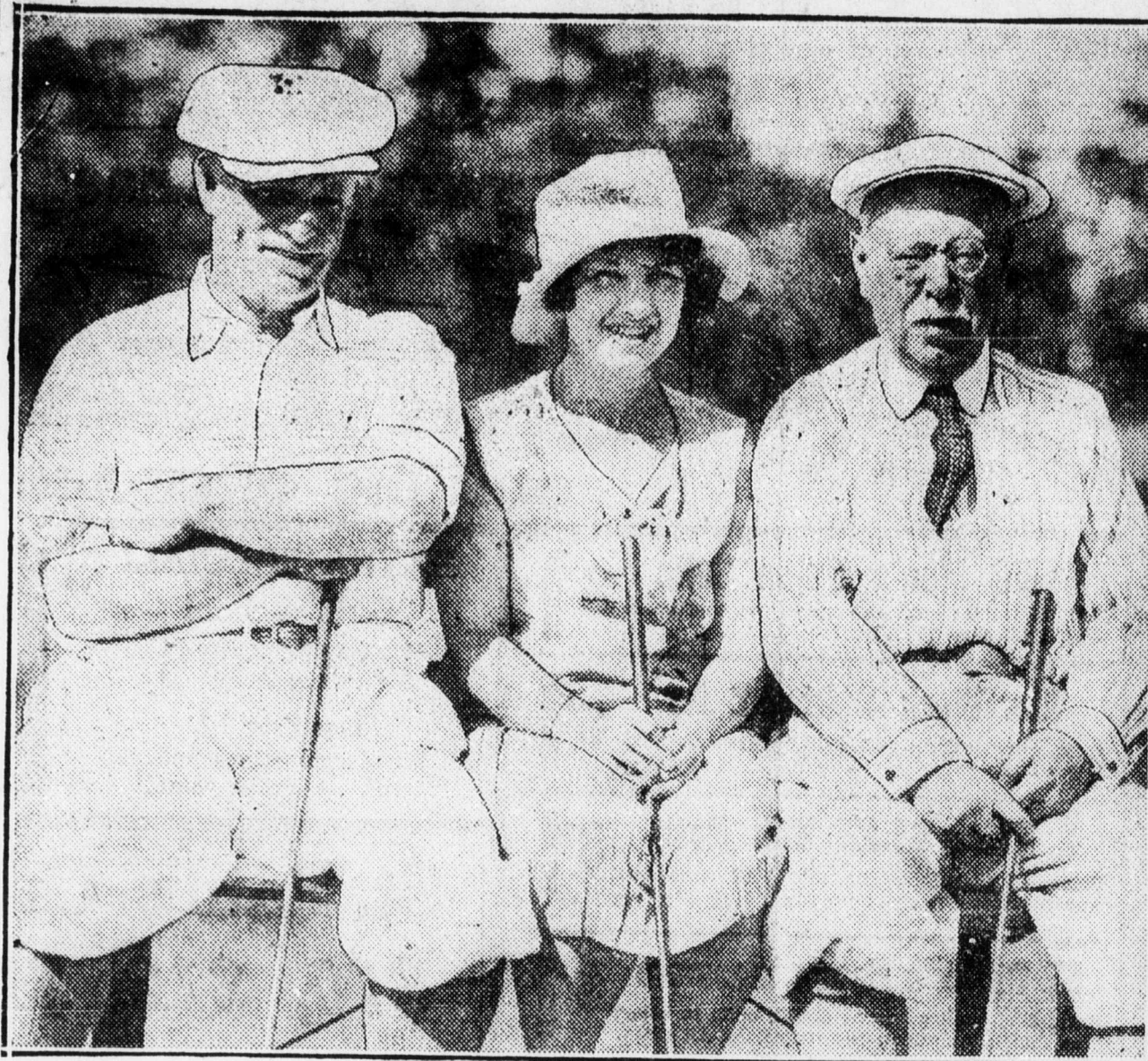
Rachmaninoff's Fourth Piano

FAMOUS BAND LEADER PLAYS AT SOMERSET



John Phillip Sousa, famous composer and band leader who is appearing with his band at the Minnesota State Fair this week, found time for a game of golf, one of his chief recreations, at the Somerset course. He is shown at the left, with Lee F. Warner of St. Paul, with whom he played.

