

Monday June 16th 1919.

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SOUSA'S BAND DELIGHTS OLYMPIC PARK THRONGS

Two big audiences heard John Philip Sousa and his famous band at Olympic Park yesterday afternoon and evening.

"Never better," was the unanimous verdict.

Many of the old favorites who have shared Sousa's triumphs for years were recognized among the musicians who starred in "Showing Off Before Company," that mixture of Sousa hits introducing old favorites.

For spectacular appeal "The Zoo," another Sousa specialty, ranked high in popularity.

Throughout the programs, however, there was that brilliance, tonal beauty and vigorous, true attack that has made the great march king's band America's best.

His character studies, "The Dwellers in the Western World," tunelessly painting the red man, the white man and the black man, were among his best efforts in the afternoon, while in the evening Sousa's "Wedding March," dedicated to our American brides, was appreciated for its harmonic beauty, delicacy of interpretation and timely rendition in this month of brides.

The two new Sousa marches, "Bullets and Bayonets" and "Saber and Spurs," won appreciation and warm applause.

The great leader was obliged to respond to numerous encores throughout both concerts.

He was assisted by May Stone, soprano; Mary Baker, coloratura soprano; Frank Simon, cornetist, and Louis P. Fritze, flute.

Sousa Band Concerts Enjoyed By Big Audiences at Olympic

Grayer about the temples than when he last appeared here, minus the familiar beard and discarding most of the mannerisms which formerly marked his conducting, Lieutenant John Philip Sousa led his recently reorganized band in two concerts in the Olympic Park Theater yesterday afternoon and last night. So large were the audiences welcoming him that only a few vacant seats could be noted at either concert. As the concerts progressed the enthusiasm that usually is excited by performances under Sousa's direction was shown, with the result that numerous encores were demanded. In responding to them he furthered the pleasure of his hearers by leading his men in some of the marches, including the "El Capitan" and the "Stars and Stripes Forever," with which his fame as a composer is identified.

Conductor Sousa's creative ability as a musician has been employed to good purpose since he enlisted in the service of Uncle Sam and was assigned to the Great Lakes Naval Station to organize and train the many bands needed by the marines. Among the productions inspired by his patriotism and played yesterday were "The Golden Star" march, dedicated to Mrs. Theodore Roosevelt and commemorating the Americans who gave their lives for the cause of the Allies; a "Wedding" march, which may take the place of the more familiar one of German origin; a "Bullets and Bayonets" and a "Saber and Spurs" march, the latter dedicated to the American cavalry, and a setting of Lieutenant Colonel John McCrae's poem, "In Flanders Field." Other compositions by him, which figured in the program were "The Dwellers in the Western World," three character studies, labeled the "Red Man," the "White Man" and the "Black Man," a suite, entitled "Impressions at the Movies," and a free arrangement of more or less familiar airs under the title, "Showing Off Before Company" and bringing the harp and the cornet soloists and different groups of instruments before the audience.

The concerts yesterday were the second in a series of the band's transcontinental tour, which began in Brooklyn last Saturday. All the members of the organization are skillful musicians, but they will play better as a unit than they did on this occasion after they have profited by a longer experience together. During the afternoon concert the brass section occasionally so dominated the wood winds that the latter were almost inaudible, though they labored hard to make themselves heard. As a result, some of the performances lacked tonal balance. There was abundant spirit in all the interpretations, and the rhythm in all the compositions was as firmly and significantly accented as it is at all concerts under Conductor Sousa's direction.

Besides the Sousa numbers, the program contained the overtures to Thomas's "Mignon" and Herold's "Zampa," Chopin's Moorish scene, "The Court of Grenada," the Funeral March from Chopin's sonata, Percy Grainger's arrangement of the old English tune, "Shepherd's Hey," Zamecnik's "My Cairo Love," Hosmer's Southern Rhapsody and solos for Frank Simon, cornetist, and Miss May Stone and Miss Mary Baker, sopranos.

A cornetist, who ranks with the virtuosi devoted to that instrument, is Mr. Simon. To remarkable executive facility, he unites a pure and steady tone, more mellow and ingratiating than most players of the instrument produce. Furthermore, his breath control is astonishing as it was revealed in a long, sustained tone on a natural trumpet. Gifted with good voices, which have been well schooled, Miss Stone and Miss Baker gave a good deal of pleasure by their singing. The former was heard at the afternoon concert in the "Gull's Song" aria from Bellini's "I Puritani," not the "Ah, Fors e lui" air from Verdi's "La Traviata," as the program announced, and in Sousa's "Gee-ee Girl," as an encore. Recalled after singing the "Then Brilliant Bird" aria from David's "The Pearl of Brazil" to a final encore by Louis P. Fritze, Miss Baker sang with happier results Sousa's "When the Boys Come Sauntering Home."

Ishpeming

SOUSA'S BAND WAS BIG TREAT

Famous Bandmaster and Men Greeted by Capacity Audience

Lieutenant John Philip Sousa must have felt highly complimented Sunday evening when he mounted his rostrum, baton in hand, and looked upon the capacity audience that confronted him in the Ishpeming theater. Every seat was sold and a number were seated on the stage, the band of more than sixty men filling the theater. There were at least 2,000 persons outside, filling the alley and crowding the walk adjoining the theater. There were many automobile parties that were parked from two to three blocks distant from the play house.

With the Ishpeming theater crowded to the doors is a compliment to any production; on a warm summer night it is more than a compliment—a splendid testimonial. Sousa and his band are being greeted by just such audiences everywhere they have appeared this season. This is one attraction that will get through the warm months with flying colors, as music lovers and patriotic citizens everywhere that the famous musician and his band appear are anxious to show their appreciation of his wonderful work.

And the greatest of American bandmen deserved all he got. Folks know him, know his music, know every last one of his gestures and every detail of the graceful callistics by which he blends his wide assortment of wood, wind and brass to homely American music. His was an audience of just plain folks last evening; folks who are happy to confess to a tremor up and down the spine every time they hear a Sousa trombone.

Played Old Sousa Standby

They played the old Sousa standby with the usual fanfares and gusto, and it seemed as if the trim master of the baton was never in better form. After all, it is the typical, universally known Sousa marches that the folks like best. They never tire of hearing "The Stars and Stripes Forever" and "Manhattan Beach," "Sabres and Spurs" and their kindred.

But there is no intention of resting lightly of the Sousa company, known perhaps for their grandness. Mr. Sousa did a good deal when he set Colonel McCrae's "In Flanders Field" to music and Miss Mary Baker sang it well. It is a pity too much to say that the band never will supersede the great war music it will be widely sung.

No Sousa program is complete without some of his delicious, lighthearted set to music. Such as "Showing Off Before Company," which is a march that commends the soldier to the program. The band came onto the stage and played "The Stars and Stripes Forever" and "Manhattan Beach."

Morristown N. J.
The Daily Record.
June 17th 1919.

CROWDS HEAR SOUSA

Lyons Theatre was packed last night with people eager to hear the concert rendered by Sousa and his band. An unusually fine program was given and the encores were numerous. Several new selections written by Sousa were given and every one was the occasion for tremendous applause. The people showed their appreciation of fine music and it is hoped that there will be more of these kind of treats booked for Morristown in the near future.

New York Times.
June 16th 1919.

Sousa's band continued at Olympic Park, Newark, last night, its first tour since the war. This revival of his transcontinental journeys the bandmaster had chosen to open the day before with two concerts in the Academy of Music, Brooklyn, where he and his men—including twenty-seven veterans of army or navy service—received "an old-fashioned Manhattan Beach welcome," it was said. The new Sousa marches began with "Bullets and Bayonets" and his wartime "Wedding March," which was also his "Golden Star," dedicated to Mrs. Theodore Roosevelt, and his "In Flanders Field" march.

Owego, N. Y.
Owego Gazette
Thursday June 19th 1919.

Sousa's Band Concert.

The matinee given by Sousa's band at the Tioga theatre Tuesday attracted a small but highly appreciative audience. The early hour in the afternoon set for the concert, 1 o'clock, and the sweltering heat combined to keep many music lovers at home. But all those who boited their dinner and braved the torrid atmosphere were delighted that they had done so.

This was the eminent bandmaster's second appearance in Owego. Twenty odd years ago John Philip Sousa and his band appeared for a matinee at the old Wilson opera house in Lake street. Some few Owegoans were fortunate enough to attend both concerts, and it is of interest to note that while Lieut. Sousa has changed much in appearance since his first visit here he has not changed greatly in methods as a conductor or in the high standard set for band music. When Sousa first came here his "El Capitan" was being whistled by every boy in town. The band played it that afternoon as its feature number. Tuesday afternoon when the band swung into this most rollicking of marches, the music seemed an echo lifting back over twenty long years. At that time Bandmaster Sousa, tall, majestic, dark bearded, was the most striking figure that ever swung a baton before an audience. Lieut. Sousa is still tall and majestic, but he is no longer black haired and brown bearded. His face is clean-shaven; a closely trimmed white mustache adds only a slightly military touch to his countenance. His hair is nearly white, too, and thinning.

One struggles to remember whose is the face that the composer now reminds one of. Bismark? Yes. It is the Iron Duke in his later years—he and no other. Although John Philip Sousa is the most patriotic of our American composers, it is true that his forebears dwelt beyond the Rhine. It is, therefore, only natural that he is at best when he writes swinging, crashing march music. And with that hint of the great chancellor about him it is not to discredit that he has written in a free land music to fit the tread of marching soldiers instead of conspiring to send soldiers marching, as he might well have done had he chanced to have remained a citizen of the German fatherland. This aspect of Sousa in his late middle life seems now to explain why his music has always throbbed and beat like the rolling of a war drum.

"Bullets and Bayonets," one of his newest compositions, which came late on the programme, has all the martial thrill and appeal of his earlier music, and shows that he is at best when war is his theme. After this march, the band swung into "The Stars and Stripes Forever" in response to the encore. When half through the selection and at a sign from the conductor, seven of the cornetists and six of the trombone players lined up across the stage front. Then the blaring, brassy music beat out like salvo of artillery and quickened the pulse of the hearers with an irresistible force. It was a touch particularly Sousaesque.

Two soprano soloists appeared with the band, Misses May Stone and Mary Baker. Miss Stone is an accomplished singer and her two numbers were enthusiastically received. She first sang in Italian "Ah Fors e Leu" by Verdi and sang in response to the encore "The Goose Girl" by Sousa.

Miss Baker, who is a coloratura soprano, was even more pleasing than Miss Stone. She sang first "Thou Brilliant Bird" with flute obligato by Louis P. Fritze. To the encore she responded with, "When the Boys Come Sailing Home."

The complete programme with extras was as follows:

1. Moorish Scene, "The Court of Granada," Chapt. "El Capitan," Sousa.
 2. Cornet Solo, "The Student's Sweetheart," Bellstedt, and "Beneath the Window." Mr. Frank Simon.
 3. Character Studies, "The Dwellers in the Western Word," Sousa.
 4. Soprano Solo, "A Fors e Leu," and "Goose Girl," Miss May Stone.
 5. March, "Funebre," Chopin.
 6. Persian Dance from "Khovanstchina," Moursorgsky.
 7. (a) British tune, "Shepherd Hey," P. Grainger; (b) March, "Bullets and Bayonets," Sousa.
 8. Vocal Solo, "Thou Brilliant Bird," and "When the Boys Come Sailing Home," Miss Mary Baker.
 9. Overture, "Zampa," Herold.
- "Star Spangled Banner."
Frm Owego the band went to Ithaca, where it played that evening.

Bill Board.
June 18th 1919.
New York City.

SOLOISTS ENGAGED

By John Philip Sousa for His Forthcoming Transcontinental Tour

Two well-known vocal soloists have been engaged by John Philip Sousa for the forthcoming transcontinental tour of his famous band. One of them, Miss May Stone, was formerly a soprano with the Boston Opera Company. The other, Miss Mary Baker, is a coloratura soprano, who has achieved distinction on the concert stage.

Mr. Sousa has also engaged a number of important instrumental soloists to add diversity to his band programs. Louis P. Fritze, who has played flute obligatos with great success in concert for Mme. Galli-Curci and other famous operatic stars, will occupy the position of flute soloist with Sousa, a position he formerly held with the Philadelphia Orchestra. Joseph Green, who has gained wide popularity as a xylophone player with one of the prominent concert companies, is another of Sousa's acquisitions for his coming tour.

Frank Simon, considered the foremost cornetist in America, and H. Benne Henton, an exceptionally talented saxophone player, who has achieved wide renown, will also travel with the band as soloists.

LAVISH MENU AT MUSIC FETE

Sousa and His Band, with
Accompanying Vocalists,
Met Warmth of Audience
with Liberal Encores —
Program Rich in Delight.

An audience most liberal with merited applause was met more than half way by an entertainer lavish with encores last night at The Lyceum, where Lieutenant John Philip Sousa and his band gave a concert crammed with interest and delight for lovers of music, both instrumental and vocal. Not fewer than thirteen extra numbers were called out and freely and cheerfully interspersed with the long and finely varied program by the renowned bandmaster and composer and his accompanying artists. These were Sousa's "El Capitan" and "At the Zoo," following the opening overture, "Mignon," by Thomas; "Beneath the Window," by E. di Capua, as encore of Frank Simon to his cornet solo, "Willow Echoes," by Simon; Sousa's "U. S. Field Artillery" march and "The Gliding Girl," following the full band's suite, "Impressions of the Movies;" "The Goose Girl," encore by the soprano soloist, Miss May Stone, after a finely artistic rendering of "I Am Titania." After Sousa's "Wedding March," the great leader's new march for war brides, dedicated to the American people, and his "Golden Star," dedicated to Mrs. Theodore Roosevelt, his own "Bullets and Bayonets" was played by the band. No "a mixture," "Showing Off Before Company," was followed by a fine imitative "Paraphrase of Cohan's "Over There," during which one could easily fancy himself at the front line trenches, as he could enjoy a visit "At the Zoo" during the playing of that imitative composition. "Lossus," by Fillmore, was a second encore evoked by the wave of applause that followed the last strains of "Over There." Other encore numbers were "The Stars and Stripes Forever" and "Manhattan Beach," both by the noted band leader.

"In Flander's Fields" Sung

Miss Mary Baker, coloratura soprano, who gave a feeling and artistic rendering of the famous poem by Col. John McCrea, set to an appropriately pathetic air by Lieutenant Sousa, graciously responded to an appreciative round of applause with "When the Boys Come Sailing Home," also by Sousa, and a second encore piece, "Robin, Robin, Sing Me a Song," and both time again received warm applause.

The concert closed with the rhapsody, "The Southern," by Hosmer, and "The Star Spangled Banner." Even these would have required additional "extras" had not the players begun to leave the stage without observing that the auditors were still lingering in their seats, contrary to the custom of Lyceum assemblages of anticipating the curtain fall with a rush for the aisles.

Altogether the concert was a finely successful one in every way and a splendid finale for The Lyceum season, for the choice of which Manager M. M. Gutman will be congratulated.

SOUSA'S BAND PLAYS TO BIG AUDIENCE HERE

March King's Organization
Greeted By Hundreds of Admirers at Lyceum in Delightful Program — Many Encores To Popular Numbers.

The expectations of a large audience which gathered at the Lyceum Theater last evening to hear the concert given by Sousa's Band, were more than fulfilled, and Lieut. John Philip Sousa showed his appreciation of the enthusiasm displayed by responding to repeated encores after nearly every number on the program.

The soloists also came in for their full share of glory, in particular Frank Simon, cornetist who played a composition of his own and Miss Mary Baker, coloratura soprano, who sang a patriotic composition of Mr. Sousa's—"In Flanders Field" and responded twice to encores.

The program was largely composed of new compositions of Mr. Sousa's, inspired by the war, and in addition to those on the program many were played as encores. In particular "The U. S. Field Artillery," and a march dedicated to the American Cavalry—"Sabre and Spurs"—were greeted with prolonged applause, and a humorous paraphrase of Cohan's "Over There" was entertaining.

The old favorites which first gained fame for Mr. Sousa, however, proved as popular as ever, and the audience burst into applause at the first strains of "El Capitan" and "The Stars and Stripes Forever."

Perhaps the most noteworthy on the program as a musical composition was "The Golden Star," dedicated to Mrs. Theodore Roosevelt and composed by Mr. Sousa, "In memory of the brave who gave their lives that liberty shall not perish."

A new composition entitled, "Showing Off Before Company"—created much amusement and was original in the extreme. Just after the intermission a bugle call was sounded from behind the scenes by the cornets and as all began to return to their seats the harpist entered and played a solo. He was followed by those playing the wood instruments in groups, and each group after entering came to the front of the stage and played a bit of a popular air or some familiar song. The brasses followed, and this gradual assembling continued until the whole band was present and Mr. Sousa entered to lead the full band in the last air. The four bass horns in particular created much merriment when they marched solemnly in and played the familiar drinking song "Down deep within the cellar."

In short the band was quite up to its usual standard of excellence, and in spite of the numerous encores the audience was unwilling to go at the end of the evening. The concert closed with the playing of "The Star Spangled Banner," the band as well as the audience rising.

SOUSA'S BAND CONCERT

A Rare Musical Treat Enjoyed By a Big Audience

A big audience and one even bigger in enthusiasm than in numbers, greeted the famous Sousa and his equally famous band at the Cortland theatre Wednesday afternoon. The organization proved itself fully up to its best performances, and by its snap, brilliancy, artistic finish and effective rendering of whatever it attempted called out most enthusiastic applause for every number on the program, while its leader filled his part to perfection.

The program was as follows:

Lieut. John Philip Sousa, Conductor
Miss May Stone, Soprano
Miss Mary Baker, Colorature Soprano
Mr. Frank Simon, Cornetist
Mr. Louis P. Fritze, Flute
Moorish Scene—The Court of Granada
Chapel
Cornet Solo—The Student's Sweetheart
Frank Simon
Character Studies—The Dweller in the Western World
Sousa
(a) The Red Man
"And they stood on the meadows
With their weapons and their war-gear,
Painted like the leaves of autumn,
Painted like the sky of morning."
(b) The White Man
They sailed, they sailed. Then spoke the Mate
"This mad sea shows its teeth to-night,
He curls his lips, he lies in wait,
With lifted tusk, as if to bite."
Ah! that night!
Of all dark nights! And then a spec—
A light! A light! A light! A light!
It grew, a startling flag unfurled;
It grew to be Time's burst of dawn:
He gained a world: he gave that world
Its grandest lesson—"On and On."
(c) The Black Man
"Now, de blessed little angels
Up in heaben, we are told,
Don't do nothing' all dere lifetime
'Ceptin' play on harps o' gold."
"Now I think Heaben'd be mo' home-like
Ef wed' hyeah some music fall
F'om a real ol' fashion banjo,
Like dat one upon de wall."
Soprano Solo—Ah Fors e Leu Verdi
Miss May Stone

March—Funebre from Sonata Op. 32 Chopin
Persian Dance From Khovanstchina Moussorgsky

The historical music drama "Khovanstchina" deals with the tragic story of the Princes Khovansky, who were typical of the old-world Russia as opposed to the new spirit of the times created by Peter the Great. The dance occurs in the fourth act. Prince Ivan Khovansky is seated in his banquet hall, and to divert his mind from the political turmoil he sends for his singing maidens and Persian slave dancers.

(a) British Tune—Shepherd's Hey Percy Grainger
(b) March—Bullets and Bayonets (new) Sousa
Vocal Solo—Thou Brilliant Bird David

Miss Mary Baker
(Flute Obligato, Louis P. Fritze)
Overture—Zampa Herold

The enthusiasm of the audience was fully appreciated, and encores and double encores were smilingly responded to.

The first number, "The Court of Granada," was followed as an encore by Sousa's march, of world-wide fame, "El Capitan." Mr. Simon responded with a cornet solo, "Beneath Thy Window." He delighted the audience with both solos. Miss May Stone gave "The Goose Girl" as an encore and Miss Mary Baker gave "When the Boys Come Sailing Home." The vocal solos by both of the ladies were rendered with rare feeling and expression. Their voices are finely trained, of wide range and notable sweetness, and they captivated all their hearers. Mr. Fritze's "Flute Obligato" contributed not a little to the effectiveness of Miss Baker's solo. Other pieces given as encores or double encores by the band were "Over There," "Field Artillery March" (Sousa), "Stars and Stripes" (Sousa), "Manhattan Beach March" (Sousa), and Lazzus' "Trombone."

The occasion furnished a rare opportunity to see the most famous band leader and hear the most famous musical organization of its kind in this country—if not in the world—and it was enjoyed to the utmost. The thanks of all who were there are due the Dillon Brothers for arranging for the concert.

Sousa in Old Time Form.

Lieut. John Philip Sousa must have felt highly complemented last evening as he mounted his rostrum, baton in hand and looked put upon the capacity audience that confronted him. The Wieting Opera House crowded to the doors is a compliment to any production; on a warm summer night it is more than a compliment—a splendid testimonial.

And the greatest of American bandmen deserved all he got. Folks know him, know his music, know every last one of his gestures and every detail of the graceful calisthenics by which he blends his wide assortment of wood, wind and brass into homely American music. His was an audience of just plain folks last evening; folks who are happy to confess to a tremor up and down the spine every time they hear a slide trombone. Typical of the audience was the white-haired lady in black bombazine who said she did hope Mr. Sousa would have his band play "The Stars and Stripes Forever."

They played the old Sousa standby with the usual fanfares and gusto and it seemed as if the trim master of the baton was never in better form. After all, it is the typical, universally known Sousa marches that the folks like best. They never tire of hearing "The Stars and Stripes Forever" and "Manhattan Beach" "Sabres and Spurs" and their kindred.

But there is no intention of speaking lightly of the Sousa compositions known perhaps, for their greater finesse. Mr. Sousa did a good job when he set Colonel McCrea's "In Flanders Fields" to music and Miss Mary Baker sang it well last evening. It is perhaps too much to say that the song ever will supersede the great war poem in the hearts of Americans but it will be widely sung.

No Sousa programme is complete without some of his delicious drollery set to music. Such was "Showing Off Before Company," the number that commenced the second half of the programme. The musicians came onto the stage singly and in small groups and each party, as it entered, played its own little piece. The harp started the procession and the piccolos, clarinets, oboes, bassoons, base horns, French horns, trombones and everything else in category. It was whimsical, well done and amusing.

A Sousa concert is an event in the musical life of those in this community to whom the profound themes of the philharmonics and symphonies are utter and hopeless mysteries. May he continue to come for many years.

SOUSA'S BAND CHARMS CROWD AT THE WIETING

Packed House Greet Famous Leader and His Musicians.

AT THE THEATERS TO-NIGHT.
Empire—"The Gypsy Trail."
Temple—Vaudeville.
Crescent—Vaudeville.

When an audience which fills the Wieting opera house from orchestra to topmost gallery and even calls the boxes into requisition gathers on one of the hottest nights of summer one may assume with reasonable certainty that the attraction which draws such a crowd is worth while. And such a crowd was present on Wednesday evening to listen to the latest offerings composed and conducted by John Philip Sousa and played by his world-famous band.

Every seat in the house was taken and the applause with which each succeeding number was greeted showed plainly what the listeners thought of the program. When the familiar strains of "Washington Post" and "The Stars and Stripes Forever" sounded on the air cheers mingled with the hand-clapping—and at least a round dozen of the old-time favorites were repeated during the evening.

"The Golden Star," dedicated to Mrs. Theodore Roosevelt, "in memory of the brave who fell," is a really beautiful and artistic piece of work and held the hearers silent and thoughtful to the end.

Miss May Stone was encored for her singing of the waltz song from "Mignon" and responded with a charming little Sousa ballad, "The Goose Girl." Miss Mary Baker gave a lovely interpretation of the bandmaster's setting of "In Flanders Field."

Sousa has a host of friends in Syracuse—how many he and his men must appreciate from the size and enthusiasm of the audience.

Lockport N.Y.
Union Sun & Journal
June 20th 1919.

SOUSA BRAND OF BAND AND MUSIC ARE KEPT UP

There was enough new and of the unexpected in the Sousa band concert at the Wieting Wednesday night to make the assertion "a typical Sousa concert" again truthful. The Sousa brand of musical entertainment is a standard, and this year that standard is elevated with just a little more novelty, a little larger band, two feminine vocalists instead of one and several decidedly new selections with more of the old left out, apparently. It made more than a two-hour concert, every moment crowded, and it held a capacity audience to the last moment. Of the new numbers there was given an especial dignity by "The Golden Star," dedicated to Mrs. Roosevelt in memory of Col. Roosevelt and Lieut. Quentin Roosevelt. The theme of "Taps" plays a large and

Of the other new numbers Zam-eonik's, "An Egyptian Serenade," was very daintily rendered. The second part opening called, "Showing Off Before Company," is the opposite of that one where the musicians left the stage in singles, groups and clusters. Now they come back in the same way. Sousa is never afraid to show how many musicians he has with him, nor their quality. The new "Wedding March" is interesting, but we expected more of Sousa. Frank Simon, cornet soloist, not only produces especially sweet tones, but has sustaining power of the confident sort. Miss Mary Baker and Miss May Stone, both proved interesting interludes in the band numbers, but, after you have heard it all you still think that the great inspirations of your old friend were "Stars and Stripes Forever," "El Capitan," and "Manhattan Beach." F. H. C.

THE GREAT SOUSA AND BAND DELIGHTED SMALL AUDIENCE DESPITE HEAT

It was too hot for indoor entertainment yesterday which accounts for the small audience that heard the great Philip Sousa and his famous band at the Auditorium. But the audience was appreciative of the masterful playing and the popular numbers of the composers and director were given deserved encores.

"The Wedding March" dedicated to the American people by Sousa, won instant honors from the critics present. The Golden Star dedicated to Mrs. Theodore Roosevelt was an impressive number, concluding with "taps" in the final passages.

The rendition of "Over There" was so original as to stir the audience to great enthusiasm. When Sousa comes again it is hoped weather conditions are more favorable. If so he will be assured of an audience large as on the occasion of his previous visit two years ago.

Lieutenant Sousa, the March King, Gives Concert

Not even the wilting humidity of last evening's temperature could dampen the enthusiasm of the large crowd assembled in Elmwood Music hall to hear a concert by John Philip Sousa and his band. Lieutenant Sousa, as he now is titled, has not given Buffalo a concert for several seasons. During much of the war period, he devoted himself to the service of his country, training the largest bands ever brought together. His welcome last night, therefore, was doubly hearty, bearing testimony to his popularity both as musician and patriot. The programme consisted largely of Sousa compositions, and it seemed as if the audience could not hear enough of the stirring music of the famous bandmaster, as encores, double, treble and sometimes quadruple, were called for after almost every number.

Of special interest was Lieutenant Sousa's new wedding march, written in 1918 at the request of the American Relief legion, and dedicated to all Americans. It is a spirited and impressive march, with just enough of a martial hint to make it brilliant. It is recommended to American brides as a happy substitute for the conventional marches of the past. It was followed by a sharply contrasted composition. The Golden Star, written in memory of those who died that liberty should not perish. Very effective use is made in this of the angle theme of Taps. A clever suite by Sousa showed the fine tone of the different sections of the band, as well as his remarkable training of his men, for the suite was played without the conductor. Showing off before Company, was the title, and it began with a harp solo, the harpist being the only occupant of the stage. Then three flutes strolled in and played a while. In turn, came clarinets, cornets, trombones and all the rest of the band, the climax being a very skillful xylophone solo. The suite proved exceedingly popular.

A very pleasing number was My Cairo Love, an Egyptian serenade by Zamecnik. One of the new Sousa marches, Sabre and Spurs, was greatly applauded, but perhaps none made stronger appeal than the old favorite, Stars and Stripes Forever, and others of the earlier marches aroused almost as great enthusiasm.

Lieutenant Sousa has two soprano soloists with him this season. Miss May Stone, a coloratura soprano, sang an aria from Lucia di Lammermoor, with flute obligato, in which she displayed a voice of fresh, pleasing character, even though her intonation was not impeccable. The other soprano, Miss Mary Baker, sang a Sousa setting of In Flanders Fields. Her voice is one of warmth and resonance, with large range and power. Both the singers were cordially received and encores.

Admirable cornet solos were played by Frank Simon, his programme number being an original composition, Willow Echoes. Mr. Simon has a most agreeable tone, full and ringing, but never blatant. His playing won great applause, and deservedly so.

M. M. H.

JOHN P. SOUSA GREETED BY LARGE AUDIENCE

March King Plays Many Old-Time Favorites in Response to Encores.

The extreme heat of last evening did not prevent lovers of John Philip Sousa's music from greeting this distinguished march king and his famous military band after an absence from Buffalo of several years.

Mr. Sousa directed his musicians in his own inimitable way and as usual was most generous in his encores, giving many new compositions and old-time favorites. Among them were "Lassus," "Stars and Stripes Forever," "The Gliding Girl," "At the Zoo," "U. S. Field Artillery," "Bullets and Bayonets" and "Beneath the Window."

The programme opened with the overture from "Mignon," which was played delightfully; then came a cornet solo, "Willow Echoes," by Frank Simon, who was obliged to respond to an encore.

A suite, "Impressions at the Movies"—(a) "The Jazz Band in Action," (b) "The Crafty Villain and the Timid Maid," (c) "Balance All and Swing Your Partners," a new composition by Mr. Sousa was most amusing.

Miss May Stone, soprano, was heard in "I Am Titania," and made a favorable impression.

Another new composition of Mr. Sousa's, "A Wedding March," dedicated to the American people, was most enthusiastically received.

"The Golden Star," also a new composition and dedicated to Mrs. Theodore Roosevelt, was a very effective number, and was written in memory of the brave boys who gave their lives that liberty shall not perish. A mixture, "Showing Off Before Company," was an extremely novel selection. It began with a harp solo, the harpist being the only occupant of the stage. Then three flutes strolled in and played a while. In turn, came clarinets, cornets, trombones and all the rest of the band, the climax being a very skillful xylophone solo.

A very pleasing number was "My Cairo Love," an Egyptian serenade by Zamecnik. One of the new Sousa marches, "Sabre and Spurs," was greatly applauded.

Miss Mary Baker, coloratura soprano, sang a Sousa composition set to the words of "In Flanders Fields," by Col. John McCrae.

She has a voice of warmth and resonance with large range and power.

The programme was concluded with a rhapsody, "The Southern," by Hosmer, and as an encore "The Star Spangled Banner" was given.

SOUSA AND HIS BAND PLEASE BIG AUDIENCE

Old and New Favorites Introduced in Concert Program.

Lieutenant John Philip Sousa returned to Buffalo with his band last evening after an absence of several years which time was devoted to the forming and training of numerous bands in the military camps. The organization is as big and as splendid as ever and the program including new as well as many old favorites received the hearty applause of the big audience assembled in Elmwood Music hall.

The program opened with "Mignon" which was followed by "U. S. Field Artillery" as an encore. "Impressions at the Movies," by Sousa; an Egyptian Serenade, "My Cairo Love" and a Southern Rhapsody by Hosmer were among some of the outstanding ensemble numbers. "The Stars and Stripes Forever," offered as one of the encores, perhaps aroused more enthusiasm than some of the newer numbers, proving that the old military march is still a favorite with most of the people.

Two features presented by Lieutenant Sousa last evening were his new wedding march, written at the request of the American Relief legion and dedicated to American brides, its brilliant and spirited melody forming a decided contrast to the older wedding marches now in use; and "The Golden Star," written in memory of the boys who paid the supreme sacrifice and especially dedicated to Mrs. Theodore Roosevelt. "Showing Off Before Company" was undoubtedly one of the most entertaining bits of the concert, showing in turn, each by himself or in groups of two, three and more, all of the players in the band, demonstrating to the audience their very best achievements on their favorite instruments. The entire band, finally reassembled, rendered several popular marches, including a new arrangement of "Over There."

May Stone, soprano, sang "I Am Titania" in most pleasing manner and later in the program Mary Baker rendered a beautiful selection, written by Colonel John McCrae and Mr. Sousa, entitled, "In Flanders Field." "Willow Echoes" a cornet solo written by himself, was played with great skill by Frank Simon.

The Soothing Soo For Sousa

SOUSA'S BAND BIG SUCCESS

GIVES TWO FINE ENTERTAINMENTS HERE TODAY.

Greatest Musical Organization and Best Concert Ever in the Soo.

Sousa's famous band—the largest in the world—scored great successes at two performances at the Soo this afternoon and evening. Its performances were highly enjoyed by the large audience present on both occasions. The band is conducted by Lieut John Philip Sousa. Leading members of the band are Frank Simon, cornetist; Miss May Stone, soprano; and Miss Mary Baker, coloratura soprano. The opening overture at the evening performance was "Mignon" by Thomas. As encores "El Capitan," and "At the Zoo," were given. Frank Simon, who is without doubt one of the greatest cornetists this country has ever heard, rendered a solo, "Willow Echoes," which was written by himself. He responded to three encores. Mr. Simons plays wonderfully and seemingly without effort.

A vocal solo, "I am Titania," by Miss May Stone, called for several encores. Mr. Sousa's "Wedding March" was a highly pleasing number. It was written by Mr. Sousa himself to take the place of Mendelssohn's wedding march. It will never be a forgotten pleasure to listen to such a number. "Bullets and Bayonets" was given as an encore. Another highly appreciated number was "Golden Star," which was written by Mr. Sousa and dedicated to Mrs. Theodore Roosevelt. "In memory of the brave who gave their lives that liberty shall not perish."

The opening number after an intermission was a mixture, "Showing off Before Company." This was a new number written by Mr. Sousa. It included a solo by Mr. Joseph L. Marthage, the harpist, an oboe selection, selections by the clarinet section; the bass instrument solo by J. M. Kuhn, who played "In the Deep Cellar," which created a sensation in the audience.

A flute and 2 piccolos played "Sweet Little Polka," by L. Fritze and two-tists, Mr. Smith and A. Pous. In the trombone section, Ralph Corey rendered a solo, "When the Clouds Roll By." Next came a baritone selection by John Prefetto, accompanied by the cornet section, all playing different melodies against each other. Then came selections, with C. Shuman as soloist. Mr. Simon played D. coach horn solo, "Post Horn Gallop."

Bennie Henton played a beautiful saxophone selection, accompanied by four saxophones. The Jazz band, led by Frank Snow, played "Ja Da," in which there was a beautiful tone from the E flat played by Oscar Mathes.

Miss Mary Baker, in a wonderful manner rendered a vocal solo, "Flanders Field," which was written by Mr. Sousa. She was re-called for two encores. The concluding piece was a rhapsody, "The Southern," by Osmer. As an encore the "Star Spangled Banner" was given.

Without a doubt it was the greatest band and greatest concert ever in the Soo.

Then came Joe Green, the xylophone artist, whom none can equal with one of his own compositions, "Fidella," by Mr. Sousa.

Saginaw News Courier
Saginaw News Courier
Saturday June 21st 1919

SOUSA AND HIS BAND DELIGHT AUDIENCE HERE

By Joseph W. Brady.

There are some institutions of which the American people are particularly fond. "Sousa and his band" is one of them, very much one of them; and Saginaw folk joyously accepted the opportunity afforded them, Friday, at the Auditorium, to show they share in the partiality accorded this institution and Sousa and his band again demonstrated overwhelmingly justification for that partiality.

Among famous bandsmen John Philip Sousa has made a place peculiarly his own. He is a great and inspiring leader and his magnetism is powerful enough to draw out the very best from the accomplished musicians he has the habit of assembling under his baton. In addition to all of which Sousa gave during the war his uttermost of service in that capacity where he could accomplish the most, and there is the best of authority for pronouncing that service of the highest possible value.

All of which were contributory elements to the enthusiasm of the reception accorded the master bandsman and his band on the occasion of the Friday performances. Other elements were found in the character and merit of the entertainment given, while the generosity shown in responding to the rapacious demands of the audiences for added measure was not less than superb. So that it happened, as on many a previous occasion, John Philip Sousa, his band, and his audiences got along famously together.

Musicians will probably adjust the matter of Sousa's place as a composer, but for the living present audiences are valiantly taking the issue into their own hands, and those are the hands of hearty approval and keenest enjoyment. So that Friday's audiences were gratified rather than otherwise to discover the programs, particular-

ly that of the evening, were very much Sousa, introducing several new compositions.

One of these, "The Golden Star", dedicated to Mrs. Theodore Roosevelt, is impressive and dignified, as befits the theme, and was given a beautiful rendering by the performers; the prevalent characteristic of Sousa bands, that of intelligently and musicianly sympathetic grasp, being strongly evident in the treatment of this number. Another distinctive Sousa composition is the setting he has written for the immortal verse of Col. McCrea, "In Flanders Field", arranged for a vocal solo given Friday evening by Miss Mary Baker, one of two sopranos accompanying the band. Miss Baker's rendering of the number is one of the things which will not readily be forgotten by those whose good fortune it was to hear.

The Sousa marches were strongly in evidence, especially at the evening performance, and the individual who can hear a real Sousa march played by a Sousa band without an accelerated pulse and a desire right there and then to get out and join the marching procession, well, that individual really should see a physician, if it be not altogether too late.

Naturally, the influence of war days is discovered in the new Sousa marches, which include "Sabre and Spurs", and "Bullets and Bayonets", both spirited compositions; but favor is not lost for the never to be forgotten "El Capitan", or "Stars and Stripes Forever", which made their reappearance as encores.

Full and satisfactory were the programs for both afternoon and evening, and at the latter performance as much enjoyment as was ever had at a band concert resulted from the manner in which the new Sousa mixture, "Showing Off Before Company" was put on. Each section, and almost each individual, of the band is here given opportunity for separate appearance and display of what each can do.

In addition to Miss Baker, the soloists who appeared at afternoon and evening performances included Miss May Stone, soprano, Frank Simon, cornettist, Louis P. Fritz, flutist.

SAULT STE. MARIE IS CAPTURED BY J. PHILIP SOUSA

Music Lovers of City Bow Before
New Conqueror Following
Concerts.

WORLD'S GREATEST BAND
GIVEN GREAT RECEPTION

Sault Ste. Marie, city of 15,000 inhabitants, famous for the U. S. government locks which make navigation possible between Lake Superior and the lower lakes, and renowned as a resort where hay fever is unknown, was captured Saturday in two assaults by a band of 55 men under command of Lieut. John Philip Sousa. Although warned for weeks of the impending attack, the resistance was feeble and more than 2,000 casualties are reported as a result of the assault, which was made under the flag of the Boy Scouts of America.

Resulting from the victory the Boy Scouts will erect a permanent stronghold on St. Mary's river, a short distance above, and commanding the Soo.

The conquering of the Soo by Lieut. Sousa and his men was accomplished the high school auditorium. Perhaps 800 Saulteurs went out in the afternoon to meet the little band of warriors but with strange instruments and with great harmonies and with soothing strains the black-coated veterans made a seductive attack and the hosts opposing them fell easy victims. Throwing their hands into the air the Saulteurs told Lieut. Sousa that he had won—and they cried for more and more manifestations of his Napoleonic abilities.

"Music Hath Charms"

Another and more formidable army from the "Mecca of the North" gathered at the high school in the evening to challenge the heralded claims of the little band to lordship over the world. Fifteen hundred persons went down in the thunders of "U. S. Field Artillery" the clash of "Sappers and Spurs," the spud of "Bullets and Bayonets." And when firing ceased there was not a beligerent Soolite left to deny that the victory was complete.

More than 2,000 people of this city will remember with distinct pleasure the greatest concert by all odds that has ever been given by a musical organization in Chippewa county. Captivated, charmed, and such words are impotent in describing the feeling of music lovers at the programs which were heard from the greatest band in the world Saturday. Other cities no larger than the Soo gladly paid twice the amount charged here to listen to John Philip Sousa's band—and this city is counting itself thrice fortunate in the small indemnity which it was called upon to pay for the most invincible musical raid ever made upon its citadel.

There were numerous times during the concerts when the great audiences could not restrain their emotions and, without waiting the end of the numbers, they would burst into storms of handclapping. The introductory statement of Francis T. McDonald, when Mr. Sousa was presented to the evening audience, that music is the connecting link between things earthly and heavenly, was born out by the enthusiastic delight with which each number was received—was it from the sweet tones of harp or the crash of cymbal and blare of trumpet. An encore was given after each program number—sometimes two, and at the end of the concerts not one but who would have begged for more if it were not asking too much of the famous musicians.

Famous Marches Stirred the Soul

The soloists lived up to the reputation which preceded them here—and the most quietly pleasing numbers of a perfect program were given by the Misses May Stone and Mary Baker, Sopranos, and by Frank Simon, cornettist. For the stirring of emotions, however, the Soo showed that nothing equalled the great Sousa marches which filled the heart and soul and welled up into the throat where lies the inclination to shout. Sousa compositions which were played were El Capitan, U. S. Field Artillery, Wedding March, The Golden Star, Sabre and Spurs, Stars and Stripes Forever, Sousa's "Impressions at the Movies" and his "Showing Off Before Company" were innovations from his marches and proved equally pleasing. He wrote the music to "In Flanders Fields," the words of which were written by Col. John McCrea and which was sung by Miss Mary Baker at the evening concert. "When the Boys Come Sailing Home," sung by Miss Baker, was also written by Mr. Sousa.

Miss May Stone sang "A Fors e Leu" and "Carry Me Back to Old Virginia."

Both afternoon and evening concerts were rich with numbers which are deserving of special mention, which cannot be made here. Members of the two audiences are preserving their programs to place among their files under the heading "Happiest Moments of My Life."

Ashland Wisconsin
Daily Press.
Tuesday June 24th 1919.

Duluth Minn.
Duluth News-Tribune
Thursday June 26th 1919.

Minot North Dakota
Daily Times Record,
Saturday June 28th 1919.

THE FAMOUS BAND MASTER INTERVIEWED

Mr. Sousa Tells of the Success of
His Present Tour and Tells
Somewhat of His Plans for the
Future in His Band Work.

Bandmaster Sousa took a half hour from his busy day to grant an interview to a Daily Press representative this afternoon. The director said that he was having a very interesting and successful tour, and thus far has enjoyed the best of health on the way. He has a private secretary, valet, business manager, and program manager, to take the actual routine work of the tour off his hands, so that he may put his whole interest in the concerts.

Mr. Sousa stated that he believes he has now under way of organization what will be called the greatest concert band in the world.

The band now has a service flag of 27 stars. These stars represent men who left the old, famous, Sousa and of about five years ago, and entered the ranks of the army and navy as bandmasters. Many of these men who went across are now back, having received early discharges, and are once more playing under their old leader. The famous band leader stated that he has spared absolutely no expense in procuring musicians of the highest caliber to fill up the ranks. The band will number about 62 pieces when complete. The band now showing in Ashland has almost attained this number.

One thing which shows that Mr. Sousa will have nothing but the best, is the fact, that of the entire band, more than half is composed of high salaried woodwind and reed section musicians. There is a quintet of saxophones, and sixteen clarinets. Sousa also has a quartet of bass horns, two double B-flat tubas and two of the famous Sousaphones.

The tour of the band started in Brooklyn, New York, and will now tour Canada for a few months, then to the East to Philadelphia on a five weeks engagement, and thence to the California coast.

Mr. Sousa said that he enjoys being back with his old band, but does not regret his many months spent in the service of Uncle Sam, and although he is used now to leading a band of from 350 to 1,000 men, the old bunch pleases him much more in the "fancy work" department.

DULUTH CAPTIVE TO SOUSA; CROWD OVERFLOWS HALL

Bandmaster Delights Armory
Audience With Old-Time
Skill; Perfect Ensemble.

Duluth was made captive last night by John Philip Sousa and his internationally famous band—Sousa with the snap, vim and brevity of manner that characterized him in the old days when "Stars and Stripes Forever" marched the boys away to Cuba; and the band, revived with the fresh spirit of 1917. They were at the Armory, where a cosmopolitan, keenly enthusiastic audience thronged the big room and overflowed into the streets, hundreds unable to gain admission waiting under threatening skies to hear snatches of the music.

And it was music. The intervening years have only added to Lieutenant Sousa's mastery of score and players. The bandmen are all so nearly perfect that it were next to impossible to single out one of them for mention over the others, unless it were the drummer.

Encores Numerous.

Sousa was more than generous with his encores, selected almost entirely from his own compositions. "Sabre and Spurs," his world war march, was a favorite. Miss May Stone and Miss Mary Baker, the soloists, and Frank Simon, a master of the cornet, delighted the audience and all were encored more heartily, they said afterward, than they have been in any other American city. "Land of Mine" by James MacDermid, a former Duluthian, was one of the band's best numbers.

Both in appreciation and attendance the gathering paid tribute to the artists, to Duluth's own appreciation of music and to Mrs. Stephen H. Jones, under whose auspices the band came. "It is a compliment to Duluth to have Mr. Sousa and his band with us," said Mayor Magney in his address of welcome.

Program Is Varied.

The program included the following:

Overture, "Mignon" (Thomas); cornet solo, "Willow Echoes," new (Simon). Frank Simon; suite, "Impressions at the Movies." (a) the Jazz Band in Action, (b) the Crafty Villain and the Timid Maid, (c) Balance All and Swing Partners (Sousa); vocal solo, "I Am Titania" (Thomas), Miss May Stone; (a) "Wedding March," new (Sousa), dedicated to the American people, (b) "Land of Mine" (James MacDermid), author a former Duluthian; a mixture, "Showing Off Before Company," new (Sousa); (a) an Egyptian serenade, "My Cairo Love," new (Zamechik), (b) march, "Sabre and Spurs" (Sousa), dedicated to the American cavalry; vocal solo, "In Flanders Field" (words by Col. John McCra), Miss Mary Baker; Rhapsody, "The Southern" (Hosmer).

Code Used in Decoration.
Encores included "El Capitan" (Sousa), "U. S. Field Artillery" (Sousa), "The Gliding Girl" (Sousa), "Bullets and Bayonets" (Sousa), "Keep the Home Fires Burning," paraphrase on Cohan's "Over There," "Stars and Stripes Forever" (Sousa), "Manhattan Beach" (Sousa), Frank Simon, cornetist, played as encores, "Beneath Thy Window" (E. de Capula) and "Just a Warning for You" (Carrie Jacobs Bond).

The International code system of the Great Lakes training station, which decorated the Armory occasioned comment last night, Sousa's own name confronting him spelled in code. The code was sent here by Secretary of the Navy Daniels and C. E. Miller to welcome Sousa in compliment to Mrs. Jones for the work she has done in behalf of the navy.

SOUSA ELECTED BY ROTARIANS

Bandmaster in Spicy Talk Sees
Benefits in the Passing of
'Professionalism.'

Lieut. John Philip Sousa was made a life member of the Duluth Rotary club at the banquet of the Rotarians at the Spaulding hotel last night. Lieutenant Sousa has long been a member of the Rotary organization. J. J. Lumm, president of the club, introduced Lieutenant Sousa as a musician who "delighted him as a boy 30 years ago." The musician parried with the remark that he well remembered meeting Mr. Lumm several years ago when he "reminded him so much of his grandfather."

"There is one compensation for the sacrifice in our struggle with Germany," said Lieutenant Sousa in a brief talk. "It is the abolishment of professionalism in the United States. Prior to the war there were three professional classes in America. 'Professions' Have Died."

"There was the westerner who came east and told about shooting the heels off the shoes of tenderfeet; the professional southerner who dwelt upon the number of negroes he had lynched; and the professional New Yorker who talked about Broadway. One great compensation in the war is that these professions have died."

Clarence W. Hadden, Boy Scout executive, spoke briefly upon the aims and achievements of the scouts. W. E. Longfellow, of Washington, expert lifesaver demonstrating under the auspices of the Red Cross, demonstrated a number of life saving methods. E. J. Filiatrault spoke on the road bond issue election of July 1.

Minot North Dakota
Thursday July 3rd 1919.
Weekly paper.
Messenger.