MARCH KING FINDS DIVERSION IN GOLF



Lee F. Warner, 56 Arundel st.; Miss Marjorie Moody and John Phillip Sousa snapped at Somerset club after a golf game. Miss Moody is the soprano with the Sousa band playing at the state fair this week.

PARADE OPENS COMMUNITY FUND DRIVE IN DULUTH

Artillery, Sousa and Seven Musical Organizations in Long March.

A gigantic street parade, led by John Phillip Sousa and officials of the Community fund, formally opened the city-wide Community fund campaign this afternoon. The parade wound through the downtown business section, starting at the courthouse square, proceeding down Fifth avenue, then down Superior street to Third avenue east and thence back to the courthouse, where the cavalcade disbanded. It was one of the most pretentious events that has ever opened a Community fund campaign.

Col. Elmer McDevitt, parade marshal, rode in front of the line of march, followed by John Phillip Sousa, the world's most famous band leader. The two bands of the Duluth, Missabe & Northern and Duluth & Iron Range railroads followed and then came a line of motor cars and floats.

As Lieutenant-Commander John Phillip Sousa is a national favorite, it is interesting to note that he has assembled his band for the opening of his 35th annual tour, which this season will take him to the Pacific Coast. The career of this man makes interesting reading. On April 9, 1927, he celebrated his 50th anniversary as a conductor. His first appearance on the director's stand was made in Washington in 1877, as leader of the orchestra for the theatrical company headed by the late Milton Nobles. In 1880 Sousa became director of the United States Marine Band, and held the position for 12 years, relinquishing it to form his own organization. Sousa, who will reach his 73d year before the end of his tour, will travel more than 20,000 miles this season. He will appear in 25 States and five Canadian provinces, and in spite of his many years on the road, will play at least five cities in which his band has never appeared. His organization will consist of 80 men.

SOUSA ON TOUR AT 72

John Phillip Sousa, famed bandmaster and "March King," who perhaps has done more to popularize instrumental music in America than any other man, living or dead, still wields his baton with masterly skill at the age of 72. On September 26 he will round out 35 years as the head of the great band which bears his name.

Mr. Sousa came into national prominence as leader of the United States Marine band from 1880 to 1892, during which time he also composed some of the long list of military marches which are known and played throughout the world. Since leaving the Marines to conduct his own organization, his success has been remarkable.

One striking characteristic of Mr. Sousa's career has been his encouragement of American players and composers. It is said that when he first took charge of the Marine Band there were only two American-born musicians in the organization, and when he formed his own band twelve years later only 11 out of 50 were native Americans. On his present tour only two of his instrumentalists are foreign-born, while nearly one-half of his players are graduates of American colleges and universities, it is said.

During the World War Mr. Sousa was commissioned a lieutenant-commander in the Naval Reserve Force and trained hundreds of musicians at the Great Lakes Naval Station, where he had for a time the largest regularly organized band in the world.

Sousa's Band has played many concerts in Europe and has toured the world, being received everywhere with high acclaim. Its present tour will again take it across the continent and back. In spite of his advanced age, Mr. Sousa is vigorous and active, and has no idea of retiring. His many admirers will congratulate him on the 35th anniversary of his band, and hope that he may live to lead it for many years to come.

Sousa Impresses Duluth Audience; Soprano a Hit

By CLARA STOCKER.

All hail to Sousa! That there is not, and that there never will be the equal to the great march king is the opinion of hundreds of children who heard him yesterday afternoon, and also of many adults who attended the programs of afternoon and evening. The concerts were given at the Armory under auspices of the Duluth Junior Chamber of Commerce.

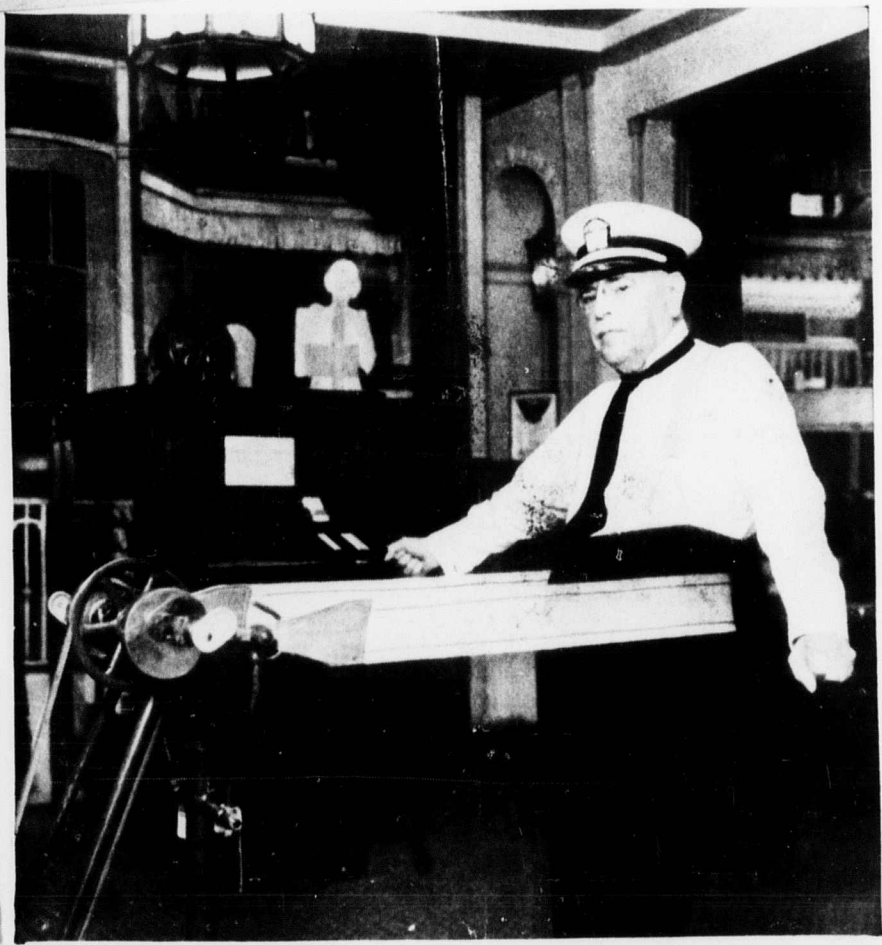
A Sousa program is always built to show to some extent, what a great band can do in the orchestral field, and yesterday's programs contained orchestral music by Haydn, Verdi, Chabrier, Massenet, and Ambrose Thomas. Especially brilliant was the Chabrier "Espana," with its wayward shifting glints of riotous color. The ballet music from "Aida" also was most effective, and Ambrose Thomas' "Feast of Spring" was just what its name implies.

But one usually goes to a Sousa concert to hear Sousa play Sousa, and the programs contained eight Sousa numbers, besides many encores, including all the old favorites, and a number of novelties. And what a relief it is to hear a wholesome, sturdy Sousa march, tuning the pulses to healthy rhythms after all the insidious noise called "jazz" which no one can avoid hearing nowadays. When under a romantic inspiration, as in his Suite, "Last Days of Pompeii," Sousa never becomes mawkish, as do the popular composers of the day in their quieter moments.

The afternoon program was not wholly free from profligate strains, however, the saxophones misbehaving (with great skill) to the equivocal tune of "Zulu Wall," and they became apparently so intoxicated thereby that they returned in "Sun-funny in Deutsch," something quite funny enough to ear and eye to upset the gravity of a Puritan.

Marjorie Moody, the soprano soloist, has a voice of such power and beauty, that one wonders that she has not been captured by the Metropolitan opera stage. She sang "A Forsie Lui," from Traviata in the evening, and "The Beautiful Blue Danube," in the afternoon, with remarkable skill and truth to pitch.

Mr. John Dolan, first cornetist accomplished seemingly impossible technical feats, and his smooth tones were often heard throughout the program. Especially pleasing to the children were the xylophone numbers played by Howard Goulden. Unnamed musicians in the band whose work made an impression were the oboist and the drummer. Edward Heney, one of the irrepressible saxophone group of the afternoon, showed his skill as soloist in the evening. All numbers were generously encored.