Sousa and his band, the master band

director and the master band, were in Minot last Saturday and played a matinee and evening entertainment at the Auditorium. And it is some band! John Philip Sousa made his first appearance in Minot that day and judging from the applause he won a place in the hearts of all. There's nothing to it, Minot will have to have Sousa and his band next year if that organization makes a trip west.

The band is made up of sixty people and two lady soloists. Thirty-three members of the band saw service with the army or navy. Sousa's band was the only professional organization of its kind that held the vacancies open for returning bandmen.

SOUSA'S BAND DE- LIGHTS CROWD

We have heard lots of figures given for the big crowds that have attended political gatherings and in each case the attendance has been exaggerated but yesterday there was no need for camouflage in estimating the crowd that came to hear John Philip Sousa's famous band yesterday at Chautauque Park and we shall not be far out of the way if we say that there were between four and five thousand people who were delighted at the splendid musical program rendered by the world's greatest band. John Philip Sousa is world known as one of the greatest band masters of these times. He has an organization of musicians culled from over the country—the best that can be secured, each one on his own

particular instrument in band music was in evidence in this organization yesterday. Many of the military marches played yesterday were composed by Lieut. John Philip Sousa himself and they were all inspiring ones, too. They say that music hath "charms to soothe the savage beast," and we guess that it true, for it certainly was soothing to the tired human being yesterday who heard this program, and we are not hinting in our quotation that there were any savage beasts in that audience. All we can say of this concert is that it lived up to the reputation that band has the world over under the leadership and supervision of the great band master. Many solos were given, each one receiving hearty encores from the pleased audience. The band pleased everybody and that big crowd went away greatly pleased. The organization left last night for Calgary, Canada, where they are to play at the big fair for three days. They are making a big jump from New York to Calgary and it costs money to get them there, but those westerners know when they get a good thing so they put up a great big price for this great musical organization. Secretary Moe is feeling real chipper this morning at the great success of the first initial entertainments of the season at the Chautauque Park.

SOUSA HONORED MR. D. W. CLARK

During the program by Sousa's band yesterday afternoon announcement was made that the band would play a piece composed by D. W. Clark, of this city, entitled "The North Dakota National Guard," a stirring march which was originally dedicated to Company G by Mr. Clark. It was a fine march and played by this band in its excellent manner, sounded to us as good as any march the famous Sousa composed himself. We feel mighty proud of our townsman's march played by the band yesterday and he in turn has reason to feel proud of the recognition received at the hands of Lieut. John Philip Sousa.

North Dakota.
Daily News.
Saturday June 28th 1919.

SOUSA WINS FIRST PLACE IN SHOOT

Famous Bandmaster Breaks
Forty-Six Out of Fifty
Birds.

SHOOT HELD AT LOCAL CLUB FIELD

Famous Conductor Is Some Shot, Ac-
cording to the Scores in the
Shoot Today

Conductor John Philip Sousa won first place in the shooting tournament held this morning at the local grounds. The famous bandmaster broke forty six out of fifty shots. Saunders was second with 44 and Pence and Forde third.

The complete score follows:

Sousa—46.
Saunders—44.
Pence, Jr.—43.
Forde—43.
Jacobson—41.
Knapp—40.
Pence, R. W.—39.
Leonard—40.
Huss—38.
Luedke—35.
DeMott—34.
Coe—34.
Hartl—31.
Ellison—29.
Taylor—22.

Calgary Canada
Morning Alberta
Wednesday July 2nd 1919.

SOUSA'S BAND A GREAT FEATURE

Sousa's band alone would make the exhibition well worth a visit. Visitors who heard the splendid concerts which this famous conductor provided for them on Veterans' day and on Dominion day, declared that the musical program was the finest they had ever heard at an industrial fair. Monday night was cold, but for hours the crowd on the grandstand was held enthralled by the delightful rendering of classic selections and marches by these talented artists, and many will return again and again to hear the hauntingly beautiful music of the instrumentalists and vocalists whom Sousa has gathered in his company. It was fitting that on Dominion day the band should give a rendering of "O Canada" (played slowly, as it should be played), that revealed the majesty and grandeur of this famous anthem of Canada. More than 6,000 people in the grandstand, and the crowds on the gravel lawn below stood while the band played the three verses of this anthem, and many joined in the singing of the words. As played by Sousa "O Canada" appears to rival the Marseillaise in dignity and beauty, if it lacks the emotional power and energizing fire of the anthem which had its birth in the French revolution. The significance of its rendering was emphasized by the assembly in front of the grandstand of a thousand daintily dressed girl pupils of the Calgary schools and smart cadets who stood to attention during the performance.

There are many of the selections from the band program which music lovers of Calgary have heard many times before, but in which by the excellence of their rendering yesterday and on Monday new beauties were revealed. Such were the overture, "Poet and Peasant," and "Cavalleria Rusticana" and the "Soldiers' Chorus" from Faust and several of the cornet and xylophone solos by Frank Simon and Joseph Baker and the trombone solo by Ralph Baker and the French. The

Calgary Canada
Alberta News.
Monday June 30th 1919.

FIRST DAY OF FAIR BRINGS GREAT CROWD

Thousands Flock to Victoria Park to Enjoy Wonderfully At-
tractive Programme Manager E. L. Richardson Has
Prepared—Visitors Declare Show Best Yet—
Sousa's Band a Great Treat—This Is
Veterans' Day

Calgary's greatest exhibition got away to a wonderful start this morning with thousands of people flocking to the grounds in the bright, sunny weather. The shower which came up shortly after noon only served to lay the dust and give a touch of spring brightness to all the grass, buildings and concession booths, and the racetrack is in wonderful condition.

Manager Is Happy

Manager E. L. Richardson radiated cheerfulness this morning over the prospect, predicting that, given average weather, the present exhibition will break all records.

"This is the biggest and finest exhibition that Calgary has ever had," declared Manager Richardson. "I can say that without reservation. We have a simply wonderful display of livestock and other exhibits. The quality excels all others in the past and there has been an increase in every department, in some of them the increase being over 100 per cent. Visitors in general so far declare that this is the best show they have ever seen in every respect. The department exhibits and the special features are second to none. In this connection, I cannot refrain from mentioning again the special feature of Sousa's band, an attraction which in itself is a great treat, especially when it is considered that the admission price to the exhibition entitles one to hear a concert at about a third of the cost that it would anywhere else."

Sousa's Band Is a Treat

Sousa's band will play daily in front of the grandstand at 1.30 o'clock in the afternoon and 7.30 o'clock in the evening. The afternoon and evening concerts will be divided into two parts. The band will play its first part of the concert, then there will be an intermission

during which the special acts will be put on in front of the grandstand, and then the band will play the second part of the concert. This arrangement will be carried out afternoon and evening.

Veterans' Day at Fair

Today is Veterans' Day at the fair and thousands of the men in khaki are taking advantage of the special concessions to them to visit the exhibition. At the time of writing, the monster Curtis airplanes, specially built for "stunting," will have been tuned up by Capt. Fred McCall and Capt. May, who are ready to put on some hair-raising exhibitions. As they will be performing before many of the boys who have seen such stunts on the fighting front in France, the flyers promise to do everything that the bird men at the front did in battling the Huns, except to drop real bombs or fire real bullets.

Judging from the way in which people flocked out to the grounds this morning, today, the first official day of the fair, will be one of the record opening days, if the rain holds off. So far, the rainfall has been merely showers, more pleasant than otherwise, and has not interfered in the slightest with the comfort of visitors or the condition of the track.

All exhibits are in place and a special effort is being made to have the exhibition in tip top condition for Tuesday, Dominion Day, which generally is the biggest day of the fair.

One of the Best

Sousa's band was heard in one of the best programmes that they have yet played before the Calgary public. Lieut. Sousa seems to run on the system of saving the best until the last, for his programmes, if possible, seem to improve as each day passes. With such artists as he commands, the choosing of a programme is always of great importance. The execution is always good and it remains only to present a programme which will be popular with the crowd. Of course no one ever gets enough of the real Sousa marches. They are always in demand. Nothing so well fits in with the spirit of the fair as the snappy swing of the Sousa march time. The great conductor mixes his marches and lighter music with a wise sprinkling of classical selections and the result is charming.

Challenge Race

Great interest was stirred up over the challenge cowboy race which was run off between Captain Gardiner and Ivan O'Neill. O'Neill won the regular programme event on the previous evening by a head from Arthur Layzell. After the race there was a good deal of discussion and words led to deeds and a challenge race was arranged. The race was one of the closest ever recorded in the cowboy event and O'Neill again won out, but by a very small margin.

During the evening the Sousa band delighted the crowd with another of their matchless concerts. A feature of the evening's programme was the selection rendered by the saxophone

SOUSA AND HIS BAND ENTERTAINED

Local Musicians Honor Famous
Leader, Who in Turn Has
Warm Praise for
Canadians

Neat, witty and appropriate speeches marked the occasion of the splendid banquet given on Monday night to Lieut. J. P. Sousa and members of his band, by the Calgary Musicians' association, at the King George hotel, at which over 200 people sat down and spent a very enjoyable time.

Brigadier-General H. F. McDonald, in responding to the toast of "The King," paid a very soldierlike compliment to the music of Sousa. He said that he had listened to it that day with pleasure, but he had also listened to it under sterner circumstances, and that was to the thunder of the guns on the western front of the battlefield of Europe. The music of John Philip Sousa had spurred on many a Canadian boy.

Sousa Replies

Lieut. J. P. Sousa, in responding to the toast to his band, enlivened his audience with two or three very good stories. He spoke of the friendship that had been steadily growing between British and American musicians, and paid a high tribute to the laws of the Musicians' union, saying that he had very little fault to find. Speaking of his travels round the world, Lieut. Sousa said they were proud of the fact that for a good deal of that time they were under the folds of the Union Jack. His praise of British music was generous and unstinted, saying they were the foremost people in the world in their production of folk songs and music. He placed "Annie Laurie" as the first ballad known in the world.

G. R. Elthrington, president of the union here, formally welcomed the great march king to Calgary, on behalf of the association, and expressed the opinion that Sousa's name would go down in history as one of the foremost composers of march music.

Mayor Marshall extended a hearty welcome to Lieut. Sousa and the band, on behalf of the city of Calgary. Sousa's band was a household word, and he trusted that the present occasion would not be the last time that Calgary would enjoy hearing the music of Sousa's band.

The speech of S. Tregillus, in response to the toast of "Our Lady Visitors," was a gem of its kind.

The after-dinner speeches were interspersed with songs from Mrs. G. E. King, Mr. G. Boothman and Mr. P. Mickleburgh. The service of the banquet left nothing to be desired.

Calgary Herald
Calgary Daily Herald
Wednesday July 2nd 1919.

The Weekly Alberta
Calgary Canada
July 1st 1919.

GRAND STAND PERFORMANCE IS PLEASING

Great Crowd Fills Capacious
Structure and Enjoys Fine
Programme

STUNTS ARE OF VERY
EXCEPTIONAL STANDARD

Sousa's Band Is Somewhat of
Foil to Other Features
of Programme

Fine Performance

The grand stand crowd during the afternoon were treated to one of the finest performances of the kind that has ever been presented to a Calgary audience and showed their appreciation by their generous applause. Of course, the leading feature of the afternoon was Sousa's band, that continent wide famous galaxy of musicians which Manager Richardson has this year been lucky enough to engage for the Calgary fair. During the afternoon they rendered a full programme of beautiful selections which were greatly enjoyed by the crowd. Even in the late part of the afternoon, when the conditions were anything but comfortable, those who loved music stayed on to listen to their matchless melodies.

Air Stunts

In the early part of the afternoon the interest of all those present centred on the middle field where General McDonald was landed by Capt. McCall to open the exhibition. The fliers also did some stunts during the early part of the afternoon, but the last scheduled fancy flight was postponed owing to the fact that the weather was bad and that the boys had been in the air a good deal earlier in the day.

The musical programme for the afternoon consisted of the superb concert given by Sousa's band, and the playing of the Veterans' band during the variety acts. The first item on the programme of the Sousa concert was the grand fantasia "Pinafore" which was followed by a beautiful trombone solo, "I Hear You Calling Me," by Ralph Corey.

The "Songs and Dances of Ireland" and the "Naval Reserve" march were greatly appreciated and were followed by a remarkably fine solo by Miss Mary Baker, of the Sousa band. The overture "Zampa" finished the first part of the musical programme.

Beautiful Voice

The second part of the Sousa concert opened with a selection from that old favorite, "Cavalleria Rusticana" and was followed by a cornet solo by Frank Simon. He played "My Heart at Thy Sweet Voice," and encored with "Beneath Thy Window." Mr. Simon's execution is distinctly of the very best and he was given a royal reception. Two short selections were followed by a selection of beautiful "Mignon," which was sung by Miss May Stone. Miss Stone has a fine voice but sang under the greatest difficulty as there was a heavy wind blowing at the time. The concert ended with "Gems from The Chimes of Normandy."

Manager Richardson and those responsible directly for the attractions provided in front of the grand stand, are to be congratulated on their choice of numbers. The performance is one of the most attractive that has been seen here for years. To those who love good music and to the hundreds and thousands who love a good band, Sousa's band alone is attraction enough to take them to the grand stand shows every day.

10,000 PERSONS ENJOY PROGRAMME AT GRANDSTAND

Attractions Dominion Day In-
clude Drill By 500 School
Girls and Boys

Capt. McCall's Stunts Elec-
trify Spectators; Sousa's
Music Is Delicious

Ten thousand people, imbued with the real Dominion Day spirit, and intent on enjoying the good show, filled the grandstand and enclosure on Tuesday afternoon at the Calgary exhibition. Despite the fact that the weather did not promise too well during part of the morning, the crowd took a chance, and it was a lucky one. A storm came up about six o'clock but the grandstand attractions for the afternoon were over and most people had time to find shelter. During the afternoon the big stand was jammed to the roof and it is estimated that there were between six and seven thousand more who saw the show from the enclosure around the grandstand.

School Children

Five hundred Calgary school children marched in the oval in front of the grandstand during the afternoon under the leadership of Miss Lewis and Lieut. Ferguson. The girls were all neatly dressed in their gymnasium uniforms and the boys wore their cadet uniforms. When they marched in they lined up in front of the stand and sang "O Canada" to the accompaniment of Sousa's band. After the singing of the Canadian National Anthem, the girls formed into an open order square and, under the leadership of one of their own officers, went through some very artistic exercises. Their work was very good and was greatly admired by the crowd. The boys marched off on the other side and went through various military movements with great smartness. They worked entirely under the orders of their own officers. The instructors did not give any orders.

What with the races, the matchless music of Sousa's band, the special features and countless other incidental entertainments the big crowd kept well amused during the whole afternoon and few of them left before Captain McCall had been marched up to the platform after his wonderful flight.

Sousa's Music

The special Dominion Day programme which had been arranged by Lieut. Sousa was warmly appreciated by the crowd. It began with "O Canada," which was followed by "The King's Lieutenant." Frank Simon rendered another of his very fine cornet solos, "The Students Sweetheart." "Songs and Dances of Scotland" and a Sousa march, "The Volunteers," made up the next number, which was followed by "Qui la Voce," sung by Miss May Stone. "Pomp and Circumstance" was the last item on the first half of the musical programme. After the interval, the band began with "The French Military," which was followed with a xylophone solo by Joseph Green. "Humoresque." The next number consisted of "Songs and Dances of Old England" and Sousa's march, "Solid Men to the Front." Miss May Baker was applauded to the echo after her solo, "Moonlight and Starlight." The concluding number of the afternoon musical programme consisted of songs of Canadian universities.

TORONTO ROTARY DELEGATES ARE ENTERTAINED HERE

President J. M. Davidson Also
Extends Club's Glad Hand
to Sousa

Fifteen visiting Rotarians, en route to their homes in Toronto from the international convention in Salt Lake City, were the guests of the Calgary Rotary Club at a luncheon in the Palliser hotel today. John Philip Sousa and two of his soloists were also guests at the luncheon, and the local members tendered a hearty welcome to the brother Rotarians and their wives, who arrived from the west early this morning, and were entertained before the luncheon by car rides through the city.

James W. Davidson, president of the Calgary club, had a large flock of Rotarians lined up with their cars to look after the Toronto delegates and their friends, and the party motored for the morning, taking in the important districts. The Toronto guests were:—H. G. Stenton, Wm. Mansell, Miss Vera Hammond, Mrs. H. G. Stanton, A. C. Fowler, Mrs. Lillian Whyte, Mrs. R. G. Smythe, W. McIlroy, W. H. Alderson, Mrs. Alderson, Mrs. Wm. Mansell, Robt. S. Coryell, E. C. Bee, C. B. Owens, T. O'Reilly.

In talking over the international convention, at which there were more than 4,000 delegates in Salt Lake City, some of the Toronto Rotarians were highly pleased with the success of the big conference. They spoke in glowing terms of the splendid manner in which the whole gathering was arranged, and are well pleased with the result of their long trip and pleasant visit.

The Toronto guests proceeded to the Canadian coast and visited Vancouver before coming east. They all enjoyed the trip through the Rockies, and were extremely well pleased with the appearance of the west in general. It was a real eye-opener to some of the easterners to see such a thriving city here. Many of them had the idea that Calgary was on the map in name only, and they received quite a jolt when taken 'round by automobiles today.

Lieut. Sousa Speaks

Lieut. Sousa was the principal speaker at the luncheon, and he provided some of the most entertaining humor ever heard in this city. The guests were royally welcomed by President Davidson, and a large army of Rotarians waited on the platform with the visitors until the train pulled out on the last lap of the journey back to Toronto.

"The best people in the world," was the opinion passed by one of the Toronto delegates when asked how they enjoyed their visit here. Every one of the eastern Rotarians were unstinted in their praise for the splendid reception, and they sang many comic songs at the depot, which were responded to by the local members.

SOUSA'S BAND A

GREAT FEATURE

Sousa's band alone would make the exhibition well worth a visit. Visitors who heard the splendid concerts which this famous conductor provided for them on Veterans' day and on Dominion day, declared that the musical program was the finest they had ever heard at an industrial fair. Monday night was cold, but for hours the crowd on the grandstand was held enthralled by the delightful rendering of classic selections and marches by these talented artists, and many will return again and again to hear the hauntingly beautiful music of the instrumentalists and vocalists whom Sousa has gathered in his company. It was fitting that on Dominion day the band should give a rendering of "O Canada" (played slowly, as it should be played), that revealed the majesty and grandeur of this famous anthem of Canada. More than 6,000 people in the grandstand, and the crowds on the gravel lawn below stood while the band played the three verses of this anthem, and many joined in the singing of the words. As played by Sousa "O Canada" appears to rival the Marseillaise in dignity and beauty, if it lacks the emotional power and energizing fire of the anthem which had its birth in the French revolution. The significance of its rendering was emphasized by the assembly in front of the grandstand of a thousand daintily dressed girl pupils of the Calgary schools and smart cadets who stood to attention during the performance. There are many of the selections from the band program which music lovers of Calgary have heard many times before, but in which by the excellence of their rendering yesterday and on Monday new beauties were revealed. Such were the overture, "Poet and Peasant," and "Cavalleria Rusticana" and the "Soldiers' Chorus" from Faust and several of the cornet and xylophone solos by Frank Simon and Joseph Green and the trombone solo by Ralph Corey. Miss Mary Baker sung delectably in English and French. She has a voice of a very fine and rich quality, and Miss May Stone is equally enjoyed.

Calgary Canada.
The Morning Albertan.
Thursday July 3rd 1919.

JOHN PHILIP SOUSA EXCELS AT THE TRAPS

Famous Band Leader Sets the
Pace in Big Holiday
Shoot

John Philip Sousa, famous band leader and prominent among America's leading trap shooters, set the pace for the day at the Dominion Day shoot of the Calgary Gun club at Mewata park. Sousa led with 90 percent, which was remarkable shooting, as a strong wind was blowing. Commissioner Samis was also among the competitors.

Results:

	25	25	25	25	Pct.
J. P. Sousa	25	24	21	—	90
H. A. Simpson ..	22	22	20	24	88
R. G. Robinson ..	24	19	23	19	85
Ben McLaren ..	21	20	22	22	85
A. Pierson	18	23	19	23	83
Joe Garden	18	21	22	—	81
Bill McLaren	18	16	23	22	79
N. McFayden	17	21	—	—	78
W. R. Wood	18	18	18	—	76
O. Hammill	20	19	19	17	75
A. W. Lea	17	23	16	—	73
Glover	17	18	—	—	72
T. R. Burden	15	19	—	—	68
A. J. Samis	14	—	—	—	56
Vic Green	14	18	—	—	66
C. A. Larmour	16	16	—	—	64
J. Samis	10	—	—	—	40

Phenomenal Shooting

Vancouver, B.C., July 2.—British Columbia's trapshooting tournament, under the auspices of the Vancouver Gun club, came to an end today after a brilliant display of marksmanship at the traps, featured principally by Frank M. Troeh, of Vancouver, Wash., who dropped but one bird in his eight events of 150, being 2 down on the two days' shooting with a score of 298 out of 300, and leading the field in long runs with 151. High gun with the professionals fell to Hugh Poston, of San Francisco, with 146 for the day's shoot.

J. Converse, Bellingham, in an exhibition match, broke 100 birds straight. There were shooters from every part of the northwest, many of them who will proceed to Edmonton for the shoot there in the near future.

Calgary Canada.
Morning Albertan.
Friday July 4th 1919.

SOUSA PROUD OF DECORATIONS BY LATE KING EDWARD

Tells Albertan He Hopes British
and American Flags Will
Always Wave Together

"Your flag and mine will always wave together." These were the concluding words of Lieut. John Philip Sousa, as he hurried from his room under the grandstand in Victoria park to conduct one of the series of very fine concerts which the Calgary public have been privileged to hear during the present week. He had been discussing with Captain McCall and the Albertan the events of the world war, and had just expressed his affection for the free peoples of the British empire, who form the sister commonwealth to the great republic of which he is a citizen. On his fourteen months' tour around the world, he said, it had

Grandstand Attractions

The grandstand attractions have proved their popularity, and especially the excellent programs provided during the afternoon and evening by Sousa's band and the talented lady vocalists in his company. At the evening performance, Miss Mary Baker sang "In Flanders Fields," a composition of Sousa's set to the words of the famous poem by the late Col. John McCrae. Her exceedingly fine rendering of the song alone would make the evening concert one of the events of the week. The program throughout was a festival of music of a quality which Calgarians have seldom had the opportunity to hear. The saxophone solo, valse caprice, "Laverne," rendered by H. Benne Henton, is his own composition. In answer to a well-deserved recall six saxophone players of the company gave a selection which was greatly enjoyed. The cornet solos by Frank Simon and xylophone solos by Joseph Green were all very pleasing. The band program is completely changed for each performance. Last evening's maintained the high standard of excellence which impels visitors who have once heard Sousa to return to the grandstand again and again on successive days of the fair. Miss May Stone sang in the afternoon, "The Flower That Lives Forever," and

in the evening, "Where is Love," to highly appreciative audiences on both occasions. The band numbers among its members 31 men who saw service overseas with the American troops. The Codon's Troupe, Fink's Comedy Mule Circus and the Choy Ling Hee Troupe performed acceptably afternoon and evening.

The industrial exhibits and the special exhibits by various Alberta institutions of an educational kind commanded great interest, and a number of new stunts made their appearance in the neighborhood of Funshine Alley, among them a mathematical magician who took under his wing a number of old and young pupils, and performed apparently marvelous feats in arithmetic.

Lieut. Sousa has many times crossed the Atlantic, and knows Europe well, as he has performed in every country there with the exception of Italy and one or two of the petty states. He wears the Victorian Order, and states with pride that it was awarded by the late King Edward, and that the investiture was made by the present king when he was Prince of Wales. He wears also among other decorations the palms of the French academy and the United States Sixth army corps ribbon for service in the Spanish-American war.

Two of his compositions were written especially for King Edward, "At the King's Court" and "Imperial Edward," and the monarch who gained a world popularity by his human personality was very fond of Sousa's music, the famous conductor and composer having on numerous occasions performed at Windsor Palace and other royal residences.

This is Lieut. Sousa's first visit to the Canadian west, and he expressed amazement in witnessing the remarkable degree of development which this country has attained, and the pleasure which he finds in the appreciation of Alberta audiences.

SOUSA'S BAND RARE TREAT TO FAIR PATRONS

Wonderful Music of Wide
Range Delights Great
Audiences

GRANDSTAND CROWD
IS WELL ENTERTAINED

Offers Interesting View of All
Parts of Spacious Vic-
toria Park

Citizens Day at the fair was graced by real Alberta weather and the large crowds which gathered in the grandstand watched the performance, races and other attractions under the most ideal conditions that have prevailed on any day so far. It was bright and sunny, with just enough breeze to keep it from being hot. In the grandstand seats, it was delightfully cool and refreshing. The heavy downpour of the previous evening laid the dust and made the air snappy. It might almost have been one of our ideal days in September. The weather had the happy effect of putting a real holiday spirit into the audience and the attractions were well received during the whole afternoon.

The big stand was almost filled and, although there were a few vacant patches towards the top, they were not many in number or large in extent. From many standpoints it was by far the most pleasant day of the fair to date and a large crowd took advantage of the fact both at the evening and afternoon performances. The programme went off with the usual snap. This is the third performance and things are running now with absolute smoothness. There were no hitches or halts. The performers were at their best and Sousa's band was never more perfect.

A Wonderful Sight

From across the oval the big stand was a pretty sight as it stood there dotted with thousands of people. The sombre hue of the men's clothes was racefully set off by the brighter colors of the ladies' costumes. In front of the stand the instruments of Sousa's band glinted where a stray sunbeam pierced the canopy overhead. On the track, which was in perfect condition after the rain, the bright hues of the different owners' colors lent another touch of color to the scene. The spirit of happiness which comes with real enjoyment on a bright, sparkling day permeated the whole gathering.

Turns Well Received

During the afternoon the different grandstand turns were received with the usual enthusiasm and Sousa's band received round after round of applause as they finished each of their perfect selections. They did not stick closely to the regular musical programme. Many requests were played and the result was the crowd heard more than the usual allotment of the peerless Sousa marches. The rapid, stirring quick step of the march time was pleasantly interspersed with classical selections, playing with all the finish that the famous leader demands.

Aid Thrills

The soloists, both instrumental and vocal, were given a great reception and heartily encored. The two lady vocalists travelling with the band were heard better on Wednesday than at any performance previously. The air was still and their voices carried to the farthest parts of the grandstand. The performance was rounded off with the usual thrills at both the afternoon and the evening performances.

In the afternoon Captain May kept the audience spellbound as he put his Curtiss through a few hair raising manoeuvres and in the evening Captain McCall gave another of his exhibitions. Both the aviators were given a great hand when they came back to the grandstand.

In the entralling spectacle of the air flights, one is likely to lose sight of the great concert performances which John Philip Sousa's world renowned band is giving afternoon and evening in front of the grand stand. Sousa's band is acknowledged to be without a peer in the rendition of Sousa's own compositions, especially his marches, and equals the best in presenting every kind of classical and popular selections.

One especially fine feature of the band is its marvelous superiority in the wood and reed instruments, flutes, oboes and the like which enable the bandmaster to bring out the most subtle shades of expression. John Philip Sousa, with a wave of his magic wand, transports his audiences from cool woods where tinkling waters ripple over glassy pebbles and wash shining sands to the heights of battle music where the drums thunder and the Wagnerian trumpets din, and he "gets" the full feeling that the composer put in every note.

Audience Appreciates Band

Wednesday's concert programme, afternoon and evening, were especially notable for the high quality of the band's performance and that the audience appreciated it to the full was witnessed by the generous applause the crowded grand stand gave each selection. The various soloists also made a great hit with the audience. There is no doubt but that the

band has been the premier music feature of any Calgary fair that ever has been held and those who have heard the great group of artists are very anxious to see Manager Richardson obtain Sousa and his bandmen for next year if possible.

Up to date, not a serious accident of any kind has occurred to mar the fair, although a nursing station is ready for all emergencies at the grounds, while Dr. C. S. Mahood, medical health officer, is exercising watchful supervision. Incidentally, the city health exhibit under Dr. Mahood's direction in the Y.M.C.A. building, on the north side of the old grand stand, is well worth a visit. Graphic illustrations are shown impressing the need of sanitation to bring up a healthy generation and some powerful health lectures are delivered by means of illustrated placards.

Calgary Canada.
Daily Herald.
Saturday July 5th 1919.

Sousa at His Best

The grand stand crowd were entertained by the usual acts during the afternoon. Sousa's band was at its best in the American Day programme, which began with "Plantation Echoes." The saxophone solo by Mr. Benne Henton was received enthusiastically. Miss Mary Baker was at her best in her solo, "When the Boys Come Home," and Miss May Stone was heartily applauded in her song "Carry Me Back to Old Virginia." Mr. Frank Simon got a great hand with another of his ever-popular cornet solos. The members of the band were greatly interested in the auto races, and after their programme finished nearly all of them remained to watch.

Sousa a Busy Man

John Philip Sousa has had a busy time while in Calgary. In addition to two concerts a day, he has found time for many social engagements. These events commenced with the reception by the Calgary musicians, Monday evening; included a trap shooting party and numerous luncheons and dinners. Mr. Sousa, in return, entertained at an elaborate luncheon yesterday put on in the grill room of the Palliser and among the guests were the Lieutenant-Governor, Dr. Brett; General and Mrs. McDonald, Colonel McDonnell, who has just returned from the Siberian front; Mr. E. J. Dewey, Mr. and Mrs. E. L. Richardson, Mr. and Mrs. James W. Davidson, Mrs. C. G. K. Newell, Miss Mary Baker, Miss May Stone, Mrs. A. J. Garing and Mr. Harry Adams, Sousa's manager.

EDMONTON, ALBERTA, MONDAY, JULY 7, 1919

SOUSA'S BAND PLAYED BEFORE LARGE CROWD AT EXHIBITION PARK

Rain Drove Spectators From East End Park To Shelter of Grand Stand—Every Selection Applauded and Consensus Was "It Is SOME Band."

"J. R. McIntosh's barometer says it is going to stop raining very soon now," declared Manager Stark at the fair grounds this morning. "And all we ask is that the rain let up. The track is in good shape for the auto races this evening and they will be held. The midway will be open, Sousa's band will play, all the vaudeville attractions in front of the grandstand will be on, and in short, our entire program will be carried out this evening. The rain hasn't scared us yet."

In spite of wind-driven showers and continued threatening clouds, five thousand persons thronged Borden park and the exhibition grounds yesterday afternoon to hear Sousa's band play. And they were not disappointed. Sousa was there and his band—and they played rain or shine.

All morning long, when Alberta was showing just how beautiful a Sunday morning could be, the crowd was moving backward. There were picnic parties there from the city and the country. Many went by street car. Scores made up motor parties. Three big lorry loads comprised one party. And even the horse and buggy was out.

Shower Took a Hand

Five thousand people were in the park at two o'clock, ready to hear the famous band. Then a storm that had been threatening from the southwest decided to take a hand in the proceedings, and a smart shower scattered the throng.

A hasty conference was held in the administration building on the fair grounds, and President J. R. McIntosh of the exhibition association offered the grandstand to Mayor Clarke for

the use of the band the crowd. As soon as the announcement was made three thousand persons stampeded about to the grandstand, while some two thousand more, in automobiles, added to the confusion as motors roared and sputtered.

The band took their seats in the centre of the grand stand and within a very few minutes the stand itself and the enclosure were filled with the crowd, while scores of motors were parked across the race track.

Applauded Every Selection

That the crowd appreciated the first appearance of the world-famous organization goes without saying. Every selection was greeted with a roar of applause, and when Sousa lifted the big band into "The Maple Leaf," "The British Grenadiers" and "Rule Britannia" the big crowd came to its feet with a roar. So enthusiastic was the crowd that the band had to add an encore to practically every number on the program. The concert, in spite of the adverse conditions under which it was played, was one that merely whetted the appetite for more.

The following program was played yesterday afternoon:

Chant National—O Canada...Lavalle
Part I.

1. Overture—"Light Cavalry"—Suppe
2. Cornet Solo—"The Student's Sweetheart".....Bellstedt
2. Character Studies—"The Dwellers of the Western World"....Sousa
(a) "The Red Man."
(b) "The White Man."
(c) "The Black Man"

Part II.

4. Saxophone Solo—"Nadino".....Henton
Mr. H. Ben Henton
5. Meditations—"Songs of Grace and Glory".....Sousa
6. Xylophone Solo—"Raymond Overture".....Thomas
Mr. Joe Green
7. "Southern Rhapsodies"....Hosmer
God Save the King

BANQUET SOUSA'S BAND

A banquet to members of the Sousa Band is to be tendered by the local musicians union on Tuesday evening. The band will arrive here from Calgary at 8.30 o'clock Sunday morning. They will be met by motor cars secured for the occasion.

JOHN PHILIP SOUSA—A Pen Picture of America's Famous Composer

"A horse, a dog, a gun, a girl and music on the side." "That," said John Philip Sousa, "is my idea of heaven." Speaking to a representative of the Bulletin on Sunday.

It is difficult to keep in mind that one is interviewing the conductor, the administrator, the inspiration call him what you will of the world famous organization, known as Sousa's band.

Seated in an arm chair, smoking his post prandial cigar, Mr. Sousa talks of many subjects. A glimpse at him as he sits shows a quiet looking man with well trimmed gray hair and moustache. An American, he has not the American caste of feature. Rather one has to go back to his Portuguese ancestry, of which Mr. Sousa is not a little proud. Two points strike one most, his eyes and his hands. The eye is bright and steadfast, the eye of the marksman, which his record as a famous shot bears out, while the hands are those of the artist.

Mr. Sousa has the gift of the true raconteur, he talks of people not places. In a flash he goes from London to Paris, from Brussels to Amsterdam, from Copenhagen to Petrograd, from Berlin to Vienna. Of each place his reminiscences are of real live characters. He has met everyone. Intensely American, he is yet cosmopolitan, in that he has caught the viewpoint of the many countries he has visited. He is intensely human in that he shows a keen interest and a shrewd appreciation of the people he has met, noble or simple. He has an uncanny memory for names. In not one of his reminiscences did he have to pause to recollect a name. When the writer recalled having heard the famous band in Glasgow in 1901, Mr. Sousa immediately asked "Did you know Mr. Headley?" mentioning the name of the manager of the exhibition of eighteen years ago.

Although this is the first appearance of the world famous band in Edmonton, Mr. Sousa has been in the west before, having played in Winnipeg twice, and Vancouver three times. He has, of course, toured the east with his band many times.

In Flanders Field.

It will be of peculiar interest to Canadians to know, that Mr. Sousa's setting of the late Col. Crea's "In Flanders Field" was composed at the especial request of the dead soldier-doctor.

When Mr. Sousa was in Montreal, Mr. Dave Walker, a mutual friend of both author and composer was asked by the former if he would show the latter a copy of the verses, and ask him if he would make a musical setting. The story is best told in Mr. Sousa's own words.

"I took the manuscript and read it. It was magnificent! 'Say to the doctor that if I get the idea I shall make a setting' 'Be patient!'"

I took the words away with me when I left Montreal for the Great Lakes, and it was there that suddenly the inspiration came.

"Tell the doctor," I wrote to Mr. Walker, "that I have made a setting and that I hope that it will please him!"

The copy went to my publisher, and in course of time the proofs reached me in Chicago, where I happened to be at the moment. I had just mailed the final proofs in my hotel, and had picked up a paper from the bookstall when the first news I read was the death of Col. McCrea.

Mr. Sousa told this simply and one could see that his admiration for the author of "In Flanders Field" was indeed sincere. Among his treasured possessions is the signed typescript of the poem which Mr. Watson had handed to him in Montreal.

Sousa and King Edward.

Outside the continent of North America Mr. Sousa has toured every part of the British Isles, including the Isle of Wight and the Isle of Man. The late King Edward was particularly fond of the composer's opera, El Capitan, which ran for more than 365 consecutive nights in London. Mr. Sousa met King Edward on several occasions, and expressed high admiration for the late king. Nor was the appreciation on one side as can be seen by the fact that the late king conferred on Mr. Sousa the Victorian Order, an order which, above others, he granted as a mark of personal appreciation and not in his gift for political reasons.

It was when in London that Mr. Sousa met the Marquis de Sovoral, Portuguese ambassador at the court of King James and an intimate friend of King Edward's.

"You say," remarked M. de Sovoral, "that you are an American born citizen?" and on receiving an affirmative reply continued.

"Well! if you were to walk down the streets of Lisbon you would be taken for Portuguese?"

House of Braganza.

Mr. Sousa, as has been written above is not a little proud of his Portuguese descent. He can trace his ancestry back through the house of Braganza, of which the deposed King Manuel of Portugal is the head. De Sousa, in fact is the family name of the Braganza dynasty, just as Guelph was the name of the British Sovereigns ending with Queen Victoria.

From the fact that Mr. Sousa's father was born in Seville, Spain, "is often stated that he is of Spanish origin, but this is incorrect. Mr. Sousa's grandfather had crossed the border in 1822, when the present composer's father was born, and it was this child born in Seville, who, after returning to his own country was forced to leave Portugal in 1840, on account of political activities, and find a safe retreat in the United States, where the subject of these lines was born in 1854.

J. P. So, U.S.A.

From a bright smile suddenly light-

ing up the almost sombre features in repose, it was surmised that Mr. Sousa had an amusing recollection.

"A clever piece of press agent work which has gone the rounds of the globe," said Mr. Sousa with a chuckle, "was concocted by my one time press agent. It was to separate the first two letters of my name S. O. from U.S.A. The pressagent caused the story to be given broadcast that as an exile of the name of So landing in America with my baggage marked J. P. So, U.S.A. I was so taken with the juxtaposition of the letters that I immediately incorporated the letters U.S.A. into my name. The story ran in many different forms. At one time as a German exile of the name of Johann Otz, at another as a Frenchman, Jules Oufette etc. etc., the advantage being that, with little transposition the tale was up to date for any country. The English sobriquet was Joseph Ogden, a native of Lancashire. In this form when touring England, I received a letter from a gentleman in the midlands, enclosing a cutting of the notice and asking me to have the offending article denied."

"I wrote back," continued Mr. Sousa, reminiscently, "stating the facts of the case and immediately received an invitation to dine. On the evening of the dinner, my host, who had a fine library and an almost unique collection of books dealing with Portugal, traced back with me the connection of the de Sousa with the Braganza family, and finally gave me a copy of a rare volume, dealing with the house of Braganza, which he caused to be publicly presented to me, the facts of the case being stated at the time of the presentation.

The Morning Bulletin
Edmonton Alberta
Monday July 7th 1919.

BATT. OF BANDSMEN.

Mr. Sousa has the distinction of having raised the only complete battalion of bandsmen. On the United States entering the war, he was asked to undertake the task of keeping the American navy supplied with bands, and this with his customary zeal, he at once proceeded to do. Seventeen bands of 56 pieces, or double battle-ship strength, were constantly maintained, in addition to a complete battalion of bandsmen of a strength of 350. Mr. Sousa was in the position at a moment's notice to send a band to the canal zone, to the Mediterranean or any other spot that the U.S. navy desired. Not content with this patriotic work, he also wrote special music for the speeding up the ship-building program, and for the liberty loan, and indeed his famous Liberty Loan march has, according to the Victor company outsold any record ever made.

This is Sousa—the man. Quick in-
assuming, interesting, and interested.
Sousa the author must be gathered
from his books. Sousa the composer,
Sousa the conductor it is Edmonton's
privilege to meet this week at the
Exhibition.

Sousa and His Band.

Quite in a class by itself as an exhibition entertainment feature is Sousa's band. This is a perfectly balanced musical organization, and thoroughly pleased the big audience that stayed till after six in the afternoon to hear the last number on the program. The cornet soloist is alone worth the price of admission, but the combinations of instruments for the sake of effects, shows the genius of this greatest of band masters. Most of the numbers or either of Mr. Sousa's own composition or arrangement, and he had so worked out his program that there was variety with every number. He has also brought two splendid soprano soloists and the accompaniments to these singers as played by the band is a work of art. The Western circuit is to be congratulated on having secured this entertaining and educative feature for their faire.

Morning Bulletin
Edmonton Alberta
Tuesday July 8th 1919

Sousa's Band.

Naturally Sousa's band concert at the close of the platform performances was a delight. The program was varied and of a particularly high class, encores being called for repeatedly and good naturedly accorded by the world famous leader and composer. In addition to "In Flanders Fields" and "When the Boys Come Sailing Home" Mr. Sousa gave other compositions of his own which won the approval of the audience, these being the solemn "Golden Star" march

dedicated to Mrs. Theodore Roosevelt in memory of those who fell in the war, and the stirring "Stars and Stripes Forever," while "El Capitan," a favorite of many years with the bands the continent over, likewise raised applause. The cornet and saxophone solos and the trombone quartette in "Lassus" were numbers that delighted the big assembly to the utmost. As Mayor Clarke remarked in addressing the crowd he, "hoped Mr. Sousa and his band would be as pleased with Edmonton as Edmonton was with Mr. Sousa and the band."

That other side—the inevitable side of war—was brought up vividly and powerfully when Sousa's magnificent band accompanied Miss Mary Baker giving again that undying song of the war "In Flanders Field," with the music of Sousa's own composition. There is this note of saddened melody touched when the triumph of victory is sounded with a rollicking march set to Sousa music, "When the Boys Come Sailing Home." In the two numbers on the Sousa program we found the spirit and the music of the war and the peace.

CROWDS HEAR FIRST CONCERT OF FAMOUS BAND

Sousa and His Band Charm Edmonton at Inaugural Performance

In spite of frequent showers of rain, which were thrice welcome on the growing crops, if not on the Sabbath headgear of the ladies and the freshly pressed suits of the male members of the assembly, the public concert given by Sousa's band at the exhibition grounds yesterday afternoon was an attraction which filled the big grandstand to overflowing. Everything was in readiness to start the concert in the open air at the East End park, but the beginning of a shower caused a shift in the arrangements, and the crowd of over 3,000 people moved over into the exhibition grandstand where the concert was given after a somewhat belated start.

While the noise of motor cars and the movements in the packed grandstand drowned some of the softer tones of the solos and the medleys to those in the extreme ends of the building, the stirring and splendidly rendered choruses and patriotic airs roused the entire audience to a high pitch of appreciation. When The Maple Leaf and the Grenadier were swung into with all the force and smoothness of a mighty organ, the crowd was enthusiastic. Likewise at the close of the program, when southern melodies with the ever popular Dixie and the plaintive Swanee River were played with a swing and sympathy seldom heard outside the itinerary of the one and only Sousa's band. Another unusual, but at the same time, very acceptable item on the program was the medley of Meditations by Sousa, being a series of favorite hymns and songs of glory, played with such expression and perfection as to cause one to wonder at times whether a band of over fifty pieces was being heard or whether it was the swelling volume of some mighty instrument. The concert and saxophone solos with the band accompaniment were also deeply appreciated. And it was a treat to hear O. Canada, played as the band played it at the beginning of the program.

The audience were not content with the program noted below, and Mr. Sousa, ever complaisant gave "Hindustan," "El Capitan" and "Canadian Patrol."

With the sun again shining through the clouds at the close of the concert, the big crowd spread over the exhibition grounds and saw the preparations going forward for what is undoubtedly to be the greatest exhibition in the history of Edmonton. From the evidence of preparedness on all sides, it is safe to assume that practically the entire array of exhibits and the erection of stands and such incidentals will be absolutely shipshape before the crowds are admitted to the first program Monday evening.

Following is the program:
Chant National—O. Canada .. Lavalie
Part I.

1. Overture—"Light Cavalry .. Suppe
2. Cornet Solo—"The Student's Sweetheart" .. Bellstedt
3. Character Studies—"The Dwellers of the Western World" .. Sousa
(a) "The Red Man."
(b) "The White Man."
(c) "The Black Man."

Part II.

4. Saxophone Solo—"Nadino" .. Henton
Mr. H. Ben Henton
5. Meditations—"Songs of Grace and Glory" .. Sousa
6. Xylophone Solo—"Raymond Overture" .. Thomas
Mr. Joe Green
7. "Southern Rhapsodies" .. Hosmer
GOD SAVE THE KING.

LT. JOHN PHILIP SOUSA AND HIS FAMOUS BAND

An Apprication and a Few Facts

The popularity of Sousa and his band is not diminishing at the local fair, for on Thursday evening it was impossible to find an unoccupied seat in the grandstand; nor is it diminishing anywhere, judging by the statement made by Lieut. Sousa to me at the banquet on Wednesday evening. He said that he had derived \$300,000 in royalties from the "Stars and Stripes March," which was the most popular he had ever written, and, and that a recent statement from the Victor Talking Machine company gave the number of records sold of his new new "Victory Loan March" (which has been played here during the week) as 400,000. Add the probable royalties from these to those derived from the sale of "Stars and Stripes March" and you certainly have "a very tidy sum which will keep the wolf from the door." Lieut. Sousa gets 7c a copy.

In all probability there is no other living musical personage of the present day who is so widely known as Lieut. John Philip Sousa. Formerly he and his band were little more than names to the people of Edmonton; now they can be visualised as real flesh and blood persons, and their memory can be kept green till they come again, by means of marches on the phonograph records, or in the hearing of such compositions on the programs of the local musical organizations.

Lieut. Sousa's great enthusiasm for his work peeps out when he begins to speak of his wonderful musical library. This library is valued at \$500,000 and is the most complete of its kind in the world. Naturally Lieut. Sousa is very proud of it, stating that it contains the most complete collection of the works of Wagner extant, for a wind band, from the first produced opera "The Fairy" to the most "terrible" composition ever produced by that volcanic master.

Referring to my "Who's Who in Music" I find that John Philip Sousa was born at Washington, D.C., in 1854, which makes him just sixty-five this year. As a boy he showed talent, appearing first in public at the age of eleven at a violinist. At the age of fifteen he taught harmony and subsequently appeared in Offenbach's orchestra in 1876, when that great mas-

ter visited America. Like many budding musicians Lieut. Sousa had run the gamut as conductor of comic operas in the meantime, the ever popular "Pinafore" being one of them, and that was produced under the auspices of a certain church choir. Later he became conductor of the U.S. Marine Corps Band, serving 12 years under U.S. Presidents Hayes, Garfield, Arthur, Cleveland and Harrison.

In 1892 the great organization, now known to all as Sousa's band, was formed. Its great popularity will therefore be seen as of no mushroom growth, for after three years its conductor began to be referred to as the "March King," and to this day it is in the famous Sousa marches that the band shines to greatest advantage. All over the world Sousa's marches are the favorites, every regimental band including them in their repertoire. And they could not fail to be popular after having been played in every land on the globe by the original band since its first inception, for Sousa's band has made at least forty semi-annual tours; twelve or thirteen transcontinental tours, and five European tours, having travelled over 800,000 miles by land and sea.

This organization has given more than 100,000 concerts in every town of importance in United States, Canada, Europe, South Africa, Australia and New Zealand, and has appeared at every exhibition of note since the great Chicago fair of 1893, while its first concert tour round the world was undertaken during 1910-11. In addition to being the "March King," Sousa has written ten operas, scores of orchestral suits, songs and miscellaneous pieces, but his great service to his country has been in the writing and use of the appealing martial airs, which so stimulated those who went overseas to help in the great fight for liberty.

From a musical point of view Lieut. Sousa is a unique figure, since not only has the public not waited for his death to do him honor, but its has recognized his ability for many years,

has bought his marches in the printed sheet and on the record, and has made him a millionaire. He has had many honors paid to him from distinguished personages and societies and can show at least one decoration from our own King George. The French government, the Belgian Academy of Arts also decorated him, while he was made an Officer of Public Instruction in France. In addition to all this Lieut. John Philip Sousa is a novelist, a writer of magazine articles, a universally known and loved music, and a truly remarkable man.

MUSICUS.

Edmonton Alberta.
Journal. Tuesday. July 8th 1919.

Edmonton Alberta.
Wednesday July 9th 1919.

GENERAL McDONALD OPENED FAIR WHILE JOHN PHILIP SOUSA LED HIS BAND IN VICTORY MARCH

Thousands of Spectators Applauded As Big Edmonton Exhibition Was Officially Set Under Way — Prominent Albertans on the Platform.

Under a blue Alberta sky, with the flag of the Empire snapping in the breeze, Brigadier-General H. F. McDonald, C.M.G., D.S.O., commanding the military district, formally opened Edmonton's big Victory Fair shortly after two o'clock this afternoon.

As the general said the words that started the exhibition off to new records, thousands of spectators in the grand stand applauded. Then John Philip Sousa led in his band in a victory march, scores of judges hurried to waiting exhibitors, officials shepherded the impatient racers on the track, and the fair was off to a flying start.

Sharp at 2 o'clock

The opening ceremonies took place in front of the grand stand. Accompanied by a brilliant escort of scarlet-tupied "riders of the plain," his honor Lieut.-Gov. Brett and General McDonald, with their aides-de-camp, drove into the enclosure sharp at two o'clock. They were greeted by President McIntosh of the exhibition association, members of the board of directors, and Manager Stark. As they approached the platform Sousa's band played the national anthem. On the platform were gathered members of the provincial cabinet, the mayor and aldermen, the exhibition judges and many other prominent citizens.

General McDonald was welcomed to the exhibition in an address, read by Manager Stark on behalf of the exhibition association. A beautifully illuminated copy of the address, bound in limp leather, was later presented to the general.

Sousa's Great Band

Sousa's band last night followed the vaudeville acts in front of the stand. As on Sunday, the famous bandmaster, his soloists and bandmen brought the crowd to its feet again and again in rounds of applause. The solos by Miss Mary Baker, "In Flanders Fields" and "When the Boys Come Sailing Home" won special favor with the big crowd last night that stayed and stayed, held fascinated by the melodies in spite of the cool breeze that blew down from the northwest.

Edmonton Alberta
Morning Bulletin
Friday July 11th 1919

LIEUT. SOUSA ADDRESSES ROTARY CLUB

Exhibition Directors and Judges
Guests of the Club at
Luncheon

Thursday was "Exhibition Day" at the Rotary club, the chairman for the day's luncheon being Manager Stark, of the Edmonton Exhibition, while the judges and directors were guests and the address was given by Lieut. John Philip Sousa, leader of the famous band bearing his name and constituting, according to Mr. Stark, the chief attraction at this year's fair. In acknowledging the enthusiastic reception accorded him, Lt. Sousa stated that the people of Western Canada had to thank Mr. Stark for the visit of his aggregation of musicians, the idea of bringing the band to the fair here having originated with him.

Mr. Sousa's talk was a clever after-dinner speech, sparkling with wit and most gracious in its references to Canadian people and Edmonton in particular.

Entertainment features for the luncheon were furnished by Miss Baker, accompanying Sousa's band, the Martin Children and David Jones, all the numbers being truly appreciated.

A humorous presentation was made to Robert Graham, who has been judging horses at the Edmonton fair for seven years and who, according to Manager Stark has judged more horses at more big shows than any man in America.

Following is a list of the unusually large number of visitors in attendance: Mayor Clarke, John Philip Sousa, E. L. Hutchinson, Calgary; E. C. Hine, Winnipeg; Dean C. E. Curtis, Anson, Columbia; I. G. Ruttle, Calgary; J. Alex. Sloan, Chicago; Miss Stone and Miss Baker, singers with John Philip Sousa; Bill Marshall, Calgary; A. J. MacMillan, Calgary; W. W. Wilson, Veteran; Wm. McKirdy, Napinka; Captain W. D. Ferris, recently returned; Ed. R. Salter, Detroit; Ed. Carruthers, Chicago; Walter F. McNeill, Calgary; Captain and Mrs. McCall, Calgary; Fred Johnson, Calgary; V. N. Bogue, Prince George; Mrs. V. N. Bogue, Prince George; W. R. Gunn, Winnipeg; J. H. McCulloch, Winnipeg; A. Scofield, Calgary; Doctor Murray, Sedgwick; Bill Hoffman, Sedgwick; M. P. Stericker, Chicago; Alex. Galbraith, Edmonton; H. A. Craig, Edmonton; M. E. Jennings, Edmonton; Captain "Wop" May, D.F.C.; Wm. J. Stokes, Calgary; A. McKillop, Calgary; Jos. L. Marthage (Sousa's band); Harry Askin (Sousa's band); J. B. Garing (Sousa's band); A. B. McLennan, Edmonton; Miss Hazel Ruttle, Calgary; Chas. May, Edmonton; J. C. Sherry, Edmonton; J. R. McIntosh, Edmonton; O. Bush, Edmonton; A. E. Donovan, Winnipeg; Thos. R. Adams, of the C.P.R., Winnipeg; F. H. McGavin, Winnipeg; A. D. Gandy, C. C. McGavin, Chas. E. Wilson, Chas. Gandy.

Sousa in Fine Form.
Sousa's band was in magnificent form in both the afternoon and evening programs Tuesday, the new arrangement of having the band open instead of close the attraction events being followed out and appreciated. And when speaking of the band entertainment afforded visitors at the fair the splendid work of the G.W.V.A. band is noticeable and popular. Under the direction of bandmaster Fred Richards of the old Strathcona band the new organization is already in fine form, and is providing the music for the platform attractions with general satisfaction.

Edmonton Journal.
Thursday July 10th 1919.

Biggest Trapshooting Event Ever Held Here Starts Friday Morning

Western Canada Championship Tournament Commences
at 9 O'Clock—Mayor Clarke Will Throw First
Target and Lt. John Philip Sousa Will
Endeavor to Break It.

Promptly at 9 o'clock Friday morning the biggest trapshooting meet ever held in Edmonton—the Western Canada championship shoot—will commence at the traps at the fair grounds. The championship of Western Canada on 16 yard targets, doubles, handicap championship and 5-man team championship will be contested for. The first target to be thrown from the trap will be released by Mayor Joseph A. Clarke, and Lieut. John P. Sousa will endeavor to break it—and no doubt will, as he is an ardent and experienced trapshooter. The famous band leader is president of the American Trapshooting society, an association of amateur shooters devoted to furthering trapshooting interests. It

will be interesting to local trapshots to learn that Sousa, competing at the Rhode Island State shoot recently, broke 260 out of a possible 300.

When Mayor Clarke was asked if he would like to break the first target he admitted he would, but said he knew better than to expect it.

A Big Attraction.

The shoot will prove a big attraction at the fair Friday and Saturday. The program calls for 205 targets on the first day and 200 on the second, with fifty targets extra added each day as a professional championship event. Good weather is all that is necessary to make the tournament an unqualified success.

Among the numerous entries received—over one hundred shooters are expected to take part—the most notable is Frank Troeh of Vancouver, Wash., last year's amateur champion of America. Troeh competed at the Vancouver, B.C., meet a few days ago, where his shooting was an eye opener to the gun experts of that province. Peter P. Carney, an authority on the scatter gun pastime recently wrote of the amateur champion:

Troeh is Always Good.

"Frank Troeh, that wonderful piece of shooting machinery of Vancouver, Wash., is averaging better than 97 per cent. In the Oregon State shoot Troeh had a run of 161 and five runs better than 50. In the Washington State championship event he broke 298 out of 300 targets, having a straight run of 200. In Troeh Washington has an able representative in the National championship event."

Followers of the sport in Edmonton have a treat in store for them watching Troeh "knock them over" Friday and Saturday.

Practice shoots are being held each morning commencing at 9 o'clock. A number of shooters made a creditable showing Wednesday.

John Philip Sousa made his first appearance at the traps and showed good form. All trapshooters intending to take part in tournament can obtain passes to the grounds from Walter Holmes or Chris Irgens of the Sommerville Hardware Company.

Ed. McBain	20	20	..	..
Hutchinson	23	22	23	20
Curtis	24	20	24	21
Dill	22	25	31	23
McDonald	20	..	..	..
Lealle	30	22	22	..
Rowen	21	20	23	23
Cowderoy	25	21	24	23
Freeman	22	20	22	..
Irgens	25	22	22	..
E. Morris	18	21	20	21
Holman	19	20	20	..
J. P. Sousa	22	20	19	21
F. Morris	25	25	24	..
Palls	22	20	..	..
W. H. Waddell	20	20	..	..
Alton	18	..	..	..

Fifteen Thousand See Fair On Farmers' Day; New Records Are Set in All Departments

Edmonton Journal
Thursday July 10th 1919

**Crowd Enjoyed Big Victory Fair Under Ideal Conditions—
Citizens' Day Today and All Edmonton Is Going
Out to the Grounds, "Bag and Baggage"
—Stock Parade This Afternoon.**

Close to fifteen thousand persons paid their way into the fair grounds yesterday, an attendance mark that is a thousand higher than any previous Farmers' day in the history of the Edmonton exhibition.

From early morning until late in the evening the crowd kept pouring in through the many gates, coming in automobiles, street cars and on foot. But the large majority of those who took in the fair yesterday were really out-of-town visitors. Farmers were there by the thousand and every town and village in northern Alberta was represented on the grounds before the day was over. It was not only the biggest Farmers' day in the history of the fair, but it was one of the biggest days of any description, the only higher attendance mark being reached on that well-remembered Citizens' day away back in 1914 when nearly 19,000 paid admissions set a record that has never been beaten in this city.

Today the Big Day

Today is the day that the exhibition management has been looking forward to all week. All that was needed was fine weather in order to put all old attendance marks completely in the background, and the fine weather is here. Even Manager Stark declared himself as perfectly satisfied with the efforts of the weather man today.

Following yesterday's appeal to the citizens, issued by Mayor Clarke, it is expected that the people of Edmonton will move out to the fair grounds this afternoon bag and baggage.

And this year no one need be afraid of too great a crush. The enlarged grounds will be able to take care of the biggest crowd that the city can furnish. The thousands on Farmers' day found that there was room and to spare.

Six thousand, seven hundred and sixty-one persons saw the grandstand performances yesterday. They cheered the horse races, applauded the little riders in the pony classes in the horse ring, showed their delight when Miss Violet Bode rode her hunter Maderia over the six jumps without a falter, demanded encores from John Philip Sousa and his band again and again, declared the vaudeville acts the best they ever had seen, and were thrilled when Captain May did his stunts high in the air.

At both the afternoon and evening

performances the grandstand was packed. In fact, so great was the crowd yesterday that the directors of the fair have decided that today automobilists may drive their cars into the enclosure inside the race track, and use them as seats if they wish. The admission will be the same as for the regular seats on the stands.

Sousa's Band Big Favorite

John Philip Sousa and his band are becoming daily more popular, and hundreds are returning again and again to hear this famous organization. Yesterday's concerts got the big crowds in a great state of enthusiasm and encores were called for repeatedly. Miss Mary Baker is proving a big favorite with Edmonton people, and "In Flanders Fields," and "When the Boys Come Home," both set to music by Lieut. Sousa himself, are the most popular items on the program. The concerts by the band will start at two o'clock this afternoon and seven-thirty this evening.

The Flying Cadonas, who perform thrilling stunts on the flying trapeze, have won a firm place for themselves in the hearts of exhibition crowds. Again and again their stunts "bring down the house." Fink's animal circus, with dogs, monkeys and ponies going through all sorts of antics, keep the crowds in a roar of laughter. Princess Victoria, on a slack wire, and the Chinese troupe provide thrills of a different sort and are also prime favorites.

Looped Eight Times

Captain Wilfrid May has moved his aeroplane out to the hangars on the St. Albert Trail, and is making flights with passengers from that point. Every afternoon and evening he flies to the fair grounds and does all manner of stunts over the grandstand enclosure. Yesterday afternoon he looped the loop eight times in succession, a stunt that is rarely equalled even overseas. Last night he flew over the grounds at a height of nearly five thousand feet and then put his plane into a spinning nose dive for nearly three thousand feet while the watching thousands held their breath.

This afternoon at five o'clock the big parade of all the prize-winning stock on the fair grounds will take place in front of the grandstand. Sousa's band, vaudeville acts, aeroplane stunts, races and jumping contests will provide a program seldom equalled.

Edmonton Musicians Gave Banquet to Lt. John Philip Sousa and His Famous Band

**Local 390 A.F. of M. Present Distinguished Leader With
Illuminated Address—Guest of Honor Gave Some
Amusing Reminiscences.**

Never in the history of music in the city of Edmonton has there been such a great day as Wednesday, July 9, for in addition to having Lieut. John Philip Sousa and his band at the fair, the local musicians had the honor of entertaining this great organization to a banquet in the Corona hotel.

The banquet was given under the auspices of the Edmonton branch of the Musicians' Association, local 390 A. F. of M., with President Hustwick in the chair. As every one knows, Edmonton "has done itself proud" this week, in bringing the famous Sousa and his band, to play at the annual exhibition and likewise did the musicians of the city on Wednesday evening.

At the president's table were Lieut. J. P. Sousa, Miss Mary Baker, Miss May Stone, Premier Stewart, Mayor Joseph Clarke, R. A. Barron, W. J. Stark, J. R. MacIntosh, President and Mrs. Hustwick and Vice President H. J. Clark. A splendid banquet was prepared, but could not be formally opened until after all the musicians had arrived from the various theatres, since everyone wished to be present when President Hustwick presented an illuminated address in the name of the association, to Lieut. Sousa.

After proposing the toast of the King, President Hustwick called upon the guest of the evening and at the same time presented him with the illuminated address, first reading it aloud to the audience.

The Guest of Honor

In his reply Lieut. Sousa gave some interesting remarks, saying that though he "had not much of a voice" he had joined in heartily with the British friends beside him in the singing of the National Anthem which was sung after the toast to The King. He then went on to recall the occasion when the Royal Victorian medal was pinned on his coat by King George, then Prince of Wales. Continuing his remarks Lieut. Sousa touched on a few amusing experiences he had met with, in the various countries where different bands had played his compositions, instancing a case in France where he discovered a copy of one of his marches with the composers name spelt Jean Phillippe Sousa on the title page.

At the conclusion of his speech, the toast to Lieut. John Philip Sousa and his band was enthusiastically joined in by everyone present, and hearty singing for "For He's a Jolly Good Fellow" followed.

Mr. W. J. Hendra was then called upon to give a solo "On Away Awake Beloved," which he did in his usual capable fashion to the enjoyment of all.

Toast to the Local

First Vice President H. J. Clark then called on Mr. R. A. Barron, business manager for the Edmonton Mendelssohn choir, to propose the toast to Local 390 A. F. of M. and coupled it with the name of President C. T. Hustwick. Mr. Barron, in the course of his remarks, emphasized the fact that Edmonton showed signs of considerable growth in a musical way; that people has always had an idea that it was so, but now their convictions had been proved by the fact that Sousa's band had come to Edmonton and had met with heartiest interest, and been listened to with keen enjoyment at the fair. After return of thanks by

the president, Lieut. Sousa was then called upon to make the toast of "The City of Edmonton," when he made a happy little speech and remarked that it was "his only encore that evening."

Mayor Clarke's Speech

The reply was taken up by Mayor Joseph Clarke in his characteristically breezy fashion, some of his statements causing great hilarity among the bandmen.

Miss Etta Manuel then gave a solo "Come Away With Me." Mr. Barford at the piano. The toast to "The Ladies" was then called for by Premier Stewart, who spoke of the fact that Alberta had long been awake to the influence of the women-folks in every walk of life, and that it had been the first province in Canada to grant the franchise to the fair sex. Mrs. E. Jean Atkinson replied on behalf of the lady members of the Musicians' association and of their friends present, in a very clever and clear speech. Premier Stewart then called for "three cheers and a tiger" after which, H. G. Turner and J. J. Walker were called on to give the duet "The Battle Eve."

J. R. McIntosh gave a short speech and recalled the fact that he had heard Lieut. Sousa and his band, in Montreal, as a boy, while many of his audience could also say the same thing, and could no doubt recall having heard the famous band in various parts of the old country and the United States. However, all were not so fortunate in the past and the appearance at Edmonton exhibition, would be the first occasion for many to "listen to the band." The National Anthem was then struck up by Mr. Barford and the evening terminated with the general feeling that it had been a most auspicious occasion.

Sousa Holds Reception

Many enthusiastic local musicians crowded around the great conductor, who met them all in friendly fashion and good naturedly signed their menu cards and listened to such remarks as "I heard you at the Glasgow Exhibition of 1901," or at the Edinburgh Exhibition of 1905; or in the Alexandra Palace, London, in 1910.

Lieut. Sousa, very kindly gave a few interesting facts to the representative of The Journal, but they are good enough to make another story. Among those present, in addition to the members of Sousa's Band and the Edmonton Citizens' Band, were noticed: President and Mrs. Hustwick, Lieut. J. P. Sousa, Premier Stewart, Mayor J. A. Clarke, R. A. Barron, Miss May Stone, Miss Mary Baker, Mr. McIntosh, W. J. Stark, H. G. and Mrs. Turner, Vernon Barford, Miss Etta Manuel, W. J. and Mrs. Hendra, L. M. Treffry, Mrs. E. Jean Atkinson, Albert Weaver-Winston, Miss Jacquemart, Mrs. Stewart, Miss Mary Dickson, Mrs. Bartley, Mrs. Westgate, Mr. E. Benson, M. Baudin, J. Bowman, George Andrews, T. Gardner, W. G. Strachan, H. Sedgewick, C. G. Barnham-Kappey, J. J. Walker, H. Blodgett, Augustus Teats, H. J. Clark, J. E. Richards, W. H. Tomkinson, H. M. Sellers, F. Parks, E. Austin, Mr. Itzweire, Mr. McCreath, Miss Marion Seymour and Mrs. Alexander.

Edmonton Alberta
Journal.
Friday July 11th 1919.

JOHN P. SOUSA HONORED GUEST OF ROTARY CLUB

Famous Bandmaster Made Address at Thursday Luncheon.

The feature of the Rotary club luncheon on Thursday was an address by John Philip Sousa in the honor of whom the luncheon was given. Manager Stark of the exhibition acted as chairman, while among the guests were judges of the fair, directors and members of the famous band.

The eminent bandmaster was given an enthusiastic reception, and in reply gave Mr. Stark full credit for bringing his band to the city. He stated that he would always think of Edmonton with pleasure and of Canadians with greatest cordiality.

The musical part of the luncheon was furnished by Miss Baker, the Martin children and David Jones.

A presentation was made to Robert Graham, who, according to Mr. Stark, has judged more horses than any many in America.

Following are the guests who were present: Mayor Clarke, John Philip Sousa; E. L. Richardson, Calgary; E. Cora Hind, Winnipeg; Dean C. F. Curtiss, Ames College, Iowa; I. G. Ruttle, Calgary; J. Alex Sloan, Chicago; Miss Stone and Miss Baker, singers with John Philip Sousa; Bill Marshall, Calgary; A. J. MacMillan, Calgary; W. W. Wilson, Veteran; Wm. McKirdy, Napinka; Captain W. D. Ferris, recently returned; Ed. R. Salter, Detroit; Ed. Carruthers, Chicago; Walter F. McNeill, Calgary; Captain and Mrs. McCall, Calgary; Fred Johnson, Calgary; V. N. Bogue, Prince George; Mrs. V. N. Bogue, Prince George; W. R. Gunn, Winnipeg; J. H. McCulloch, Winnipeg; A. Scofield, Calgary; Doctor Murray, Sedgwick; Bill Hoffman, Sedgwick; R. P. Stericker, Chicago; Alex Galbraith, Edmonton; H. A. Craig, Edmonton; M. R. Jennings, Edmonton; Captain "Wop" May, D.F.C.; Wm. J. Stokes, Calgary; A. McKillop, Calgary; Jos. L. Marthage Sousa's band; Harry Askin, Sousa's band; J. S. Garling, Sousa's band; A. R. McLennan, Edmonton; Miss Hazel Ruttle, Calgary; Chas. May, Edmonton; J. C. Sherry, Edmonton; J. R. McIntosh, Edmonton; O. Bush, Edmonton; A. E. Donovan, Winnipeg; Thos. S. Acheson, of the C.P.R., Winnipeg; F. H. McGavin, Winnipeg; J. D. Ormsby, C. C. Batson, Chas. E. Wilson, Miriam Green Ellis, Edmonton.

Morning Bulletin
Edmonton Alberta
Saturday July 12th 1919.

LT. JOHN PHILIP SOUSA IS GUEST AT A BANQUET

Another delightful function in honor of Edmonton's most distinguished guest of the season, John Phillip Sousa, was given in the Corona hotel Friday night when the Edmonton Journal and The Journal Newsboys' band offered hospitality to the world famous band conductor and march composer and his band, in a supper and miscellaneous program. The affair took place at 11, when Sousa and the members of the band, the members of the Newsboys' band and a few friends spent several very pleasant hours. M. R. Jennings of The Journal acted as chairman, having on his right Lieut. Sousa and on the left Mayor Clarke, who introduced the guest in one of his wittiest and brightest speeches. Lieut. Sousa, in his most delightful, charming and mild manner, told some very amusing incidents in his career as a member of brass bands in his earlier days. Miss Laura McMillan, contralto; Miss Bessie Pilkie, soprano; Davy Jones, tenor; Mrs. Michaels, reader, and a saxophone number contributed by two members of the local band interspersed the evening with musical numbers vrey ably accompanied by Mrs. E. Jean Atkinson.

A few of those present among the ladies were: Mrs. Michaels, Mrs. Atkinson, Mrs. Martin, Mrs. Thompson, Miss McMillan, Miss Pilkie, Miss Martin, Miss Eloise Martin, little Miss Bernice Martin and Cecil Martin.

Sousa's band was again a great drawing card Friday, and will give two more full concerts before leaving town, one in the afternoon and one in the evening Saturday, the last day of the Exhibition, when the auto races are to be run off.

The midway, old mill, roller coaster and the merry-go-rounds came in for a lion's share of the attention on Friday evening, all of these attractions to be in full swing all day Saturday.

Edmonton Alberta
Edmonton Journal.
Saturday July 12th 1919.

Over 60,000 See Fair to Date Breaking All Former Records Travellers' Day Full of Fun

"Dad" Hurst-Sousa and His Bazoo Band Yesterday's Feature—Big Victory Fair Closes at Midnight In a Burst of Speed.

Although yesterday's attendance at the fair was only 8,517, it was more than enough to put the total for the week away above the previous record attendance for the whole week in any past year. Last year the total attendance for the week was 56,477. This year it is already 60,340.

With practically every record for attendance and receipts broken—and some of them have stood for six years—the big Victory fair will end at midnight tonight. The last day of the exhibition will partake of the nature of a glorified carnival. Judging in all classes of live stock was completed yesterday, as well as the classes devoted to women's work, school work, arts and crafts, and

all the other activities represented at the fair. Today will see the return of the auto racers, who are to compete in a big program arranged for this afternoon. Both in the afternoon and in the evening the regular attractions will be presented in front of the grand stand. John Phillip Sousa will give his last two concerts in Edmonton today, and he has arranged delightful programs for both afternoon and evening.

From noon to midnight all the shows on the midway, as well as the Old Mill, the roller coaster and the merry-go-round, will be operating full blast. As in previous years, the last night of the fair promises to be one mad whirl of merriment.

Sousa and His Band Guests Journal Newsboy Musicians

Newsboy bandmen did full honor to the celebrated Sousa and his famous band at a banquet in the Corona hotel on Friday evening. One of the last of many social triumphs of the visiting band in Edmonton, it established a friendship that was joyous to see.

The banquet was given by The Journal and The Journal Newsboys' band, while the guest was Lieut. John Phillip Sousa. M. R. Jennings of The Journal was chairman. Seated on his right was Lieut. Sousa, while Mayor Clarke was on the left side.

Those having the entertainment feature to look after had a program of high merit arranged.

Soloists of ability gave excellent numbers, while other features were of a nature that aroused general commendation.

Newsboys' Progress

M. R. Jennings, in opening the program for the evening spoke of the pleasure it gave all to honor Lieut. Sousa and his band. Speaking of the Journal Newsboys' band, the chairman referred to the consistent progress that had marked its record. He called upon one who was at all times interested in the newsboys, Mayor Clarke, to introduce the guest of the evening.

The mayor was in good fettle, and with his humorous sallies, mainly directed at the guest, made a good introductory address. He asked that owing to his having to make an aeroplane ascension on Saturday, he be forgiven for serious moments.

Stay for Funeral

He also expressed the hope that Lieut. Sousa and his band would stay over for the funeral, should that be necessary. He trusted that good reports of Edmonton and the west would be taken east by the visitors.

Lieut. Sousa was popularly greeted when he rose to speak. He told several stories of his experiences during the early brass band days which were greatly appreciated.

The fraternal spirit among the bandmen was delightful to see. Members of both the local and visiting band were seated together at the tables. Promises were made by members of the Sousa band as to giving the newsboys' special lectures on various instruments.

Best in Country

F. Simons, solo-cornetist with Sousa, declared that "The Journal Newsboys' band was the best boy band he had seen in the country."

Those Who Participated

Those taking part in the program were The Martin children with songs and dances; Miss Laura McMillan who sang "The Magic of Your Eyes"; Miss Bessie Pilkie, who gave "Rose of My Heart"; Mr. David Jones, tenor with "Rose of Picardy"; Mrs. J. Michaels, recitation while Tipp and Bankol two newsboys, gave a saxophone duet.

"Mike" was on hand and popularly welcomed. C. Hepburn provided the catering for the evening.

Morning Phoenix.
Saskatoon Sask.
Friday July 18th

MUSICAL SCORES PRESENTED TO BAND

Lt. John Philip Sousa has presented Sergt. F. Vernon, leader of the Great War Veterans' Band, with the complete score of two of his own marches and has promised on his return to New York he will forward two others. Lieut. Sousa paid high tribute to the efficiency of the returned soldiers' band.

Sergt. Vernon's band is supplying the music for the free acts on the grandstand platform and is giving excellent service.

Edmonton Alberta

Edmonton Journal Saturday July 12th 1919

CHAMPIONSHIP TRAP SHOOTING TOURNEY STARTS OFF WELL

Seventy-Five Entries Took Part in Edmonton Gun Club's Program at East End Park Yesterday—Ideal Weather Prevailed and Good Scores Were Made.

The first day's program of the Edmonton Gun Club tournament, at which the western Canada championships are being decided, and which opened yesterday morning, was a splendid success. Weather conditions were ideal and the class of shooting was very good. Seventy-five trapshooters, fully representative of western Canada participated, the shooting continuing until after six o'clock.

The following events were the first day's program: Events 1-5, twenty targets each; event 6, fifty targets; event 7, 5-man team shoot; event 8, 15 pairs of double.

Hamilton of Winnipeg, is high man on the first 150 targets of the 300 which decides western Canada's representative at the grand American handicap tournament to be held in Chicago. The Winnipeg marksman had but six losses in this competition, and following him in order are Ben Curtis of Saskatoon, who missed ten, and M. Cowderoy of Edmonton, with eleven "duds." The first six events made up the 150 targets.

The best score in the doubles was made by J. Cadham of Vancouver, B.C. (professional), Dominion Cartridge Co., who broke 27 ex 30. The other professional also shot well, F. H. Morris representing the Dominion Cartridge company in Alberta, being in particularly good form.

In the amateur doubles E. H. Simpson of Calgary, took the honors with 26 ex 30. M. Cowderoy tied with Simpson in this event but lost in the shoot off, Simpson breaking 25 to Cowderoy's 23. The Calgary team nosed out ahead of the quintette from Vancouver by two birds in the team

event, breaking 119 ex 125 to 117 ex 125 the Pacific coast shooters.

Individual Championship

The individual championship was closely contested, Ben McLaren of Calgary, ultimately winning after a shoot off with Ben Curtis of Saskatoon. Both broke fifty straight, but in the showdown McLaren accounted for 19 to 16 by Curtis.

There was a large number of spectators in attendance, and their attention was given chiefly to Frank Troeh of Vancouver, Wash., last year's American amateur champion. Troeh came on to Edmonton from the British Columbia meet, where he was shooting in fine form, and kept up his good work here. Three misses out of 150 were chalked up against him yesterday, Troeh has a nice easy style at the traps, and generally plugs the bird fair and square. His shooting was much admired.

Form Western Canada Association

A meeting to form the Western Canada Trapshooting association was held at the close of the shoot. As the western division may be further divided it was decided to leave over the matter of selecting a place for the holding of next year's tournament to a later date. The president pro tem, G. M. Cowderoy, and the secretary pro tem, W. Holmes, were elected as the association's first officers.

Today's program includes 200 targets as follows: Events 1 to 5, 20 targets each; events 6 and 7, twenty-five targets each; event 8, fifty targets. Event No. 8 will be the handicap event, the shooters being given handicaps of 16 to 22 yards.

Yesterday's scores follow:

Shot at	20	20	20	20	20	50	Team Shoot	Dbls.
Sousa	16	14	17	12	15	—	—	—
Turner	9	17	17	12	11	32	—	—
Fallis	13	18	14	13	17	38	—	—
Alexander	14	18	17	19	17	43	—	19
Estelle	20	19	19	16	16	41	—	26
Cowderoy	19	19	20	17	18	46	23	21
Freeman	16	16	18	16	18	44	22	20
Irgens	17	18	15	15	15	45	20	22
Clarke	18	19	19	17	18	45	24	—
Esch	18	16	15	18	16	34	—	—
Field	10	13	10	8	16	39	24	—
Carter	18	19	18	17	17	49	24	21
Pattison	16	18	18	10	18	43	23	—
Leirsch	18	18	18	15	18	41	24	—
J. A. Black	17	17	16	13	14	33	23	14
Hutchinson	14	18	16	19	19	42	—	23
Curtis	18	16	18	19	19	50	23	—
Dill	15	16	15	17	18	42	—	—
Dr. Meyers	17	14	16	15	13	44	—	—
McGregor	18	14	14	17	18	42	—	17
*F. H. Morris	19	19	18	19	20	47	—	24
Hamilton	19	19	18	19	20	49	25	25
P. Bowen	91	19	18	17	17	44	24	24
F. Lund	18	19	16	20	17	49	—	—
D. Smith	18	18	18	14	15	34	—	17
Crozier	18	16	15	15	18	42	20	14
Black	17	17	20	19	20	46	24	21
Howard	16	16	18	16	19	45	21	17
Jones	19	18	16	19	18	48	24	—
Leslie	14	19	17	19	18	42	—	—
Mead	12	10	15	14	18	35	—	15
Fenton	18	15	16	16	16	36	17	—
Waddell	17	12	14	18	13	—	—	18
E. Morris	7	16	13	14	12	37	—	—
Brodie	19	19	14	16	17	42	22	17
Robinson	19	18	17	18	19	45	23	21
Simpson	17	17	19	18	19	44	25	26
McLaren	19	18	16	18	18	50	25	24
Pierson	17	18	18	16	18	44	23	21
Mead	17	16	13	18	19	45	22	17
Holman	12	14	12	14	16	32	—	19
Cadwell	18	16	15	15	16	39	—	—
J. Bowen	10	18	17	14	18	44	—	—
Dashwood	18	17	15	13	13	40	—	—
J. Cairns	11	17	16	16	18	42	—	20
W. Holmes	18	18	18	17	17	47	23	23
W. J. McLaren	18	17	17	17	13	40	22	18
O. Hamill	17	17	17	17	18	46	23	18
A. W. Lee	14	15	15	18	18	35	16	19
W. E. Carr	16	18	17	15	16	45	21	16
Mellicke	18	16	19	18	18	49	22	—
Schwager	20	15	18	19	19	45	24	18
Pommerenke	20	17	17	20	18	42	21	20
McBain	18	13	18	13	9	47	19	23
Dr. Raver	14	13	15	18	16	46	21	—
Geo. Miller	17	18	18	17	18	47	—	25
E. Brackney	16	17	16	17	19	48	—	18
F. Troch	20	20	20	19	20	48	—	24
W. P. Anderson	19	17	17	16	20	48	—	23
J. McIntyre	17	18	16	16	17	46	23	21
*Cadham	18	16	16	17	17	45	—	27
Baker	15	15	16	19	17	39	21	15
Boothroyd	17	16	20	19	16	44	23	—
Wright	14	13	14	12	12	34	14	—
Lawson	17	15	14	16	15	40	23	—
Washburn	13	18	14	19	15	—	—	—
Bowerman	8	10	—	—	—	—	—	—
A. E. Mills	16	14	16	18	17	—	—	—
Telfer	14	14	19	17	18	43	—	—
Farrell	9	12	16	—	—	—	—	—
J. Pollard	16	18	19	16	16	48	—	22
Pendleton	16	15	14	16	16	18	—	—
Geo. Short	18	19	16	18	18	48	24	23
*C. L. Burtch	16	13	17	17	17	45	—	20
Muckle	—	—	—	—	—	—	16	20

*Professional.

Saskatoon Sask
Daily Star
Thursday July 17th

SOUSA PRESENTS MARCH SCORES TO VETERANS' BAND

Great Band Leader Takes Kindly Interest In Local Organization

Lt. John Philip Sousa has presented Sergt. F. Vernon, leader of the Great War Veterans' band, with the complete score of two of his own marches and has promised that on his return to New York city he will forward a couple more. Lt. Sousa expressed himself as highly interested in the returned soldiers' band and remarked on the high state of efficiency the organization had attained in so short a time.

Sergt. Vernon's band is supplying the music for the free acts on the grandstand platform, and is giving the performers excellent service. Eddie Carruthers, superintendent of grandstand attractions, said this morning he was very much pleased with the playing of the G.W.V.A.

Saskatoon Sask.
Daily Star July 14th 1919.
Morning Bulletin
Monday July 14th 1919.

MUSIC IS NOT HEREDITARY, SAYS JOHN P. SOUSA

Noted Band Leader Tells His
Experience When He Made
His Debut in Public

Although it is the regular superstition that music like consumption, runs in families, or hereditary, this is no more true than that broken legs are a family failing, according to John Phillip Sousa, and that he should be in a position to say whereof he knows and to know whereof he says.

There were no musicians in his family, except that his uncle's wife's mother had once played the piano with a certain degree of facility. But when the young man showed a tendency towards music, he was given every opportunity by his father to learn. He told a Bulletin representative in all seriousness that he made debut as a would be infant prodigy at the age of eleven years. He had shown exceptional ability in the playing of the violin, so his teachers thought, and was put on a concert program at that age. He did not appreciate the dieting and care that artists should take of themselves before appearing in concert, and spent the afternoon in playing baseball. He arrived home at 6.30 to find the family all gone out with the exception of the mother, and she was too ill to be of any assistance to him.

He undertook to get his face and ears clean, and then started to try to dress himself, but he could not find his clean shirt. Appreciating the opportunity this gave him to escape playing in public, he trotted across to his teacher and told him he could not play. "Why not?" "Can't find my shirt."

But that did not settle the matter by any means and the teacher told him very firmly to go across to Mary, his wife, and ask her to fit a shirt on him. So Mary got a grown up shirt and undertook to fit it to the small boy's neck. There was considerable lapping necessary, but off he went to the concert. It was a little awkward about sitting down, as the bosom of the shirt was too long but apart from that everything went well, even the solo. So well did he play that they insisted on an encore and when he went back to respond, the tragedy happened. The pin gave way, and one side of the collar went up and the other down. He could not evaporate, and there he was, absolutely mortified, terribly hungry, for he had had no dinner, and nothing left to live for. It was just one of the hideous interludes in a life time.

It is Mr. Sousa's advice to all infant prodigies, to have their clothes sewed on, rather than pinned—clothes "do" make the man.

SCHEMATA SASK. DAILY STAR JULY 14th 1919.

GROUNDS THRONGED THIS AFTERNOON; THOUSANDS IN CITY A WAITING OPENING

Fun Starts at West's Best Fair at Six
O'clock This Afternoon—
Everything Ready

Dean W. J. Rutherford, of College of Agriculture, Will Formally Open the Exhibition
Tomorrow Afternoon at Two O'Clock

"The prospects for the biggest fair in the history of Saskatoon are bright," said C. D. Fisher, manager of the Saskatoon Industrial Exhibition, this afternoon. "Never before have so many visitors been in town on an opening day, and I believe all attendance records will be smashed from the start. Weather conditions are ideal. You couldn't want a nicer, warmer, brighter day than this. I believe all Saskatoon and half of Northern Saskatchewan will be out at the Exhibition Grounds at 6 o'clock this evening."

Saskatoon's 1919 industrial exhibition opens in a blaze of glory at 6 o'clock this evening.

Platform attractions in front of the grandstand, headlined by John Philip Sousa and his world-famous band, are scheduled to start at 7.30 p.m.

This evening also Capt. McCall and Capt. May, Canadian aces, will perform thrilling air stunts over the fair grounds.

The big week is here and finds Saskatoon ready to entertain the thousands who will flock to town from all parts of the west. Yesterday was the busiest Sunday Saskatoon has had for a whole year. Early in the morning fair folks commenced to invade the city and by evening the hotels were rapidly filling and the exhibition park was a seething mass of humanity.

Today all is noise and bustle at the grounds, with myriads of tents and booths going up everywhere, long lines of motor trucks and drays pouring through the gates and depositing loads of stock and exhibits.

Up to 6 p.m. admission to the fair grounds will be 50 cents. After 6 p.m. the tax will be 25 cents. Tickets to the grandstand are 50 cents afternoon and evening.

No automobiles will be allowed inside the grounds this year. Trucks making deliveries will be allowed in free up to 10 a.m. and between the hours of 5 and 7 p.m.

C. D. Fisher, manager and secretary of the fair, was the busiest man in Saskatoon today. On his shoulders rests the big share of the burden of directing the joy week, and he was here, there and everywhere, always with a smile and an extended hand, but keeping a watchful eye over all proceedings and confident the 1919 show will be "bigger and better" than ever.

Saskatoon Sask.
Phoenix.
Wednesday July 16th

SOUSA'S BAND

The main grandstand attraction was Lt. Philip Sousa and his band. From the first note of "O Canada" to the last thunder-crash of the finale in the "Grand Caprice," the concert was a treat—probably the greatest treat Saskatoon harmony-lovers have ever had. To say that this band plays well, to compare it with any other band or orchestra ever heard in Saskatoon, is merely a waste of time. Those who heard this magnificent organisation last night, and those who are to hear it during the week, will understand this more plainly than words could say it.

Last night's program included some opera music, several of Sousa's own inimitable marches, saxophone solos by Mr. H. Benne Henton, cornet solos by Mr. Frank Simon.

Miss Mary Baker and Miss May Stone gave several vocal solos. These ladies possess remarkable voices, and their work won instant popularity last evening.

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Miss Mary Baker and Miss May Stone gave several vocal solos. These ladies possess remarkable voices, and their work won instant popularity last evening.

The Saskatoon Phoenix Wednesday 16th 1919.
Saskatoon Sask.

TODAY'S ATTENDANCE AT SASKATOON FAIR DOUBLE FIGURES OF 1918 OPENING

Over Five Thousand People on Grounds
This Afternoon the Directors
Assert

Judges Greatly Pleased With Quality of Stock
—Awards Made This Afternoon In Lead-
ing Horse Classes

With an attendance that promised to exceed 5,000 before the close of the afternoon program, Saskatoon's 1919 industrial exhibition was officially opened at 2 o'clock this afternoon. The total attendance for the opening day of last year's fair was 2,989, which figure had already been passed before Prof. W. J. Rutherford, Dean of Agriculture in the University of Saskatchewan, mounted the platform to launch the newborn fair on its voyage.

Lieut. John Philip Sousa and his band, the four big platform acts, a neffy card of harness and running races, and last, but not least, the aerial stunts of the Canadian ace, Capt. Fred McCall, were a few of the things that kept the big grandstand crowd happy this afternoon.

Prof. Rutherford, in his address, referred to the war clouds under which the past four fairs had been held and of the new spirit of optimism and progress that was already making itself manifest as a result of the victory of the allies. He expressed great hopes for the future of the Saskatoon Exhibition now that the world was at peace and construction rather than destruction was the ruling spirit.

Winnipeg Canada,
Evening Telegram,
Monday July 21st 1919.

MONDAY, JULY 21, 1919



LIEUT. JOHN PHILIP SOUSA
world-known bandmaster, who con-
ducted five concerts at the Audi-
torium beginning this evening.

Sousa Is Here; Matinee Cancelled

Many music lovers in Winnipeg will learn with deep sorrow and regret that, owing to certain necessary alterations to the Board of Trade auditorium, which could not be completed in time, the musical matinee which was to have been given by Sousa and his band this afternoon, has had to be cancelled.

The band, consisting of 63 musicians, arrived here on a special train over the C.P.R. this morning from Saskatoon after a most successful week at the fair in that city.

At 1 o'clock today Lieutenant Sousa was the guest of the lieutenant-governor of Manitoba, Sir James Aikens, at Government House. On Tuesday he will do some trap shooting, while on Wednesday he will be the guest of the Rotary club at luncheon.

At the opening concert tonight Sousa's band will play several new compositions for the first time, among them being his new composition, "Impressions at the Movies," "The Golden Star," a medley, "Showing Off Before Company," a composition in which every member of the band plays a solo, and a new Sousa march "Sabre and Spurs."

The famous band will also render some of the leader's best known marches, such as "The Washington Post," "El Capitan," "Manhattan Beach," "The Thunderer," "Semper Paratus," and others.

Brilliance the Main Idea, Says Lt. Sousa

FAMOUS LEADER GIVES AN IDEA OF THE QUALITIES
WHICH BUILT HIS CAREER—FINDS SOMETHING
OF THE SAME SPIRIT IN WESTERN
CANADA'S PEOPLE

"Western Canada pleases me," is the verdict of John Philip Sousa. "I feel here that same spirit of optimism that I encountered in such towns as Minneapolis, Tacoma, Seattle, about twenty-five years ago. It is an indomitable spirit. Every man knows better than to lean on his neighbor, he knows the other fellow is mighty busy with his own affairs. Yet there is a fine spirit of co-operation."

"Under it all is the individual determination, the force that never lies down, that accepts handicaps as they come, but keeps pushing ahead."

"For that reason I am convinced that this section of the country will become great. You have the right people here, and they have the right spirit."

Lieut. Sousa has much of this spirit himself, as was shown when he began discussing things musical with The Star's representative.

THE GREAT MARCHES

"Innovations are hard to put across," he said. "I remember the first fairly successful march I composed, 'way back in '85—I called it 'The Gladiator.' Some dry-as-dust chap wrote a criticism in one of the musical magazines, informing this ignorant and bumptious young composer that the march form was a definite form of music, established long before his time by immortal composers, and that his 'march' was not a march because it 'broke the rules.'"

"You see, I took a new attitude to-

ward the march. I felt that the fundamental idea in the march was that of a body of troops marching. Forms and rules are subservient to the main idea, and that is to inject as much enthusiasm into those men as possible."

"Therefore I adopted a new method: that of throwing all the motive power possible into the music, working swiftly and steadily to a climax, sustaining that and keeping the finale in the same key. The old form was to close on the same key as the opening, no matter that the key of the peak."

"Oh, they fought it at first, but now everybody takes that march form as a matter of course."

BRILLIANCE

"The whole idea of my band was new. I organized the band because I had an idea. That idea was brilliance. I worked, and still work, constantly toward that idea. Brilliance—sometimes in the tempo, sometimes in tone, but always it must be there, clear and bright, or I am falling short of my ideal. I once had an old Italian say to me: 'Rossini would have delighted in your playing of William Tell. I believe he conceived it in that manner, but the instruments and the musicians of his day were not able to execute it.'"

"It is true that there has been a great improvement of band instruments. When I was a boy I remember the key bugle was an instrument horribly harsh and out of tune. But long and hard study has been made of the acoustics of these instruments, with the result that the cornet in the hands of a good player now produces notes of true intonation. The same development has taken place in the woodwind. With my clarinets and flutes, for instance, I am now able to get anything that can be done with violins. With the old instruments they used to tell us not to try this and that—trills, for instance, in certain keys were out of the question—but now a large part of that has been overcome."

Saskatoon Sask.
Morning Phoenix
July 14th 1919.

MARKED GROWTH IN MUSIC LOVERS DECLARES SOUSA

Renowned Band Leader
Says Art Grows With
Commerce Always

SINCERITY IS SECRET OF ALL TRUE SUCCESS

"The growth in love for music has been most marked during the past few years," said Lieut. John Philip Sousa, when interviewed yesterday after his arrival with his 62 musicians from Edmonton at 2.30 p.m. As an explanation for this, Mr. Sousa, who has travelled enough in different climes to know whereof he speaks, says he has always found that directly a new country gets on its feet in development, it straightway turns to music.

"This country," he went on, "reminds me much of the middle western states on my first tour 27 years ago. The same spirit of healthy optimism, of loyal co-operation, and the broad outlook that prevails in the newer countries. Here it is that initiative is bred, for men are thrown so much on their own resources."

Mr. Sousa also told of how he organised and conducted the first Sousa's band, after a special request from a syndicate, at a time when he had eleven years of renown in the United States Marine Band. Starting his own organisation with 46 members, business manager and himself, this has grown until it is known in every nook and corner in the world. Shortly after its commencement the manager said, "Mr. Sousa, I believe we can cut this band down six members and still enjoy the same popularity."

Add Six More

To this Mr. Sousa replied that it was not his intention to cut it down six members, but to add six, and this he did shortly afterward. Moreover, he had the contract rewritten to give him full say-so on the number of musicians. From the very first the band enjoyed immense popularity, which figures will show.

Since starting tours they have been five times across the Atlantic touring Europe, eleven times from the Atlantic to the Pacific, and once entirely around the world. They have played at Winnipeg and eastern points, as well as Vancouver and Victoria, but this is their first trip through mid-

western Canada. Mr. Sousa is delighted with the results. "For two success there are two things to remember," he remarked. "One is efficiency and the other is sincerity. In music as well as other callings, if you're not heart and soul behind it you can't be sure of getting by."

Figuring out the time, fast and slow, proved a little confusing at first, he said, but not nearly so much as a few years ago in Detroit, when the city clocks had three hands and three times—city or sun time, standard time, and railroad time. Engagements proved the greatest difficulty, and members were trooping to the rendezvous early and late, as much as an hour each way, but seldom on time, until they got used to reading the enigma.

While in Calgary Mr. Sousa had an invitation to ride with Wild Bill Endicott, which he accepted with a few misgivings, the reason for which was that he had previously seen Bill dusting it about sixty per, when one front wheel rolled off and went sixty or seventy feet before losing enough velocity to overbalance it. The speed demon came out of it all right, however, and Mr. Sousa enjoyed the swift boil around the track to the limit, although he wouldn't care to have it as steady diet.

In cars as well as music, he says that a man is as good as his vehicle. "The better a jockey gets the better mount he needs."

Saskatoon Sask.
Morning Phoenix
Tuesday July 15th 1919.

ENGAGEMENT OF SOUSA DELIGHTS WHOLE PROVINCE

One Suggestion That City
Council Bear Part of
Expense But no
Appeal Made

When the directors of the Saskatoon Exhibition announced the engagement of John Philip Sousa and his band to appear at the Saskatoon Exhibition, July 14 to 19, prominent residents, including farmers, merchants, farmers, professional men and clergymen from all over northern Saskatchewan wrote expressing their delight. One prominent resident of Saskatoon stated that in his opinion the City Council should make a substantial donation to the cost of this fine attraction, but no such request was made to the City Council by the Exhibition Board.

The directors of the Exhibition, however, appeal to the citizens of Saskatoon and the residents of northern Saskatchewan to support their praiseworthy work by attending the concerts of Sousa and his band in large numbers. The management would like to see the grandstand crowded to its capacity of 6,000 every night, and if this happens will know that the residents of this community appreciate the engagement of John Philip Sousa, the world's greatest bandmaster.