The Man who Thinks in Drums and Cymbals: John Phillip Sousa, the Republican Monarch of March, purchases an electrical machine which "makes fat run like an electric hare"

Boston Traveler Sept 12

Says America Is a Musical Nation



JOHN PHILIP SOUSA

SOUSA HEADS MUSIC GROUP

Famous Bandmaster Made Chairman of National Annual Contests

San Francisco, Sept. 12—Lt. Comdr. John Philip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May of 1928 at Joliet, Ill. It is expected that school and college musical organizations from practically every state will be represented among the contestants.

The acceptance by Comdr. Sousa of the important post is expected to stimulate bands and orchestras all over the country to enter the contest and it is assured that there will be a great increase in the number of contesting organizations. This year 300 organizations contested and a high standard of musical training was manifest. Associated with Comdr. Sousa on the advisory committee will be Frederick Stock, conductor of the Chicago Symphony orchestra; Taylor Branson, conductor of the United States Marine band; Edwin Francke Goldman, director of the Goldman band of New York; and Herbert L. Clarke, director of Clarke's band at Long Beach.

"It is a splendid thing for American music," said Comdr. Sousa, in commenting on the contest. "We are developing music tremendously in America and it has always been my effort to encourage the American instrumentalists. We are a musical nation in spite of what any carping critics may say, and I am sure that these contests will be of the utmost value in raising a new generation of able musicians."

Sousa Grows Pessimistic.

Knickerbocker
Sept 13
PESSIMISM from John Philip Sousa is so rare that when the bandmaster does utter such thoughts one is moved to wonder. It seems that

Sousa regards the American band instrumentalists, as well as the orchestra player, as being threatened by the rise of the saxophone as a popular instrument. It is easier to play than certain others, and there is no denying that saxophone players are in widespread demand.

But perhaps John Philip did not mean all he had to say concerning the dangerous influence which saxophone tendencies are exerting upon rising instrumentalists. A scrutiny of the number of young men, who are perfecting themselves as performers upon violins, cellos, violas, oboes, French horns and kindred members of the orchestral family is not in the least discouraging, but the contrary.

SOUSA HEADS DIRECTORS NATIONAL BAND CONTEST

Tribune
Sept 13
Lieut. Com. John Philip Sousa has accepted the chairmanship of the advisory committee of band directors arranging for state and national band and orchestra contests to be held in May, 1928, at Joliet, Ill.

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Lowell Telegraph Sept 11

John Philip Sousa

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During the World War Mr. Sousa was commissioned a lieutenant-commander in the Naval Reserve Force and trained hundreds of musicians at the Great Lakes Naval Station, where he had for a time the largest regularly organized band in the world.

Sousa's Band has played many concerts in Europe and has toured the world, being received everywhere with high acclaim. It has appeared in Lowell on several occasions and invariably attracted large and appreciative audiences. To Sousa and his band belongs the distinction of giving the first public entertainment in the Cyrus W. Irish auditorium, at the High School. The band's present tour will again take it across the continent and back. In spite of his advanced age, Mr. Sousa is vigorous and active, and has no idea of retiring. His many admirers will congratulate him on the 35th anniversary of his band, and hope that he may live to lead it for many years to come.

Lowell Times Sept 8

Sousa's Harpist Highly Praised for Artistry

John Philip Sousa, the world's greatest bandmaster, has a genius for recognizing musical talent in others. More than one gifted artist has made his or her debut with Sousa's Band, and each season the famous leader introduces several new ones.

Soloists will be featured at the concerts to be given at the Metropolitan Theatre September 30 and October 1 by Sousa and his band, under the local management of George T. Hood. Prominent among them will be Miss Winifred Bambrick, harp virtuoso, whose playing has won the highest praise from eminent critics. One of the most difficult of all musical instruments, the harp has an inimitable tone quality, and when played by a master, it is invariably popular.

Miss Bambrick's appearances with Sousa's Band have made her a favorite with audiences throughout the United States.