Saskatoon Sask.
Morning Phoenix
Tuesday July 15th 1919.

SOUSA'S BAND EVEN BEYOND ADVANCE NOTICE

Magnificent Concert by
Great Band at Exhibit-
ion Last Night

"Beauty, Love and Harmony must prevail," such is the motto of the world-renowned band master and composer Lieut. John Philip Sousa. In very truth he and his wonderful organisation lived up to the motto in every sense of every word, last evening, before a large audience.

Those who have been indifferent to band music must have changed their attitude and become devotees, while the lovers of stringed and wind instruments were carried up and away "among the constellations in the melodic heavens."

Mr. H. Benne Henton, delighted the hearers with his saxophone solos and Mr. Frank Simon, on the cornet was a prime favorite.

The vocal selections by Miss Mary Baker and Miss May Stone were marvels of production.

Following is the complete program:
1. Collocation, "Aida," Verdi.
2. Saxophone solo, Valse Caprice, "Nadine," Henton; Mr. H. eBenne Henton.

3. (a) "Wedding March (new), Sousa. (Dedicated to the American people.)
(b) Legend, "Willow Blossoms" Sousa.
(c) Memorial March, "The Golden Star" (new), Sousa. (Dedicated to Mrs. Theodore Roosevelt.—In memory of the brave who gave their lives that Liberty shall not perish.) Encore: "Canadian Patrol."

4. Song "In Flanders Fields the Poppies Grow," Sousa; (words by Col. John McCrae) Miss Mary Baker. Encore: "When the Boys Come Sailing Home."

5. Religious Meditation—"Songs of Grace and Songs of Glory," Sousa; concluding with "Nearer, My God, to Thee." Encore "Washington Post," Sousa.

(Interval.)
6. Grand Fantasia, "Carmen," Bizet. Encore "U. S. Artillery," Sousa.

7. Cornet solo, "Princess Alice," Bellstedt; Mr. Frank Simon. Encore: "Under Thy Window," E. D. Capua.

8. Suite, "Looking Upward," Sousa;
(a) "By the Light of the Polar Star."
(b) "Under the Southern Cross."

(c) "Mars and Venus."
9. Vocal solo, Mad Scene, "Lucia," Donizetti; (flute obligato by Mr. Louis Fritze); Miss May Stone. Encore: "The Goose Girl," Sousa.

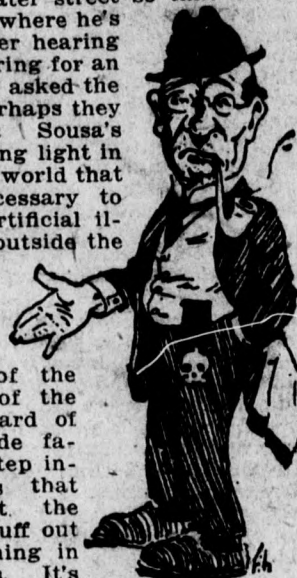
10. Grand Caprice, "The Chase of the Lion," Kelling.

Winnipeg Canada,
Evening Telegram
Wednesday July 23rd 1919.

Good Evening THE GROUCH!

WHY in the name of all that's brilliant can't the city council put some dingbusted lamps in Water street so that a fellow can see where he's going to after hearing Sousa sousering for an hour or so?" asked the Grouch. "Perhaps they think that Sousa's such a shining light in the musical world that it isn't necessary to have any artificial illumination outside the auditorium."

That reflected light stuff's no use. You come out of the side door of the hall the board of trade made famous and step into darkness that would put the Egyptian stuff out of the running in six seconds. It's about as black in that locality as a felt hat under a bushel measure at the bottom of a coal mine. Electric light's cheap enough in this burg to have a lamp every fifteen feet, but the council doesn't think it necessary to splash it around that way. They save it where the darkness is thickest, and all over Main street, where it is as light as day, they have a lamp every few feet. If the bally council would only take a little time off from wishing a twenty-three mill tax rate on the suffering humanity of this village to arrange for the erection of a few light distributors where they would do most good the populace would be tickled to death. It's a darn sight more important to be able to walk around in safety at night than to know that the property on the dark street is taxed something awful. The property doesn't interest us any more than the tax rate does.



Winnipeg Canada
Evening Tribune
Thursday June 24th 1919
24th

KNOWLES' HOME BOYS HEAR SOUSA

Sixty of the little inmates of the Knowles Home for Boys were given the musical treat of their young lives yesterday afternoon when they attended Sousa's band concert as the guests of A. W. McLimont, vice-president and general manager of the Winnipeg Electric Railway company.

Mr. McLimont arranged for a special street car to bring the boys from the home, and they were conducted into sixty of the best seats in the house. Their enthusiasm was intense throughout the whole of the performance, and it was a treat to see the little fellows swaying to the marching rhythm of Sousa's famous marches.

The special car was waiting for them when the performance was over, and they returned to their home happy to have realized one of their greatest ambitions, in both having seen and heard the famous Sousa.

Saskatoon Sask.
Morning Phoenix
Saturday July 19th 1919.

KIWANIS CLUB ENTERTAINS LIEUT. SOUSA AT LUNCHEON

Miss May Baker And Miss May Stone delighted Members of Club With Vocal Selections; Club to Act as Special Police Force For Peace Celebrations

Yesterday's meeting of the Kiwanis Club was undoubtedly the most pleasing of the many yet held, the club having as its guests Lieut. John Philip Sousa, Miss Mary Baker, and Miss May Stone. George Stuart, of the Empire Theatre, was the silent booster and Sid Johns, the president, occupied the chair.

Miss Baker and Miss Stone sang several delightful numbers which were greatly appreciated by the Kiwanians who had all heard the ladies sing at the Exhibition but had not heard them to such advantage as at yesterday's meeting. By some "mysterious" manner the prizes were won by the two ladies, Miss Baker expressing suspicion that the drawing was not quite above board.

Lieut. Sousa was in a happy vein and entertained his hosts with several humorous stories the majority

World of Hard Luck.

"I got into a street car one day," continued Mr. Sousa, "and sat down beside a man who looked like an old-

timer in the city. We got into conversation, and I asked him how business was doing. 'Well,' he said, 'everything goes by luck in this town. Some men strike it lucky and some men don't. I'm the unluckiest man in it.' Just then the car passed a fairly imposing looking structure, four or five storeys high, which I took to be an office building of some sort. 'Twenty years ago,' said my companion, 'I could have bought the land under that building for fifty cents a foot. To-day the building and land together are worth around two million dollars.' I sympathized with this poor victim of financial misfortune, and when he had left the car, I turned to the conductor and asked who the gentleman might be. 'That galoot,' said the conductor, 'why he owns everything in this darn town except that one building that we just passed.' I concluded then and there that my sympathy had been misplaced."

A committee, consisting of Messrs. George McKague, Robert Blackwood and Norman Thompson, was appointed to organize a Kiwanian "police force" to assist in maintaining order during the parade on Saturday and later at the celebration in the City Park, so that the returned soldiers might be relieved of this duty and permitted to take full part in the programme.



LIEUT. J. P. SOUSA

of which he asked should not be published as he wished to work them on Winnipeg later.

Knew Members.

"When I came heretoday," said Lt. Sousa, "I was met by a huge and brutal-looking personage at the door, who held in one hand a bunch of tickets and about whose person I could almost fancy there was somewhere hidden a black-jack. It appeared that it was his duty to allow no one to enter before he had paid for his luncheon. My good friend Major Bidwell was kind enough to pay for me and for the ladies, I understand—that is, until I can get back to my hotel. This mystified me not a little, until the procedure was explained to me by my young friend, your president, on my left. He has since told me that you have a hundred and ten members and that you know each other; and that is why you are careful to get your money in advance. As man is most susceptible to approach about meal hour, you take advantage of him, or of his pocket-book, when he is at his weakest."

Lt. Sousa said that being in Saskatoon reminded him of an incident to which he was a party in a somewhat similar city in one of the Western States.

Winnipeg Canada.
Free Press.
Evening Bulletin
Thursday July 17th 1919.

Sousa Will Present Pleasing Programmes

An ordinary Sousa tour will include any number between one hundred and two hundred towns and cities. Of the larger places there are, usually, twenty-five cities in which two concerts are given, aggregating, say, two hundred to four hundred concerts, according to the exact number of places. On the face of it, to undertake to provide a distinctive programme for each concert or place is an utter impossibility. To prepare a given number of programmes that will meet every requirement, and apply equally well for each town and city, is an exacting and most difficult thing to do.

Lieut. John Philip Sousa long ago mastered this problem, to the satisfaction of his country, from ocean to ocean. Nothing short of his own great ability, and his thorough knowledge of towns and cities, and their musical advancement and proclivities, could enable him, or anyone, to surmount the difficult task. Sousa has triumphed astoundingly in this very thing for twenty-two years, at home and abroad. For his appearance here, on the first three days and nights of next week at the Auditorium, Board of Trade building, Sousa makes an overflowing offering of new and old preferred things. The plan of seats opens today at the Forage avenue warehouses of the Winnipeg Race Co.

LT. SOUSA IS KIWANIAN'S GUEST TODAY

Famous Conductor - Composer Also Proves Entertaining Speaker

MISS BAKER AND MISS STONE SING

CLUB MAKES ARRANGEMENTS TO ASSIST IN BIG PEACE CELEBRATION

As their weekly luncheon today, the Kiwanis Club had as guests of honor Lt. John Philip Sousa and Miss Baker and Miss Stone, vocal soloists now appearing with the Sousa Band.

After the luncheon Miss Baker and Miss Stone sang for the members and were encored again and again. Lt. Sousa, who accompanied Miss Stone on the piano, apologised, much to the amusement of those present, for his technique. "I wasn't brought up on this piano, you'll notice," he said, with a smile. The accompaniment for Miss Baker was played by Miss Stone.

Through some freak of fortune the first two winning numbers in the ticket lottery were discovered to be held by Miss Stone and Miss Baker and the prizes were handed to them amidst a storm of cordial applause.

The chairman introduced Lt. Sousa, who had promised to say a few words to the club, with a graceful tribute to the work which the great bandmaster had done for the Allied cause and alluded to Lt. Sousa's offer to do what he could to assist in the peace celebration to be held on Saturday.

WE KNOW EACH OTHER

"When I came here today," said Lt. Sousa, "I was met by a huge and brutal-looking personage at the door, who held in one hand a bunch of tickets and about whose person I could almost fancy there was somewhere hidden a black-jack. It appeared that it was his duty to allow no one to enter before he had paid for his luncheon. My good friend Major Bidwell was kind enough to pay for me and for the ladies, I understand—that is, until I can get back to my hotel. This mystified me not a little, until the procedure was explained to me by my young friend, your president, on my left. He has since told me that you have a hundred and ten members and that you know each other; and that is why you are careful to get your money in advance. As man is most susceptible to approach about meal hour, you take advantage of him, or of his pocket-book, when he is at his weakest."

When the laughter had subsided, Lt. Sousa said that being in Saskatoon reminded him of an incident to which he was a party in a somewhat similar city in one of the Western States.

"I got into a street car one day," continued Mr. Sousa, "and sat down beside a man who looked like an old-timer in the city. We got into conversation, and I asked him how business was doing. 'Well,' he said, 'everything goes by luck in this town. Some men strike it lucky and some men don't. I'm the unluckiest man in it.' Just then the car passed a fairly imposing looking structure, four or five storeys high, which I took to be an office building of some sort. 'Twenty years ago,' said my companion, 'I could have bought the land under that building for fifty cents a foot. Today the building and land together are worth around two million dollars.' I sympathized with this poor victim of financial misfortune, and when he had left the car, I turned to the conductor and asked who the gentleman might be. 'That galoot,' said the conductor, 'why he owns everything in this darn town except that one building that we just passed.' I concluded then and there that my sympathy had been misplaced."

After Lt. Sousa's stories, which were constantly interrupted with peals of laughter and applause, were concluded, club business was transacted. A committee, consisting of Messrs. George McKague, Robert Blackwood and Norman Thompson, was appointed to organize a Kiwanian "police force" to assist in maintaining order during the parade on Saturday and later at the celebration in the City Park, so that the returned soldiers might be relieved of this duty and permitted to take full part in the program.

Winnipeg Canada
Evening Tribune
Monday July 21st

Sousa

Sousa, the man who has helped to cheer and spread harmony among the great people of the American Republic is with us today. He has been a great moulding, Americanizing factor in the sister nation. He has been honored by presidents and governors for his long and splendid services to his nation. During the war, President Wilson, in authorizing a large vote for music, bore testimony to its wonderful welding influence. Other statesmen have given similar testimony. Sousa is the man highly representative of the international music of the masses. We are glad to welcome him. In these days when tonics seem necessary, we know of none better than the bright, sparkling music, of which there is no greater master than John Philip Sousa.

Saskatoon Sask.
Daily Star Wednesday July 16th 1919.

THIRTEEN THOUSAND AT EXHIBITION; ATTENDANCE IS BEYOND EXPECTATIONS

OFFICIAL COUNT OF YESTERDAY'S ATTENDANCE GOES
OVER THE TEN THOUSAND MARK, FAR OUT-
DISTANCING ANY RECORD OF PRE-
VIOUS YEARS

Thirteen thousand is the predicted attendance today at the Saskatoon Fair. On Wednesday in fair week last year 12,508 people paid admission to the grounds, and exhibition directors this afternoon said they were confident this total would be exceeded by tonight.

Today is Victory Day and Children's Day at the exhibition. It is especially Children's Day. Youngsters of fourteen years and under are being admitted to the grounds and grandstand free of charge and are having the time of their lives.

When Lt. John Philip Sousa and his big band opened the afternoon program, the grandstand was packed to capacity. It was estimated that more than 5,000 people were in the stand. Anyway there were no more seats to be had and the paddock was filling rapidly. A dense mass stood between the grandstand and the race track.

10,074 ADMISSIONS YESTERDAY

The opening day attendance at the fair Tuesday smashed all records for previous exhibitions. According to official figures issued this morning, 10,074 people paid admission to the grounds. Receipts at the gates were \$3,961.25. The grandstand attendance during the day was 4,913. Admissions totalled \$2,456.50.

The opening day attendance one year ago was 2,989. Commenting on these figures today, C. D. Fisher expressed the satisfaction of the exhibition board. The opening day's receipts are as a rule low in comparison with mid-week days, but when more than ten thousand paid yesterday to see the fair the directors came near to going wild with joy. It indicated that Children's Day, Farmers' Day and Travelers' Day would bring enormous crowds to the joy park.

Early this morning 400 automobiles had already been parked just north of the exhibition gates, and by noon the line seemed to reach half-way down town. The Johnny J. Jones Exposition on the midway got going to amuse the early birds and did a rushing business from the start. Mr. Jones stated that yesterday's receipts on the midway were splendid. The big merry-go-round alone took in more than \$500.

Visitors to the exhibition this afternoon heard Sousa's Band play under a canvass top erected on the platform in front of the grandstand. Tuesday afternoon the sun was so hot the band was obliged to seek shelter in seats at the east end of the stand and for that reason the concert lacked a bit of its usual appeal. But from now on the big musical organisation will be in full view of everyone, starting sharp at 2.30 daily.

Evening Telegram Winnipeg Can.
Wednesday July 23rd 1919.

Sousa's Band Will Remain For Two More Performances

It was announced at the band concert last night that Sousa had decided to remain one day more in the city and give two performances on Thursday. The auditorium was well filled at the performance and the audience enthusiastic in their appreciation of the delightful music provided by the "March King."

The popularity of the older compositions of Sousa and the patriotic airs of Canada and Great Britain was demonstrated last night when the "Canadian Patrol" was played by the band. In fact too little of the music is played to suit most tastes.

with the Winnipeggers, and few of them were rendered.

This was also noticeable in the singing of Miss Stone. The beautiful air of "Carry Me Back to Old Virginia" received a great more applause than either her operatic selection or Sousa's "Goose Girl," which she sang as an encore. Miss Baker was encored twice after rendering "In Flanders Fields."

H. Bennis Henton, with the Saxophone, was one of the great solo numbers of the program. His handling of this difficult instrument is a revelation. Other members of the band had a chance to show their

SOUSA'S BAND ARRIVES FOR 3 CONCERTS

Matinee For Today Cancelled —
Leader to be Guest of the
Lieutenant-Governor

Owing to the necessary alterations at the Board of Trade auditorium, it was decided Sunday to omit the matinee today of Sousa's band.

Lieut. John Philip Sousa and his band, consisting of 63 persons, arrived on the special train over Canadian Pacific railway this morning.

The band left Saskatoon at noon Sunday, after completing one of the most successful weeks ever known in the history of Saskatoon fairs. In point of attendance this year it exceeded its record by over 27,000 paid admissions.

Today at 1 o'clock Lieut. Sousa was the guest of His Honor Lieut.-Governor Sir James Aikins at Government House. Tuesday he will do some trap shooting, while on Wednesday he will be the honored guest of the Rotary club at luncheon.

Lieut. Sousa at the concert tonight will play several new compositions for the first time in Winnipeg, among which will be his new suite—"Impressions at the Movies," "The Golden Star," a memorial march; a mixture, "Showing Off Before Company" (a new composition in which every member of the band plays a solo), and a new Sousa march, "Saber and Spurs."

Lieut. Sousa will also play some of his famous and well known marches, such as "Washington Post," "Manhattan Beach," "El Capitan," and others.

CLEVER MEMBER OF SOUSA'S BIG BAND



FRANK SIMON

With Sousa's band, in Winnipeg the first three days of this week. Sousa's band is as full of stars as the ocean is full of water, for Sousa selects the best material with the whole world to draw from. Sousa takes no chances with his reputation, and each of his sixty-two players is the best in his line that Sousa could find.

Winnipeg Canada.
Free Press.
Tuesday 22nd 1919.

SOUSA'S STORIES ENLIVEN DINNER

Famous Composer in Role of
Raconteur Entertains Win-
nipeg Kiwanians.

John Philip Sousa, the famous bandmaster, was the speaker at the Kiwanis club luncheon at the Fort Garry today, and he proved an excellent raconteur. Mr. Sousa has a great supply of funny stories and anecdotes drawn from experiences in his long and checkered career, and has a way of telling them all his own. While he had no definite subject in view before he started, the great musician gave a very interesting talk and his stories were found most entertaining by the Kiwanians.

Among the other principal guests at the luncheon was Mayor Hodgson of St. Paul.

The attendance prize this week was donated by E. M. Bowen, of the McLaughlin Elevator company, limited, and took the form of a box of the best cigars.

Announcement was made of the Kiwanis picnic, which has been set for July 26 at Winnipeg Beach, and all members were urged to make the occasion a joyous one. A splendid program of sports has been arranged.

Winnipeg Canada
Free Press Evening Bulletin
Monday July 22nd 1919.

World-Famed Sousa Makes Bow Tonight

Great "March King" in Winnipeg for First Time in Twenty Years—Accompanied by Original Band—Views on Music of Today.

By BERTRAM R. BROOKER.

SOUSA, "the march king," will bow to Winnipeggers tonight for the first time in twenty years. During that time he has grown grey in the service of music, and more latterly, in the service of his country. He has grown, too, in popularity, numbering millions among his admirers, since Great Britain, years ago, first recognized his peculiar genius as a march composer and acclaimed him to the world at "the march king."

Lieut. Sousa brings with him his original band. Twenty-seven of its members have seen service in the army or navy of the United States, many of them being volunteers before the draft was called. Sousa thanks Canada for ridding him of his few German instrumentalists. Just prior to the United States' entry into the war the band was engaged for a tour of eastern Canadian cities, and the immigration authorities refused admittance to the Dominion to five players who were Germans. Mr. Sousa says he did not regret the incident, for only a few weeks afterward the United States entered the war, and his organization entered it a hundred per cent. American.

Says Jazz Will Pass.

Arrangements were made for me to breakfast with Lieut. Sousa a few minutes after his arrival in the city this morning, and for nearly two hours the famous composer and conductor kept up a running conversation about everything from music to daylight saving. Sousa believes that music is passing through a hysteria—a pale reflection of the hysterical mood of the entire world. "Jazz," he says, is its latest and most extreme manifestation. But it will pass.

"During my career," he said, "I have watched the rise and fall of dozens of musical fads. Music—like everything else—moves in cycles. My earliest recollection was of a waltz fad; then a gavotte fad; then a 'name' fad. I mean by a 'name' fad that every song, in fact almost every piece of music written in that period, had small chance of success unless it was entitled with the name of a girl, such as Molly or Bedelia or Dolly. Then came the rage for the two-step. I have been accounted guilty of that craze myself. My 'Washington Post' probably originated the fashion. In fact, in Europe, the dance known on this continent as the 'two-step' was there known as 'the Washington Post'."

"Following that, everybody started to write marches and call them 'two-steps,' and sometimes 'march and two-step.' The world went two-step crazy. And then, of course, came rag-time, interrupted in spots by a mild rage for Irish songs—mostly written by Jewish composers—and lastly—Jazz!"

Original Rag Was Hindu.

Mr. Sousa, by the way, has his own pet conception of the origin of both these terms—"ragtime" and "jazz." He says he never heard the word "ragtime" until after the World's fair in Chicago, and at that fair there were a number of East Indian musicians who played all sorts of weird native dances, among them the "Raga." "I believe," said Mr. Sousa, "that we Americans—with our well-known passion for monosyllables—adopted the 'rag' part of it, and applied it to any sort of music that bore any resemblance to the rhythmic, syncopated movement of those Indian dances."

"As for 'jazz,' there are many explanations of it, but the most reasonable to me emanates from the old-time darkie minstrel shows of the south. In those shows they used two terms to indicate that a piece of slapstick comedy was 'sure-fire'; that is to say, a certain laugh-getter. A terrific swat with a stick, or a squirt of water in the face was always certain of producing mirth, and such bits of business were termed either 'hokum' or 'jassbo'."

"Jazz" Typifies 'Slap-Stick.'

"The term 'jazz' as we use it signifies the entry of 'clap-stick' into music. I believe it is merely a passing fad. But there is no denying its popularity. It expresses the hysterical mood of today's public, the atmosphere of license and breaking away from old conventions and traditions. It typifies the mood of the world's youth who find convention dull and vapid. At its extreme it gets close to musical 'harlotry'."

Sousa's band will probably give Winnipeg the best exposition of 'jazz' that it has yet heard. In two of his new suites—which will be heard here this week for the first time—he has caricatured the new musical fad. It is introduced in the "Impressions of a Movie" and also in the "Showing Off Before Company."

"People look upon ragtime and jazz as distinctly American musical products," complained Mr. Sousa. "And that goes right against my conception of music. To my mind there is no such thing as national music. If there is such a thing as national music, what, for instance is the national music of Germany—Beethoven or Strauss? What is the national music of France—Gounod or Debussy?"

National Music Is Imitation.

"To my mind national music implies but imitation. A composer in one country writes a big musical hit. Straightway his form and even his material is copied, and hence arises the idea that the particular style is native to a certain country. The so-called Irish songs are little more than a parody of a very limited few bars of Irish jingle."

Sousa himself comes from Portuguese stock, and the name is one of the oldest in America. His ancestors were among the famous old Portuguese explorers and navigators, and the earliest Sousa put his foot on this continent for the first time in 1530. His nationality has been a puzzle, however, almost everywhere he has gone, due to the fact that a press-agent once spread the story that his name was invented—that he was a Greek named Philip So, and that his name painted on his baggage with the initials U.S.A. after them formed the name S.O.U.S.A.

In Germany the story was varied. They said his name was Sigismund Ochse. In England they said he was an Englishman named Sidney Ogden. No amount of denials, Mr. Sousa says, seems to completely kill the story.

The visiting bandmaster lunches today with the Lieutenant Governor, tomorrow with Kiwanis club, and Wednesday with the Rotarians. On Thursday he will shoot at the traps. This is one of his favorite recreations, and he was among the leaders of the field in Saskatoon, Calgary and Edmonton, during his recent engagements there.

Winnipeg Man Canada
Free Press Tuesday 22nd 1919.

First Night Audience Gave Sousa Bandsmen Tremendous Ovation

Unprecedented Enthusiasm Greeted Climax of Rapid Succession of Patriotic Numbers—Humorous Numbers Freely Interspersed—Two Soloists Score With Excellent Vocal Selections

SOUSA'S band dragged deep-lunged bravos from the throats of the initial audience at the Industrial Bureau Auditorium last night, at the opening concert of his series here. Toward the close of the second half of the programme the enthusiasm reached a pitch quite unequalled in the annals of Winnipeg's musical history, and the audience—temperamentally averse to excited demonstration of feeling—let themselves go completely.

Sousa is a great musical optimist. He is the Charles Dickens of music. Throughout his compositions their runs just that vein of valiant optimism that endeared Dickens to the world. And there is something Dickensian in the fecundity of his imagination, in the gamut of human feeling that his melodies reach and stir, in the swift transition from humor to pathos that makes a Dickens novel or a Sousa concert vibrate every chord of human experience.

His encores, too, came with that lavish generosity with which Dickens supplied his millions of waiting readers with instalments. There is in both men the urge of the 'universal provider.' They want more than anything else to give, give—keep on giving.

In no respect is the analogy more true than in respect to the humor which Sousa gets into his programmes. It is broad, but never vulgar; scintillating but never quite frivolous. It has something of that delightfully impossible atmosphere of some of Dickens' great comic characters, of some of the Gilbert and Sullivan operas, and of Alice in Wonderland. This is particularly true of his two remarkable pieces—"Impressions at the Movies" and "Showing Off Before Company."

In the former piece the audience probably considered the "Jazz Band in Action" a somewhat pale parody of the real thing; largely because

Sousa has refused to step over the line of what he calls 'musical harlotry.' But in "The Crafty Villain and the Timid Maid," the former figured by the bazon and the latter by the pboe, the delicious humor completely captivated the auditors.

"Showing Off Before Company" brought the band back in little groups, after the intermission, in a series of solos, duets, trios, quartets, etc., culminating in a finale that kept the audience in high good humor throughout. The humorous variations on "Smiles" which followed as an encore, introducing a dozen or more extraneous tunes as widely divergent as Tosti's "Goodbye" and "The Elephants Went Into the Ark," closed a period of fifteen minutes or so during which the big house abandoned itself to the quaint and ingenious humor of these two remarkable compositions.

A Great Ovation.

There followed a quite different climax at the end of the next group of numbers. "My Cairo Love," a melodious number by Zamecnik, was followed by the "Sabre and Spurs March"; and this was succeeded, after a vociferous encore, by the unforgettable "Stars and Stripes Forever." Enthusiasm was close to the breaking point at its close, but the full height of appreciation was not reached until Sousa, returning to his desk, carried the band through "The Canadian Patrol"; when deafening applause and a unison of voices yelling 'bravo' gave Sousa the greatest ovation any musician ever received in Winnipeg.

The overture to "Mignon," which opened the bill, and "The Southern," which closed it, were well received; while the newly composed "Golden Star" March struck a deeper note to which Sousa's auditors responded with more reserved but not less sincere appreciation.

Two Fine Soloists.

Miss May Stone, the first soloist, rendered the difficult "Will You Love When The Lilies Are Dead" (Sousa), with a delicate understanding of the theme, and her high, lyric soprano, although somewhat marred by the

poor acoustics of the building, proved immensely pleasing in this number, and even more so in her encore, the old favorite "Carry Me Back To Old Virginny." Miss Stone is a coloratura soprano who is more at home in operatic numbers, and will probably be heard to better advantage in the later programmes.

Miss Mary Baker's big voice, warmth of tone, and generally pleasing manner charmed her audience in the beautiful setting Mr. Sousa has made to Col. McCrae's "In Flanders Fields." She threw her whole soul into the rendition of this tensely dramatic song, thrilling the audience with her interpretation of the exquisite words and music. It is perhaps one of Sousa's most effective compositions.

The solo cornet work of Frank Simon, and the little bit of saxophone solo work by F. Benne Henton, were of an extremely high order; while the individual work by all the bandsmen in the opening "Mixture" of the second part of the programme, gave the audience a splendid opportunity to judge the merits of the entire organization.

At the close of the programme Mr. Sousa introduced to the audience Mr. Wilton Dart, former bandmaster of the 134th battalion, and a divisional bandmaster in France, who conducted the orchestra in a rendition of his own newly-composed "Victory March." At a rehearsal in the afternoon the visiting conductor highly complimented Mr. Dart on his stirring composition, which was enthusiastically received by the audience, even after such a feast of marches. It will no doubt be heard here frequently in the future.

Winnipeg Man. July 22nd 1919.
Evening Tribune Tuesday

Sousa's Band Gets Tremendous Ovation From Huge Audience

Famous Organization Makes Big Hit with Great Variety of Selections

By LILLIAN SCARTH

SOUSA'S band drew a large audience to the Board of Trade auditorium Monday evening. The famous bandmaster and his organization were accorded the warmest welcome ever accorded visiting musicians in this city. Despite the heat the audience maintained its high pitch of enthusiasm until the very end of the program. It was a long program, too, with extras included, but it went with such stirring rhythmic spirit that the interest of the audience never flagged.

The program opened with Ambrose Thomas' overture to Mignon which, in its grace of melody, is un-falling in its appeal. The chief interest of the evening, however, centered in Sousa's two suites, "Impressions At the Movies" and "Showing Off Before Company." The bit of characterization in "The Crafty Villain and the Timid Maid," out of the former, is extremely clever. A booming of brass precedes the entrance of the villain and the sweetness of woodwind that follows suggests most effectively the rural scenery and innocent heroine.

"Balance All and Swing Partners" has a feet-lifting catch about it that finishes the suite off splendidly.

"Showing Off Before Company" gave the audience plenty of fun. All the band instruments came in for their parts, in groups of twos and threes and fours, with astonishing results.

The martial-sounding wedding march, dedicated to the American people, was also looked for and listened to with interest. Other new Sousa compositions played were "The Golden Star" and "Sabre and Spurs" march, and his setting of Col. John McCrae's immortal poem, "In Flanders Field." It was sung by Miss Mary Baker with considerable sweetness of voice and very good effect.

"The Stars and Stripes Forever" and "The Canadian Patrol," played as encores in the second part of the program, brought the audience to the highest point of enthusiasm of the evening.

Some skillful cornet playing was heard with Frank Simon as soloist in "Willow Echoes" with the rest of the band accompanying.

Miss May Stone was the first soloist on the program and her singing of "Will You Love When the Lilies are Dead?" and "Carry Me Back to Old Virginia," drew for her very generous plaudits.

At the close of the evening Mr. Wilton-Dart, former bandmaster of the 184th Battalion, conducted in a performance of his own composition, "Victory March," recently composed, and met with an exceedingly gratifying reception.

POPULAR MEMBER OF SOUSA'S BAND



Winnipeg Man. Canada
Telegram Tuesday July 22nd 1919.

Audience Delighted With First Sousa Band Concert

Probably there is no other person in the American musical world that appeals to the imagination of the people as does John Philip Sousa and last night the famous conductor and his band were given a reception as is seldom granted any similar organization, by the large audience which practically filled the vast auditorium of the Board of Trade building.

Although many of those present may have been disappointed at the program which was made up of perhaps too much of the noisy variety of "jazz" music, it was quite evident from the loud applause which greeted the performance of the various numbers and the many "encores," that the great majority of the people in the audience was more than satisfied with the first Sousa concert.

The band is a most wonderful organization and it is regrettable that they were not given the opportunity of showing their true qualities as individual musicians, and actual artists, in being allowed to perform at least a few works of greater musical value. The "ensemble" of the band is a wonderful quality and although "God Save the King" may not be considered as a test piece, there is no doubt but their playing of the National Anthem last night, was one of their very best performances, from a purely musical point of view.

The various numbers on the program were all most popular and well received and had evidently been chosen with the view of satisfying the audience that was expected to gather to hear the great American band.

Sousa and his band has been heard to better advantage when a more careful selection of musical works had been made for the evening's performance, but it is certainly seldom has been given such an enthusiastic reception as it received last night.

There were a number of novelties on the program, such as the "mixture," where practically every member of the band from the piccolo player to the performer on the monster bass horn, was given an opportunity of showing his skill.

SOUSA'S BAND PLEASED ASHLAND

Two Performances Were Given and They Were Both Greatly Enjoyed by Those Who Were Fortunate Enough to Attend.

Lieutenant John Philip Sousa and his wonderful band pleased and edified two audiences in the city of Ashland yesterday, the matinee crowd was good sized but the evening crowd was a record breaker, the "standing room only" sign being displayed early in the evening. The Daily Press is glad that this was so as it will encourage Manager Abe Latts, of the Royal theatre, to go after the best the land affords, for he now knows that the good people of Ashland and vicinity appreciate the best and will patronize this class of productions.

Lieutenant Sousa's appearance has been greatly changed by the removal of his beard, but with his back to the audience while directing his band, the loss of the whiskers was entirely forgotten, it was our same old John Philip Sousa. It was only when he acknowledged the vociferous applause by facing and bowing to the audience that his changed appearance was taken note of. We are not prepared even now to state whether we are pleased or disappointed by the removal of his erstwhile hirsute adornment.

It would take more space than there is available in the Daily Press this evening to write-up both the matinee and evening performances as they should be written up and no such attempt will be made. It was a typical Sousa concert, a Sousa program, played by a Sousa band and directed by Sousa himself. When this is said, about all that could be said, to bring an understanding as to what the concert really is, has been written.

Folks know John Philip Sousa and they know his music, know every last one of his gestures, every detail of the graceful calisthenics by which he blends his wide assortment of wood, wind and brass into homely American music. His was an audience of just plain folks last evening, folks who are happy to confess to a tremor up and down the spine every time they hear a slide trombone. Everyone in the audience hoped that Mr. Sousa would have his band play "The Stars and Stripes Forever."

They played the old Sousa standby with the usual fanfares and gusto and it seemed as if the trim master of the baton was never in better form. After all, it is the typical, universally known Sousa marches that the folks like best. They never tire of hearing "The Stars and Stripes Forever" and "Manhattan Beach" "Sabres and Spurs" and their kindred.

But there is no intention of speaking lightly of the Sousa compositions known perhaps for their greater finesse. Mr. Sousa did a good job when he set Colonel McCrea's "In Flanders Fields" to music and Miss Mary Baker sang it well last evening, but she pleased most with "When the Boys Come Sailing Home," a Sousa selection to which she gave the proper Sousa swing.

No Sousa programme is complete without some of his delicious drollery set to music. Such was "Showing Off Before Company," the number that commenced the second half of the programme. The musicians came onto the stage singly and in small groups and each party, as it entered, played its own little piece. The harp started the procession, and the piccolos, claronets, oboes, bassoons, base horns, French horns, trombones and everything else in category. It was whimsical, well done and amusing.

Miss May Stone, the soprano soloist, also pleased the audience with her "I am Titania," and responded with two encores, both of which pleased even more than the original selection.

The cornet soloist, Mr. Frank Simon, gave an exhibition on the cornet which showed very plainly that he was a master of the instrument.

The Sousa concert is an event in the musical life of those in this community to whom the profound themes of music are utter and hopeless mysteries. May he come again.

Winnipeg, Canada
Free Press. Wednesday July 23rd
1919.

Sousa Engagement Is Extended; Band Will Play Twice Thursday

Capacity House Last Night and Big Demand for Balance of Series Obvious Reason for Extension—Band and Soloists Responded to Enthusiasm of Audience With Wonderful Performance

PRACTICALLY a capacity house greeted Sousa and his band last night, applauding every number and repeating the spontaneous chorus of cheering which characterized Monday night's performance, at the close of "The Canadian Patrol," with much more enthusiasm than before. It was a wonderful audience and an inspiring performance. Sousa gave more of himself than at either of the previous concerts, especially in the sonorous "Chenier" scene by Giardano. It was the piece de resistance of the evening, a triumph for both conductor and bandmen. It is a great favorite of Sousa's and is often used to open his concerts at big metropolitan engagements. He puts into it all his musicianly scholarship, all his years of experience, and all the vibrant personality that never flags, never falters, in spite of encroaching years.

A Great Melodist

For the rest Sousa's own compositions were naturally foremost. And in the startling demonstration of his talent as a composer which all these pieces afforded, there stands out the unquestionable fact that this world-famed bandmaster is a great melodist. In his suites and occasional pieces, just as much as in his marches, one finds the most satisfying themes. None of them have that effect of a scrappy patchwork of airs that so often mars band music. His compositions possess—in addition to the rhythm and the optimism, which one naturally connects with his music—a certain something that can only be described as "continuity," a term now popularized by the movies.

This feature was brought out conspicuously in the overture to "The Mystical Maid," probably Sousa's best opera, and not less so in the Suite—"Maidens Three"—that followed. The many beautiful airs introduced and the musicianly orchestration employed made these three numbers one of the treats of the evening.

"Smiles" was repeated again tonight by special request, and the favorite "Down South" was included among the numerous encores.

Miss Baker's thoroughly sympathetic rendering of Sousa's "In Flanders Fields," roused the audience to a high pitch of enthusiasm. And her second rendering of the beautiful ballad, "Rose of My Heart," last night, was much more successful than at the previous performance. Miss Baker is singularly gifted with remarkable range, flexibility, power and an engaging personality. She was twice encored.

Miss Stone, too, displayed her capabilities to much greater advantage last evening. In Thomas' "I Am Titania" the rippling clarity of her pure coloratura tones quite enchanted the audience, and she, too, earned a well-deserved double encore.

H. Benne Henton, a saxophone soloist, whose own individual fame has been thoroughly earned, delighted the audience with his performance of "Laverne," a composition of his own, remarkably melodious, and well deserving the ovation it received.

During the intermission it was announced that the band will give two more performances on Thursday, Mr. Sousa's engagement here having been

extended one day on account of the huge demand for seats.

Afternoon Performance.

Sousa's band was received with great enthusiasm yesterday afternoon, when they played a delicate compliment to their Canadian audience by opening the programme with "O Canada." After a fine rendition of the Ballet Suite from "Aida," by the band, Mr. Frank Simon displayed exceptional ability as a cornetist in Bellstedt's "Polka Caprice," its plaintively sweet passages contrasting beautifully with the gayer interludes of the accompaniment.

Sousa and his band are capable of handling any kind of music, but undoubtedly his famous marches are the most popular part of his programmes. They are so essentially gay and rhythmic that they are verily an incentive to marching. His encores of Tuesday matinee again included old favorites, as well as some new ones which deserve to be favored. "El Capitan," "Washington Post," "Stars and Stripes Forever," and "Canadian Patrol" were all played with characteristic vim, and his new "Wedding March" was repeated by special request of some of his hearers who had travelled many miles to hear it.

Miss Mary Baker has a splendidly powerful and vibrating coloratura soprano voice, which she did not force in the least when singing "Romeo and Juliet" by Gounod. Her warm, colorful tones were not so well displayed in the encore, "Robin, Robin, Sing Me a Song," but this was nevertheless quite worth hearing. "Tales of a Traveller," another of Sousa's compositions, was one of the finest parts of the programme. "The Kaffir on the Karoo," was particularly interesting, its bizarre notes and contrasts giving great scope to the different band instruments. It sounds like a weird jollification in a Kaffir kraal. "In the Land of the Golden Fleece," was notable for its climactic crescendoes, while the "Grand Promenade at the White House" has a certain gracious pomp and ceremony of its own.

Miss May Stone bettered her performance of Monday evening in her singing of Bellini's "I Puritana."

She sings with vivacity, this being particularly noticeable in her delightful encore, "The Goose Girl."

Final Chance Tonight to Hear Famous Band

Winnipeggers Enthusiastic Over Finest Musical Feast of Many Years

BY LILLIAN SCARTH.

RECORD audience in Winnipeg's history greeted Sousa's band Wednesday evening. The big auditorium with a capacity of 3,200, was within 50 seats of being completely filled. The program was received with the enthusiasm that has characterized all the previous ones. The "Mephistopheles" was the band's only weighty number during the evening, but the lighter material goes with such swing and "punch" that enjoyment reigns. Sousa's energy and decision carries the listeners. The "Mephistopheles" in its moody soliloquizing, with the remonstrating hoodwink, gave a few, much appreciated, thoughtful moments.

The "American Maid" suite made a happy impression. The quaint "You Do Not Need a Doctor" provides a lot of humorous arguing, the oboe's protesting voice being very effective as it is in the "Sleeping Soldier" where it is sober and consolatory. The suite closes gayly with a free use of castanets marking the quick rhythm.

"Showing off Before Company" brought rounds of smiles among the listeners and was followed by the rousing "Murderer's March" and the "Canadian Patrol."

Miss May Stone's voice sounded very sweet and clear when she sang the "Mad Scene," from "Lucia" with flute obligato played by Louis Fritze. Her flexibility in the florid finale passages evoked a strong display of admiration. Miss Mary Baker's singing in the La Tosca music and the charming "Lovely Mary Donnelly" which was given as an encore, communicated a great deal of pleasure to her hearers. She sang with much warmth of tone and feeling.

Joseph Green's xylophone solo gained enthusiastic applause. Frank Simon, Del Staigers and Eugene La Barre, cornetists, played "Three Solitaires." The program opened with the complimentary "O Canada" and ended with the overture "The King's Lieutenant" by Titi.

The afternoon program started with "Plantation Echoes," a collection of darkie songs that includes all the old favorites.

Meyerbeer's "Benediction of the Porgnards" and Sousa's suite "Last Days of Pompeii" were played.

The program for tonight is as follows:

Moorish Suite—"The Court of Granada" Chapl
Cornet Solo—"The Student's Sweetheart" Bellstedt

Character Studies—"The Dwellers in the Western World" Sousa
(a) "The Red Man"
(b) "The White Man"
(c) "The Black Man"

Vocal Solo—"Dance of the Romaloka" Ware
(Waltz Song)

Miss Mary Baker
Meditation—"Songs of Grace and Songs of Glory" Sousa

Interval
A Mixture—"Showing Off Before Company" Sousa
(a) "Serenade" Zerkowitz
(b) March—"Bullets and Bayonet" Sousa

Vocal Solo—"Ah Fors e Lui" Verdi
Miss May Stone

Overture—"Zampa" Herold
Another big and enthusiastic audience heard this afternoon's entertainment, the program of which was as follows:

Grand Fantasia—"La Boheme" Puccini
Cornet Solo—"Carmen Fantasie" Bizet

Interval
Suite—"Three Quotations" Sousa
(a) "The King of France Marched Up the Hill"
(b) "I, Too, Was Born in Arcady"
(c) "The Nigger in the Woodpile"

Vocal Solo—"Musetta" Puccini
Miss May Stone

Nocturne—"Kamennoi Ostrow" Rubinstein
(A Portrait of a Russian Lady)

Interval
A Mixture—"Showing Off Before Company" Sousa
Vocal Solo—"Louise" Charpentier
Miss Mary Baker

"Folie Bergere" Fletcher

Regina Sask.
Morning Leader
Monday, July 28th 1919

TRAP SHOOTERS DON'T FORGET TO ATTEND THE SHOOT ON WEDNESDAY

Lieutenant John Philip Sousa Will Be There and Every Member of the Local Club Wanted Also.

Ken Ross led the trap shooters on Saturday when he smashed 23 birds out of a possible 25. Four men were tied for second place with 22 each.

The regular shoot of the club will be held tomorrow evening and on Wednesday morning at 10 o'clock there will be a special shoot in honor of Lieutenant Sousa, and every member of the club is asked to be on hand. Lieut. Sousa is a most enthusiastic trap shooter and it will be worth members' time to see him in action against the clay birds.

Summary:

Ross	23
Crabtree	22
Sharon	22
Ganshorn	22
Leslie	22
Knight	21
Owens	21
Harcourt	18
Barclay	17
Capel	17
Hoffman	17
Loose	17

THURSDAY, JULY 24, 1919

Sousa's Additional Programmes Given Out For Tomorrow

Many Excellent Numbers Included—Capacity House Again Last Evening, Including Hundreds of Out-of-Town People, Paid Homage to Remarkable Personality and Talent of Famous "March King"

Programmes for Lieut. Sousa's additional dates were announced last night as follows:

THURSDAY AFTERNOON
Grand Fantasia—"La Boheme" Puccini
Cornet Solo—"Carmen Fantasie" Bizet
Frank Simon
Suite—"Three Quotations" Sousa
(a) "The King of France Marched Up the Hill"
(b) "I Too Was Born in Arcady"
(c) "The Nigger in the Woodpile"
Vocal Solo—"Musetta" Puccini
Miss May Stone
Nocturne—"Kamennoi Ostrow"
Rubinstein
(A Portrait of a Russian Lady)
Interval
A Mixture—"Showing Off Before Company" Sousa
Vocal Solo—"Louise" Charpentier
Miss Mary Baker
Fletcher
"Folie Bergere"
THURSDAY EVENING
Moorish Suite—"The Court of Granada"
Chapi
Cornet Solo—"The Student's Sweetheart"
Bellstedt
Frank Simon
Character Studies—"The Dwellers in the Western World" Sousa
(a) "The Red Man"
(b) "The White Man"
(c) "The Black Man"
Vocal Solo—"Dance of the Re-maka"
Ware
(Waltz Song)
Miss Mary Baker
Meditation—"Songs of Grace and Songs of Glory" Sousa
Interval
A Mixture—"Showing Off Before Company" Sousa
(a) "Serenade" Zerkowits
(b) March—"Bullets and Bayonet" Sousa
Vocal Solo—"Ah Fors e Lui" Verdi
Miss May Stone
Overture—"Zampa" Herold

The Wednesday evening concert by Sousa and his band was a repetition of their former successes, and the capacity audience was more than pleased when it was announced that instead of being the last concert, Mr. Sousa had agreed to give two more concerts today. It is evident that the nationally famous "March King" has won a lasting place in the affections of Winnipeggers, not only with the ordinary concert-goers, but also with many who scorn to attend grand opera and "classical" concerts. "O Canada," played as only Sousa's band can play it, made a very inspiring opening last evening, and was immediately followed by his new Wedding March, in which so many are interested, who hope to find a substitute for the more familiar German marches. "El Capitan" was given as an encore, and when a second was vociferously demanded, "The Gilding Girl," which is very descriptively named, proved as popular as Sousa's other marches. Rossini's "William Tell," which lends itself so well to the xylophone, was well played by Mr. Joseph Green, and under his skilful fingers the xylophone setting of "Chong" was surprisingly pretty.

"The American Maid" by Sousa makes a delightful suite for the band. The first of the three numbers, "You do not need a doctor," has a blithe and liting melody, arousing thoughts of twinkling toes, and "With Pleasure" set feet tapping and forms swaying involuntarily. "The Sleeping Soldier" is more typical of longing dreams for far-distant home and loved ones. Requests for an encore elicited the popular "Manhattan Beach."

Miss May Stone's singing seems to improve at every performance. She sang the "Mad Scene from Lucia" (Donizetti) exquisitely, in a tenderly expressive style, handling the difficult coloratura passages easily and gracefully. After appreciative applause, she responded with "Will you love when the lilies are dead."

After hearing the grand scene "Mephistopheles" by Boito, one discovers that Sousa's band are not limited to light music, but are capable of great nobility of expression. They interpreted the majestic beauty of this number most sympathetically. It took the audience a short while to realize the idea of "Showing off before company," but when they did their delight was unbounded, and familiar old tunes were recognized with pleasure. After the familiar notes of the "Stars and Stripes," an encore, the "Canadian Patrol" again called forth unstinted applause. This has been one of the favorite numbers on the programmes.

An agreeable variety was instilled into last night's concert by the cornet trio "Three Solitaires," splendidly rendered by Messrs. Simon, Staigers, and La Barre, which merited the recall for an encore.

Miss Mary Baker again displayed her rich voice to advantage in Puccini's "La Tosca." She has a fine sense of tone values, and her voice is capable of great things. She sings little songs like her encore "Lovely Mary Donnelly," charmingly, but one has the impression that they are not indicative of her best tones.

The final number on the programme was "The King's Lieutenant," which the band played with great martial vigor and swing, closing with the National Anthem.

Wednesday Matinee

Paramount among the many excellent features which appeal to one on hearing Sousa's band is the marvelous precision which the master conductor obtains from his comprehensive aggregation of instruments. Whether it be in the inclusion of a soloist into the melody, the introduction of a "school" or in a crashing ensemble at start or finish of an overture, there prevails a finished technique which raises this musical company to the highest plane in the world of band music.

In the rendition of the suite "Last Days of Pompeii," Wednesday afternoon this wonderful quality was well displayed. The suite, which is Sousa's own composition, incorporates many surprisingly difficult passages. Almost the entire gamut of technical intricacy is run, but under the guidance of the veteran leader not the shadow of falsity in technique or tone could be detected by the most critical listener.

The afternoon's programme opened with a liting pot-pourri of darkie songs, "Plantation Echoes," by Clarke. All the old favorites known to us from childhood were included. Frank Simon's mastery of the cornet was adequately displayed in a delightful solo "La Mandolinata," by Meira. As a triple-tongue artist, Mr. Simon has few peers.

Mention has been made previously that one of the most charming characteristics of Sousa's own compositions is their "continuity." His music appears purposeful, melodic rather than "melangic." He included on the programme Wednesday Meyerbeer's "Benediction of the Polignards." This difficult composition is just the antithesis of Sousa music. It is a wonderful piece and contains passages of exquisite beauty but it is hardly popular with the masses for the reason that its principal characteristics are irregularity and "patchworkiness."

Miss Mary Baker rendered Sousa's "Carrier Pigeon" delightfully. This is not as good a vehicle as might have been chosen, but she showed to better advantage in rendering the late Col. McRae's "In Flanders Fields." This wonderful poem, set to an equally wonderful tone poem by Sousa himself, evoked great applause, not the least interested portion of the audience being a large body of returned men from France who accompanied the band.

Evening Tribune Wednesday July 23rd 1919

Sousa and Band Will Play Here Thursday; Engagement Extended

Popular Organization Will Give Extra Matinee and Night Performances

Sousa and his famous band, besides giving concerts in the board of trade auditorium this afternoon and tonight, will stay over another day, giving matinee and night performances on Thursday in an effort to accommodate the big crowds that have been seeking admission.

THE Sousa Library is the accumulation of 30 years or more, a getting together of the greater and lesser products of composers of all time and degrees, from the first down to the last. Nobody knows how many arrangements there are, multiple parts of each composition, but the number is so great that several large music rooms are required to house them. It may be inferred from this that when Lieut. John Philip Sousa squares himself to make out programs for a tour, he has a colossal undertaking before him.

With such a mass of works and arrangements confronting him, it would seem almost like attempting to pick the choicest blossoms in a field of clover or a garden of roses; but Sousa is ever alive to the period in public desires in the matter of its music as in anything else—its trend in literature, architecture, decorations, painting, fashions or what not, and he knows precisely what to serve in music to best suit the trend of the hour.

If left altogether to his own inclinations it is possible that Sousa would serve little except of the highest and best, but inasmuch as the people come to his concerts with their diverse tastes to be gratified, he is compelled to approach as nearly as possible to the point where he pleases the preferences of the majority. In accomplishing this, Sousa has for many years proved himself a past master.

Sousa and his band will appear at the Auditorium, Board of Trade building, this afternoon and evening. Seat sale at the Winnipeg Piano Co., Portage and Hargrave.

Sousa and his band are appearing in Winnipeg, at the Board of Trade auditorium. Another big crowd attended the concerts Tuesday and showed just as keen appreciation of the new programs as Monday night's huge audience.

SCORES GREAT HIT WITH SOUSA'S BAND



Winnipeg Canada.
Evening Telegram.
Saturday July 26th 1919.

SOUSA ENTERTAINED BY TRAP SHOOTERS

Several trapshooters accompanied Mr. Sousa to the C.P.R. Weston shooting grounds yesterday morning, where a practice shoot was held. Mr. Sousa is an enthusiastic trapshooter, carries his gun wherever he goes and always anxious to take part in this sport. He missed the first three targets thrown, then made a run of 34 straight before a miss.

Following are the shooters taking part and scores made:

	Shot at.	Broke
T. C. Miller	25	22
W. G. Hall	25	21
C. McCance	25	19
J. A. Davidson	25	18
F. G. Simpson	50	46
T. Brodie	50	45
J. Cadham	50	38
R. Patterson	50	36
G. R. Fowler	50	36
W. M. Hamilton	75	71
J. H. Black	75	70
J. P. Sousa	75	66
H. D. Mewhirter	75	61
R. Manson	75	60
M. E. Farwell	100	94
T. G. Bren	100	86
P. J. Legree	100	85
G. A. Glay	100	79

Winnipeg Manitoba
Free Press Friday July 25th 1919.

Free Press Boys' Band Addressed by Sousa At Close of Concert

Large Audience Attended Final Concert Series, Making Well
Over Ten Thousand People Who Heard World-
Famous Composer and His Excellent Band

The Free Press Boys' Band were present at last night's concert in a body, and at the conclusion, Lieut. Sousa addressed the young musicians, giving them valuable advice in a kindly manner.

Amid a storm of well-merited applause, Lieut. John Phillip Sousa and his world-famous band brought to a close a four-day festival of music which will long be remembered in Winnipeg.

Chapi's oriental masterpiece, "The Court of Granada," opened last night's programme. This magnificent composition, in which difficult passages for heavy bass and euphonium instruments predominate, was executed admirably. The audience enthusiastically encored and were rewarded by Sousa's "Hands Across the Sea" march.

Frank Simon, cornettist, repeated, perhaps with better effect than on Monday, "The Student's Sweetheart," a Bellstedt composition, full of tricky appoggiatura, triple-tonguing and rapid cadenzas, Simon was equal in every way to the vehicle chosen.

The piece de resistance of the evening was Sousa's characteristic suite, "Dwellers of the Western World." The big audience was delighted with its rendition, and encoring evoked "King Cotton" march, an old favorite which set feet tapping and many hands involuntarily beating time.

Miss Mary Stone sang Verdi's "Ah Fors e Lul," and in spite of her splendid vocal achievements in this vehicle, was decidedly not appreciated; but when, with indescribable sweetness and pathos, she returned and sang "Carry Me Back to Old Virginny," she captivated her audience, and nothing but a second encore would suit. She then sang Sousa's lilted "Goose Girl," after which the audience tried to encore her again.

Miss Mary Baker's rendition of Ware's "Dance of the Romalka," was loudly applauded, but her wonderfully pathetic and beautiful rendition of "In Flanders Fields" produced an effect which a vocalist here seldom achieves.

The programme concluded with Herold's stirring overture "Zampa," which, played as a farewell selection, left in the minds of the Winnipeg audience a memory of Sousa's band which will be recollected with pleasure for a long time to come.

Afternoon Performance

Mr. Sousa is very cosmopolitan in his taste when choosing music for his concerts. His compositions by American (his own), Italian, French and Russian composers appeared yesterday afternoon. The matinee opened delightfully with the grand fantasia, "La Boheme," by Puccini, which the band rendered with great beauty of expression, interpreting sympathetically all the lovely passages and every varying mood throughout. The supply of Sousa marches seems inexhaustible. "Liberty Loan" is the latest one to be introduced to Winnipeg, but bears the unmistakable imprint of the March-King's genius.

Mr. Frank Simon's contribution was Bizet's "Carmen Fantasia," and its familiar notes lost none of their

piquant charm as a cornet solo with orchestral accompaniment. It was no wonder that an encore was demanded and graciously given.

"The King of France Marched Up the Hill," from Sousa's suite, "Three Quotations," is a fine patrol. Listening to it, one can fairly see the king riding triumphantly over the hill at the head of his brave retinue, all in cloth of gold, with pennants fluttering. The second number, "I, Too, Was Born in Arcady," is full of reedy tones of woodland pipes in the deep forest where no discordant note mars nature's symphony. "The Nigger in the Woodpile" is typically southern.

In singing Puccini's "Musetta," Miss May Stone did not rise to the high standard she set last night, although many of her notes were charming. In "Carry Me Back to Old Virginny," however, she caught the spirit very successfully, her voice plaintive with the longing melody of the exile.

Rubinstein's nocturne, "Kamennoi Ostrow," as rendered by Sousa and his band, was an artistic delight, one of the finest things they have played. Starting with a subtle minor melody, the theme rises to heights of grandeur and passionate intensity, to which the performers did full justice. The tension only relaxed with the encore, "The Stars and Stripes Forever," which is still popular, while the "Canadian Patrol" made an instant appeal, especially to the large group of soldiers present from Tuxedo hospital. "Showing Off Before Company" again formed an important part of the entertainment, and Bellstedt's humoresque "Smiles" was well received as an encore.

Miss Mary Baker found a splendid vehicle for her rich voice in Charpentier's "Louise," which displayed her flute-like tones and pure notes admirably. Her second number was a well-known piece of popular music, "When the Boys Come Sailing Home."

As an exhilarating finale, the band played Fletcher's "Folle Bergers."

Musical Courier.

The Piano of 3 SOUSAS



The famous Bandmaster, composer, all-around musician and musical celebrity—is one of the best authorities in the world on everything musical. This photograph shows John Philip Sousa himself, his son and his grandson, grouped about a Kranich & Bach piano. That there is such an unanimity of musical opinion in the Sousa family concerning its piano, is another proof of the unequalled musical qualities of the

KRANICH & BACH
Ultra-Quality PIANOS
and PLAYER PIANOS

In sending the above photograph, Mr. Sousa said:
MESSRS. KRANICH & BACH:

Gentlemen: From the attached photograph you will see that John Philip Sousa, 3rd, is also learning his music on a Kranich & Bach.

I say also, because John Philip Sousa, 2nd, also acquired a good part of his musical training on a Kranich & Bach.

John Philip Sousa, the 1st, has a high regard for your instruments and their musical excellence.

Very truly yours,

(Signed)

John Philip Sousa

KRANICH & BACH

235 E. 23d St., New York City

215 So. Wabash St., Chicago, Ill.

P Regina Sask Thursday
Morning Leader July 31st 1919.

Sousa's Band Has Many Pleasures for Today's Crowds

Two hours and a half daily for the first half of the week has far from exhausted the repertoire of Sousa's band, and both of the programs arranged for today contain selections that are musically important as well as others which may perhaps appeal to the popular tastes. The cornetist, who stands so high in favor, will appear in solo work both afternoon and night, and both the vocalists will be heard tonight. The hours at which the band will give concerts today are as before—2.15, 7.15 and 8.15. Tomorrow the hours will be different.

Encores were asked for quite as regularly and insistently yesterday as upon the musicians' first appearance here. Miss Stone, Miss Baker, Mr. Simon, Mr. Green and Mr. Henton were the soloists heard yesterday. Ravishingly beautiful were the ballet suites, "Sylvia," "Russe" and "Henry VIII," but all the work of the band has sweetness, virility and elegance.

Dainty pieces, or majestic ones; impassioned or gently lyrical, the work of every player is sincere. Whether they are building up great mountains of music or interpreting memories of flowers and bird songs, it is done with faithfulness.

Today's programs are as follows:
Today at 2.15.

Gems from the Works of Gounod.
Prologue, "I Pagliacci".....Leoncavallo
Mr. John Ferretto.

(a) An Egyptian Serenade.

"My Cairo Love".....Zamecnik

(b) March, "The Charlatan".....Sousa

Paraphrase, "Duncan Gray".....Douglas

Grand Scene, "Benediction of the Poignards".....Meyerbeer

Cornet Solo, "Polka Caprice".....Bellstedt

Mr. Frank Simon.

(a) Suite, "Pharaoh's Daughter".....Pugni

(b) March, "Wisconsin Forward".....Sousa

Suite, "The Bohemians".....Hume

Tonight at 7.15.

Second Suite, "L'Arlesienne".....Bizet

Flute Solo, "Scotch Fantasia", Boehm

Mr. Louis P. Fritze.

(a) Valse, "Sweethearts".....D'Albert

(b) March, "The Pathfinder of Panama".....Sousa

Vocal Solo, "Lovely Mary Donnelly".....Sousa

Miss Mary Baker.

(a) "Neopolitan Nights".....Zamecnik

(b) "Aubade Printaniers".....Lacombe

(c) "The Chantymen".....Sousa

Tonight at 8.15.

Grand Scene, "Andre Chenier".....Giodano

Cornet Solo, "La Mandolinata".....Bellstedt

Mr. Frank Simon.

(a) Rhapsody, "The Second".....Liszt

(b) March, "The Fairest of the Fair".....Sousa

Vocal Solo, "Ah fors e Lul".....Verdi

Miss Mary Stone.

BRANDON, SATURDAY, JULY 26, 1919

SOUSA'S BAND FEATURED FRIDAY: AUTO RACES AND BAND TODAY

Attendance At Exhibition On Friday Indicates Reluctance of People To See Provincial Fair Pass Into History—Another Great Crowd Ex- pected At Auto Races Today—Live Stock Judging Finished

Friday of the Provincial Fair was essentially "Sousa Day." No other attraction could have drawn such a great crowd to fill the grand stands both afternoon and evening, making Friday another record breaking day for what is usually the tail end of the Fair. It was expected that on account of such successful days being held earlier in the week that the attendance would dwindle away on Friday, but 1919 seems bound on setting a mark in attendance figures. Ideal weather, together with Sousa's famous musicians, made Friday history in Fair annals.

There were not the great crowds on the Midways that characterized Thursday's record, for during the afternoon performance on the Grand Stand the avenues leading and around the Midway had a deserted appearance. As soon as the crowds had heard Sousa's band they crowded out on the side shows and made Johnny Jones and his shows think for a few hours that they had Thursday's crowd again. In the evening it was all a case of everyone going on the Grand Stand to hear the famous band, every seat in the huge stand being taken long before the platform attractions commenced. There never has been such a crowd on the grand stands on a Friday.

The wind-up of the judging in the cattle and horses was also accomplished, the judges finishing their work early Friday afternoon. The Herefords were the only class left in the cattle section Friday, a big surprise being sprung in the Hereford circles when Lady Joy 2nd, owned by A. B. Cook of Townsend, Mont., was declared Junior Champion cow, with Lady Anver Fairfax, owned by L. O. Clifford of Oshawa, being placed second. This

is a reversal of the decisions handed out at the other Western Fairs. The senior champion cow was "Perfection Lass 5th," from L. O. Clifford's herd, senior reserve champion cow also going to the same owner when "Dolly Fairfax" was placed first. "Perfection Lass 5th," was Grand Champion cow.

Get Away Day

With all the awards being made and the classes judged, many of the exhibitors will be moving their exhibits today, Regina being the next destination for practically all the Fairshowings. Of course there are a large number of breeders and stockmen who will not move until Sunday, but already there's the odd exhibitor making ready his getaway and tonight will see a general exodus of all the show people who will move on to Regina for the big show to be held there next week.

Best Friday in History of Fair

"We never had a better Friday since the Fair commenced," said President Wm. Dowling. "The week has surpassed all expectations and we have enjoyed every possible feature that goes to make a successful, an efficient management, and a smooth running organization, so we could not ask for anything more. We are more than satisfied that with today's showing, the 1919 Fair has entirely exceeded our most optimistic dreams for its success." "There is no doubt in the minds of those who have followed the fair, day by day, during the week, that President Dowling is only voicing the opinion of all those who have attended the Provincial Exhibition this year.

Grand Stand Filled

At two o'clock, the Grand Stand was filled to capacity, for the first time in the fair's history on a Friday. There is not the least doubt but that Sousa's band was the signal to rally such a gathering on the second last day of the fair. Clearing out the Director's box and the press stands, room was made for the famous director and his musicians on the stand, so that everyone had a good opportunity to hear almost every piece which the band offered. Only those in the far corners of the grand stand were unable to hear, and the din from the side shows made it impossible for the music to carry that distance.

Won All Music Lovers

The opening piece, "God Save the King" and "O Canada" in the afternoon brought all spectators to their feet, and Sousa's two day performance in Brandon was away to a splendid start. The crowds took quickly to the spirit of the music, and encore after encore greeted the efforts of the band. Layish in his encores to satisfy the

people the great director won all Brandon music lovers to him. That stirring march "The Canadian Patrol" brought cheers from the audience. If there is any musical chord in Sousa's audience, the very heart of it seems to be touched in the splendid renditions of the marches. "El Capitan" and "King Cotton" drew as much applause as any during the afternoon performance while "Lassus" found many who favored that as the "piece" of the afternoon. The two soloists, Miss May Stone and Miss Mary Baker, did not sing at the first performance.

Wonderful Program at Night

Again proving it's wonderful drawing attraction, the stand looked more like a Thursday evening, when Sousa again gave another musical treat, Friday evening. The same huge crowds that were in attendance in the afternoon were swelled by hundreds of citizens who took the opportunity of hearing Lieut. Sousa on his first visit to Brandon. Special mention should be made of every single piece on the program, for the applause which greeted the band after each rendition showed their popularity. If one musical tit-bit could be placed ahead of another, it would possibly be religious meditation, "Songs of Grace and Songs of Glory" concluding with "Nearer My God to Thee." Parts of "Rock of Ages" and "Lead Kindly Light" were interwoven into a beautiful setting which only Sousa and his band could have rendered in such masterful style. Other favorites proved to be "The Canadian Patrol" and the cornet solo by Frank Simon of "Killarney."

Every number on the program deserved praise that it is impossible for a layman to give.

Miss May Stone and Miss Mary Baker, the two soloists, gave splendid numbers but except for those in the immediate vicinity of the singers, full appreciation of their singing could not be had. Miss Stone, a lyric soprano, sang the mad scene from "Lucia", while Miss Baker delighted the audience especially with the encore, and her big, warm voice won her hundreds of admirers.

Today the famous band will give two more wonderful programs on "Auto Day" and it is almost safe to say that all who heard this great musical organization on Friday, will if able to do so, be back on the stands at both performances if only to see the masterful way the world-famous bandmaster carries his musicians through their program.

Today's Programs For Concerts By Sousa's Band

For Monday, Tuesday and Wednesday, the concerts given by Sousa's band at the fair will commence at 2.15, 7.15 and 8.15. The musicians begin their work on the stroke of the clock. The band will be on the platform in front of the grandstand while playing. The afternoon concerts last one hour and the two evening programs together last an hour and a half.

Souvenir programs are being presented by The Leader to all who wish them. These contain the complete programs to be given by the band up till the farewell concert on Saturday night.

Today's programs follows:

This Afternoon at 2.15.

Grand fantasia—"Pinafore"
Sir Arthur Sullivan
Trombone solo—"I Hear you Calling Me" Marsr
Mr. Ralph Corey.
(a) Songs and Dances of Ireland"
Compiled by Godfrey
(b) March—"The Naval Reserve"
Sousa
Overture—"Zampa" Herold
Collocation—"Cavalleria Rusticana"
Mascagni
Cornet solo—"My Heart at Thy Sweet Voice" Saint-Saens
Mr. Frank Simon.
(a) Ballet Suite—"The Prophe" .
(b) March—"The New York Hippodrome"
Sousa
Gems from "The Chimes of Normandy"
Planquette

Evening at 7.15.

Torchlight Dance Meyerbeer
Xylophone solo—"William Tell"
Rossini
Mr. Joseph Green.

(a) Nocturne—"Kamennoi Ostrow"
Rubenstein
(A portrait of a Russian lady).
(b) March—"Hands Across the Sea"
Sousa
Vocal solo—"The Card Song"
"Bride Elect"
Sousa
Miss May Stone.

Overture—"Poet and Peasant"
Suppe
Tonight at 8.15.
Overture—"1812"
Tschaiowsky
Cornet solo—"Willow Echoes"
Simon
Mr. Frank Simon.

(a) Dances written for Irving's production of "Henry VIII."

Edward German
(b) March—"Semper Fidelis" (the official march past of the "Devil Dogs")
Sousa
Vocal solo—"Thou Brilliant Bird"
David
Miss Mary Baker
(Flute obligato, Louis P. P. Fritze).
Soldiers' Chorus from "Faust"
Gounod
Messrs Corey, Rothwell, Simms, Perfietto and Leavitt.

In India only 12 women in every 1,000 of full age can read and write.

The Leader Sunday
Regina Sask.

MAKING A BAND LIKE ORGANIZING A BALL TEAM

John P. Sousa Explains How He Gets His Musicians and Trains Them—His Band Intended for Enjoyment of the Masses.

There is nothing affected about John Philip Sousa, who says that making a band is like recruiting a baseball team.

Entering his room at eleven o'clock at night, a Morning Leader reporter, suffering somewhat from stage fright at encountering the man who, during twenty-nine successful seasons, has become such a famous bandmaster and is now the leader of the world's most popular musical organization, was quickly made to feel at ease by the genial faced man who sat on his bed, with one leg crossed over the other, wearing a dressing gown and a bulging shirt that had discarded its collar for the night.

Genial Countenance.

At once one liked the genial countenance which betrays the Portuguese ancestry of the man. Behind the glasses, the eyes are kind, yet clear as would be expected in one that is a crack shot and a winner of stakes in trapshooting competitions. The wrinkles around the eyes betoken much laughter, and Sousa impresses one as fond of fun.

His conversation gives the impression that he is a man of the world

as much as a musician. He was interested and interesting.

"How have I collected such a band?" he asked. "On the same principle as a baseball magnate gets together his world's championship team. Friends throughout the country tell me of promising musicians. Herbert Clarke, who used to be my cornet soloist, is like a big league baseball scout. He found Frank Simons, the present cornettist, for me, when Simons was playing for Conway's band." And going on, Mr. Sousa related how eight of his other leading musicians were found "in the minors," as he expressed it, and were obtained to help his band. A wonderful memory for names and dates seemed to be characteristic of the man, who sat smoking his cigar while talking of the finds he had made for his wonderful band.

"When I obtain a man, I study him," he said, "and try to lead him to give of his best. Some men are over-sensitive, some phlegmatic. Encouragement, not abuse, is my motto. And I think as a result I get nearly a hundred percent loyalty."

Mr. Sousa said he thought that one reason for the success of the band was that, in choosing his program, he tried to please, to entertain, to appeal to the mass of men and women, and not to the man or woman who comes to a musical entertainment for the sake of criticizing.

"To gain unanimity has always been my aim in the band," he said. "And I have aimed to avoid what is



MARY BAKER
COLORATURA SOPRANO
with
SOUSA'S BAND



...JOE GREEN...
THE WONDERFUL XYLOPHONE
SOLOIST AND DRUMMER WITH
SOUSA'S BAND

Sousa and His Fifty-Four Musicians Are Here---Making Western Fairs Break All Records

Lieutenant John Phillip Sousa and the sixty-one others who make up his organization, and of whom fifty-four are actual musicians, arrived in the city on Sunday morning. The conductor of this band that is known in London, Cork, Johannesburg, Melbourne and Montreal, as well as in many another city in America, Europe, Africa and Australia, together with the business manager and some of the soloists are staying at the King's. The majority of the bandmen are domiciled for the week at Regina College, where they are delighted with the arrangements made for their comfort.

The Leader was told yesterday that the present tour is one of the most successful which the band has ever had. The musicians are fresh from the fairs at Calgary, Edmonton and Saskatoon, and in each case the directors had thanked them for bringing record attendances. In Winnipeg last week, greater audiences filled the Auditorium than had ever patronized any previous musical performances there, and they were most demonstrative audiences.

No Foreigners Here

All the performers, and very especially the powerful Indian, bass, are either Canadians or Yankees. Hence it follows that between programs, one does not find members of Sousa's band on the street-corners hunting up a little bunch of foreigners with whom to fraternize. They are able to say that thirty-one of their number have seen service in the great war.

However, the band is not here on the strength of its war record. What it can do musically most of the people of Southern Saskatchewan will likely know for themselves before Saturday night. Not altogether, though, for one time the band played for 29 days in succession in a Pennsylvania town, two long programs daily, without repeating any part of their repertoire, and by no means exhausting it. There are two vocal and twelve instrumental soloists, including the big Indian bass. The 54 bandmen can stir the echoes in a great valley, or they can tone their work down to an accompaniment for a muted violin solo with equal ease.

The public probably feels acquainted with Mr. Sousa, for reams have been told of his cleverness, his originality and his wonderful charm as a companionable traveller. So with saying that he was born in Washington, D. C., and that his wife and son and two daughters are not with him on this tour, but are at their beautiful home just out of New York, the story is going to pass on

to a little gossip about others who are with the band.

Managerial Perfection

Harry Erskine is the manager of the band, and there are not many railroaders, newspaper-people, or theatre-managers in all the U. S. A. who do not know him well enough to call him by his first name. Mr. Erskine does all the advance work for the band. He booked every foot of the present tour. Perfection marks all his arrangements the others say. He can take the band from New York to Frisco and back without losing a concert or having a single fall-up in their time-table. Long jumps or short ones, he goes ahead to line up the business, then drops back to count the bandmen and see that all are in high spirits and ready for bright work. Mr. Erskine at one time, promoted the La Salle theatre, Chicago. He is one of the big men in the theatrical world.

A. J. Garing is the assistant manager. Twelve years with the band makes him fluent in voicing its charms. Mr. Garing is at the same time musical director of the Hippodrome, New York, for the third season. In the employ of the Hippodrome are 1,300 people. Mr. Garing was with Mr. Sousa and the band on their 1910-1911 trip that encircled the globe. Their concerts opened in London. After Africa, Tasmania, Australia and New Zealand, they came home by way of the Pacific. Mr. Garing is filled to the brim with kindness and enthusiasm. In an hour's conversation, not a solitary person, place or thing did he knock. He is all for doing things, and takes it for granted that the rest are using all the sense and strength the Lord gave them.

Librarian's Responsibilities

Mr. Russell is the librarian of the band and many things would go wrong if he should grow forgetful about the music for the 54 players. But he is noted for being accurate and businesslike and putting the interests of the band before his own. Miss May Stone is the contralto soloist; and Miss Mary Baker, the soprano. They will be heard in some of the night programs. Other soloists include Frank Simon, cornet; H. Ben Henton, saxophone; Joe Green, xylophone; Louis B. Fritzey, flute; Ralph Corey, trombone; John Perfetto, euphonium; and the big Carlyle Indian, John Kuhn, whose instrument is a monster tuba, double B bass, or a Susaphone, as he calls it himself. Mr. Kuhn is a college-bred football-player.

Regina Morning Leader Tuesday July 29th 1919.

Brilliant Programs Offered Yesterday By Great Organization of Musicians Under Sousa's Baton

If the "March King," Sousa, and the members of his world-famous band did not have their heads turned by the deafening applause showered upon them yesterday, it was because they are accustomed to an atmosphere of admiring delight and are proof against too great a conceit of themselves. The highest pitch of enthusiasm over the work of this incomparable band was reached last night at sundown when the magnificent "Canadian Patrol" was offered. A torrent of shouting and the acclamations of the thousands on the grandstand and the grounds almost drowned the splendor of the "Rule Britannia" which brought the number to a thrilling climax.

The band captivated all hearts by the brightness of all its offerings; by the musicianly orchestration in such compositions as the Rubenstein "Nocturne" and the Tschalkowsky "Overture," and by the mellow, rhythmic and altogether exquisite tonal effects. There was sheer enchantment about the number which comprised the loveliest of Irish melodies, "Last Rose of Summer," "Soldier Boy" and "Believe Me If All Those Endearing Young Charms;" and what can one say of the ethereal beauty of "Killarney" as played by Frank Simon, cornetist? The big audience gave him a great ovation in return for his having set it into transports of happiness. Wonderful smoothness

and sweetness of tone characterized, too, Ralph Corey's trombone solo, "I Hear You Calling Me," for which was provided a French horn obligato. Keen delight was pronounced when Filmore's "Lassus," trombone quartet, was announced; and still keener delight when it had been heard.

The Suppe overture, "Poet and Peasant," took on new depths of meaning when offered by a band with such a wealth of resources as to perfection of instruments and dazzling brilliance and poetic feeling on the part of the players. There were given several marches of the conductor's own composing, and these, especially "U.S. Field Artillery," "El Capitan" and "Semper Fidelis" had thunderous energy and an authoritative precision, with descriptive passages that were very graphic.

Miss Mary Baker placed the evening audience in her debt by her vocal solo, "Thou Brilliant Bird," with a flute obligato by Louis P. Fritze, the singer's tones displaying clearness and fidelity equal to the instrument's. With her bright and flexible voice, Miss Baker possesses also a grace and lightness and vivacity that enhanced the lovely bird-song. Rich things are in store all week for lovers of band music and care should be taken to be in one's seat promptly at 2.15, 7.15 and 8.15 for today's programs. The musicians are evidently as prompt as the clock itself.

LIEUTENANT SOUSA WILL SHOOT WITH GUN CLUB WED. MORNING AT 10

Lieut. John Philip Sousa, who pleased an immense crowd with two band concerts yesterday, has promised the local gun club that he will be pleased to attend the shoot to be held at the traps tomorrow morning. Lieut. Sousa is a famous trap shooter, and recently at Saskatoon he shot, making an excellent record considering the fact that he had not had a gun in his hands for a long time previously.

*Regina Sask.
Daily Post
Wednesday July 30th 1919.*

"Where is this town Sousa. Is it in Saskatchewan?" asked a visitor to the fair of a director today. "It sure has a fine band," he commented without waiting for an answer.

Regina Morning Leader July 30th 1919.

Regina Wants a Band.

The farewell appearance of the Garrison Band in the concert given by them in Wascana Park on Sunday evening is not only calling forth expressions of regret that this organization is to be disbanded, but it has had the effect of whetting the appetites of the music-loving people of Regina for regular band concerts in the park during the summer months.

Regina ought to have a good band—the best band in the West. Because of its position as the capital city of the third most populous Province in Canada occasions are numerous, and will multiply, when a creditable band is absolutely necessary.

Equally important, however, is it that such provision as possible should be made to encourage our own citizens to make very general use of our civic parks. Regina has few natural beauty spots, but Wascana Park, with its setting on the lake opposite the Parliament buildings is one of them. Parents should be encouraged to take their children there during the fine summer evenings instead of having to play on the streets, endangering their lives from the constantly growing number of automobiles. Band concerts two or three evenings a week and on Sunday afternoons would prove the attraction for thousands to enjoy themselves in the park.

Our Western exhibitions realized the value and drawing power of good band music in engaging the famous Sousa band at enormous expense. It is agreed, however, that it was a paying investment.

Why should not the city council, acting in its capacity as representative of all the citizens, take the lead in providing good band music for all the people throughout the summer months? A fine band would not only add to the enjoyment of all citizens, but it would prove a first class advertisement for Regina and quickly establish itself as a valuable civic asset.

*The Regina Daily Post
Monday June 28th 1919.*

SOUSA'S CONCERT PROGRAMS ARE PREPARED BY HIMSELF FROM HIS OWN MUSIC LIBRARY

Lieutenant John Philip Sousa is in Regina all this week and he will give a series of concerts that will delight the hearts of all who are fond of music. There will be selections of every conceivable variety from the old classics to the latest London successes.

In preparing these programs, Lieutenant Sousa has drawn largely upon his wonderful library of music. For thirty years he has been accumulating this library, until today he has one of the largest individual music libraries in the world. From such a collection it is not an easy task to prepare programs to suit all tastes, but with his intimate knowledge of what the public wants, Sousa has prepared a series of concerts that will appeal to everybody. He is a believer in pleasing the majority, and his long experience before the public has taught him the kind of music that pleases the most.

Hence when Sousa's band plays in Regina this week the programs will

be those that have been prepared by Sousa himself, who has brought his years of experience into the selection of the numbers.

Sousa has lost none of his old time personality. He is the same modest individual, as good a sportsman as he is a musician, and withal a charming conversationalist. He directs his musicians with a calm dignity, and avoids all those wild eccentricities which are so common among conductors. He does not attract attention to himself by indulging in a series of weird gymnastics, but wields his baton with a calm dignity that has the effect of keeping his musicians under perfect control, and yet does not detract the attention of his audience from the musical effect of his band.

Every time a new barber comes to town all the baldheaded men drop in to see if he can suggest something that will make them bald.



MARY STONE
SOPRANO SOLOIST
with
SOUSA'S BAND

Who will sing during Sousa's concerts at the Exhibition this week

Regina Saskatchewan
Morning Leader. Wednesday July 30th 1919. Morning Leader.
Thursday July 31st 1919.

SOUSA'S BAND MAKING BIG HIT AT FAIR

Yesterday's Program Was Enjoyed to the Utmost by Enormous Throng

A tremendously splendid idea it was on the part of the attractions committee of the Fair Board to invite Sousa and his bandmen for the week. Their visit is offering delectable hours to all the thousands on the grounds. Yesterday afternoon's program was much more satisfactory as to dimensions than Monday afternoon's, for on the first day many interruptions ate into the time between 2.15 and 3.15, and more than half the selections had to go by the board. "O, Canada," as the band presents it, takes on more brilliance of color and more glory of sentiment than one had associated with it. The "Canadian Patrol" again drew the audience from its seat for the "Maple Leaf" and "Rule Britannia" parts. Thousands simply lost their hearts to Frank Simon, cornet soloist, who played "Popular France" and for an encore "Annie Laurie"; and to H. B. Henton, saxophone soloist, whose encore was "My Rosary." One had not known these instruments could offer such richness. When Mr. Henton was asked for a second encore, instead of a solo, there was given a saxophone sextette. This was so exquisitely beautiful that still another encore was demanded and granted. Many American selections were offered yesterday. With every succeeding number, the musicians entrench themselves more deeply into the affections of the crowds. The "Plantation Echoes," earliest of the afternoon numbers, vied with the Irish melodies of the preceding day in point of giving pleasure to the entire crowd. Today's programs will be:

Today at 2.15

Overture "Light Cavalry" (Suppe), cornet solo, "Neapolitan Fantasia," (Costa), Mr. Frank Simon; (a) fantasia, "A Summer Day in Norway," (Willmers); (b) march, "Anchor and Star," (Sousa); ballet suite, "Russe," (Luigini); grand scene, "Mephistopheles," (Boito); xylophone solo, "Raymond," (Green); Mr. Joseph Green; (a) ballet suite, "Sylvia," (Debiles); (b) march, "The Invincible Eagle," (Sousa); grand caprice, "The Chase of the Lion," (Kelling).

Tonight at 7.15

Ballet suite, "Henry VIII," (St. Saens); saxophone solo, valse caprice, "Laverne," (Henton), Mr. H. Benne Henton; (a) "Dance of the Hours," (Ponchielli); b march, "Hail to the Spirit of Liberty," (Sousa); vocal solo, Dance of the Romaika, waltz song, (Ware), Miss Mary Baker; arias, "Olivette," (Audran).

Tonight at 8.15

Grand fantasia, "La Boheme," (Puccini); cornet solo, "Air Varied," (Bellstedt), Mr. Frank Simon; (a) collocation, "Il Trovatore," (Verdi); (b) march, "Bullets and Bayonets," (Sousa); vocal solo, "Where is Love?" (Sousa), Miss May Stone; rhapsody, "The Welsh," (Edward German).

leaving Moose Jaw at 12.45 and arriving at Regina at 1.55, which is expected to bring a full thousand enthusiasts to Regina, in addition to the regular trains carrying extra coaches. This afternoon has been declared a half holiday at Moose Jaw and the train is being run specially on that account. Because of its arrival, the program of races will not be begun until 2 o'clock. An additional change in today's program is that the grandstand attractions will be staged at night just before the auto polo game at 8 o'clock instead of at 9 p.m.

Americans were conspicuous among yesterday's record crowd. At the tent of the American club, 2,500 flags were given to proud wearers of the Stars and Stripes by 6 o'clock last night and the filling out of the registration cards showed signatures of Americans from 38 out of the 48 states in the Union. Many Americans had motored in from faraway points in the province, some coming from Manitoba points and others as far west as the Alberta boundary while there were several from the Yorkton district. The threatening weather yesterday morning probably delayed the trip of some who had intended coming yesterday until some later day in the week. Several American parties who had been touring the west in their automobiles showed up in Regina yesterday and after hearing Sousa's band decided to stay for the week. Perhaps the most pleased American was H. T. Lucas, secretary of the state of Tennessee who expressed surprise at the dimensions and attractiveness of Regina's fair in what he thought was a new country.

The big parking ground for automobiles yesterday was filled with cars from all over, which, however, were handled without any confusion through the arrangements that had been in advance by the exhibition authorities.

Sousa's Band Premier Attraction

Sousa's band was again the premier attraction yesterday, with the airplane birdmen and auto polo runners up, while the filled grandstands both afternoon and evening laughed till they cried at the Fink's comedy circus with its mixups of dogs, horses, monkeys and men. Roars and roars of laughter shook the grandstand as the mule refused to be rideable to the "coon" and his pal and all ranks and ages in the audience voted the act an resist-

ible laugh. With the mule act, the Cadona troupe vied for popularity and, as on the first day, the grandstand gasped when, after being carelessly thrown about from one member of the troupe to the other, Alfredo Cadona made his most sensational double somersault in mid-air while blindfolded. The Chinese troupe with their novel pig-tail stunts also won great applause.

The airplane men thrilled again yesterday, with both planes in the air, the grandstand crowds and people all over the grounds held their breaths and watched the loops, falling leaves, and spinning nose dives in addition to the half-loops, tail spins, banks and all other tricks of the trade that Captain McCall and Captain May put into practise when they were downing 49 Hun planes in France and Belgium and gathering in their ribbons.

After breaking records for tickets sold and money received on the opening day, the Johnny J. Jones midway had another busy day yesterday when the crowds flocked to the tents with their side-shows and open-air fun. The Whip, the Frolic and the Merry-go-round proved popular as ever and the crowds gathered lots of amusement just by watching the riders enjoy themselves while holding on rounding the corners or when the boat was rocking particularly bad. "Over the falls" again amused and proved the funniest show on the midway, everyone coming out with a smile on their face and many turning round and going right in again. At the foot of the falls, it was such fun watching the crowds come down, that force had almost to be used to keep the exit clear.

The twenty-five members of the Saskatoon fair board were guests of the Regina directors yesterday at luncheon in the grandstand when addresses were made by T. B. Patton, president of the Regina association and G. F. Tomson, president of the American Shorthorn Breeders' association who complimented Regina on its cattle show.

Other visitors included Frank Hurd, manager of the Weyburn fair and J. H. Duncan of the Yorkton exhibition which is to be held next week.

Professor K. G. McKay of the University of Saskatchewan, who is judging the butter exhibits, expressed himself as greatly pleased with the quality and uniformity of all the exhibits he judged.

LIEUT. SOUSA IS SHOOTERS' GUEST AT TRAPS TODAY

Begins at 10.30 This Morning—Team From Indian Head Will Also Compete

Lieutenant John Philip Sousa will be the guest of the Regina Gun club at their traps this morning at 10.30, when the famous bandmaster will try his skill on the clay pigeons. As an added attraction a team of shooters from Indian Head will compete against a local team, which will be selected at the traps.

The shooting last night was very good, four men being tied for first place in the singles, and two others being drawn for the lead in the doubles.

Summary:

Singles.	
Sharon	24 Barclay
Crabtree	24 Horcourt
Lythe	24 Turner
Raffenburg	24 Logan
McGregor	24 Parker
Poole	23 Taber
Ross	23 Perry
Fraser	22 Anderson
Knight	22 Minion
Doubles.	
Poole	20 McGregor
Fraser	20 Perry
Taber	19

Sudbury Ont.
Daily Star. Wednesday Aug 6th 1919.

LIKED SOUSA

GRAND THEATRE CROWDED.

Peerless Band Leader Liberal With Encores of Familiar Airs—A Magnificent Program.

Lieut. John Philip Sousa, and his world-famous band, were greeted by a capacity house at the Grand last night, and accorded applause with which a Nickel District audience has probably never before been so liberal. The program was in keeping with the weather conditions, and was not characterized by heavy selections. The veteran leader obliged in every instance with one and two encores, mostly with the old familiar rousing marches which first brought him fame, and singularly these appeared to be the most popular numbers notwithstanding the present generation has heard them hundreds, if not thousands of times. But they were none the less magnificent. The cornet solo of Mr. Frank Simon and the vocal selections of Miss Mary Baker and Miss May Stone were the gems of the evening, Miss Stone delighting the audience singing "In Old Virginny" as an encore to her splendid initial rendition of "I Am Titania." Lieut. Sousa kindly placed "Proclamation" in the program, a new march by Mr. A. W. Hughes, Sudbury's band master, which has just come from the printer's hands and was the first time played.

The band accompaniment and Miss Baker's rendition of "In Flanders Fields," the music for which was written by Lieut. Sousa, was undoubtedly the classic number of the program. The vast audience was noticeably deeply

LIEUTENANT SOUSA MAKES A 'POSSIBLE' AT GUN CLUB SHOOT

Three Teams Competed in Team Event, the Mill City Quintet Winning

One of the very best shoots held since the local gun club was organized took place yesterday morning, the occasion being the presence of Lieutenant John Philip Sousa at the traps, in addition to a trap shoot. So far as the latter was concerned, there were three teams shooting, one from Regina, one from Moose Jaw and the other from Indian Head. None had been expected from the Mill City and their presence there was an agreeable surprise.

Lieutenant Sousa must like Western Canada's air in which to shoot, for he turned a possible yesterday morning. The only man to keep pace with him was McGregor, also with a possible. Seven men were right behind, with 24 each.

The team shoot was close, the Millers winning by one point from the Indian Head boys, the total being 113 to 112. Regina ended with 107.

Mead and Creamer, Moose Jaw; Ross and Mackay, Indian Head, and Sharp, Regina, were tied for high individual in the team shoot, with 24 each.

The local gun club feels indebted to the visiting shooters who attended and so help make the affair a great success which it proved to be.

Summary:

Singles.

Lieut. Sousa ..	25	Van Valkenberg ..	22
McGregor	25	Harcourt	22
Ross, Indian ..	24	Cork	21
Head	24	Ganshorn	21
Sharon	24	McCaenel	21
K. W. Ross	24	Wilson, Indian ..	21
Creamer	24	Head	21
Mackay, Indian ..	24	Parker	21
Head	24	Phillips, In-	20
Fraser	24	dian Head	20
Mead, M. Jaw ..	24	Turner	20
Johnstone	23	Christianson ..	19
Owens, M. Jaw ..	23	Logan	19
Knight	23	Turnbull	17
Perry	23	Russell	17
Lang, Indian ..	23	Pratt, Indian ..	16
Head	23	Head	16
McDonald, Ex ..	22	Barclay	16
panse	22	Maj. Hill	16

TEAM SHOOT.

Moose Jaw.	
Mead	24
McDonald	20
Mackay	22
Total	113
Indian Head.	
Lang	23
Ross	24
Phillips	20
Total	112

Regina.	
Ganshorn	21
Johnstone	21
McGregor	19
Sharon	24
Harcourt	22
Total	107

Virginia Beach Morning Leader Friday August 1st 1919.

Sousa's Band Had Rare Pleasure For Farmers' Day Crowd

Visitors at the fair never weary of the programs being given by Sousa's band. The musicians never take their places on the platform in front of the grandstand without finding thousands waiting for them. Miss Baker sang yesterday at luncheon in the directors' dining room, much to the pleasure of the guests. At the afternoon concert were presented selections that called forth torrents of applause. The "Canadian Patrol," with the airs inwoven of "The Maple Leaf," "British Grenadiers" and "Rule, Britannia," never fails to carry the audience to a high degree of enthusiasm, and one was glad it was not omitted from the "Farmers' Day" program. Another selection that never fails to hold the throng in enchantment is "Killarney," as J. J. Perfetto, saxophone soloist, renders it. One wishes it might be heard on every program. It happened yesterday as an encore. Frank Simon and his cornet will be sadly missed when they leave at the end of the week. "The Sunshine of Your Smile" was the number, graciously given when the audience expressed complete approval of a "Polka Caprice." The band's paraphrase of "Duncan Gray" possessed all the refinement and all the charm and romance imaginable. This old Scotch favorite, when heard in the future, will always recall to any of those on the ground yesterday, the entire scene—the half a hundred musicians in the elegant black uniforms, richly embroidered; the thirty khaki-clad men of the Garrison band not far away; Captain McCall and Captain May making their flights among the clouds; a few scarlet-coated Mounted Police somewhere on the landscape; Leader balloons sailing off to the northward; and the race horses and their riders speeding around the track. Today, being Veterans' Day, a large number of military compositions will be given by Sousa's band. The following are among the numbers for the afternoon and evening:

Oh, Canada Hon. Judge Routhier
Overture—"The King's Lieutenant"
and" Titl
Cornet Solo—"The Student's Sweetheart" Bellstedt
Frank Simon.
March—"The Volunteers" Sousa
"Pomp and Circumstance"
..... Sir Edward Elgar
Scene—"The French Military"
..... Saint-Saens
Xylophone Solo—"Humoresque"
..... Dvorak
Joseph Green.
March—"Solid Men to the Front"
..... Sousa
Songs of the Canadian Universities Barwood
Collocation—"Aida" Verdi
(a) "Wedding March" (new) Sousa
(c) Memorial March—"The Golden Star" (new) Sousa
Song—"In Flanders' Fields the Poppies Grow" Sousa
(Words by the late Col. John McCrae, of the C.E.F.)
Religious Meditation—"Songs of Grace and Songs of Glory" Sousa
Grand Fantasia—"Carmen" Bizet
Cornet Solo—"Princess Alice"
..... Bellstedt
"Mars and Venus" Sousa
Frank Simon.
Vocal Solo, Mad Scene—"Lucia"
..... Donizetti
Miss May Stone.
"Episodes in a British Soldier's Life" Kappey

Regina Daily Post Monday July 28th 1919.

SOUSA GUEST OF ROTARIANS AT LUNCHEON

Tells Stories In Appreciation of His Reception Here

EVENT TODAY IS FULL OF "PEP"

SLEIGHT-OF-HAND ARTIST SUCCEEDS IN COMPLETELY MYSTIFYING MEMBERS

John Philip Sousa, in town for the exhibition with his famous band, was the guest of honor at the Rotary Club luncheon at noon. With Mr. Sousa telling a number of stories in entertaining manner, and with Miss Baker, soloist with the band, singing, and with Jensen, sleight-of-hand artist with the Johnny Jones' shows, performing, the luncheon as a whole was a most successful event.

Mr. Sousa did not attempt to make a speech. He humorously objected to President Hooke's introduction, declaring it the tamest he had ever experienced. Usually, he said, it was arranged so that he would be introduced as the greatest musician and composer in the world, leading the greatest band in the world, and all he had to do in his speech was to admit it as modestly as possible.

Mr. Sousa said wherever he had gone in the last nineteen years or so he had been lunched by Rotary clubs. On this continent and others it was all the same. The fact was, he said, he had begun to think Rotary clubs must be made up of porch-climbers, for the reason that they never appeared to be doing anything but lunching in the daytime.

By means of anecdotes, Mr. Sousa went on to express his appreciation of western Canada, its spirit of optimism, and its cordiality to himself. He thanked the Rotary club for the reception given him, and referred to the singing of "The Star-Spangled Banner," which had greeted him. Ability to sing this song was regarded in the States, he said, as perfect qualification for entry into heaven. He referred to the fact that the music of the song was English in its origin, and merely adapted for the setting of the poem, "The Defense of Fort McHenry." At that particular battle the English had shown themselves rather poor shots, with the result that the flag was still flying in the morning after a night of bombardment. News from Bisley indicated an improvement.

After this, Jensen, the sleight-of-hand artist with the Johnny Jones shows, performed a number of tricks for the edification and education of the Rotarians. Working without any advantage in the way of a platform and distance from his audience, he succeeded in mystifying them completely. His tricks with cards and other lines of work are really marvelous.