SOUSA GROWS PESSIMISTIC.

Lowell Times Sept 13
PESSIMISM from John Philip Sousa is so rare that when the bandmaster does utter such thoughts one is moved to wonder. It seems that Sousa regards the American band instrumentalists, as well as the orchestra player, as being threatened by the rise of the saxophone as a popular instrument. It is easier to play than certain others, and there is no denying that saxophone players are in widespread demand.

But perhaps John Philip did not mean all he had to say concerning the dangerous influence which saxophone tendencies are exerting upon rising instrumentalists. A scrutiny of the number of young men who are perfecting themselves as performers upon violins, cellos, violas, oboes, French horns, and kindred members of the orchestral family is not in the least discouraging, but the contrary.

Catkill mail Sept 10
DAILY MAIL, MONDAY, SEPTEMBER 11

SOUSA ON TOUR AT 72

John Philip Sousa, famed bandmaster and "March King," who perhaps has done more to popularize instrumental music in America than any other man, living or dead, still wields his baton with masterly skill at the age of 72. On September 26 he will round out 35 years as the head of the great band which bears his name.

Mr. Sousa came into national prominence as leader of the United States Marine band from 1880 to 1892, during which time he also composed some of the long list of military marches which are known and played throughout the world. Since leaving the Marines to conduct his own organization, his success has been remarkable.

One striking characteristic of Mr. Sousa's career has been his encouragement of American players and composers. It is said that when he first took charge of the Marine Band there were only two American-born musicians in the organization, and when he formed his own band twelve years later only 11 out of 50 were native Americans. On his present tour only two of his instrumentalists are foreign-born, while nearly one-half of his players are graduates of American colleges and universities, it is said.

During the World War Mr. Sousa was commissioned a lieutenant-commander in the Naval Reserve Force and trained hundreds of musicians at the Great Lakes Naval Station, where he had for a time the largest regularly organized band in the world.

Sousa's Band has played many concerts in Europe and has toured the world, being received everywhere with high acclaim. Its present tour will again take it across the continent and back. In spite of his advanced age, Mr. Sousa is vigorous and active, and has no idea of retiring. His many admirers will congratulate him on the 35th anniversary of his band, and hope that he may live to lead it for many years to come.

Portland Journal Sept 11

Sousa Began To Conduct 50 Years Ago

Portland Journal Sept 11
THIS is a year of records for Lieutenant Commander John Philip Sousa, who this season makes his 35th tour at the head of his famous band. That in itself is a record. No other bandmaster ever has come within a decade of equaling Sousa's achievement. This is also Sousa's 50th year as a conductor, his first appearance on the director's stand having been made April 9, 1877, in Washington, D. C., his home city. This is also the year that starts Sousa on the second million miles of his travels. In 34 years he traveled with his band a little more than a million miles.

But these are not the only records held by the "March King." He is literally the only American composer-conductor who ever has amassed a fortune of a million dollars solely from music. Sousa, who has been a musician all his life, probably never earned a penny in any way save through the practice of his art. He is also the only living American who has been an officer in each branch of the United States military service. Sousa began his military career as a lieutenant of marines. During the Spanish-American war he was a lieutenant of infantry, and at the conclusion of the World war, he was a lieutenant commander in the United States navy.

Seventy-two years of age, as lithe and active, both in mind and body as he was a decade ago, a loving public seems determined that Sousa shall earn another million dollars with his music. Sousa says he is perfectly willing to travel the second million miles—the first million was collected at the rate of a dollar a mile—to get it.

At Cleveland, Ohio, the other day Sousa played some of the golf professionals, and the only criticism they could offer was that he did not keep his head down.

"That is impossible," said the composer of the "Stars and Stripes Forever." For 50 years I have always been taught to hold my head up and I can't break years of training in an instant."

The famous bandmaster is presenting an entirely new repertoire this season, but as always brings a galaxy of soloists.

The Portland engagement is under the management of W. T. Fangle.

Maud Bell Hocking, pianist, having

Portland Journal Sept 11
"ATTABABY," says Lieut. Commander John Philip Sousa to his youngest grandchild, Miss Jane Priscilla Abert. With the March King and his granddaughter are shown Mrs. John Philip Sousa and the baby's mother, Mrs. Helen Sousa Abert, the former Helen Sousa.



Oregonian Sept 11

John Philip Sousa Listed for Portland Concert.

Famous Conductor and Band Will Be Here October 8 and 9.

LIEUTENANT-COMMANDER JOHN PHILIP SOUSA, famous American composer and conductor, who this year celebrates his 50th anniversary as a band conductor, is scheduled to appear in Portland at the public auditorium October 8 and 9 in the course of the 35th annual tour of his band. Harry Askin, manager of the band, was in the city the past week completing details for the engagement, which is the 18th for which Sousa has been booked here.

The band will play both matinee and night on both dates, featuring Sousa's own compositions in keeping with the celebration of his anniversary. The Sunday matinee, in fact, will be composed entirely of numbers by the famous conductor. The composition of the "Stars and Stripes Forever," "Semper Paratus," "Washington Post," "U. S. Field Artillery" and more than 100 marches has many claims to distinction as a result of his long career. Perhaps the most noteworthy are that he is the only American composer-conductor who has earned \$1,000,000 through the practice of his profession and that he is perhaps the only living person who has served as a commissioned officer in all three branches of the armed forces of the United States—the army, the navy and the marine corps.

Sousa was a lieutenant of marines from 1880 to 1892, a lieutenant in the United States army during the Spanish-American war, and lieutenant-commander in the United States navy during the world war.

Although Sousa is now in his 73d year, he is still physically vigorous. He still engages in outdoor exercise and gymnasium work, keeping pace with rivals much younger than himself. Although he has been urged by his friends to stage a farewell tour and then retire, Sousa has steadfastly refused. He desires to remain active until his death, believing that the activity supports his health.

Music lovers, particularly those who are fond of band music and marches, will be greatly pleased to know that Sousa and his band have been included as a part of the musical treats in store for them in Portland this winter.

HE RETURNS TO PICTURE THEATRES



JOHN PHILIP SOUSA Has Been Booked for a Tour of the Loew Picture Houses, Opening in Kansas City in November.

Loew's Lining up Names.

My Telegraph Sept 16
The Loew Circuit has lined up a number of celebrities for early openings, many of them set for a tour of the circuit. John Philip Sousa and his band of fifty pieces starts a four-week run of the time at Kansas City the second week in November. This is Sousa's second appearance in the picture houses, his first being with Publix. He played nine weeks for the F.P. string, opening at the Paramount last March. Sousa's calls for \$9,500 and all transportation.

Creatore and his band is another big musical organization signed for the time, Creatore opening October 3 at Boston. Isham Jones is still another, Jones beginning September 26 at Pittsburg, while Ted Lewis, now playing around the independent houses, will open for Loew October 15 at Washington. "Honorable Wu," the big Chinese attraction coming from California, begins its tour at Washington October 20. Gertrude Ederle, now playing around the suburbs, begins her regular tour of the time November 5 at Washington. Anatole Friedland is another big name, due to open October 8 in St. Louis, and Van & Schenck start the time next week in Boston. The Gilbert-Sullivan Ensemble and the Eight Tilley Girls are big acts, both opening within a few weeks.

Salt Lake Tribune Sept 13

John Philip Sousa's Band Will Play Here Oct. 18

Harry Askin, manager for John Philip Sousa, arrived in Salt Lake to make arrangements for the coming of the famous Sousa band at the tabernacle on Tuesday, October 18.

While he is making his thirty-fifth annual tour at the head of his famous band, Lieutenant Commander John Philip Sousa this season is celebrating his golden jubilee as a conductor. April 9, 1877, in Washington, D. C., his home city, Sousa, then 22 years old, made his first appearance on the director's platform. Milton Nobles, who died two or three years ago, came to Washington with his theatrical company. His musical director became ill, and Sousa, who had been playing with a quadrille orchestra, filled the gap and left Washington with the Nobles organization. Sousa continued with the Nobles company for more than a season. Then he traveled with Mackay's Extravaganza company and Matt Morgan's Living Pictures. In 1880, at the age of 26, he became director of the United States Marine band. Twelve years later, in 1892, he formed his own organization.