Ed. R. Salter, press agent for the Johnny Jones shows, was also a guest at the luncheon.

Regina Daily Post Friday Aug 1st 1919.

SOUSA PLAYS FOR SOLDIERS IN HOSPITAL

Gnr. Thompson Could Not Go To Hear Leader

GIVES CONCERT AT EARL GREY

TALKS WITH PATIENTS AND PLAYS SEVERAL SOLOS FOR INVALIDED MEN

Gunner P. C. Thompson couldn't go to hear Sousa, so Sousa went to see Thompson, and he brought part of the famous band and a soloist with him. To find Thompson, who served as a gunner overseas, and has long entertained a keen desire to hear the famous band, Sousa had to go to the Earl Grey hospital this morning, where he rendered a free program for the entertainment of the patients and particularly for Gunner Thompson, who lost one leg in the war and is now bedridden.

The desire of Gunner Thompson to hear the famous band reached Sousa's ears and he immediately decided to visit the hospital. He talked to many of the patients and was particularly interested in the invalid who had expressed so keen a desire to hear his band. The great leader played several solos for the soldiers.

Daily Times Journal Port William Ont. Tuesday August 5th 1919.

Sousa Entertained At Bowker's Farm

In honor of Lieutenant J. P. Sousa and the ladies in his party, Mr. and Mrs. G. R. Duncan entertained at a delightful little dinner party last evening at Bowker's farm. Mr. and Mrs. W. R. Brock, the genial manager and his wife, were responsible for the excellent meal, and their daughters, the Misses Edith and Isabel, acted as servitors. Those present were: Lieutenant J. P. Sousa, M.V.O., the Misses May Stone, Mary Baker, C. W. Jarvis, M.P.P. and Mrs. Jarvis, J.F. Paige and Mrs. Paige, Mr. and Mrs. G. R. Duncan, Miss Dorothy Duncan, Dr. R.J. Manion, M.C., M.P., Mayor H. Murphy.

Regina Daily Post Saturday Aug 2nd 1919.

SOUSA AND QUARTET OF FAVORITE SOLOISTS SANG FOR EARL GREY PATIENTS

Something that the city will remember very kindly of Lieut. John Philip Sousa and members of his band is the fact that they paid a visit yesterday morning to the Earl Grey hospital, where three dozen returned men are under treatment. Because it was Veterans' Day, the Provincial Red Cross executive conceived the desire that the pleasure of the day might be shared by the patients who are too ill to leave the hospital. All those who are able to leave have been guests of the Exhibition board every afternoon at the Fair.

Mrs. Patton took the matter up with a committee of the directors. They took a fancy to the idea, too, and when Mr. Sousa was interviewed on the subject, he stated that he would be delighted to visit the hospital himself, and he would ask some of his soloists if they would care to accompany him. Miss Mary Baker, Miss May Stone, Louis P. Fritze, and Frank Simon went with the conductor. J. Alan Wetmore, provincial Red Cross treasurer, and W. M. Graham, provided cars. Accompanying the members of the band were Mrs. T. B. Patton, Miss Ila Pentland, Mr. Wetmore, P. H. Gordon, Mrs. T. D. Brown, and Mrs. E. E. Meek. The Red Cross committee that has been providing weekly gifts of fruit and delicacies revised their program for once and sent them this morning to help make the day a very special one.

At the Earl Grey, the verandah cots were drawn up to the windows

of the room in which the concert was given. Some patients were wheeled in; and the cot of Gunner Baker, who has been a patient for three years, was brought to the door. All the patients had the pleasure of meeting Sousa and the soloists; and they found the former a charming chairman who could delight every one of them with his amusing speeches. He played Miss Stone's accompaniments; and Miss Stone played for the other soloists.

The program was a generous one and a beautiful one. At its conclusion, when three rousing cheers and a tiger had been given for Sousa and the soloists, the great conductor disclaimed any right to it. He insisted that the pleasure and the honor all belonged to the musicians. They considered it a great privilege to serve the men who had offered everything, and given so much to their country. The staff of nurses helped make the hour one of pleasure for all. The Red Cross and the entire city will speak with keen gratefulness of Sousa's visit to the Earl Grey.

Regina Sask. Daily Post
Tuesday, July 29th 1919.

Saturday August 2nd 1919.

ALL RECORDS BROKEN AT OPENING DAY WHEN 13,000 ENTER GROUNDS

**Paid Admissions to Grandstand Exceed
Last Year's Mark by More Than 5,000;
Stock Judging Results**

"Citizens' Day" at the Exhibition yesterday broke all previous opening day records for the number of paid admissions to the grounds and for the number of admissions to the grandstand. The official figures for the past four years are as follows:

	1916	1917	1918	1919
Paid admissions to grounds	2423	4509	8320	13,305
Admissions to grandstand	899	2162	3829	8,192

Everything at the exhibition yesterday passed off without accident, and crowds of happy throngs were on the grandstand, in the midway, and in the various buildings, and at the close of the day the unanimous opinion was that Citizens' Day had been highly successful and that the fair is the best that has ever opened in Regina.

The Big Attraction

To say that Sousa's concerts are the greatest attractions that have ever been brought here is to concede to a mild expression. The band last evening held the crowds on the grandstand, and as the soul stirring marches were played, patriotic selections were rendered, and the more classical music indulged in, the band was greeted with applause and cheers.

Thrilling Air Stunts

Captain McCall did some fine stunts in front of the grandstand in his aeroplane. He looped the loop, did dives and spins that made the crowd hold their breath, and yet his landing was so graceful that the whole procedure seemed so simple.

During the interval of the band concert, the first of the series of games of auto polo was played on the dirt track. This proved to be a real thriller, and an excited audience watched the cars break through fences, make complete somersaults, and throw the drivers and players into every conceivable position. The game lasted about fifteen minutes and during that time thrills were coming thick and fast. The game ended without damage to the drivers, although a couple of the cars were put out of commission, and the ball burst like a toy balloon when the two cars sandwiched it between them.

Grandstand Acts

The grandstand attractions were given high places in the public favor, and daring though some of the stunts are, they all passed off well.

Later in the evening the crowds poured into the midway and disported themselves winning cushions or other tempting prizes, enjoying the fine array of shows which Johnny J. Jones has provided, or riding on the devices. The whole presented a scene of gaiety and life and everybody was happy. There were a good service of street cars to take the people down town after the fun was beginning to subside, and happy crowds patronised the street railway.

It were bathos to attempt to describe the concert by Sousa's band last evening. The whole audience, which almost filled the grandstand, was in good humor, and as Sousa offered his own famous marches or some operatic selection, or some light popular air was played in a whimsical manner, the crowd cheered and applauded so much that encore after encore was given. The band gives the impression of a massive pipe organ and the effects obtained were remarkable.

The xylophone solo "William Tell," by Joseph Green, was exceptionally appreciated, and for an encore a bright little ragtime was played, although ragtime by Sousa's band is something far different from what has been heard here before. It seems

to have a light, fantastic touch, and yet there is no raucous sound, such as is usually associated with this class of music.

The "Post and Peasant" overture was a masterpiece, and the cornet solo by Frank Simon was a revelation in technique and tone. Miss May Stone sang one of Sousa's own songs, and was enthusiastically applauded, and when she responded with "Carry Me Back to Old Virginny," sung in a most sympathetic style. Miss Mary Baker sang "Thou Brilliant Bird," and while she was singing the crowd surged around the platform to hear the better the voice of this wonderful coloratura. After the concert Mr. Sousa said that he was enjoying his visit to Regina and thought the audience exceedingly appreciative and attentive. He was delighted with his reception.

THOUSANDS FILL GRAND- STAND AS LONG AS SOUSA'S MUSICIANS ARE IN SIGHT

The Veterans' Day programs by Sousa's band were liberally sprinkled with military marches, and music suggestive of brilliant action on the field of honor. For last night's selections, though the concert began at nine o'clock, the grandstand was crowded, and thousands found only standing room, between the grandstand and the platform. The beautiful strains of the Canadian National anthem were followed by music from "Aida," one of the richest offerings of the week. "The U.S. Field Artillery" was given as the encore; and another popular encore selection was "The Stars and Stripes Forever," the latter's strong appeal being made by the piccolos, cornets and trombones that give the final flourish.

The strong affection of the people here have conceived for H. Benne Henton was indicated by the outburst of applause when he made his appearance to offer a saxophone solo of his own composition. In response to the storm of applause at its conclusion, Mr. Henton returned and cast a spell by his charmingly sweet rendition of "When You and I Were Young, Maggie." The applause was stormier than ever, and this time Mr. Henton came back leading a saxophone sextet, which also was repeatedly encored. Miss Mary Baker sang Sousa's setting of "In Flanders' Fields," with feeling and expression, and yet with an engaging brightness, as though the spirit of those who went to their long sleep among the poppies. After Miss Baker had granted an encore, she was presented with a sheaf of roses, the gift being offered by a dainty little girl in white.

REGINA NEEDS A BAND.

Sir,—The editorial under the above heading seems to me to be a step in the right direction and would like like to say a few words in support of same.

It is a condition to be deplored that a city the size of Regina, with material in abundance to make the best band in Western Canada, has no band which it can call its own, and it will be ever thus until the city council and citizens in general support local talent in the same measure that they do outsiders. During the past ten years several bands have been formed by local men with the same result, they had to quit for want of support, as outside organizations have invariably been given preference over the local man.

At the big exhibition now in progress Sousa's band is drawing in the neighborhood of \$8000 for six days' work and nobody begrudges it, and no doubt their work will be appreciated more by local bandmen than the average citizens, but at the same time, local musicians should at least be asked to submit prices for an engagement at a Regina exhibition, as they are all taxpayers and spend their money in town whereas money expended in outside bands is lost to Regina forever.

Now, by the way of a suggestion; we have Wascana Park, which is at present a bill of expense, why not make this beauty spot a revenue producer by setting aside a small section as a permanent fair ground in the summer for the benefit of the children? Seats could be provided round the bandstand and a nominal sum being charged for same at concerts, either band, vocal or otherwise; an open air dancing platform would also prove an added attraction, and last but not least, the street railway receipts would also get a big boost as a result and the citizens would have a place to go in town instead of being forced to go to the beaches in search of amusement. It is a scheme worth trying I think and given a fair trial I think Regina would soon have a band second to known in the west and also one which would be practically self supporting, and Regina as a whole would be a better and brighter spot to live in.

A LOCAL BANDSMAN.

Regina Sask. Canada.
Morning Leader Monday August 4th 1919.

Total Admissions For Week 89,793; Receipts Amounted To \$84,886

**AT A CONSERVATIVE ESTIMATE SURPLUS WILL BE
\$15,000, WITH STRONG PROBABILITY OF REACHING**

Breaking records for Western Canada, Regina's greatest exhibition closed Saturday night after staging a program of attractions that will be difficult to beat in future years. Until the last note had been played, Sousa's band continued to attract the crowds and when on Saturday night at ten o'clock he wound up his week's program with the Canadian Patrol, God Save the King, and Auld Lang Syne, he received the greatest ovation of the many tendered him during the week.

Sousa's band left yesterday morning for Fort William and other eastern cities and the Johnny J. Jones shows pulled out on their special train of 40 cars. Half went to Weyburn for the fair there this week and half to Swift Current.

"Give my love to the town," was Sousa's farewell message Saturday night. "Tell them they have seemed very appreciative and that it has been a great pleasure to play to them."

Fort William Ont
The Daily Times Journal.
Tuesday August 5th 1919.

SOUSA CAPTIVATES MUSIC LOVERS AT CONCERTS MONDAY

Orpheum Theater Filled For Two Performances Of Famous Band Yesterday

Sousa, the incomparable, has come, has been both seen and heard, and has conquered.

Not since the appearance in Port Arthur twelve years ago of the matchless Irish guards' band has such a musical treat been afforded the citizens at the head of the lakes as was given them yesterday at two never-to-be-forgotten concerts, which filled the Orpheum to overflowing.

Sousa—The Conductor

On the whole, it was a much subdued Sousa that led his band at the Orpheum yesterday. The rolling on of the years, which has frosted his hair but left no trace upon his manly and military bearing, has removed some of the peculiarities—one might almost say pedantries—which have always been associated with Sousa, but in his peerless marches he conducted with his old time vim. To watch Sousa, or any first-class conductor, is always an education. A crook of the finger, a turn of the wrist, a wave of the white-gloved hand, added as a fairy wand upon his enchanted musicians, and they responded in a manner which showed how they are all one with their leader, and how they have truly grasped the spirit of his wonderful compositions.

It is over thirty-five years since Sousa was named "The March King," that title he still proudly holds.

The Singers

In addition to his band of sixty pieces, Sousa has with him two soloists Miss May Stone soprano and Miss Mary Baker, coloratura soprano. In the afternoon Miss May Stone sang "Ah fors e lui," by Verdi, with brilliant vocalization and dramatic feeling, and as an encore touched the hearts of the audience with "Carry Me Back to Old Virginny." Miss Mary Baker sang David's "Thou Brilliant Bird," from David's "Pearl of Brazil," beautifully with flute obligato by Louis P. Fritze. In the evening Miss Stone sang charmingly an aria from "Il Puritani," and Miss Baker sang Sousa's setting of Colonel McCrae's fine poem "In Flanders Fields" very well. As an encore, Miss Baker gave with a zest and pep that carried the audience away, Sousa's popular, "When The Boys Come Marching Home."

The Old, Familiar Tunes

The band played the old Sousa stand bys with the usual fanfares and gusto, and it seemed as if the trim band master could not possibly be in better form. Clark's "Canadian Patrol" played as a double encore, made a stupendous hit, with its blending of well-known airs, ending, in a glorious burst of harmonious melody with "Rule Britannia."

A Delightful Bit of Humor

No Sousa program is complete without some of his delicious drollery set to music. Such was "Showing Off Before Company," when the musicians came in singly or in groups, and each party, as it appeared, played its own little piece. The harp started the procession, and the piccolos, clarionets, oboes, bassoons, bass horns, French horns, trombones and everything else followed in category. It was whimsical, well done and amusing.

The Wedding March

One of the items of the evening program was a brand new wedding march composed by Sousa. It is dedicated to the American nation, and would make an Egyptian mummy rustle his wrappings in an effort to get a chance to trip up and down the aisle. The march was written at the special request of the American relief legion, and is a "crackerjack."

NOTES

As there were many instruments in the band yesterday which were unfamiliar to most and quite strange to some, the Times-Journal obtained the instrumentation of the band, which is as follows: flute, Fritze, Smith, Pas; E flat clarinet, Matthes; B flat clarionets, Norritto, Harris, Kampe, Morris, Engberg, Barrelli, Lomas, Cheney, Bassett, Pinter, Seyfried, Hudson, Brant, Shepard; oboes, Del Negro, McKay; bass clarinet, Gentile; bassoons Kischner Jankinson; solo cornets Simon (successor to Herbert Clark, now of Huntsville), Le Barre, Bishop; second cornet, Russell; third cornet, Nilsen; trumpets, Gangler, Chick; horns, Schumann, Wilhelms, Desamine, Spenser; saxophones Henton Knecht, Howard, Corey, Rothwell, Sims, Palmer, euphoniums, Perfetto, Leavitt; tubas Kuhn, Blanco, Russ, Stern; drums and xylophone, Green; base drum and cymbals, Hedmecke; horp, Marthage.

Yesterday morning, by the courtesy of G. R. Duncan, president of the board of trade, Lieutenant Sousa and the ladies in his party were given a sail around the harbor in the harbor engineer's tug. They were interested spectators of the regatta, and on their return shortly after noon the tug was stopped some way up the dock, and Pipe Major Fraser was presented to the famous band leader.

The board of trade is to be congratulated for its enterprise in bringing Sousa's band to Fort William. It was a bold thing to do to stage a concert in the middle of a hot summer, but financially and musically it was such a success that it is to be hoped that the board of trade will reach out for other entertainments and bring them to the head of the lakes.

In the tuba class are two huge bass instruments with bells like young smokestacks. The soloist on one of these who made a big hit by his playing of "In Cellar Cool" in "Showing Off Before Company," is named John Kuhn. He was overseas, having just returned, and is a full blooded Sioux Indian, a graduate of the Carlisle Indian school in Pennsylvania. He was asked how near he came to being killed.

"Quite near enough for my own comfort," said this big husky 250 pounder. "I was out one day on stretcher duty, and you know stretcher-bearers are unarmed. I was helping to carry in a wounded officer, and a big Fritzle appeared suddenly ready to stick me with his bayonet. I had nothing but my two fists, but I handed him one, and he fell like a clubbed ox."

Judging from the size of Kuhn's fist, which is like a young ham, the Hun is there yet.

Saturday, August 2. '19.

THEATRE

At The Grand

Sousa At Winnipeg

The Winnipeg Free Press of Wednesday says: Sousa's band dragged deep-lunged bravos from the throats of the initial audience at the industrial Bureau Auditorium last night, at the opening concert of his series here. Toward the close of the second half of the programme the enthusiasm reached a pitch quite unequalled in the annals of Winnipeg's musical history, and the audience—temperamentally averse to excited demonstration of feeling—let themselves go completely.

Sousa is a great musical optimist. He is the Charles Dickens of music. Throughout his compositions their runs just that vein of valiant optimism that endeared Dickens to the world. And there is something Dickensian in the fecundity of his imagination, in the gamut of human feeling that his melodies reach and stir, in the swift transition from humor to pathos that makes a Dickens novel or a Sousa concert vibrate every chord of human experience. His encores, too, came with that lavish generosity with which Dickens supplied his millions of waiting readers with instalments. There is in both men the urge of the 'universal provider.' They want more than anything else to give, give—keep on giving.

In no respect is the analogy more true than in respect to the humor which Sousa gets into his programmes. It is broad, but never vulgar; scintillating but never quite frivolous. It has something of that delightful atmosphere of some of Dickens' great comic characters, of some of the Gilbert and Sullivan operas, and—of Alice in Wonderland. This is particularly true of his two remarkable pieces—"Impressions at the Movies" and "Showing Off Before Company."

In the former piece the audience probably considered the "jazz band in action" a somewhat pale parody of the real thing; largely because Sousa has refused to step over the line of what he calls 'musical harlotry.' But in "The Crafty Villain and the Timid Maid," the former figured by the bazon and the latter by the oboe, the delicious humor completely captivated the auditors.

"Showing Off Before Company" brought the band back in little groups, after the intermission, in a series of solos, duets, trios, quartets, etc., culminating in a finale that kept the audience in high good humor throughout. The humorous variations on "Smiles" which followed as an encore, introducing a dozen or more extraneous tunes as widely divergent as Tosti's "Goodbye" and "The Elephants Went Into the Ark," closed a period of fifteen minutes or so during which the big house abandoned itself to the quaint and ingenious humor of these two remarkable compositions.

the audience with her interpretation of the exquisite words and music. It is perhaps one of Sousa's most effective compositions.

The solo cornet work of Frank Simon, and the little bit of saxophone solo work by F. Benne Henton, were of an extremely high order; while the individual work by all the bandmen in the opening "Mixture" of the second part of the programme, gave the audience a splendid opportunity to judge the merits of the entire organization.

At the close of the programme Mr. Sousa introduced to the audience Mr. Wilton-Dart, former bandmaster of the 184th battalion, and a divisional bandmaster in France, who conducted the orchestra in a rendition of his own newly-composed "Victory March." At a rehearsal in the afternoon the visiting conductor highly complimented Mr. Dart on his stirring composition, which was enthusiastically received by the audience, even after such a feast of marches. It will no doubt be heard frequently in the future.

A Great Ovation

There followed a quite different climax at the end of the next group of numbers. "My Cairo Love," a melodious number by Zamecnik, was followed by the "Sabre and Spurs March"; and this was succeeded, after a vociferous encore, by the unforgettable "Stars and Stripes Forever." Enthusiasm was close to the breaking point at its close, but the full height of appreciation was not reached until Sousa, returning to his desk, carried the band through "The Canadian Patrol"; when deafening applause and a unison of voices yelling 'bravo' gave Sousa the greatest ovation any musician ever received in Winnipeg.

The overture to "Mignon," which opened the bill, and "The Southern" which closed it, were well received; while the newly composed "Golden Star" March struck a deeper note to which Sousa's auditors responded with more reserved but not less sincere appreciation.

Two Fine Soloists

Miss May Stone, the first soloist, rendered the difficult "Will You Love When The Lillies Are Dead" (Sousa), with a delicate understanding of the theme, and her high, lyric soprano, although somewhat marred by the poor acoustics of the building, proved immensely pleasing in this number, and even more so in her encore, the old favorite "Carry Me Back To Old Virginny." Miss Stone is a coloratura soprano who is more at home in operatic numbers, and will probably be heard to better advantage in the later programmes.

Miss Mary Baker's big voice, warmth of tone, and generally pleasing manner charmed her audience in the beautiful setting Mr. Sousa has made to Col. McCrae's "In Flanders Fields." She threw her whole soul into the rendition of this tensely dramatic song, thrilling

ROAR OF ENTHUSIASM GREET'S SOUSA'S BAND

Memorable Concert Given in Russell by Veteran Leader.

The concerts given at the Russell Theatre by Sousa's Band yesterday afternoon and evening will long remain in the minds of those who attended them. Lieut. John Philip Sousa, a remarkable figure in musical circles as a conductor and composer, is probably one of the greatest forces in musical history in America. One of the outstanding features of the man as a conductor was the gentle, yet commanding manner in which he directed his band.

The programme, which was excellent, was selected with fine discrimination and with a view to lending variety, and could not fail to please every class of music lover. Each number was played by Sousa and his men with characteristic thoroughness, and an ovation invariably followed. The performance opened with the dainty overture from "Mignon," which was undoubtedly the finest piece of work of the evening.

Another very fine number was Sousa's memorial "The Golden Star." The descriptive suite, "Impressions at the Movies": (a) "The Jazz Band in Action," (b) "The Crafty Villain and the Timid Maid," (c) "Balance All and Swing Partners" proved very popular. "Showing Off Before Company" was decidedly new, and displayed several beautiful choruses. Of these, "Drink To Me Only With Thine Eyes," the famous "Drinking" song, and "Pizzicatti" from the ballet "Sylvia" were much admired.

Generous With Jazz.

Sousa and his band were very generous with "jazz" and the famous Sousa martial music. Some of the most popular marches, including, "Sabre and Spurs," "El Capitán," "U.S. Field Artillery," "Stars and Stripes Forever," and Clarke's arrangement of "The Canadian Patrol" were performed as only Sousa can perform them.

The masterly handling of each number was a revelation, and the audience was particularly enthusiastic—sometimes too enthusiastic. It is well that the band was thoroughly appreciated, but much of their finest work was lost on account of the deafening applause which took place before the finish of a piece.

Vocalists Are Good.

The vocalists of the evening, Miss Mary Baker and Miss May Stone were both in excellent voice. Miss Baker has a lovely lyric soprano voice and her interpretation of "In Flanders Fields," the late Col. John McCrae's poem set to music by Sousa, was particularly beautiful.

Miss Baker sang "When the Boys Come Marching Home," also a composition of Sousa, and Hermann Lohr's "Rose Of My Heart." The famous polonaise from "Mignon," "I Am Titania," gave Miss Stone an excellent opportunity to display a remarkable coloratura voice.

She is excellently trained and the difficult aria was rendered with the greatest ease. The plaintive old southern melody, "Carry Me Back To Old Virginia," proved as great a favorite as ever, and Miss Stone, though suffering from a severe cold, generously sang a third time.

Sousa's Band Holds Old-Time Popularity.

Sousa's band was fully demonstrated at the performance given by the famous conductor and his band at the Russell Theatre last night. There was not a vacant seat in the house when the curtain rose for the evening program, and the crowd was as enthusiastic as it was large. It was a rousing reception in every sense.

The program rendered by Sousa was largely a Sousa program. Half of the numbers were by Sousa himself, and they were extremely well received. They revealed one of the secrets of his popularity. He writes music which strongly appeals to the modern imagination. It is vigorous and humorous and up-to-date, whether in the form of a march, a suite or "a mixture." They catch the fancy of today, and describe the things that are here. And therefore they suit the demands of today, while fulfilling most of the requirements of good orchestration. In execution Sousa's band is unexcelled by any military band. Sousa's conducting is smooth, subtle and more leisurely than most great leaders. But he gets results, and they are of the best. Most popular among the numbers played last night was Sousa's suite "Impressions at the Movies," A Mixture, "Showing Off Before Company," and march, "Bullets and Bayonets," all new to Ottawa audiences. Sousa and his men showed themselves quite as capable with selections by European masters as with the compositions of their leader. Quite superbly played was the "Mignon" overture and the Chopin funeral march. Encores were given freely. Assisting Sousa were two soloists in the persons of Miss Mary Baker and Miss May Stone. Both ladies possess soprano voices of exquisite timbre and range, and each of their numbers were received with whole-hearted enthusiasm. Especially popular proved Miss Baker's rendering of the Sousa setting to the late Col. John McCrae's new famous poem "In Flanders Fields." Mr. Frank Simon won distinction by his work as cornet soloist in "Willow Echoes" and Mr. H. B. Henton figured as saxophone soloist at the matinee performance.

Montreal Canada. Daily Star Sat. Aug 9th 1919.

SOUSA'S BAND PLAYS WITH USUAL SUCCESS

Three Days' Engagement Opened at Dominion Park Yesterday

After all, there is only one Sousa. Bands may come and bands may go, but no other band goes on forever in popular affection like the band of John Philip Sousa, no less the march king now than when he first set going the feet of all North Americans.

A three day's engagement of Sousa's band was opened at Dominion Park yesterday afternoon, when the veteran leader was given a reception that must have been gratifying to him, used as he is to demonstrations of delight. Of the band's playing, it is enough to say that it was as good as ever. The soloists proved up to standard, and the programme was varied, with the expected encores. What more could any Sousa audience ask? Nothing.

Programmes for today and tomorrow include Italian operatic selections French and English music and some new compositions by Sousa himself.

SOUSAS' Band plays at Dominion Park this afternoon and evening, and again tomorrow, concluding its engagement tomorrow evening. The band is playing as well as ever, and that is all the recommendation that most people need. Sousa's popularity never wanes, and audiences yesterday were no less enthusiastic than Sousa audiences always have been. Puccini and other Italians figure largely on Mr. Sousa's programs this year, and there are the usual percentage of marches and jingles.

SOUSA AND BAND WARMLY WELCOMED

Crowds at Dominion Park Gave Veteran 'March King' Ovation

PLAYERS AND SOLDIERS

Twenty-Seven Served Overseas—Sousa Discusses Influence of War on Music

"Just like getting home again," remarked Sousa, the "March King," last evening during the intermission at his band concert at Dominion Park. "It doesn't seem like a year since I played here last, and it looks as though the people had not forgotten either my band or the Park. I always enjoy my visits to Montreal and have for more years past than I like to think about—but I wish you would get it a little warmer here, it is hard playing to an audience with chilly feet."

The audience did not seem to agree with Sousa as to this, as during his first concert in the afternoon, and especially his second in the evening, his band was greeted by as many people as could get within sound of it, and was given so much applause that the time of the concerts had to be considerably extended by encores. A personal welcome was extended to Lieut. Sousa when he appeared, wearing his uniform as an officer of the United States Naval Reserve, and he had to repeatedly salute in acknowledgment of the greeting he received.

Sousa is the same debonair musical genius that his admirers for many years past remembered. He enquired after many old Montreal friends here, and it was typical of the man that he remembered most of these not only by name, but by personal idiosyncrasies.

27 SERVED OVERSEAS.

"Did I get my old band together?" said Sousa, answering a question as to whether he had any difficulty re-organizing his band after the war. "Why do you know I have 27 of my boys who served overseas playing with me tonight. And they did not go to France as musicians, either—they went over as just plain fighting men, glad to do their share. Even before my last visit here a year ago a lot of my men had asked to be replaced, because they felt the call of the fight, and the others went soon afterwards. Musicians can be fighting men and patriots, and my band showed it."

"As for myself," added Sousa, "I guess my fighting days are past, but it was a real regret to me that I did not get overseas, although I did a little with the navy between times, and in other ways I guess I did my bit."

"And between you and me," said Sousa, "I think I have a better band than I ever had before. The work the men have done, and the experiences they have had have not been without effect."

EFFECT OF WAR ON MUSIC.

Discussing the effects of the war on band music, Sousa said that his experience had been that it had caused a general increase of fondness for anything of a military or patriotic tendency, especially military march music. This tendency he had found both during the early days of his tour, in New York State and the Eastern States, and later to an even greater extent in western Canada.

"My band and I have just come from an extended tour of your western Canadian cities," said Sousa, "and, believe me, they are fine people there. We had splendid receptions everywhere, and the returned soldiers we met in every direction seemed delighted with our music. It was a real enjoyment to give concerts through that country."

In his band music last evening especially there was a distinct difference between the band of years ago and the post-war band, with the men who had seen service, and the effect of years of war. There was all the old Sousa sense of rhythm, the same perfection of attack and shading, the same ability to work up crescendoes to tremendous climaxes. But added to all this there was a capacity for interpretation of thoughtful music that had not always been apparent in the past, and the band was the better for it.

When the applause that greeted Sousa had died away his band rose and played "O Canada" with majestic emphasis, the entire audience standing, men bareheaded, and this gave a foretaste of the development of the band.

Not that Sousa had neglected the lighter elements in a well-balanced programme, which included descriptive work in which they excelled, and a number of encores, when the famous Sousa marches were given with characteristic zest. The instrumental solo work was particularly good, especially a cornet solo by Mr. Frank Simon.

The soprano solo, Sousa's own setting of the late Lt. Col. John McCrae's "In Flanders Fields," had a melancholy interest for Montrealers. With subdued band accompaniment it proved a fitting setting for the noble words, while Miss Mary Baker sang it excellently.

Sousa's Band will give concerts this afternoon and evening at Dominion Park, and again tomorrow, which will end their Canadian tour. Following this Sousa will take his band on an extended tour through the States.

YESTERDAY'S PROGRAMMES.

Following are the programmes given yesterday afternoon and evening:

Afternoon.

- 1—Ballet Suite, "Aida" Verdi
- 2—Cornet solo, "Willow Echoes (new)" Simon
Mr. Frank Simon.
- 3—First Suite, "L'Arlesienne" Bizet
- 4—Vocal solo, "Louise," Charpentier
Miss Mary Baker.
- 5—Favorite March of the French Army, "Madelon" Roberts
Interval.
- 6—Brazilian Overture, "Il Guarany" Gomez
- 7—Saxophone solo, "Nadine," Henton
Mr. H. Benne Henton.
- 8—Suite, "Coppelia" Delibes
- 9—Vocal solo, "Ah Fors e Lui," Verdi
Miss May Stone.
- 10—Caprice, "Le Caravan" Hume
Evening.
- 1—Rhapsody, "Southern" Hosmer

2—Cornet solo, "La Mandolinata" Metra

- Mr. Frank Simon.
- 3—Suite, "Looking Upward" Sousa
(a) "By the Light of the Polar Star"
(b) "Under the Southern Cross"
(c) "Mars and Venus"
- 4—Vocal solo, Mad Scene, "Lucia" Donizetti
Miss May Stone.
(Flute Obligato by Mr. Louis P. Fritze).
- 5—(a) Valse, "Toujours Fidele" Waldteufel
(b) March, "Bullets and Bayonets" (new) Sousa
Interval.
- 6—Overture, "Zampa" Herold
- 7—Xylophone solo, "Humoresque" Dvorak
Mr. Joseph Green.
- 8—(a) "Wedding March" Sousa
(Dedicated to the American people).
(b) Memorial March, "The Golden Star" Sousa
(Dedicated to Mrs. Theodore Roosevelt, in honor of the Brave who gave their lives that Liberty shall not perish)
- 9—Vocal solo, "In Flanders Fields" Sousa
(Words by the late Col. John McCrae, of the C.E.F.)
Miss Mary Baker.
- 10—Satarelle, "La Boheme" Hume

SEVEN KILLED IN BLAZE AT DOMINION PARK

Mystic Rill And Section Of
Scenic Railway Destroyed

DEATH LIST MAY GROW

Reported Laden Car Dropped
From Crumbling Trestles—
Search Ruins Today—
Charred Bodies Re-
covered

Seven persons, three men, three women, and a boy, are known to have lost their lives in a fire which destroyed the Mystic Rill and part of the Scenic Railway at Dominion Park late yesterday afternoon, and it is feared that several more bodies will be found in the search of the ruins today, for when a section of the Scenic Railway collapsed, a car laden with merrymakers is said to have dropped thirty feet into the blazing heap of trestles and the flaming debris of the Mystic Rill, a tunnelled water maze on which shallow draught boats carried passengers, which is built at the base of the southeastern section of the park.

One man, F. Turcotte, an electrician, 31 years of age, of 169 St. Timothy street, was burnt about the arms during the fire, and was taken to the Montreal General Hospital for treatment. The man refused to remain in the hospital, and was allowed to go home, on condition that he return today for further treatment.

The fact that the wind was blowing from the west saved the whole park from destruction.

Not one of the seven bodies recovered last night is recognizable, there being no heads, arm or legs on the charred trunks, which were taken to the morgue early this morning. Bits of paper, small medals, a few corset stays and portions of clothing were collected by the morgue authorities, placed in separate envelopes and locked in the safe, as they are the only means of identifying the bodies.

It was at 5.35 o'clock that the fire was discovered and the alarm rung. The exact cause of the fire is so far unknown, though it is thought that the careless throwing of a cigarette or a lighted match might have started the blaze. The flames spread so quickly that it was impossible for the employees of the park or the officials to tell exactly how the flames got their start. One point, however, was established last night, and that was that the flames were due to no apparent defect in the electric wiring of the Scenic Railway and the Mystic Rill, as the plant had been inspected by an inspector five minutes before the flame broke out. The fire damaged the motors operating the Mystic Rill and the Scenic Railway.

Within a few minutes after the sounding of the alarm in the park, the volunteer brigade of the place had started working on the blaze, but it was soon realized that the flames had gathered such headway that it was necessary to call the Montreal fire brigade. An alarm was rung at box 55, in front of the park, and the firemen from the two Maisonneuve stations with those from the Longue Pointe station responded.

HEARD VICTIMS' CRIES.

On the arrival of the firemen the Mystic Rill was a mass of flames and the burning southwestern section of the Scenic Railway was already tottering. The firemen heard shouts for help and moans inside the Mystic Rill, but it was impossible to reach the victims. The firemen broke down as many of the walls of the place as they could with axes and with any implements which came handy, and in this way one or two persons who were near the outer edge of the Mystic Rill circle managed to make their escape. The shouts and groans only lasted a few moments, according to the firemen, and when the section of the Scenic Railway overhead fell with a crash into the flaming mass below, it was reported that there was a car loaded with people on it. This, however, could not be ascertained last night, there being a huge pile of ruins in the southwest corner of the place where the trestles collapsed. When the Scenic Railway fell shouts were heard, but no trace of any of the victims in that section of the place were located last night. A search will be made this morning when the ruins have cooled off.

District Chief Favreau when he arrived on the scene, called for assistance of pumping engines by telephone, as the water pressure was low. The engines from the stations in the eastern section of the city were sent to the scene, and the fire-tug St. Pierre steamed up to the water front of the park, and three lines of hose were attached to its powerful pumps. When the water pressure increased, the firemen had little trouble in getting the flames under control, practically extinguishing them before they had spread to any of the adjoining buildings in the park.

It was then that the firemen started to search for bodies. First the body of a man was found, the firemen being able to tell the victim was a man because of the style of the gold watch still hanging from charred clothes. Later two other bodies were found near the southwest corner of the burned area. These were evidently the bodies of

a man and a woman who were trying to escape from the Mystic Rill. They were huddled together and near them were found the remains of a boat. It is thought that this couple were suffocated by the smoke while trying to get out of the place. They had evidently made their way into the centre of the maze, being found exactly in the middle of the tunnel-like waterway. Had they been able to make their way to any one of the edges of the three circles they could have escaped. Later the body of what is believed to have been a boy was found. A little farther on other bodies were found. None of the bodies had any head, arms, or legs, nor was there anything left by which ordinary identification could be made. The bodies were carried into one of the booths, which was closed at once and kept there until the morgue wagon arrived.

Despite the accident and the many rumors which had spread throughout the city during the evening, a large crowd visited the park and the management decided to keep the park open. Thousands of persons visited the scene of the fire, but few seemed to know that seven or more persons had perished in the place.

BAND PLAYED ON.

The members of Sousa's band, whose trunks and equipment had been moved out of their quarters in case the flames spread, gave their concert as programmed. Even the presence of the firemen in the park and the liberal sprinkling of water through the place, did not prevent the people from entering the various attractions. When the black wagon from the morgue with its black flag arrived, however, many persons gathered around it in morbid curiosity to learn the reason for its errand and when they saw seven bodies or parts of bodies carried on covered stretchers into the wagon they realized what had occurred and hundreds left the park.

Only the section where the firemen were at work pouring water on the red hot ruins was in darkness. The remainder of the park was in its usual illuminated dress.

The police from the Longue Pointe station, under Captain Trudeau, and Lieut. Lefebvre, turned out and handled the crowds. Men were stationed all around the scene of the tragedy and no one save those who had business there were allowed to approach. Towards nine o'clock the firemen began to depart and their apparatus drove away, though a number of men were left on duty all night to watch the smouldering ruins.

There was a large crowd in the park at the time the fire was discovered, and they at once left the park when it was shouted by excited employees that the place was on fire. They soon returned, however, and the police had much trouble in keeping them out of the way of the firemen as they worked. Hundreds of persons climbed on the Chutes to watch the flames from there, but owing to the danger of the structure collapsing, they were driven away. They then made their way around to the water front and stood on the railway tracks of the Montreal Harbor Commissioners and watched the fire from there.

The flames were spectacular and could be seen from Montreal and from Boucherville and Longueville. Many persons crossed the river in boats to see the fire at close range.

So fierce were the flames that the volunteer firemen from the park brigade were unable to get close, and when the Montreal firemen arrived it was only with great difficulty that they managed to throw water on the vital spots. Water was poured on the surrounding buildings to prevent them catching fire. This, however, did not prevent the roof of the dancing pavilion and bar catching several times, and the firemen had to turn their hoses on those places.

Beside the bar, the shoe shining stand was badly scorched, and the three shoe shiners tried two or three times to rescue their belongings. Their efforts were in vain, however, owing to the heat. After the flames were under control and the heat had moderated, the shoeshiners got back to their stand.

At the Mystic Rill, or the Old Mill, as it is commonly known, Ferdinand Frizon, of 865 Iberville street, the ticket taker, said that he was sure that there were only a few persons in the place at the time of the fire. The smoke was so thick, he said, that he had found it impossible after a few minutes to stay at his post and warn the people to get away. He shouted to the man in charge of the boats to try and get inside and save everybody possible.

FLOATED TO DEATH.

Joseph Turcotte, of 121 Davidson street, the man in charge of the boats said that he had noticed the smoke almost at the same time as his comrade and that he had at once realized that there was a fire. He had shouted at once to the persons inside to come out quick, and tried to prevent the crowd who were pressing him to get into the boats, from taking their ride. One party he noticed jumped into a boat and floated away into the darkness. He tried to stop them, but it was too late. The smoke then got so bad that he had to leave the place.

The ticket seller, Miss Gabrielle Paquette, of 299 Delaroche street, saw the smoke and heard the shouts of fire, but her back was turned and she had no idea in what direction the flames came from.

A man, who refused to give his name, and who said he was an inspector, claimed that he had been over the Scenic Railway route a few minutes before the fire broke

out and that the place was all right. Someone, he said, had been through the Mystic Rill also and that everything had been found in order. He said that he had just left the front entrance of the Mystic Rill and had barely crossed the park when he saw the smoke. He ran back and in a few seconds the place was a mass of flames. He worked with the firemen and tried to save the place.

L. R. Cooper, managing director of the Dominion Park Company, Limited, stated last night that he had not been able to learn how the fire started. He said that the entire plant was inspected every day and he was sure that the flames had started through no defect of the electric wires in the plant either at the Mystic Rill or at the Scenic Railway. His opinion was that someone had disregarded the "No Smoking" signs and had dropped a cigarette or a lighted match somewhere in the southeast portion of the Mystic Rill and had started the flames accidentally. The fact that Dominion Park is the latest of a long series of fires in places of amusement also looked suspicious to him.

"The loss of the two plants is between \$40,000 and \$50,000, but that is not half as serious as the loss of life," said Mr. Cooper. "I cannot understand how the victims were killed, unless they were overcome by the smoke," he continued. "The place is inspected every day and everything was in perfect order."

Many telephone calls were made at the office of the Park last night asking about the loss of life and about the damage. Very little information could be secured, however, owing to the fact that the officials had little definite information themselves.

MANY VISITED MORGUE.

At the morgue, after the rumor had spread throughout the city, hundreds of calls were received asking about the bodies. Unfortunately nothing definite about them could be given as they were so charred and dismembered that it was impossible to identify them by description. On one of the bodies, however, that of a man, military papers were found. These were half burned, but the name Wilfrid Gravel was made out. An address thought to be 315 Marie Anne street east was also made out. No one, however, up to an early hour this morning, had inquired about Gravel. Another paper bore the name of Felix Beaudry and the address readable was 629 Breboneuf street. Inquiries at both these addresses last night, however, failed to reveal anything about the identity of the man. A letter addressed to Gravel from Miss Rose Alba Mercier, of 1294 Berri street, was also found on the same body. It was not known, however, if the girl was with the man and if she was also a victim of the accident.

At midnight the news had spread throughout the city and the morgue was surrounded by a crowd of persons who were anxious to hear if any of their families who happened to be absent from home were among the dead. Some persons viewed the bodies and while there was one man who thought that the body of the boy was that of his son, he could not identify it positively. Since then, however, the morgue men, in cleaning the bodies, found parts of clothes which will probably serve the purpose. Around the neck of one of the bodies was found a religious token and this will serve to help identification.

Early this morning the employees of the Dominion Park will start a thorough search through the ruins to make sure if there are any remaining bodies.

The detective bureau was notified last night and Detective Labine was sent out to investigate and prepare the case for Coroner McMahon's inquest, which will probably be opened this morning. The inquest will most likely be postponed until more details can be secured and until all the bodies or as many of them as possible can be identified.

SOUSA DELIGHTS LARGE AUDIENCE

"March King" Puts on Splendid
Program of Marches, Overtures
and Features at Lumberg.

INTERPRETATIONS OF
TWO SOLOISTS PLEASE

Lieut. John Philip Sousa, composer of "Stars and Stripes Forever," conductor of perhaps the greatest band in the world, and the hero of the musical world on his tour around the globe, gave a program at the Lumberg last evening that set the large audience that packed the house and clamored about the doors for admission wild with delight. There is something about an American audience that is different. They all like march music, and in this field Sousa ranks supreme. At times the audience would burst into applause before the piece had more than begun, as was the case when an attendant came on the stage with a large placard bearing the words: "Stars and Stripes, Forever."

The overture "Mignon," which had first place on the program, was excellent because of the distinctness with which each of the parts carried its own theme, which, although very simple, was passed around from instrument to instrument until all were blended in one harmonious whole.

Frank Simons, the solo cornetist, is a musician of rare ability, and he held his audience spellbound for several minutes and responded to an encore. It is seldom that such a talented player is heard in Utica. Miss Mary Baker next appeared and sang Sousa's own interpretation of that beautiful war poem written by Col. John McCrae, "In Flanders Fields the Poppies Grow." It will be remembered that Colonel McCrae was a member of the Canadian Expeditionary Force and was killed in action shortly after the composition was written, and he now lies buried "between the crosses row on row." Miss Baker has a beautiful voice and the interpretation given the poem by Sousa met with unanimous approval. Only a genius could set such words to music.

SOUSA'S BAND TO GIVE CHARMING PROGRAM TUES.

Lieut. John Philip Sousa and his band will give the following program on Tuesday afternoon, Citizens' Day, at the Saskatoon Industrial Exhibition, with Miss Mary Baker, coloratura soprano, Miss May Stone, soprano, Mr. Frank Simon, cornetist, Mr. Ralph Corey, trombone, as soloists: 1, Grand Fantasia, "Pinafore," (Sir Arthur Sullivan); 2, Trombone solo, "I Hear You Calling Me," (Marshall), Mr. Ralph Corey; 3 (a) Songs and dances of Ireland, (compiled by Godfrey), (b) March, "The Naval Reserve," (Sousa); 4 Vocal Solo, "Romeo and Juliet," (Gounod), Miss Mary Baker; 5, Overture, "Zampa," (Herold). Interval. 6, Collocation, "Cavalleria Rusticana," (Mascagni); 7, Cornet solo, "My Heart at Thy Sweet Voice," (St. Saens), Mr. Frank Simon; 8, (a) Ballet Suite, "The Prophete," (Meyerbeer), (b) March, "The New York Hippodrome," (Sousa); 9, Vocal solo, Polonaise, "Mignon," (Thomas), Miss May Stone; 10, The Chimes of Normandy.

"Impressions at the Movies" was divided into three parts, "The Jazz Band," the "Crafty Villain and the Timid Maid," and "All Hands Swing Your Partners." These little numbers were reminiscent of just what they represent, and show the power of music to convey ideas. "The Golden Star," dedicated to Mrs. Theodore Roosevelt in memory of the brave men who gave their lives in the war, is a beautiful selection—perhaps the finest piece that was played last night. It has a slow, solemn movement and carries a chord of Chopin's famous "Funeral March." At one time all the instruments are hushed except the solo cornet, which plays "taps" in a way that reminded everyone of the stately military funeral which our heroes received.

After a short interval a number which appeared on the program as "Showing Off Before Company" was played. Each one of the parts came to the front of the stage and played different selections, most of them well known. Each part acquitted itself creditably, but special mention must be made of the saxophones' rendition of "Hindustan." It takes reed instruments to play this piece properly, and they brought out all that is good in it. Miss May Stone next appeared with "I Am Titania," sung in French. Miss Stone has a wide range and perfect control over her voice, which gained the admiration of the entire gathering, for her selection was a most difficult one.

"The Bohemians" was the last number on the program, and its wild rhythm and dash thrilled everyone.

As encores Sousa played "Semper Fidelis," which is the march of the American Marines; "Bullets and Bayonets," "Smiles," "Sabre and Spurs," and "Stars and Stripes, Forever." It was this last that carried the house by storm, for it is the most familiar of his compositions, and it was no sooner announced that he would play it than a ripple of applause broke out and gradually swelled to a climax as the first notes were struck.

Sousa said after the concert that the audience was a most enthusiastic one, and he looks forward with pleasure to his next coming.

*Saranac Lake N.Y.
Adirondack Enterprise
Wednesday Aug 13th 1919*

Concerts Nets Hospital \$2,435.20, with Donation

The general hospital will receive \$2,435.20 from the Sousa concerts held in the Pontiac Monday afternoon and evening. All but a few of the front seats were sold for the matinee, and the evening concert seats sold out completely with enough standing room being taken to cover the few vacant seats at the afternoon performance.

The seat sale and auction amounted to \$2,784. The expenses amounted to \$1,300. Of this, \$1,000 was the cost of bringing the band to Saranac Lake, and \$300 was the cost of the rental of the theatre for the two performances and incidental expenses. The cost of bringing the band here was paid by an unnamed patron of the hospital.

The concerts were thoroughly enjoyed by the people of Saranac Lake, both the band and the soloists being given warm applause. Lieut. Sousa was given an informal luncheon at the Saranac Lake club, and the members of the band were given a buffet supper after the evening performance. At the close of the performance Major Cluett led "three cheers" in appreciation of the work of the artists.