Past his seventy-second birthday, Sousa this season has undertaken a tour as strenuous as any he has made in the past.

Revue Back-Stage

Noted Composer to Appear



Lieutenant Commander John Philip Sousa, who will bring his famous band to Portland October 8 and 9 for four concerts at the Auditorium.

Sousa's Band Will Play Four Concerts Here This Season

The annual visit of Sousa's band is one of the bright spots of the musical season to both musicians and music lovers. This year the "March King" will come to Portland early in the season, Saturday and Sunday, October 8 and 9, and will play four concerts at the Auditorium.

A special program of operatic numbers is scheduled for one of the performances and another special program will be made up entirely of compositions by Lieutenant Commander John Philip Sousa.

IN TIME FOR TEA



"You're just in time for tea, Pop," says Miss Priscilla Sousa, as her distinguished father, Lt. Commander John Philip Sousa, accompanied by Miss Marjorie Moody, soprano soloist with his band, arrives by seaplane at the Sousa home on Manhasset Bay, near Port Washington, Long Island. Lt. Commander Sousa, with his famous band, will be in Regina, September 15, when they will give two entertainments, matinee and evening.

Parlor Cars Named For Sousa Marches

People who have occasion to travel between New York and Philadelphia, may, within a few months, make the trip in a de luxe parlor car named for one of the famous marches of Lieut. Com. John Philip Sousa, who this season makes his 34th annual tour with his famous band. The man who names the Pullman cars, several months ago asked William H. Egan, station master of the Pennsylvania Terminal in New York, to invite Sousa to name a fleet of the new parlor cars for the famous marches and Sousa has complied. The first car to be put into service was "Liberty Bell" and Sousa was a passenger in the car upon its first trip. Soon "Washington Post," "El Capitan," "Semper Fidelis," "Manhattan Beach," and others will be in the service.

The tribute to Sousa was accorded not only because Sousa is a patron of the musical arts, but also because he is one of America's champion patrons of the railroads. During this present season, Sousa will complete 1,000,000 miles of travel with his famous organization. He comes to the Metropolitan Sept. 30 and Oct. 1.

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CONTRIBUTORS

SOUSA AND HIS BAND

All arrangements have practically been completed for the Boise engagements of Sousa and his band, with Lieut. Commr. John Philip Sousa personally conducting. The band will play at the high school auditorium Thursday afternoon and evening, October 13.

A few of Sousa's latest compositions to be played at these performances include the greatest march ever written, "The Stars and Stripes Forever," "The Magna Charta March," "The Pride of the Wolverines" (a new composition), "The Black Horse Troop"

(also a new composition), "Minnesota," "El Capitan," "High School Cadets," "Semper Fidelis" (March of the Devil Dogs), "Liberty Bell," "Nobles of the Mystic Shrine," "Comrades of the Legion," "Boy Scouts," "The Invincible Eagle" and other of his famous marches.

Lieut. Commr. John Philip Sousa and his band have been taking the country by storm wherever they have played on this, the thirty-fifth tour of the world's greatest musical organization. All indications point to a capacity crowd, so it will be well for everyone to get their mail orders in early.

Sousa Will Arrange Orchestra Contests

Lieut. Com. John Philip Sousa has accepted the chairmanship of the advisory committee of band directors arranging for state and national band and orchestra contests to be held in May, 1928, at Joliet, Ill.

It is hoped that school and college musical organizations from every state in the Union will be represented. Associated with Lieutenant Commander Sousa on the committee are Frederick Stock, conductor of the Chicago Symphony Orchestra; Taylor Branson, conductor of the United States Marine Band; Edwin Franko Goldman, director of the Goldman Band of New York and Herbert L. Clarke, director of Clarke's Band at Beach.

SOUSA'S MARCH.

Editor, Daily News: Your description of the act of the University of Minnesota's president in refusing to accept Sousa's march as "ungracious" is too mild, though I respect your restraint. It was the act of an intellectual sissy.

—IVAN ORT.