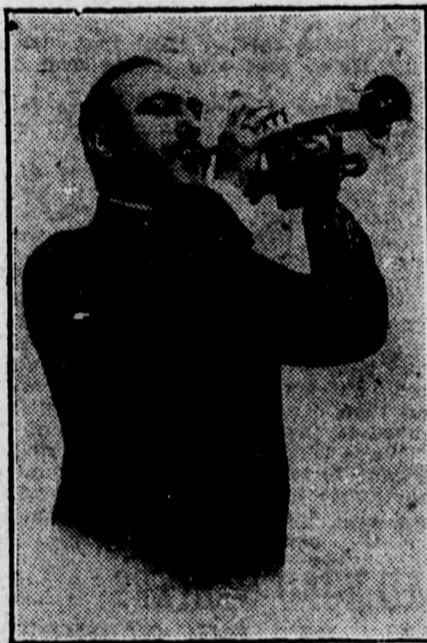
CONCERTS

S. R. O. SIGN USED AT SOUSA'S CONCERT

MARCH KING DELIGHTS UTICANS
WITH FINE PROGRAM.

Fifty-One Persons Stood in Corner
of Stage at \$1 Per—Cornet Solo of
Frank Simon is Big Feature—En-
cores Given in Abundance.

So many Uticans wanted to hear Lieut. John Philip Sousa's Band at the Lumberg Theatre last evening that even standing room on a corner of the stage was sold to many unable to secure seats. Scores of music lovers were turned away at the box office and the 51 persons standing in the rear of the



FRANK SIMON, CORNET SOLOIST.

stage seemed satisfied to stay there at \$1 per unit of floor space.

Indeed, it was a most inspiring concert and the intervals between numbers was punctuated with enthusiastic applause, while frequent encores of Sousa's famous marches called forth repeated demonstrations. When the band struck up the ever popular "Stars and Stripes Forever," and had the various sections perform before the footlights, it was the signal for a spontaneous outburst of applause on the part of the audience. Just as generous as ever with his encores, the March King kept everyone in happy spirits and made his musicians earn their money for fair.

John Philip Sousa's style of directing has not changed. His graceful movements of arms, hands and fingers which mean ever so much to the musicians under him were much in evidence and it was worth the price of admission alone to watch him. And that neat bow! It called forth admiration of his graciousness.

Frank Simon, cornet soloist, delighted and thrilled all by his wonderful rendition of his own composition, "Willow Echoes." It had a soothing theme and developed into a brilliant array of triple tongue passages, with the most pleasing bit of shading and expression imaginable. For an encore he played the favorite "Underneath Thy Window," which included a refrain muted skillfully. To fill the shoes of Herbert Clarke is something that any cornetist would hesitate at attempting, but Mr. Simon is a remarkable cornetist with a personality of his own, his technique and tonal qualities being little short of wonderful.

Every crescendo and diminuendo had a Sousa flavor. It was the same thing with the animated spirit of "pep" displayed. Especially noticeable was a diminuendo when on the repeat of an encore paraphrase of "Smiles," the band literally let the melody fade away.

Two charming vocalists, Miss Mary Baker and Miss May Stone, delighted music lovers with their numbers. Miss Baker sang "In Flanders Fields," the music of which was written by Sousa, while Miss Stone chose "I Am Titania," from Thomas's "Mignon" for her selection. The former vocalist rendered "When the Boys Come Sailing Home" as her encore, while Miss Stone had an equally popular one in "Carry Me Back to Old Virginny."

Beginning with the overture "Mignon," which was featured by the harp work of a genius at that instrument, the band played a varied program from the sublime to the ridiculous, but struck a note of patriotism at the end by the thunderous acclaim of "The Star-Spangled Banner." Most bands have a way of their own to play the national anthem, and Sousa's style is indeed a beautiful one. Instead of having his trumpeters hitting high C in the strain ending with "the land of the free," the brass section takes the lower octave and the effect is highly pleasing.

Descriptive so that even a blind person could imagine the flicker of the films was the suite, "Impressions at the Movies." It embraced "The Jazz Band in Action," "The Crafty Villain and the Timid Maid," and "Balance All and Swing Partners." In the musical story of the crafty villain there was a stealthy undercurrent prevailing in the number, while an occasional crash even frightened some of the nervous folks in the front rows. But the third number was surely a lively one, and the audience felt like leaving their seats to swing their own partners.

Dedicated to Mrs. Theodore Roosevelt, the memorial selection, "The Golden Star," proved to be a soul stirring one. Blended into the harmony is the plaintive sound of "taps," and at the conclusion the entire band bursts into a triumphal note of victory.

During the intermission the various sections of the band had an opportunity to display their individual prowess in the comical sketch, "Showing Off Before Company." It was well done and kept the audience roaring when they were not applauding.

One of Sousa's encores was the "U. S. Field Artillery March," which is a splendid number with a good swing. It proved to be popular in army bands

during the war and it seemed good for some Uticans to hear it again. "Bullets and Bayonets," a new march by Sousa, was another pleasing composition. Another encore, "Lassus Trombone," by Fillmore, was a rip snorter for the slides.

The sooner John Philip Sousa and his band play a return engagement in Utica, the happier the music lovers of this city will be, for his concert last night was just a tantalizer and it tasted like more.

*Batavia N.Y.
Daily News
Wednesday Aug 13th 1919*

AMERICA IS "BAND HUNGRY"

Sousa Says So and Large Audience at Lumberg Proves It

PROGRAM INCLUDES GRAVE AND GAY

"In Flanders Fields," Made From Col. McCrae's Poem, and "The Golden Stars," Dedicated to Mrs. Theodore Roosevelt, Directly Inspired by War—Some Selections in Lighter Mood Recall Days of Real Sport—As far Marches,—Well, You Know Sousa

Lieut. John Phillip Sousa and his band of 31 musicians—real musicians they are—thrilled an audience which packed the Lumberg Theater to its doors last night. Utica is most certainly a part of the great American public which Lieut. Sousa says is "band hungry." They keenly enjoyed last night's program from the overture, "Mignon," marked by the beautiful blending and harmony of the instruments, to the closing number, "The Bohemians" with its wild swing and dash.

It was a splendid program, combining as it did Sousa's latest compositions with many of the old favorites. Two of the new numbers "In Flanders Fields" and "The Golden Star," both inspired by the war, will long remain in the memory of those who were privileged to hear them as they were played and sung last night. The words of "Flanders Fields," by Col. John McCrae, who was killed at Ypres, so wonderfully expressed the spirit of those who died that only a genius could put them to music without marring the beauty of the poem. Sousa has made a second masterpiece of "Flanders Fields."

"The Golden Star" is dedicated to Mrs. Theodore Roosevelt in memory of the brave who died in the war. It is destined to become a national favorite. It starts with the theme of the heroic dead, sounds the lonely "taps," and when the note of sadness is almost overwhelming, the music rings out with the note of triumph, which signifies the victory of spirit over body.

Sousa is not always martial or serious in his compositions. "Impressions at the Movies" and "Showing Off Before Company" were both exceedingly good fun. "Balance All and Swing Partners" were quite reminiscent of the days before the fox trot and the "shimmy," days of real sport if not real sports. "Showing Off Before Company" was clever in itself and very clever device for assembling the company after the intermission.

Most of the encores were the marches, old and new, which stirred the crowd last night as they did in days gone by. They played in spirit to bring out the fire and dash and peculiar rhythm which have made Sousa the "March King." Among them was "Semper Fidelis," dedicated to the United States Marine Corps, from whose motto it takes its name.

The solo numbers included a cornet solo by Frank Simons, and the vocal solos of Miss Mary Baker and Miss May Stone.

After the concert Lieut. Sousa said that in all of his 27 years during which he had been touring with his band he had never seen such an enthusiastic audience. He thinks America is hungry for band music. His company had 27 members in service, all of whom have returned except four who are still abroad with Pershing's Band.

When questioned about the story that his name was a compound of his own name So and U. S. A., he laughed, saying that it was one of the best press agent yarns ever invented. Sousa is one of the oldest names in America and is Portuguese in its origin. He stated that he had enjoyed his audience in Utica and looked forward to an early return. If time had allowed, he would have given some interesting accounts of his work in the navy.

UTICA FIELD AND GUN CLUB

Lieut. John Phillip Sousa Participates in Shoot Held on Local Grounds—Makes Second High Score

John Phillip Sousa, band director and trapshooter of worldwide renown, participated in the shoot held by the Utica Field and Gun Club yesterday afternoon. Lieut. Sousa was second highest man with a score of 45 birds broken out of 50. Mr. Evans, the winner of the event beat the band director by the scant margin of two per cent, smashing 65 out of 70 birds. The guest of the day had only time to shoot for half an hour, but in that short time he gave the spectators an exhibition of real trapshooting.

He was greatly handicapped by the brisk wind which forced the disks to rise at a sharper angle than under ordinary conditions and also by the fact that he was a total stranger to the local grounds. Also he had had little opportunity to keep in top form as he is traveling most of the time and trapshooting is a sport that requires constant practice. But in spite of these handicaps he broke birds with apparent ease at all angles with a certainty that was truly marvelous.

Lieut. Sousa did not arrive until 5:30 o'clock and by that time a good sized crowd had collected on the hill top to welcome him to Utica. The porch of the club house was filled with men and women interested in the sport and still more were scattered about on the hillside just above the shooters, while numerous automobiles drawn up along the drive way provided places for the rest of the crowd.

The contest began at 2 o'clock and lasted far into the evening, although the guest of honor was there only a small fraction of the time. There were 20 shooters on hand besides Lieut. Sousa and the Parkway near the grounds resounded all afternoon long to the sharp reports of the guns. The scores were as follows:

Name	Shot at	Broke
Sousa	50	45
Williams	75	58
Fowler	95	85
Evans	70	65
Lancaster	30	23
DeWitt	70	57
Kokesch	70	52
Seim	50	40
Richards	90	67
Mahman	95	79
Allaume	60	39
McCarthy	30	19
Brayton	20	17
Broadbent	50	31
Bennett	40	26
Haight	30	20
De Long	20	9
Lockwood	20	9
Fenner	95	67
Miller	110	74
Charles	80	53

Regina Lask.
Saturday Aug 2nd

THOUSANDS FILL GRAND-STAND AS LONG AS SOUSA'S MUSICIANS ARE IN SIGHT

The Veterans' Day programs by Sousa's band were liberally sprinkled with military marches, and music suggestive of brilliant action on the field of honor. For last night's selections, though the concert began at nine o'clock, the grandstand was crowded, and thousands found only standing room, between the grandstand and the platform. The beautiful strains of the Canadian National anthem were followed by music from "Aida," one of the richest offerings of the week. "The U. S. Field Artillery" was given as the encore; and another popular encore selection was "The Stars and Stripes Forever," the latter's strong appeal being made by the piccolos, cornets and trombones that give the final flourish.

HOSPITAL WINS \$1,000 GIFT

All Seats Sold, and Then Some, for Sousa Band Concert—Best Treat in Years

The Sousa Band Concert for the benefit of the General Hospital won the prize of \$1,000 offered if all the seats were sold for both matinee and evening performances.

The prize was won by a big margin. Not only were all the seats sold, but enough people were turned away to half fill the theatre again. As a result, the Hospital will net well over \$2,000 from the benefit.

It goes without saying that the concert was a musical success. There is only one Sousa. The band played all the new Sousa compositions, and most of the old ones for encores, and the encores, of course, were as numerous as the one and only Sousa would let them be.

Among the new Sousa compositions was one in particular that had great effect—"Golden Star," a memorial march written for the American service men who lost their lives in the war. "Bullets and Bayonets" was a military march that also brought forth much comment.

The great bandmaster was entertained at dinner at the Saranac Lake Club last evening by representatives of the Club, the Board of Trade and the General Hospital, those present beside the guest of honor being C. M. Palmer, M. M. Feustmann, Dr. E. R. Baldwin, Laurance Jones, W. H. Cluett, J. P. Clark, C. B. Coleman, Allen Chase, C. H. Goldsmith, C. S. Thurston, Dr. R. M. Brown, H. H. Gay, A. A. Highlands, Malcolm Williams, A. S. Bendell, and John Sawyer.

Regina Lask.
Morning Leader

The strong affection of the people here have conceived for H. Benne Henton was indicated by the outburst of applause when he made his appearance to offer a saxophone solo of his own composition. In response to the storm of applause at its conclusion, Mr. Henton returned and cast a spell by his charmingly sweet rendition of "When You and I Were Young, Maggie." The applause was stormier than ever, and this time Mr. Henton came back leading a saxophone sextet, which also was repeatedly encored. Miss Mary Baker sang Sousa's setting of "In Flanders Fields," with feeling and expression, and yet with an engaging brightness, as though the spirit of those who went to their long sleep among the poppies. After Miss Baker had granted an encore, she was presented with a sheaf of roses, the gift being offered by a dainty little girl in white.

Sousa's band played a wonderful program yesterday, when during the afternoon 1,000 people, in addition to those in the grandstand, crowded round the platform and when, at night, the big percentage of the crowd stayed in the grandstand until 10 o'clock when the last number was played. Miss Baker's solo, "In Flanders Fields" received tremendous applause and the "Canadian Patrol" was clapped for minutes. Beautiful bouquets of roses were presented with the compliments of the exhibition directors to Miss Stone and Miss Baker by Little Misses Eleanor Baker and Betha Farnham.

SOUSA'S BAND WINS OVATION

Lieut. John Phillip Sousa and his band gave a concert last night at Convention Hall. This in itself seems a simple announcement, yet only those who were present with eyes to see as well as ears to hear can fully realize how extraordinary was the occasion, not only in the thrilling quality of the music but in its amazing sway over

the emotions of the vast audience whose applause echoed ecstatically through the big auditorium after each number. Sousa's Band is unique among the musical institutions of the world. Many nations have heard it and acclaimed both its leader and his men. In Europe, Africa, Australia, the Fiji islands this remarkable organization has been received with flattering honors. Here in America it is adored by countless thousands.

When one hears Sousa's band, one is listening to the best of its kind—to the very quintessence of a band, representing in band music and

band accomplishment what the Boston Symphony means to orchestral life, Kreisler or Heifetz to the violin, or Widor to the organ. Sousa can play on and with his band until he has his entire audience keeping time with it, laughing when the music is gay, stirred when it is stirring, or somber when the sounds mean what they did in "The Golden Star," "Memorial," dedicated by Sousa to Mrs. Theodore Roosevelt.

Words can never even suggest the thrill that comes with the "March King's" playing of his own incomparable marches—"Hands Across the Sea," "The Stars and Stripes Forever," "El Capitan," and "Manhattan Beach," among the old and loved ones, and "Sabre and Spurs," "Bullets and Bayonets" and "U. S. Field Artillery" among the newer marches. Last night's audience went wild after each one. Next to the marches the event of the evening was a "Mixture," "Showing Off Before Company," a delectable and completely entertaining exhibition of band virtuosity, in which all the different kinds of instruments in the organization are heard in groups, each group performing musical "stunts" that defy description. Perhaps the feature of this specialty was the brilliant performance on the xylophone given by one of the band's members, who played variations enchantingly, to the accompaniment supplied by his fellow musicians. The playing of the harp and of a saxophone quintet were other delightful episodes of an exciting and memorable concert. Even Rochester's insatiable appetite for encores should have been gratified, for they were more in number than the entire announced program.

The soloists included Miss Mary Baker, lyric soprano, who sang Sousa's "In Flanders Field" exceedingly well and whose voice, which is of marked beauty, was heard with much pleasure; Miss May Stone, coloratura soprano, who sang "I Am Titania," from Thomas' "Mignon"; Frank Simon, cornetist, and Benne Henton, saxophone.

The concert was under the local management of J. E. Furlong.

A. J. W.

Ch. of
Herald Tribune
August 14th 1919.

POPULAR BAND HAS OLD THRILL

Sousa Delights Large Crowd in
Convention Hall.

BRINGS NEW MUSICAL IDEAS

Famous Conductor Offers Some of His
Latest Compositions in Concert
of Inspiring Merit.

John Philip Sousa and his band, slightly changed as to personnel, but constant in the musical quality that has made it famous, gave an overflowing audience at Convention Hall last night the same sort of thrill that it always provides. The audience was keenly expectant, the famous conductor was genial and the band worked at its busiest and best through a programme that was characteristic of Sousa not only as conductor but as composer.

Sousa music is not so much a national institution as a national habit, acquired as soon as American lips can frame themselves to whistle a tune and becoming firmly fixed as a part of American training in patriotism. It is this essentially American spirit that makes the peculiar charm of a Sousa concert, of course, and that was particularly inspiring last night—for Sousa has been outdoing himself in recent years under the spur of war times and yet in addition to that, one is moved to amazement by the seemingly inexhaustible inventive genius of the man. His musical ideas seem to spring forth as fresh and as interesting and as plentiful as they did long ago—is it a generation ago?

Nearly everything on the programme last night was new to Rochester, and yet all but three programmed numbers were Sousa's. Some of it was the product of his finest musical thoughts, such as a memorial composition, "The Golden Star," dedicated to Mrs. Theodore Roosevelt and the memory of the soldier dead, an expressive number, charged with melancholy and carefully scored. But that was not the sort of Sousa the audience had come to hear; perhaps not the Sousa most to be admired. A musical whimsy, half serious and half burlesque, "Showing Off Before the Company," in which all the instruments in their seemingly endless variety, had a chance to exploit themselves individually at the front of the platform, was the kind of feature that was most enjoyed and the kind that nobody but Sousa could introduce into a musical evening without making it savor of the vaudeville stage. Superficial as this was from a musical point of view, perhaps, it showed as nothing else on the programme did the composer's wealth of ideas and his ability to work out infinite musical details to obtain an intended effect.

Other Pleasing Numbers.

Another original suite, "Impressions at the Movies," was a bit disappointing until the final movement, a dance of whirlwind speed and yet amazingly accurate rhythm. Thomas' vigorous "Mignon" overture opened the programme, and Hume's newest composition, "The Bohemians," and "The Star-spangled Banner" closed it. In between were the expected encores, including "The Stars and Stripes," played with all the flourishes original with Sousa and his band, and an amusing humoresque on "Smiles," in which again all the instruments performed separately, from the tinkling fifes all the way down the scale through oboes, cornets, saxophones, trombones and bass tubas, as big as the ventilators on an ocean liner. This bass section, by the way, is one of the reasons for the unsurpassable musical quality of Sousa's band.

The soloists won tumults of applause, especially Frank Simon, one of the finest of cornetists, remembered as a former member of the Rochester Park Band, and who played one of his own compositions, "Willow Echoes," and performed numerous technical feats. Miss May Stone, coloratura soprano, and Miss Mary Baker, lyric soprano, are gifted artists, and their selections were popular. A new Sousa number, "In Flanders Fields," with words by the late Colonel John McCrae, was sung expressively by Miss Baker. A new Sousa march, "Bullets and Bayonets," was on the programme.

SOUSA DELIGHTS LARGE AUDIENCE WITH MARCHES

Great Enthusiasm Aroused
by Familiar Tunes.

FEATURES MEMORIAL NUMBER

Lieutenant Sousa Sets "In Flanders
Fields" to Music—Favorite
Marches Still Exert Charm—Band
Springs Novelty in Program.

There are few men who can hope to be the supreme master of the particular thing they pick out for their life work, and when such a rare individual happens along he is deserving of all honor and praise. Lieutenant John Philip Sousa is undeniably the March King of the world and a leader of a military band without a close rival.

Lieutenant Sousa has returned from the war with an enviable record and has gathered together an organization that delighted an enthusiastic audience in Convention Hall last evening. Everybody loves a military band, especially when it is Sousa's band, and still more especially when it is Sousa's band playing Sousa's marches.

The program showed but few of the old favorites, but these Lieutenant Sousa saved for the encores. They all came, "El Capitan," "United States Field Artillery," "The Gliding Girl," "Semper Fidelis," "Manhattan Beach March," and finally, "The Stars and Stripes Forever." The latter is the march which one always thinks of in connection with John Philip Sousa, and his band played it last night with all the energy and strength with which it should be played. The "Field Artillery March" was another stirring number with the familiar song of the artillerymen recurring frequently.

"The Golden Star" Takes.

The overture was from "Mignon," and Lieutenant Sousa conducted it with great skill. Particularly beautiful were the several brief passages for the harp. Sousa's suite, "Impressions at the Movies" was something in the way of a novelty, the three parts being respectively called, "The Jazz Band in Action," "The Crafty Villain and the Timid Maid," and "Balance All and Swing Partners." The band did not seem to be quite able to reach the heights—or is it depths?—of the jazz bands, but the second part of the suite was delightfully amusing.

A new composition was "The Golden Star," dedicated to Mrs. Theodore Roosevelt in memory of the brave who gave their lives that Liberty might not perish. It was Sousa in a new vein. The composition is an impressive one, with its part for the cornets, playing taps on muffled instruments.

Novelty Is Interesting.

The real novelty on the program was "Showing Off Before Company," which followed the one intermission. The musicians off stage began playing "Keep the Home Fires Burning;" the harpist strolled up to his instrument and played a number of old songs, the audience thinking it was being done to fill in the time before the next number. He was soon joined by several piccolo players. From then on came groups of the different instruments—cornets, trombones, saxophones, flutes, tubas, basses, saxophones, bassoons—and each group was given an opportunity to show off. One set gave a burlesque Salvation Army meeting, and the tunes ranged from "Hail, Hail, the Gang's All Here," to "I'll Say She Does." A humoresque on the popular "Smiles" was another selection that was amusingly conceived and done.

Frank Simon was the cornet soloist, playing as his first number one of his own compositions, "Willow Echoes." Mr. Simon produces a beautiful tone and is exceedingly skillful in the florid passages designed to show off the soloist. For encores he used the Italian folk song, "O Sole Mio," and Mrs. Carrie Jacobs Bond's "Just a Wee, a Wee, a Wee, a Wee," playing both with great sympathy.

Woman Singers Heard.

Miss Mary Baker and Miss May Stone were the vocalists and both pleased the audience with their songs. Miss Baker sang Lieutenant Sousa's setting to Colonel John McCrae's immortal "In Flanders Fields," which many consider the greatest of the war lyrics. Mr. Sousa has given it an interesting setting, but one feels that he was not so successful here as he was in "The Golden Star," nor does he reach an achievement comparable to that he holds in the march field. Miss Stone gave the coloratura air from "Mignon" and the ever-welcome "Carry Me Back to Ole Virginia."

Convention Hall was crowded last evening to greet Lieutenant Sousa on his return from service. Every seat was filled and many were glad to buy standing room. The engagement was for one night only, and was under the Rochester management of James E. Furlong.

Sousa's Band Will Play Special Music During Exhibition

During the concerts by Sousa's band at the provincial exhibition to be held in Regina from July 28 to August 2, there will be some fine, outstanding numbers. D. T. Elderkin has received reports of the first few days of the tour, and these special numbers are being enthusiastically received everywhere.

One of the most popular of the new numbers is Sousa's setting to Colonel John McCrae's famous poem "In Flanders Fields." This is sung by Miss Mary Baker, a soprano with charming voice, who is accompanying the organization on its tour, and who will be heard in Regina.

Some of Sousa's drollery set to music will also be on the programs to be given in Regina. One of the favorites this year is "showing off before company." In this number the musicians come on the stage singly and in small groups and each party as it enters plays its own little piece. The harp starts the procession, and the piccolos, clarinets, oboes, bassoons, bass horns, French horns, trombones, and everything else in category follows. It is a whimsical arrangement, well carried out, and this will prove to be one of the popular numbers to be heard in Regina.

Sousa Provided Musical Thrills

Famous Band Gave Very Pleasing Recital Here Yesterday Afternoon—
Some Old Favorites Rendered.

To music-loving Genevans, the coming of John Philip Sousa and his famous band to the city will always bring thrills at the stirring rhythm of his marches, old and new. For while only one march was on the regular program at yesterday afternoon's concert in the Smith Opera House, the lively marches of the world-famous "March King" were the features of the afternoon.

Next to his marches, Sousa's renditions of popular ragtime in a syncopated, but thoroughly musical manner, were probably the most liked by his audiences.

Along with several of the old familiar marches, "El Capitan," "Stars and Stripes Forever," and "Washington Post," were a number of his newer ones played for encores, including "Bullets and Bayonets," "United States Field Artillery," "Sabre and Spurs."

A humoresque on the popular "Smiles," in which every instrument of the band took short solo parts put the audience into a happy mood, and was followed up by a trombone carelessness called "Lassus," in which some awful slides were taken.

The soloists were very pleasing. Frank Simon produced beautiful tones on his cornet in "The Student's Sweetheart," and H. Benne Henton played two sweet solos on the saxophone, "Nadine," and "When You and I Were Young, Maggie." Miss Mary Baker sang, by request, Lieutenant Sousa's setting to Colonel John McCrae's immortal "In Flanders Fields."

Lieutenant Sousa's own compositions held a large place in the program. Prominent among them was a new and stately "Wedding March," dedicated to the American people. It

was designed by Lieutenant Sousa to replace the German wedding marches which have been used in America for so many years.

In the personnel of Sousa's organization were many faces rendered familiar to Genevans at the previous visit of the lieutenant and his band two years ago. It is recalled that the band also then played his character studies on "The Dwellers of the Western World," including "The Red Man," "The White Man," and the lilting syncopation of "The Black Man," in which even the shuffle of the feet could be heard.

Rochester, N.Y.
Democrat and Chronicle
Thursday, August 14th 1919.

Geneva, N.Y.
Daily Times
Friday Aug 15th 1919

BIG AUDIENCE IS ENCHANTED BY SOUSA'S BAND

Big Auditorium Filled for Masterly Concert By 60-Piece Organization.

Sousa, master of his band and miracle composer of march music, stole away the hearts of the concertgoers of the city last night in the Auditorium with the unassuming grace and flawless technique by which he commanded, dominated and wove the music from 60 instruments into harmony which enchanted. The personality of the March King of the world was instilled into masterful program presented before a mammoth audience. It was this that gripped and held in silence every person in that vast concert hall during the selections.

His band has no close rivals. It is supreme and its master is the best. He is famed in the hemispheres. And everybody loves a military band especially when it's Sousa's Band playing Sousa's marches.

Merit of selections being judged by the length and loudness of the hand clapping, it must be said that the audience was thoroughbred American which exploded at the conclusion of the catching and jazzy rendition of I'll Say She Does, as enthusiastically as it did when the masterpiece The Stars and Stripes Forever threw the huge audience into a spasm of applause. But throughout the program from Mignon to The Bohemians, the music hypnotized all from the gallery down and held them tense and spellbound.

The program showed but few of the old favorites, but these Lieutenant Sousa saved for the encores. They all came, El Capitan, United States Field Artillery, The Gliding Girl, Manhattan Beach March, and finally The Stars and Stripes Forever. The latter is the march which one always thinks of in connection with John Philip Sousa, and his band played it last night with all the energy and strength with which it should be played. The Field Artillery March was another stirring number with the familiar song of the artillerymen recurring frequently.

The Golden Star Takes.

The overture was from Mignon and Lieutenant Sousa conducted it with great skill. Particularly beautiful were the several brief passages for the harp. Sousa's suite, Impressions at the Movies was something in the way of a novelty, the three parts being respectively called, The Jazz Band in Action, The Crafty Villain and the Timid Maid, and Balance All and Swing Partners. The band did not seem to be quite able to reach the heights—or is it depths?—of the jazz bands, but the second part of the suite was delightfully amusing.

A new composition was The Golden Star, dedicated to Mrs. Roosevelt in memory of the brave who gave their lives that Liberty might not perish. It was Sousa in a new vein. The composition is an impressive one, with its part for the cornets, playing taps on muffled instruments.

Novelty is Interesting.

The real novelty on the program was Showing Off Before Company, which followed the one intermission. The musicians off stage began playing Keep the Home Fires Burning, the harpist strolled up to his instrument and played a number of old songs, the audience thinking it was being done to fill in the time before the next number. He was soon joined by several piccolo players. From then on came groups of the different instruments, cornets, trombones, saxophones, flutes, tubas, basses, bassoons—and each group was given an opportunity to show off. One set gave a burlesque Salvation Army meeting, and the tunes ranged from Hail, Hail, the Gang's All Here, to I'll Say She Does. A humorous on the popular Smiles was another selection that was amusingly conceived and done.

Frank Simon was the cornet soloist, playing as his first number one of his own compositions, Willow Echoes. Mr. Simon produces a beautiful tone and is exceedingly skillful in the florid passages designed to show off the soloist. For encores he used the Italian folk song, O Sole Mio, and Mrs. Carrie Jacobs Bond's Just a Wearyin' for You, playing both with great sympathy.

Woman Singers Heard.

Miss Mary Baker and Miss May Stone were the vocalists and both pleased the audience with their songs. Miss Baker sang Lieutenant Sousa's setting to Col. Jack McCrae's immortal In Flanders Fields, which many consider the greatest of the war lyrics. Mr. Sousa has given it an interesting setting, but one feels that he was not so successful here as he was in The Golden Star, nor does he reach an achievement comparable to that he holds in the march field. Miss Stone gave the coloratura air from Mignon and the ever-welcome Carry Me Back to Ole Virginny.

Auburn N. Y.
 Advertiser Journal
 Friday Aug 15th 1919

BIG AUDITORIUM PACKED AS SOUSA BEGINS PROGRAM

Immense Audience Captivated as Concert of Rich Tone and Color Progresses

John Philip Sousa's world-famous band played to a capacity house at the Auditorium last evening and to an audience that was appreciative and showed it. The program was varied enough to suit the most catholic tastes and the encores were most generous. Indeed, one member of the audience was heard to remark that if there had been nothing else on the program except "The Stars and Stripes Forever" and "The Field Artillery March," it would have been worth while to go just to hear those two. Sousa's Band holds a unique and dear place in the hearts of all Americans. "The Stars and Stripes Forever" is as familiar as the national anthem and it gives the hearer nearly as much of a thrill.

The musical range was wide, all the way from freakish burlesque and jazz to the elaborate movements of the popular overture "Mignon" and the solemn dignity of "The Golden Star," a Sousa composition dedicated to Mrs. Theodore Roosevelt.

The concert was a delightful tonal pot pourri of awaying cadences, smashing crescendos, moving marches and ingratiating wisps of melody. There were novelty mixtures, odd bits from bass and reeds, all blending into a spirited musical dish, seasoned and tempered by the great leader, Sousa, band master and magnetic leader without a peer.

The audience itself was remarkable. It was one of the largest ever squeezed into the huge Auditorium and it showed how justified Manager James A. Hennessey was in booking the band. A stray note could not have found a resting place in the playhouse. It was an immense audience and it was delightfully entertained. Sousa never got such a welcome here before.

The audience was patient during the long wait before the curtain rose, and gave Lieutenant Sousa an enthusiastic welcome when he marched on the stage. There were those who were highbrow and sat downstairs and in the boxes and expressed their applause by softly clapping hands. And there were those less highbrow, perhaps, who sat far aloft and expressed their appreciation by loud hand clappings and ecstatic tapping of many feet. The gallery was crowded to overflowing and the pleasure manifested by the people sitting in those supposedly plebian quarters was a joy to see. They hummed the familiar airs under their breath and their bodies swayed rhythmically to the martial music.

The first number, the "Mignon Overture," was well received and the following encore, the "El Capitan March," drew forth enthusiastic applause as soon as it was announced. Nearly everybody had tried that over on their victrola, and the air was familiar to all the audience. The cornet also by Frank Simon merited more applause than it received. By far the most cleverly subtle number on the program was the suite, "Impressions at the Movies," which was composed by Sousa himself.

Did Not Quite Get It.

The audience, however, did not appear to appreciate the humor of this group of tone caricatures and remained unmoved by the pictures it presented of the burlesque of the modern movie. Some actually sat with perfectly solemn faces while the dignified slide trombone tied itself into double bow knots in its endeavor to depict to the ear the stealthy footsteps of the crafty villain, and the piccolo scurried up and down the scale

in its portaiture of the timid maiden.

Miss Mary Baker, lyric soprano, sang "In Flanders Fields" with great delicacy of feeling, and graciously gave two encores, "Robin" and "When the Boys Come Sailing Home," the latter being tendered a round of applause. Her voice was of the dramatic quality, rather than possessed of a sweet tone, and what she lacked in quality of voice she more than amply made up for in exquisite diction.

Reminiscent of Rachmaninoff.

"The Golden Star," a Sousa composition dedicated to Mrs. Theodore Roosevelt in memory of the brave who gave their lives that liberty shall not perish, had all the majesty of Mendelssohn's "Funeral March" or Rachmaninoff's famous C minor prelude, but with the additional unmistakable Sousa-like air, the theme being the army bugler's "taps." Encores to this were the well-known "Field Artillery March," with a final waltz, "The Gliding Girl," to finish off, before the interlude.

After the short interlude, a most delightful number "Showing Off Before Company" was given, which won the greatest applause from the audience, probably because it was almost entirely made up of popular airs. The harpist was left entirely alone on the stage, and started in the number by playing "Annie Laurie," a song ever dear to every English speaking nation. Then the oboes appeared and together with the harp they gave a very clever imitation of the Scotch bagpipes. Then appeared the slide trombone group who played "Till the Clouds Roll By," followed by a solo on a peculiar variety of horn which required the greatest long-windedness on the part of the player, Mr. Simon. Then on came the cornets, one after another, each one playing a different tune, and all in the best harmony, though "Hail, Hail, the Gang's All Here" and the "Sailor's Hornpipe" came out above the rest.

Eugene Bishop, an Auburn boy was in his contingent of cornet players and received enthusiastic applause when he appeared.

The French horns warbled "Drink to Me Only With Thine Eyes" in a most touching and sentimental fashion, followed by the saxophone which played a waltz of the same kind, and was then joined by a whole flock of saxophones who jazzed away at "Hindustan" and set the whole audience to humming. Led by the tambourine, the band, now pretty much all on the stage by this time, jazzed "Ja Da," and then the man who had been modestly playing traps all evening skipped around in front and tickled the xylophone to the tune of "I'll Say She Does" from Al Jolson's spectacular extravaganza "Sinbad." The whole number ended up with a rendition of "Smiles," played over and over with different instruments as soloists, and introducing the well known song in several novel ways, such as sneaking up onto it in a new key, or letting the traps player render it with great effect on his sandpaper.

The waltz "Kisses" and the march "Bullets and Bayonets" were both new compositions, played here for the first time and were well received. "Manhattan Beach" was given as an encore. "Stars and Stripes Forever" was also left for a final march relish.

Miss May Stone, coloratura soprano sang "Je suis Titania," and in response to great applause, sang "Carry Me Back to Old Virginny" and "I'm in Love With Fanny." Miss Stone has a most delightfully fresh soprano voice, her lower register being unexpectedly sweet.

Though the last number on the program "Sartarella" was somewhat marred by the general exodus of the audience for some unknown reason, there were those who had courtesy enough to remain in their seats and wait until the playing of the "Star Spangled Banner," which closed the evening's performance. The playing of the national anthem, by a real band as famous and well-trained as Sousa's was not a thing to listen to without a thrill.

Evening Herald
Saturday Aug 16th 1919

BAND PLEASES BIG AUDIENCE

**Lieut. John Phillip Sousa and
His Famous Players Appeared
Before Packed House at
the Grand Last Night.**

Lieut. John Phillip Sousa and his famous band of sixty-one musicians last night entertained one of the largest houses the Grand theatre has seen in recent years. All the best seats were sold out days in advance, and by last night at 6 o'clock there were no seats of any description obtainable. The music lovers of the glove cities were delighted by the musical selections rendered, and great applause was given to all the numbers.

Especially did Sousa's own marches please the audience and he was compelled to render many encores. The solo numbers, which included a cornet solo by Frank Simons, and vocal solos by Miss Mary Baker and Miss May Stone, received great ovation. In the background was a service flag of which Lieut. Sousa is very proud—for it contains twenty-seven stars, representing members of his band who were in the service of their country. All of them have now returned with the exception of four who are expected back shortly. The applause which followed the running up of the curtain showed that the "March King" was as popular as ever in this city, and the audience waited for the first selection.

At the conclusion of the first part of the program, Mayor Smith of this city stepped upon the platform and with a few fitting remarks presented Lieut. Sousa with a package of gloves, for which Johnstown is famous, and asked him to accept them in the name of the Citizens' band of this city and the general public at large. In reply Lieut. Sousa thanked Mayor Smith for the token of their esteem, and said that whenever he saw gloves hereafter he would think of this city. The first words Lieut. Sousa spoke, even before he thanked the mayor, was: "I think I'll come again."

During the afternoon rehearsal Prof. James F. Thomas, who was playing the unit orchestra, received many commendations from Lieut. Sousa and the members of the band upon his skill in rendering the selections and upon the orchestra itself. They said it was one of the best they had ever heard, and that Johnstown was to be congratulated upon securing the services of Prof. Thomas.

The Leader Republican
Saturday Aug 16th 1919

Sousa's Band Wins Johnstown Crowd

**"March King" Presented with
Box of Gloves by Mayor
Smith.**

The theatrical season of 1919-'20, opened at the New Grand last evening, when Lieut. John Phillip Sousa, the "March King," and his band of sixty-one musicians entertained a capacity audience with one of the finest musical treats in years. His last appearance in Johnstown was a little over two years ago just before he entered the service, and the ovation which followed his appearance last night, gave assurance of the welcome he may expect on future visits to Johnstown.

The program was typical of the great band leader, and included a number of his own compositions. From the light and tuneful music of the "Mignon" overture which opened the program, to the deep and mournful cadence of "The Golden Star," dedicated to Mrs. Theodore Roosevelt and the young men who gave up their lives in the World war, and thence to "Lassus" impersonating an old time colored minstrel band. Lieut. Sousa and his bandmen fully sustained their name as one of the greatest organizations of its kind, and their efforts were heartily appreciated by the large audience.

The "Impressions at the Movies" and "Showing Off Before Company," furnished a little novelty in the well-balanced program, and latter was especially good, so arranged as to bring to the front of the stage the instrumentation in its various sections. The medley arrangement of "Smiles" was roundly applauded at the finish, while this entire number attested to the originality of idea of Lieut. Sousa in arranging an entertaining as well as a high class musical program.

He was very liberal in responding to encores, two of the most popular of which were "U. S. Field Artillery" and "Stars and Stripes Forever." In the latter the cornets, trombones and piccolos lined up across the front of the stage and fairly raised off the roof with their volume of sound.

Vocal numbers were rendered by Miss Mary Baker and Miss May Stone, while the cornet solo work of Frank Simon was the best that has ever been heard in this city. The work of the xylophone and saxophone soloists was also of a very high order.

At the conclusion of the first half of the program, Mayor C. W. Smith presented Lieut. Sousa with a box of gloves as an expression of esteem from the Citizens' band and other admiring friends in Johnstown. The mayor caused some amusement when he introduced the band leader as Lieut. Souse-a. The latter accepted the gift with a few words of appreciation and remarked: "I'll come again."

During the afternoon rehearsal, Prof. James F. Thomas, who was playing the unit orchestra, was complimented by Lieut. Sousa and members of the band on his ability and the instrument itself, which they said was one of the best they had ever heard.

Shelby Park N. J.
The Shore Press
Sunday August 17th 1919

SOUSA PLAYS TO RECORD AUDIENCE

**With Josef Rosenblatt, Pro-
gram Presented by Hotel
Association Is Success.**

SOLOISTS SHARE HONORS WITH FAMOUS BAND

The two jubilee concerts given yesterday in the Ocean Grove Auditorium, and particularly that of last evening, featuring Lieutenant John Phillip Sousa and his band and Josef Rosenblatt, the noted Russian tenor, were heard by two of the largest audiences of the season. The tenor, not long ago, it is said, refused a tempting offer to sing with the Chicago Opera company. The concerts were presented by the Ocean Grove Hotel association and last evening's audience was one of the best of the season, having more nearly approached the McCormack program of a week ago, probably, than any other attraction this season. Two other soloists appeared in the evening, Miss Mary Baker, soprano, and Frank Simon, cornetist, both of whom shared honors with the band and the tenor during the progress of the program.

And the band. What more necessary to say than the mere announcement that Sousa's band played. Those who have heard this organization before will know instantly what kind of a program they presented and the manner of their playing. And to those who have been unfortunate enough never to have heard this aggregation of players, words cannot describe the effect. The band was at its best and played with its characteristic snap and humor. As this was the only band concert of the Grove season it was the more appreciated by those who favor that kind of music. The program began shortly after 8.30, it was not concluded until about 11.30, when instead of the final number "The Caravan," a caprice by Hume and a new selection, the band played "The Star Spangled Banner," the large flag in the rear of the platform being illuminated the while.

Sousa and his band was given a rousing reception as is always the case when it plays in the Grove, both afternoon and evening. In the afternoon a matinee for the kiddies, with a program appropriate to their musical tastes, was presented and in the evening the program was suited to all tastes, musicians and music-lovers, youth and old age, those who prefer lighter music and those who favor the classic. The opening number by the band was the overture from "Mignon" by Thomas, which was received with such a burst of applause that two encores were required to appease the demand for more. One was the well-known "El Capitan" march by the famous band leader himself and the other was a selection entitled "Meow." When the band appeared again "Impressions of the Movies," another Sousa composition was given. This consisted of three parts, "The Jazz Band In Action," "The Crafty Villain and the Timid Maid," and "Balance All and Swing Partners." For an encore another march by the "March King" was given, "The U. S. Field Artillery" march.

The last number given by the band in the first part of the program was "The Golden Star," a memorial written by Sousa and dedicated to Mrs. Theodore Roosevelt. It was written in memory of the brave lads who gave their lives that liberty shall not

Musicians "Show Off."

The band having left the stage at the close of the first part of the program, the members came back a few at a time at the beginning of the second part, "A Mixture," Showing Off Before Company," a new selection by the band leader, provided their means of return. The number opened by a group, back of the organ, playing "Keep the Home Fires Burning." Next the harpist played "Annie Laurie," after which various groups of wind and reed instruments appeared from time to time, playing anything from operatic airs to jazz music and including old-time favorites, bits of musical comedy, marches, etc. Among the selections given were "Smiles," "Lassus," "Drink to Me Only With Thine Eyes," "Hail, Hail the Gang's All Here," "Ja Da" and "I'll Say She Does." The last number, a march, brought the band leader again to the platform.

Another group of band numbers included a new one by Zamecnik, Morceau, "Kisses," another Sousa march, "Bullets and Bayonets," also a new one and for an encore the ever popular "Stars and Stripes Forever," which was given as only Sousa's band can play it.

Chante Hebrew Ritual.

Josef Rosenblatt, the cantor tenor, introduced a new kind of music in the great building. He sang several chants from the Hebrew ritual and in addition gave several other numbers. He sings with unmistakable devotion and religious fervor. At times his tones sounded exactly like a soprano singer, and the soft, were clear and true. His tenor tones were powerful and gave evidence of control and excellent expression. His opening numbers were his own arrangements. He sang "Mogen Ovov," (a Sabbath Prayer) and then gave "Kol Nedrei." Both were given with organ accompaniment. His other selections during the evening were "Aida," from Verdi, "The Harp That Once Thru Taras Halls," Thomas Moore; "Auf dem Pripichuk," folk-song and "Questa o Quello," Verdi.

The other soloists, Miss Baker and Mr. Simon, were cordially received. Miss Baker sang "In Flanders Fields," an arrangement of the late Colonel John McCrae's poem, set to music by Lieut. Sousa. She responded with "When the Boys Come Sailing Home" and "Robin, Robin, Sing Me a Song." Mr. Simon first gave Bellstedt's "Student's Sweetheart" and then played "Just a Wearyin' for You."

Philadelphia
Sunday
August 17th 1919

Philadelphia
Sunday
August 17th 1919

SOUSA AT OCEAN GROVE

Premier Attraction Delights Big
Crowds at Auditorium.

Ocean Grove, N. J., Aug. 16.—Summer visitors arriving here today without first having observed the little formality of reserving rooms in advance have been hard pressed to find shelter, many being obliged to put up with whatever they could find in the way of accommodations at the hotels and boarding houses. It is now a matter of taking what one can get rather than having a choice, and this condition will prevail until the end of the season.

This afternoon and again this evening Sousa and his band delighted large audiences at the Auditorium. In the afternoon the band was assisted by Miss Mary Baker, soprano; Frank Simon, cornetist; Miss May Stone, soprano, and H. Benne Henton, saxophonist. Supplementing the band tonight, Josef Rosenblatt, the Jewish tenor, made his first appearance at Ocean Grove.

Tomorrow morning and evening the Auditorium pulpit will be occupied by Rev. Cortland Myers, D. D., pastor of Tremont Temple, Boston, Mass. On Monday evening Dr. Myers will deliver a lecture on "The Biggest Fool and the Biggest Knave in America." Dr. Myers has been a fixture on the Ocean Grove summer program for over 10 years and is one of the most popular preachers ever heard here.

During the week the local hotel association took action looking to the regulation by ordinance of the hack fare between the railroad station and the Grove, a matter of considerable importance to summer visitors. There have been numerous complaints that unlicensed jitney operators have brought their cars into this place during the rush hours and have taken advantage of the opportunity to charge exorbitant fares. It develops that under its charter the Camp Meeting Association has the power to make and enforce an ordinance governing the hack fare, and it is expected this will be done.

On the theory that great oaks from little acorns grow, the Ocean Grove Association is promulgating a popular subscription toward the reduction of its \$700,000 indebtedness. The donations thus far received amount to \$3343, and it is hoped to raise \$50,000 before the season closes.

As partial compensation for their summer services the 60 or more ushers of the Auditorium were given a banquet Thursday evening at a local hotel. This is an annual function, although the war caused its suspension last year. The ushers are headed by B. G. Moore, a merchant of Philadelphia.

Fraternalizing with the Methodists lately have been a number of the Amish Mennonite brethren and their wives from the interior of Pennsylvania. They have attracted respectful attention by reason of their subdued garb and prescribed headgear, the men wearing broad-rims and the women poke bonnets, in striking contrast to the mode of present-day fashions.

A 5-year-old violinist, by name Samuel Kramar, has been secured as one of the stellar attractions of the annual children's musical festival on Tuesday evening of the coming week. This entertainment is to be produced under the direction of Mrs. James William Marshall, the wife of the vice president of the Ocean Grove Association. Several hundred children have been in rehearsal for the event.

Tag Day for the benefit of the Methodist Episcopal Home for the Aged here is to be held by permission of the local authorities on Saturday, August 23. The home is now State-wide in the scope of its operation, being under the patronage of both the New Jersey and Newark conferences, and Tag Day is held every year. Mrs. John H. Parker, of New York, is president of the home's Board of Lady Managers.

HONORS FOR SOUSA ON CANADIAN TOUR

Famous Bandmaster Entertained by Lieutenant Governors of Provinces.

HIS SUITE ON THE "MOVIES"

May Write Scenario to Fit the Music—Teaching His Grandson to Play.

The return today of Lieutenant John Philip Sousa to Willow Grove Park with his band is generally recognized as the most important musical event of the summer season. Especially is there interest in the visit of the famous bandmaster inasmuch as he is coming here direct from a series of musical and social triumphs in Canada, where attentions that he has received are of the sort to be anticipated only in the case of royalty. Canadians are showing unmistakably in their attention to the distinguished citizen of the United States a feeling of brotherhood greatly stimulated by the part this country played in the war and by the part that Sousa performed in his creation of bands at the Great Lakes Naval Station. One honor that was conferred upon Sousa—the presentation to him by General MacDonald, at the head of the Military Division of the Overseas Canadian Expeditionary Forces, of English-Canadian colors—particularly gratified the music-master. At every place visited Sousa was dined, lunched or otherwise feted by the leading citizens, and the Lieutenant Governors of Alberta, Saskatchewan and Manitoba were hosts at brilliant dining events. Sousa had the distinction of attending a number of special trapshooting events held in his honor, and he has brought back many trophies. One of the gifts he received is a saddle horse of distinguished pedigree, presented by General Amos J. Stark, head of the Canadian Royal Mounted Police. It is Sousa's intention to ride this horse during his stay at Willow Grove.

Of course, there will be plenty of new Sousa music on the programs that he will offer during the Willow Grove engagement. One of these is called "The Impression of the Movies," and in it there is descriptive musical expression of the trials and tribulations of the coy maiden, who is pursued by a persistent and relentless villain. It is a suite and so impressed have representatives of the Paramount and Universal organizations been, that they have asked him to write a scenario in which the suite will be used. It is likely that at the end of his tour in January Sousa will endeavor to take up the matter. Meanwhile, because of the demands of his tour, he was obliged to decline recently an offer from W. G. McAdoo to write the music for the new Douglas Fairbanks' picture of the Big Four combination.

There is a third generation of John Philip Sousas. The bandmaster's son has been given his father's name and the grandson is John Philip Sousa, 3d. Lieutenant Sousa is greatly interested in the little fellow's musical education and recently at home began the child's musical

instruction. The aptness of the child for music is said to be remarkable and in the picture that is shown herewith the little fellow is seen in the midst of an exposition of "Stars and Stripes," the famous Sousa march.

JOHN PHILIP SOUSA AND HIS SON AND GRANDSON



Philadelphia Pa
Sunday Public Ledger.
August 24th 1919.

FIREMEN TO CELEBRATE

Montgomery County Flame Fighters
Will Hold Festival at Willow Grove

Officials of the Montgomery County Firemen's Association, working in co-operation with the management of Willow Grove, have made extensive plans for "Firemen's Day," next Saturday, August 30. Volunteer firemen from more than fifty Montgomery county towns will attend the demonstration, and preliminary reports indicate that at least 5000 citizen fire fighters will participate. Preceding the demonstration there will be a parade of the volunteer firemen, an exhibit of motor machinery, followed by tests at the lake-side, pumping, hose laying and ladder-climbing events, with silver cups as trophies. Teams from a score or more of the companies are in training for the competitions.

Sousa and his band continue as the park's musical attraction. Eminent soloists are to be heard at each concert.

SOUSA FETED IN CANADA

Throughout Canada Lieutenant John Philip Sousa has met with renowned successes, and he is now nearing the end of his tour of that country preparatory to his engagement at Willow Grove Park, where he will bring his band for the closing weeks of the musical season. With the exception perhaps of the Prince of Wales, there has never been anybody accorded so much attention and entertained in such a manner as has Lieutenant Sousa during the period of his Canadian tour. In some provinces the lieutenant governors entertained the creator of the famous Great Lakes Band at dinners, banquets and luncheons, which were given in the government buildings. He will leave Canada with many decorations and trophies bestowed upon him by Canadian notables. One that he prizes most highly is the English-Canadian colors, presented to him by General MacDonald, who was at the head of the Military Division of the overseas Canadian expeditionary forces.

Country paper Sat
Willow Grove Pa Aug 16th

SOUSA'S BAND COMES TO WILLOW GROVE

THE MARCH KING WILL PLAY
MANY NEW COMPOSITIONS—
NOTED SOLOISTS WITH THE
BAND

Starting with the concerts of this Sunday, August 17, and continuing until the close of the 1919 season or until September 14, Lieutenant John Philip Sousa, with his band and a number of artist soloists, will be at Willow Grove Park. The world-famous bandmaster and composer has been making a transcontinental tour with his organization, and as has been his custom for many seasons, comes to Willow Grove for a four-weeks' stay.

The return of the "March King" is eagerly anticipated by thousands of patrons of the park from many points in Pennsylvania, New Jersey and the entire east. Large crowds are expected during the final music-period. Miss May Stone, soprano, formerly with the Boston Opera Company, and Miss Mary Baker, coloratura soprano, who has achieved distinction on the concert stage, will be heard in concerts, until August 27. Later in the engagement, other soloists will be Miss Margery Moody, soprano, and Miss Betty Gray, contralto.

Instrumental soloists, of nation-wide reputation, have also been engaged to add diversity to the band programs. Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, will occupy a similar status with Sousa's Band. Mr. Fritze has played flute obligatos with marked success in concert for Mme. Galli-Curci, and other famous operatic stars. Frank Simon, conceded to be one of the foremost cornetists in America; H. Benne Henton, widely known as a saxophone artist, and Frank Green, who has won recognition as a xylophone player, are other soloists who will be heard during the engagement. For the concerts of the final August days, Lieutenant Sousa has also engaged Miss Jeanette Powers, noted violiniste.

Much new Sousa music will be heard for the first time by patrons of the park. Several of the recently written Sousa marches—all of the snappy, military type which has so materially figured in Sousa's successful career—are included in the array of new compositions. His concert programs for this Sunday, the first day of the engagement, have three recently-written compositions.

One is the Memorial March, entitled "The Golden Star." Formally dedicated to Mrs. Theodore Roosevelt, and written in the honor and memory of the aviator son, who died in France during the world-war, Lieutenant Sousa himself regards "The Golden Star" as one of his strongest, most effective, efforts. Other new numbers with the first concerts are his march, "Bullets and Bayonets," and a mixture, "Showing Off Before Company." During the entire engagement, compositions by Lieutenant Sousa will be included with the concerts of each afternoon or night, with all programs to be emphasized in effectiveness by the work of the famous vocalists and instrumentalists who are a part of the Sousa organization.

FOUR FINE CONCERTS OPEN SOUSA SEASON AT WILLOW GROVE

Bandmaster Had Splendid Musical Programs for Those Who Braved the Weather.

DISTINGUISHED SOLOIST

"The Golden Star," Dedicated to Mrs. Roosevelt, Heard Here for the First Time.

Coming direct from a tour which included the principal cities and centers in Canada, and on which he was accorded numerous honors in keeping with those given him in prior years by eminent rulers and men of other countries, Lieutenant John Philip Sousa arrived at Willow Grove early yesterday, with the band and soloists which form his organization for the present season.

The composer-bandmaster, whose name is synonymous with that of march music in every country under the sun, later directed four splendid concert programs in the big stadium at Willow Grove. Particularly this season, the first day's concerts of almost every musical organization playing at Willow Grove have been given under adverse weather conditions—and Lieutenant Sousa failed to break the jinx. Despite intermittent downfalls of rain, and heavy clouds, it was a typical Sousa audience, not quite so large as would have been the case had real August weather prevailed, but nevertheless a throng of music lovers that gave Sousa a whole-hearted welcome, and was thoroughly appreciative of the new music given in the four concert-programs during the afternoon and night.

Sousa still wears the close-clipped mustache which came into vogue when he entered the service, and has not returned to the closely-cropped, pointed beard which was so distinctively a Sousa possession in the days before the war.

Four Fine Programs.

From the series of four programs given during the afternoon and night, it is rather difficult to differentiate as to which may have been the "best" of the four concerts—for each program was thoroughly "Sousa-like," with its division of music best suited to band interpretation, music best suited to individual soloistic effort, and in its proportion of new music written by Sousa.

Interest, perhaps, centered strongest in the final night concert at which Willow Grove patrons heard for the first time the memorial march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt, and written in memory of her son and the brave sons of other Americans who died in France—"who gave their lives that liberty shall not perish." The march is distinctively a Sousa construction—snappy, virile, effective, yet with strong, stately passages that simply emphasize the seriousness of the composer and the spirit which actuated him in the development of "The Golden Star."

Two other marches which "struck the fancy" of the audiences were another new Sousa composition, "Bullets and Bayonets," emphatically a military composition is accredited to Roberts, and is declared to have been the march music most favored by the poll.

Chance for Soloists.

The soloists with the Sousa organization had splendid opportunity in each of the four concerts—both as relates to vocalists and instrumentalists. Miss May Stone, lyric soprano and formerly with the Boston Opera Company, won marked approval with her interpretations of Verdi's "Ah Fors e Lui," and the Bellini composition, "I Puritani," a voice of wonderful range and flexibility enabling her to emphasize every phase of both numbers. Miss Mary Baker, coloratura soprano, and who, with Miss Stone, delighted audiences on every Sousa tour, sang at two concerts. She was particularly effective in David's "Thou 'Brilliant Bird," and it was in this presentation that Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, had an opportunity to be at his best, for the obligato was given by Mr. Fritze. Miss Baker's other number, distinctively a favorite—"In Flanders Field," the words of which are by Colonel John McCrae and the music by Sousa.

Frank Simon, long with the band and admitted to be a star cornetist, co-operated in two concerts. "Willow Echoes," a composition of his own, and the Bellstedt composition, "Princess Alice," were selected for presentment, and both numbers, as interpreted by Simon, called for encore numbers, merited by open approval of the audiences. As a saxophone soloist, H. Benne Henton has won a warm place with patrons of Willow Grove, and demonstrated that he has lost none of his facility nor popularity by an effective presentment of "Nadine." Incidentally, it was another composition by the performing artist, for Henton has expanded considerably as a composer. Finally, Joseph Green, as xylophone soloist, played "Raymon," written by Thomas, and peculiarly suited for interpretation on that instrument.

Sousa Compositions.

Other Sousa compositions interspersed with the several programs were his "Wedding March," dedicated to the "American People," his "Impressions at the Movies," the composition for which Sousa has been asked to prepare a scenario for movie presentation; his march, "Saber and Spurs," and the selection "Showing Off Before Company," another striking indication that Sousa's effectiveness does not lie entirely in the development of march music. Verdi, Tavan, Elgar, Sullivan, Mancinelli and Hosmer were the other composer whose works were picked by Mr. Sousa for the initial concerts, and the compositions selected were admittedly distinctive of the best efforts of these writers—the Ballet Suite from "Aida," a fantasia, entirely new, entitled "A Sevillian Festival," written by Tavan; another fantasia, by Sullivan, "Pirates of Penzance;" the Elgar march, "Pomp and Circumstance," the Italian triumphal march, "Cleopatra," by Mancinelli, and the Hosmer rhapsody, "The Southern." But critics and music lover alike were a unit in their expressions that each of the four concerts was most strikingly a "Sousa concert." During the engagement there will be a number of special feature events, as well as distinctive music programs.

John Philip Sousa



The eminent bandmaster who will close the musical season at Willow Grove.

SOUSA RETURNS TO WILLOW GROVE

Noted Bandmaster Opens Engagement at Park Today—Wins Much Praise in Canada.

The return today of Lieutenant John Philip Sousa to Willow Grove Park with his band is generally recognized as the most important musical event of the Summer season. Especially is there interest in the visit of the famous bandmaster inasmuch as he is coming here direct from a series of musical and social triumphs in Canada, where attentions that he has received are of the sort to be anticipated only in the case of royalty. Canadians are showing unmistakably in their attention to the distinguished citizen of the United States a feeling of brotherhood greatly stimulated by the part this country played in the war and by the part that Sousa performed in his creation of bands at the Great Lakes Naval Station. One honor that was conferred upon Sousa—the presentation to him by General MacDonald at the head of the Military Division of the Overseas Canadian Expeditionary Forces, of English-Canadian colors—particularly gratified the music-master. At every place visited Sousa was dined, lunched or otherwise feted by the leading citizens and the Lieutenant Governors of Alberta, Saskatchewan and Manitoba were hosts at brilliant dining events. Sousa had the distinction of attending a number of special trapshooting events held in his honor and he has brought back many trophies. One of the gifts he received is a saddle horse of distinguished pedigree, presented by General Amos J. Stark, head of the Canadian Royal Mounted Police. It is Sousa's intention to ride this horse during his stay at Willow Grove.

Of course, there will be plenty of new Sousa music on the programs that he will offer during the Willow Grove engagement. One of these is called "The Impression of the Moves," and in it there is descriptive musical expression of the trials and tribulations of the coy maiden who is pursued by a persistent and relentless villain. It is a suite and so impressive have been representatives of the Paramount and Universal organizations been that they have asked him to write a scenario in which the suite will be used. It is likely that at the end of his tour, in January, Sousa will endeavor to take up the matter. Meanwhile, because of the demands of his tour he was obliged to decline recently an offer from W. G. McAdoo to write the music for the new Douglas Fairbanks picture of the Big Four combination.

Duluth
Public Ledger.
Monday Aug 18th 1919.

SOUSA FAILS TO BREAK PARK WEATHER "JINX"

Four Large Audiences Hear Band-
master Despite Unfavorable
Conditions

Lieutenant John Philip Sousa, with his organization of musicians and soloists, coming to Willow Grove yesterday for the series of concerts which will continue until the end of the 1919 park season in September, failed to break the "jinx" which has followed almost every famous bandmaster and conductor who has been at Willow Grove this season—rainy or unfavorable weather conditions on the first day.

Despite the unfavorable weather conditions, four large audiences heard the initial concerts. Personally Lieutenant Sousa is the same Sousa of years ago—minus, of course, the famous pointed beard.

Although no fewer than eight Sousa compositions were embodied in the programs of the initial concerts, interest centered to a large extent in the first interpretation of his memorial march, "The Golden Star." The composition was dedicated to "Mrs. Theodore Roosevelt and her brave son and the brave sons of other American mothers who died in France that liberty might not perish." Other new Sousa compositions given were: "Showing Off Before Company" and "Bullets and Bayonets."

Splendid opportunity was given his soloists, both vocal and instrumental, in each of the four concerts. Miss May Stone, lyric soprano, formerly with the Boston Opera Company, and Miss Mary Baker, coloratura soprano, and Frank Simon, cornetist; H. Benne Hepton, saxophone soloist, and Joseph Green, xylophone soloist, together with Joseph P. Fritz, flute soloist, co-

THOUSANDS SEE SOUSA AND HEAR HIS SPLENDID BAND

New Armory Packed; Hun-
dreds Gather Outside of
Building to Hear Program;
Excellent Program De-
lightfully Given.

Duluthians—to the number of about 4,000 or more—saw the great Sousa once more last night, and heard his new band for the first time. The Armory was packed to capacity. Mrs. Stephen H. Jones, who brought the march king and his organization here, determined that the confines of the Armory were not big enough to hold everybody who wanted to hear the big band, kept all the windows of the auditorium up to full height except during a brief storm that passed over the city, and she also kept the Jefferson street entrances open, so that those outside of the building could hear the concert. These, it is estimated variously, numbered from 500 to 1,000 people, and except for the solos it is probable that they got about as good service in a musical way as those occupying seats in the building.

"It cost nothing to let them hear the music and they certainly wanted to, so it was not much to do," said Mrs. Steve.

Tribute to Sousa and Mrs. Jones.
The affair was more than a mere musical entertainment—it was an event in Duluth. It was not only a tribute to Sousa and his band, particularly to the famous leader, but a tribute to Mrs. Jones, for it showed that after a long interval she has not lost touch with the Duluth public. It would seem that everything she fosters is successful, for every attraction she has ever brought to the city has been put over with whirlwind success. She did not balk at the expense attached to the Sousa engagement, and her faith in Duluth proved

to be amply justified by last night's triumph. Her social standing was also well shown, for society was there en masse, not only to hear the band and see the march king in action, but out of compliment to Mrs. Jones, especially in recognition of the achievements she won in war work and in bringing top-notch attractions to the city.

Mayor Magney introduced Lieut. Sousa in a brief speech.

As to the band and its famous head, every claim made for them was proven. The organization has been said to be the best that Sousa has ever assembled, and to the layman, at least, it would seem that the claim is correct.

Wonderful Program.

The program was excellently chosen and wonderfully carried out. There may be those who will try to compare Frank Simon, the cornet soloist, with Herbert Clarke of the famous Sousa band of years ago, but so much time intervenes that comparison would be virtually impossible. Clarke was a wonderful cornetist, but so is Simon. His playing last night was undoubtedly the best on that instrument that has been heard in Duluth in many years. Authorities, local and away, declare it to be wonderful, and to the lay ear it was all of that.

Miss May Stone, whose program number was "I Am Titania," by Thomas, pleased so much that she had to respond with two encores, giving beautifully "Old Virginia" and for her second, Sousa's "Goose Girl." Mr. Simon, by the way, played as his program number "Willow Echoes," his own composition, a pretty thing, and gave as an encore "Beneath Thy Window."

Miss Mary Baker sang "In Flanders Field," the late Col. John McCrea's famous poem, set to music by Mr. Sousa, a splendid composition for a wonderful poem. For an encore she sang "When the Boys Come Sailing Home" and "Robin, Robin, Sing Me a Song."

So far as the band numbers were concerned, they were all received with tremendous applause and encores demanded on all. As usual, the audience

wanted more Sousa marches and they got them, the band giving for encores "El Capitan," "U. S. Field Artillery," "Gilding Girl," "Bullets and Bayonets," and others. The band number, "Land o' Mine," by James McDiarmid, formerly of Duluth, is a fine composition and proved a distinct hit.

New Wedding March.

One of the features of the program was the new wedding march composed by Lieut. Sousa in response to a resolution passed by the American Relief legion in May, 1918, requesting Mr. Sousa to write a wedding march for American brides and recommending that it be universally adopted by all Americans. This march is distinctly different from the usual Sousa march, lacking, of course, the swing and stir of his military compositions, but it is dignified and tuneful. However, as one orator said of another of the long ago, it "wears the garb but not the clothes of the ancients;" in other words, it has not the grandeur of Wagner or Mendelssohn, jingoes to the contrary notwithstanding.

Lieut. Sousa, despite his 64 years, is as virile and commanding in his leadership and direction as he was in his prime. Perhaps he does not stand quite as straight, but he is still, every inch of him, the director and master of his organization. The characteristic Sousa gestures are still as marked as in the days when people used to pay to attend his concerts as much to see him direct as to hear the music. With the beard missing, it is very evident that there is something important lacking, and from the side or rear view one could easily imagine it was Dr. A. W. Ryan in uniform.

Regina Sask.
Morning Leader
Tuesday July 29th 1919

SOUSA WILL LEAD MASSED LOCAL BANDS

Musicians All Over
Province To Be
Honored

INVITATIONS ARE
BEING SENT OUT

ALL BANDS IN SASKATCHEWAN
INVITED TO PLAY UNDER
SOUSA'S DIRECTION

It is expected that on one day during the week of the provincial exhibition in Regina from July 23 to August 3 all the bands in the province will assemble at the exhibition grounds and play as a massed band under the direction of Lieutenant John Philip Sousa.

Sousa Is Willing

Seen in Calgary a few days ago Lieutenant Sousa expressed his willingness to conduct the massed bands of Saskatchewan at any time the exhibition board might arrange for. He intimated his pleasure at being able to do this, and visitors to the fair will have the privilege of seeing bands from all parts of the province gathered under the guidance of Sousa's baton.

Elderkin Plans Event

Details of the scheme are being arranged by D. T. Elderkin and invitations to all bandmasters in the province will be sent out soon inviting them to bring their organizations to Regina to play in Sousa's band. This is a signal honor to musicians of Saskatchewan, and it is anticipated that the invitation will be largely availed of. The date of assembling and the selections to be played are yet to be decided upon, but all arrangements will be made in good time so that Saskatchewan musicians will have plenty of time to make arrangements to come to Regina and play in Sousa's band.

Guest of Honor

While in Calgary Sousa was the guest of honor at a banquet of the musicians of that city, and in a bright speech he immediately placed himself in happy relations with the musicians there. On the first day of the Calgary exhibition the musicians of the city formed a massed band and escorted Sousa's band to the exhibition grounds.

SOUSA LIKES PLAYING TO CANADIANS

Looking Forward to
His Visit to
Regina

ON OCCASIONS HE MASSED A
BAND OF A THOUSAND IN-
STRUMENTS AT ONE TIME

Lieutenant John Philip Sousa, who recently retired from the United States Naval service, after having served throughout the war as chief bandmaster at the Great Lakes Training Station, has gathered his old and seasoned bandmen about him once more and is making a comprehensive tour of the country for the first time in four years. It is during this tour that his world famous band will be heard at Regina Exhibition from July 23 to August 3.

Lieutenant Sousa had full charge during the war of the training of all bandmen who were enlisted for service in the navy. On several occasions as many as one thousand musicians were under his direct control at the naval station. These were divided into groups of 250 each under the direction of assistant bandmasters, Lieutenant Sousa took turns in directing them and on several occasions brought the entire thousand together in one enormous band, probably the largest single group of instruments ever heard together at one time in the history of the world.

Speaking to a representative of The Post at Calgary three days ago, Lt. Sousa said that he enjoyed his work in the navy. He was subjected to the same discipline as other officers, and on one occasion, when his Commandant had given him leave, he was ordered back immediately from an engagement, and the Commandant informed that he had no authority to give Sousa leave of absence. He said that he was fond of playing to Canadian audiences, as they were most appreciative. He has arranged his concerts to suit the majority of the crowds that will hear his band in Regina. His programs are a delightful admixture of classical music, his own famous marches, whimsical selections, and characteristic impressions. He was full of reminiscences of his tours in Europe and Africa, and said that he was looking forward with keen delight to his visit in Regina about which he had heard so much since coming to Canada.

Regina Sask.
Morning Leader
Wednesday July 30th 1919

PROGRAM SET FOR SOUSA'S BAND IN CITY

No Number Will be Played
Twice While Band is
in Regina

CITIZEN'S DAY TO
HAVE FINE MUSIC

WILL BE GREATEST MUSICAL
EVENT IN THE HISTORY
OF THE CITY

Everybody is looking forward with keen interest to hearing Sousa's band at the provincial exhibition this year. Musical authorities state that the band is at its highest state of perfection this year, such a condition being rendered possible by the breaking up of a large number of symphony orchestras in the United States, and Sousa has been able to secure some of their best soloists for his organization.

The distribution of the instruments which will be in Regina next month will give some idea of the quality of the music which will be dispensed. There are six cornets, six trombones, two sousaphones, four French horns, three euphoniums, six saxophones, twelve clarinets, six flutes, two piccolos, two bassoons, two oboes, three drums and one harp.

Besides these instruments Sousa also has accompanying him two lady vocalists, Miss Mary Baker and Miss May Stone. At the evening concert on citizens' day Miss Baker will sing Sousa's own setting to "In Flanders' Fields."

During the whole week that the band is in Regina no number will be played twice. Judging from the programs of the concert which have just been received by D. T. Elderkin, the afternoon concerts will be composed of the more popular music, while classical and operatic music will be played in the evening. Popular numbers will be played for encores, with which Sousa is very generous. Without doubt the visit of Sousa's band to Regina will prove to be the greatest musical event in the history of the city as the following programs of two of the concerts will show:

The program of the afternoon concert to be held on citizen's day, which is the first day of the fair, is as follows:

1. Overture—"The King's Lieutenant"—Titi
2. Cornet Solo—"The Student's Sweetheart"..... Bellstedt
Mr. Frank Simon
3. (a) Songs and Dances of Scotland—Compiled by Godfrey
(b) March—"The Volunteers"—Sousa
(Written for E. N. Hurley and the U.S. Shipping Board)
4. Vocal Solo—"Qui la Voce," "I Puritani"..... Bellini
Miss May Stone
5. "Pomp and Circumstance"—Sir Edgard Elgar
Interval
6. Scene—"The French Military"—Saint Saens
7. Xylophone Solo—"Humoresque"—Dvorak
Mr. Joseph Green
8. (a) Songs and Dances of Old England...Compiled by Godfrey
(b) March—"Solid Men to the Front"..... Sousa
9. Vocal Solo, "Vessi d'Arte," "La Tosca"..... Massenet
Miss Mary Baker
10. Songs of the Canadian Universities..... Barwood

The program for the evening concert for that day is as follows:

1. Collocation—"Aida"..... Verdi
2. Saxophone Solo—Valse Caprice, "Nadine"..... Henton
Mr. H. Benne Henton
3. (a) "Wedding March" (new)—Sousa
(b) Legend—"Willow Blossoms"—Sousa
(c) Memorial March—"The Golden Star" (new) .. Sousa
(In memory of the Brave who gave their lives that Liberty shall not perish.)
4. Song—"In Flanders Field the Poppies Grow"..... Sousa
(Words by Col. John McCrae)
Miss Mary Baker
5. Religious Meditation—"Songs of Grace and Songs of Glory"—Sousa
concluding with "Nearer, My God, to Thee"
6. Grand Fantasia—"Carmen"..... Bizet
Interval
7. Cornet Solo—"Princess Alice"—Bellstedt
Mr. Frank Simon
8. Suite—"Looking Upward"..... Sousa
(a) "By the Light of the Polar Star"
(b) "Under the Southern Cross."
(c) "Mars and Venus."
9. Vocal Solo, Mad Scene—"Lucia"—Donizetti
(Flue obligata by Mr. Louis Frize)
Miss May Stone
10. Grand Caprice—"The Chase of the Lion"..... Kelling

SOUSA'S BAND WAS NEVER IN AS GOOD FORM

Manager Here Making
Final Arrangements for
Local Appearance

REPERTOIRE WILL
BE WIDELY VARIED

NO NUMBER WILL BE REPEATED IN THE WHOLE WEEK
SPENT IN CITY

That Sousa's band, which will play at the provincial exhibition to be held in Regina this year, was never at a higher standard of excellence than it is at present, was the opinion expressed by Harry Askin, of New York, manager of the band, who is in the city today. He was in conference with D. T. Elderkin, making the final arrangements for the world famous organization which will be in Regina next month.

Mr. Askin has been travelling through the west, and he is very enthusiastic over the cordial receptions that he has received everywhere he has been. On all sides he has met with the heartiest co-operation on the part of the various cities and exhibition managers, and he remarked that he had never met so many real gentlemen in his life as he has since he has been making his tour of Western Canada, arranging for the visit of Sousa's band. He thought it bespoke well of the progressiveness of Regina and other western cities that they were able to bid high enough to secure this famous collection of musicians for their exhibitions. He was certain that the trip would be just as enjoyable to Sousa and his bandmen, as would be the enjoyment that they would be able to bring to the citizens of this country by their music.

Standard Never So High

Speaking of the band, Mr. Askin said that at no time in its twenty-nine years of history had it been up to so high a standard as it is this year. When it visits Regina next month the band will play a repertoire containing the best works of all nations. During the whole week's visit in Regina, no one number will be repeated, and the selections played will include some of Sousa's well known marches, all the latest London successes, of which special arrangements have been composed. Sousa will draw widely on his wonderful library of music for the concerts in Regina, and when it is known that he has the most wonderful musical library in the world, which took twenty-five years to collect, some idea of the variety of the repertoire can be gathered.

One of the outstanding features of the band is that when a number is played and an encore demanded, there is no need for the musicians to turn new music for the playing of the encore, for they will start right away with scarcely a pause, playing from memory. Mr. Askin said that the band has memorised over 150 numbers, which is considered to be a most remarkable achievement.

55 Pieces in Band

There will be fifty-five pieces in the band, and two vocal soloists. Miss Mary Baker is a coloratura soprano of wonderful agility of voice, and Miss Barber is a soprano who possesses a voice of charm and power. These two soloists will sing during the concerts. There are also some clever instrumental soloists in the band, and Joseph Greene, the xylophone player, who plays frequently for some of the best records that are made, will give some numbers. The aggregation is a remarkable one from an entertaining point of view, and all who hear Sousa's band at the exhibition this year will have without doubt the biggest musical treat of the year. It has cost the exhibition board a vast amount of money to secure the band for Regina, but Mr. Elderkin is of the opinion that the people of Saskatchewan will appreciate it, and will enjoy the rich musical feast that will be served.

Philadelphia Pa
Sunday Inquirer
August 24th 1919.

ONLY "THIN, BLUE LINE" IN REVIEW AT REUNION

Members of G. A. R. Posts of
City and Vicinity at Willow
Grove

A "thin, blue line" wended its way through Willow Grove shortly before sunset last night. There were only a few hundred, but each man walked with proud, if not entirely firm step, and each man saluted reverently as he passed the colors floating along the line of march and as he walked by the department officials who were reviewing.

It was "G. A. R. Day" at Willow Grove yesterday. Posts of the Grand Army Association of Philadelphia and vicinity were represented in the reunion and few of the divisional organizations were missing, even if some divisions did have very small delegations. Richard J. Baxter and Henry I. Yohn, officials, planned and developed the reunion. There was a concert—almost exclusively of patriotic music—by Lieutenant Sousa; a campfire in the music stadium, at which Department Commander George W. Rhoads spoke, and finally the dress parade. Members

Music View by World Travelers.

To the Editor of The Bulletin.

Sir: The controversy as to whether German music is the best has come into dogma and invective. Most German music is of the heavy indigestible "classic" sort, like their sausages. I lived fifteen years in Germany and heard miles of German music of all sorts. The German school of music is certainly the largest and most arrogant in self-praise, and this class includes many who have studied there.

Music is largely a matter of taste, and although I can enjoy Lohengrin, the merry infectious negro melodies brighten up my spirits and lighten my cares. Who ever wrote a sweeter melody than "Carry Me Back to Old Virginia?" No composer ever wrote marches which contained more fire, life and swing than Sousa. Moody and Sankey hymns contain many gems. The greatest of art is simplicity, not complexity, which dominates the German music.

I have sat in a summer evening on the Margareten Island, at Budapest, and the wild passionate gypsy melodies gripped me in a way I can never describe. I have danced in

Vienna to Strauss' immortal waltzes. I once heard a concert by Italian villagers, and the songs and accompaniments were given with a genuine feeling and enjoyment, very near to genius.

In Petrograd I have listened to the seductive melodies of the balalaika, which exactly fitted their environment. Did you ever hear 5,000 voices singing the Messiah at the Crystal Palace in London. It is the experience of a lifetime. Many Irish melodies are written from the heart, and appeal directly to the heart. "Kathleen Mavourneen" is a sweet and lovely song. The pathos of some well rendered Scottish folk songs brings tears to the eyes of even a hard-hearted old man like me.

Philadelphia Pa
Inquirer
Sunday Aug 17th 1919.

Willow Grove Pa
Public Spirit
Saturday Aug 23rd 1919.

Batavia N.Y.
Saturday Daily News
August 16th 1919.

Philadelphia Pa
Sunday Record
August 24th 1919.



JOHN PHILIP SOUSA

SOUSA AND HIS BAND AT WILLOW GROVE PARK

Plenty of New Music Promised for Engagement of Famous March King

The return today of Lieutenant John Philip Sousa and his band to Willow Grove Park is generally recognized as the most important musical event of the summer season. Especially is there interest in the visit of the famous bandmaster, inasmuch as he is coming here direct from a series of musical and social triumphs in Canada, where attentions that he has received are of the sort to be anticipated only in the case of royalty.

One honor that was conferred upon Sousa was the presentation by General MacDonald at the head of the military division of the Overseas Canadian Expeditionary Forces, of the English-Canadian colors, and particularly gratified the music master. At every place he visited Sousa was dined, luncheoned or otherwise feted by the leading citizens and the Lieutenant Governors of Alberta, Saskatchewan and Manitoba were hosts at brilliant events. One of the gifts he received is a saddle horse of distinguished pedigree, presented by General Amos J. Stark, head of the Canadian Royal Mounted Police.

Of course there will be plenty of new Sousa music on the programmes that he will offer during the Willow Grove engagement. One of these is called "The Impression of the Movies," and in it there is descriptive musical expression of the trials and tribulations of the coo maiden who is pursued by a persistent and relentless villain. It is a suite and so impressed have been representatives of the Paramount and Universay organizations that they have asked him to write a scenario in which the suite will be used.

CROWDS AT SOUSA BAND CONCERTS

WILLOW GROVE PARK FINAL
MUSICAL PERIOD BREAKING
RECORDS FOR ATTENDANCE
—MUSIC POPULAR — FIRE-
MEN'S DAY ON THE 30TH.

Continuation of the splendid concert programs which have marked the first week of the engagement of Lieutenant John Philip Sousa and his band and soloists at Willow Grove Park; retention of the famous soloists who have figured in these programs, with the addition of another soloist, a violinist; conduct of the "All Sousa Music" programs in each of four concerts next Thursday, and the annual demonstration and reunion of thousands of volunteer firemen from all sections of Montgomery county, will feature the second week of the Sousa engagement, starting with the concerts of this Sunday, August 24.

Audiences numbering many thousands have heard the "March King" and his band and artist soloists in the concerts of the week just ended, although unfavorable weather admittedly had an effect on the number of visitors to the park.

Miss Stone, lyric soprano; Miss Mary Baker, coloratura soprano; Frank Simon, cornetist; H. Benne, Henton, saxophone; Joseph Green, xylophone; and Louis P. Fritze, flute soloist, are retained for the concerts of the coming week. In addition, Miss Jeannette Powers, artist violiniste, and who has been heard at Willow Grove in former seasons, has been secured by Lieutenant Sousa, and will take part in the concerts, making her first appearance on Monday, August 25.

Lieutenant Sousa has never, in his long musical career, directed a stronger organization, both as relates to musicians and soloists, than the organization now playing at Willow Grove park.

Lieutenant Sousa has set aside Thursday of each week in the entire engagement for interpretation of his own music.

Officials of the Montgomery County Firemen's Association, working in co-operation with the park management, have made extensive plans for "Firemen's Day" on next Saturday, August 30. Volunteer firemen from more than fifty Montgomery county towns will attend the demonstration, and preliminary reports indicate that at least 5,000 citizen fire fighters will participate. Preceding the demonstration there will be a parade of the volunteer firemen, an exhibit of motor machinery; followed by the tests by the lakeside—pumping, hose-laying and ladder-climbing events, with silver cups offered as trophies in each event. Teams from a score or more of the companies are in training for the competitions.

NEWSPAPER MAKER GAVE SOUSA START

BAND MAN TOLD REPORTER HOW
HIS FAMOUS ORGANIZATION
BEGAN.

GOT RELEASE FROM NAVY

John Philip Sousa, the bandmaster, who paid his annual visit to Batavia on Wednesday, was put on the road and at the head of his own band by a former printer and newspaper man, he told a reporter for The News at the close of his concert. Before the organization of the band Sousa was an enlisted man in the United States navy and was the leader of the Marine Band, which he developed into one of the finest bands in the country. David Blakeley of Minneapolis, Minn., a critical lover of music, became acquainted with Sousa, and, by exerting his influence, secured Sousa's release from the navy in 1892, and he has since been at the head of his own organization with increasing success each year.

Upon Sousa's release Mr. Blakeley became his manager and remained with him up to the time of his death in 1896. Speaking of his former manager, the bandmaster stated that he was the finest business manager that he ever came in contact with and he had a genuine love for music. On the business side of music, Blakeley had no equal, Sousa said.

David Blakeley when a young man founded the Chicago Evening Post and an extensive job printing business in Chicago. The newspaper, however, is not the present Chicago Evening Post, but the job printing business is still running and is one of the very large concerns in that city. Leaving Chicago he went to St. Paul, where he founded the Pioneer, now the Pioneer-Press, and later he became secretary of state of Minnesota. He was a man of fine appearance and magnetic personality and did much to enhance the popularity and success of the Sousa organization.

In regard to his present band, Mr. Sousa believes that he has a collection of the finest young talent and of brilliant players that he has ever had together, especially in clarinets and saxophones. At the death of P. S. Gilmore, the noted New York band leader, Sousa took over 19 players from that organization. That draft are either dead or in other bands now.

Contrary to the general opinion, Sousa says that it is harder to organize a band and keep it together, and at a high plane musically, than an orchestra. For one reason, he said, there are ten men who can play a violin well to one who can handle brass instruments.

In making up his program, Sousa said he aimed to educate his audience to higher class music as well as give them what they like. He wrote his famous march, "The Stars and Stripes Forever," on Christmas day, 1896, and since that time it has been on nearly every program, either as a number or as an encore, and each time it is presented meets with enthusiastic applause.

WILLOW GROVE PARK

Sousa and His Soloists—Citizen Firemen to Have Gala Day.

Continuation of the splendid concert programs which have marked the first week of the engagement of Lieutenant John Philip Sousa and his band and soloists will distinguish the second week of the engagement at Willow Grove Park beginning today. May Stone, lyric soprano; Mary Baker, coloratura soprano; Frank Simon, cornetist; H. Benne, Henton, saxophone; Joseph Green, xylophone, and Louis P. Fritze, flute soloist, will be heard. In addition, Jeannette Powers, artist violiniste, who has been heard at Willow Grove in former seasons, has been engaged and she will take part in the concerts.

Large crowds heard the programs of last Thursday, the first of the "All Sousa Days." Every composition was written by the March King. Sousa has set aside Thursday of each week of the engagement for interpretation of his music. Next Thursday the bandmaster has included many of his best known compositions and his more recent writings.

The Montgomery County Firemen's Association has made elaborate plans for "Firemen's Day," next Saturday. Volunteer firemen from 50 or more towns in Montgomery county will send delegations to the park. Reports indicate that fully 5000 citizen firemen will take part. There will be a parade of firemen



MARY STONE

and an exhibition of motor apparatus. Testing by the lakeside—pumping, hose laying and ladder climbing tests for silver cups as trophies in each class will be conducted. Teams from a score or more of the volunteer companies are in training for participation in the competitions.

CEREMONY FOR PEACE THE MOST IMPRESSIVE EVER WITNESSED IN SASKATOON

Thousands of Children Took Central Place in the Monster Celebration

Sousa's Band, Playing Airs of the Allies, Led
the Entire Program—Three Airplanes
Staged Stunts In Clouds—White
Doves Released

A brilliant sky dotted with just enough light, fleecy clouds for the airmen to play hide-and-seek behind, a moderate temperature, a gentle breeze that rustled the kiddies' dresses and kept their myriad of little flags aflutter, and a line of march which had been washed clean and its dust laid by the showers of the day before, were the weather-man's contributions to last Saturday's peace celebration in Saskatoon. The day was perfect and the plans for the celebration as nearly perfect as it was possible for man to make them.

At an early hour the various organisations that were to take part in the parade began assembling at the points assigned them. The veterans of the great war assembled in front of the G.W.V.A.'s home on Twenty-first Street, east of Fourth Avenue, and marched from there to the starting point at Nineteenth Street and Spadina Crescent. Third Avenue, south of Twentieth Street, was cut off for the school children and long before the starting time it had become an animated mass of gaily dressed youngsters of both sexes, waving thousands of miniature Union Jacks. The other organisations assembled on Third and Fourth Avenues below Twenty-second Street or in the side streets to the east.

After 9.45 a.m. and until the parade had passed no automobiles were allowed on Second Avenue south of Twenty-third Street; Spadina Crescent between Twenty-fifth Street and the C.N.R. tracks; Twentieth, Twenty-first, Twenty-third, Twenty-fourth and Twenty-fifth Streets between the Crescent and First Avenue; and Third, Fourth and Fifth Avenues between the Crescent and Twenty-Fifth Street.

THE PARADE STARTS

Sharply at 10 o'clock the municipal siren gave the signal for the celebration to begin and bells and whistles throughout the city joined in the commotion, a detail of mounted police swung into Second Avenue, and the greatest parade in the history of the city was under way. The line of march lay up Second Avenue to Twenty-third Street, across Twenty-third Street to Fifth Avenue, and north on Fifth Avenue to City Park. The route along Second Avenue had been gaily decorated for the occasion.

STREET DECORATIONS

All of the electric light standards on the sidewalks and the poles carrying the street car wires had been wrapped in red, white and blue and multi-colored streamers were flung between them; and many of the buildings along the route of the parade and in other parts of the city were decorated with flags and bunting. The Masonic Hall was particularly well dressed for the event. The J. F. Cairns' department store displayed a huge Union Jack over its main entrance; and a representation of the goddess of victory. A British and a Canadian flag floated above the city hall. The F. R. MacMillan, Ltd., department store wore a girdle of bunting and flags, featuring those of Japan and some of the other allies.

ORDER OF PARADE

The order of parade was as follows:

1. A detail of mounted police.
2. The fire brigade, represented by two hook and ladder trucks and several other pieces of fire-fighting apparatus, each with its full complement of men.
3. Automobiles supplied by the Rotarians, containing wounded veterans of the great war from the hospitals.
4. Standard bearer.
5. The Great War Veterans' band.
6. Veterans of the great war: (a) Nursing sisters; (b) Veterans of former wars; (c) Imperial and Allied services; (d) Naval services; (e) Royal Air Force and Tanks; (f) Mounted services, consisting of cavalry, artillery, engineers and cyclists; (g) 1st Canadian division; (h) 2nd Canadian division; (i) 3rd Canadian division; (j) 4th Canadian division; (k) Canadian Corps troops; (l) Railway troops, Forestry Corps and Pioneers.

The various units marched behind banners identifying them.

7. St. John's ambulance and a unit of Red Cross nurses.

8. The Navy League band.

9. The Cadets, Boy Scouts and Girl Guides.

10. School children, who marched behind identifying banners, as follows—(a) Albert School; (b) Buena Vista School; (c) Caswell School; (d) King Edward School; (e) King George School; (f) Mayfair School; (g) Princess-Alexandra Schools; (h) Sutherland School; (i) Victoria School; (j) Westmount School; and (k) St. Mary's School.

The school children were in charge of their teachers, where the latter were in the city, and in other cases were looked after by volunteer marshals.

11. Students from the Collegiate Institute.

12. The University body.

13. The Pipers' band.

14. St. Andrews' Society.

15. Sons of England.

16. The Loyal Orange Lodge, which carried a banner "in honour of the 80,000 loyal Orangemen who enlisted in the Canadian army."

17. Other fraternal organisations.

18. The Citizens' band.

19. Labor Unions.

20. Commercial Travellers, with their costumed band.

21. The Ministerial Association.

22. Members of the Public and High School boards.

23. The Returned Soldiers' Welcome and Aid League.

24. The Board of Trade.

25. Court officials.

26. His Worship the Deputy Mayor and the city council.

27. The Riding School.

28. The floats and decorated cars.

SOUSA'S BAND PLAYS

A stand had been erected inside the old race track in City Park, where Sousa's band played patriotic airs during the ceremonies in the park. On either flank of the stand were sections roped off for the wives and mothers of soldiers and for the Canadian Red Cross and Daughters of the Empire. The Veterans' band was massed directly in front of the stand, with the Pipers' band in its rear and the Citizens' band and the City Boys' band in its flanks. The children from the various schools took up their positions behind the bands; then came the Boy Scouts, Nursing Sisters and Cadets; and behind these were the military units. The various fraternal and other organisations brought up the rear. On the old race track to the left of the bandstand were parked the automobiles with wounded soldiers from the hospitals. Just behind the school children and close enough to keep them fidgeting throughout the program, was a booth filled with ice cream cones to be distributed to the kiddies when the other ceremonies were over.

SLAUGHTER OF THE HUNS

The huge procession winding its way through the brilliant, colorful streets was an impressive sight for those who crowded the sidewalks to witness it. As one excited pundit put it: "The old Teutons used to say that whoever missed seeing the 'slaughter of the Huns' at Chalons couldn't have much worth while to talk about. Whoever has missed this celebration of the second slaughter of the Huns has missed the greatest sight that Saskatoon will have to offer for many years to come."

The long line of veterans marching eight abreast behind their banners, and the almost endless troops of much excited school children attracted particular attention, although the fine showing made by the fire brigade and the gaudy regalia of the fraternal organisations were not overlooked by the spectators. The wounded soldiers from the hospitals called forth many expressions of sympathetic interest. So much of the population of the city was in the parade itself that beside the procession the crowd on the sidewalks seemed insignificant. All Saskatoon and his wife and children were in the celebration, however, as participants in the parade or as interested onlookers.

When the head of the procession reached City Park, Sousa's band struck up a lively air and from that time until the singing by the school children took place, it contributed the music for the celebration. The first number on the program at the park was the singing of "O Canada" by a massed chorus of the children. The air was played by the Great War Veterans' band, directed by Miss Sydney Aird, and the manner in which it was sung by the children did great credit to those who have had their training in charge. The Rev. Dr. Nicol then gave the invocation, and the children sang "O God, our help in ages past," a particularly appropriate hymn for the occasion.

When the last words of the hymn had died away, Lt.-Col. H. F. Munroe, C.A.M.C., stepped forward on the stage in uniform, and addressed the children on the significance of the celebration in which they were taking part and the importance to the future of their country that they should not forget the lessons which the recent war had taught. Colonel Munroe, who spoke to the accompaniment of the droning propellers of three airplanes that were flitting with the clouds above the park, was received with great applause.

At the conclusion of his remarks, "When the Flag Goes By," was sung

by the children, and Deputy Mayor W. H. Clare said a few words to those massed about the bandstand. Then amidst many "ohs" and "ahs" and pointings of little hands and cries of "see the pigeons!", a number of pure white doves were released and sailed away toward the clouds to join the birdmen, who were at the moment pulling off some thrilling stunts thousands of feet above the children. When the doves had disappeared in the distance "God Save the King" was sung by all present and the great celebration in City Park was over—over, that is, for all but the kiddies and for ladies in charge of the distribution of the ice cream cones.

Throughout the afternoon and until a late hour at night the life of the city fairly buzzed with informal and more or less private celebrations of the day, which might be come upon at practically any hour and at any point at which two or more people had foregathered.

SOUSA STILL SUPREME

March King to Continue Splendid Concerts at Willow Grove

Continuation of the splendid concert programmes which marked the first week of the engagement of Lieutenant John Philip Sousa and his band and soloists, retention of the famous soloists who have figured in these programmes, with the addition of another artist, a violinist; conduct of the "All Sousa Music" programmes in each of four concerts of next Thursday, and the annual demonstration and reunion of thousands of volunteer firemen from all sections of Montgomery county will feature the second week of the Sousa engagement at Willow Grove Park, starting with the concerts today.

Audiences numbering many thousands heard the March King's famous band and soloists in the concerts last week. Unfavorable weather conditions during the earlier part of the week admittedly had an effect on the number of visitors to the park, but even with this condition the audiences were uniformly large, emphasizing more than ever the popularity of Lieutenant Sousa, both as bandmaster and composer.

Miss May Stone, lyric soprano; Miss Mary Baker, coloratura soprano; Frank Simon, cornetist; H. Benne Henton, saxophone; Joseph Green, xylophone, and Louis P. Fritze, flute soloist, are retained for the concerts this week. In addition, Miss Jeanette Powers, artist violinist, who has been heard at Willow Grove in former seasons, has been secured by Lieutenant Sousa.

Officials of the Montgomery County Firemen's Association, working in co-operation with the park management, have made extensive plans for "Firemen's Day" on next Saturday.

Mrs. Sousa Misses Her Pet Canine

It was not possible for Mrs. Sousa to go to the recent Canadian tour with her husband, Lieutenant John Philip Sousa, but she motored here from her home near New York last Sunday and is staying for the Sousa engagement at Willow Grove Park, at Huntingdon Valley. She is a faithful attendant upon the concerts and she regards her visit here as one of the bright spots of the year. For Mrs. Sousa is a Philadelphian—one of the old Philadelphia set and her people went to the assemblies and were foremost in social events. But Sousa's work as a bandmaster has taken her everywhere so that it is only occasionally that she has the opportunity to spend time with old friends of her childhood here and to visit homes of women who were girl companions.

There is one thing missing for Mrs. Sousa to be perfectly happy here and that is her Airedale dog, which she firmly believes is of almost human intelligence. "He used to be with me a great deal until he took up with one of our maids. I felt a little hurt and one day I took him to me and spoke to him just as I might to a child. 'Look here,' I said, 'don't you love me any more? Here you have been deserting me at night and going upstairs. I am terribly hurt.' I went on in that strain for a few minutes but I did not raise my voice. He was very solemn and he licked my face for an instant. That night he went upstairs with me and stayed at my bed-room door until morning. He greeted me joyously in the morning but that evening he was again with my maid and seemed to say: 'I really do love you very much, although it would seem grateful for me not to desert the maid.' Don't tell me that dogs do not know."

MARCH KING COMES TO WILLOW GROVE TODAY

Lieutenant Sousa Brings New Marches and Varied Solo Artists

ROOSEVELT MEMORIAL

Starting with today's concerts and continuing until the close of the season on September 14, Lieutenant John Philip Sousa, with his band and a number of artist soloists, will be at Willow Grove Park.



LIEUTENANT SOUSA

The world-famous bandmaster and composer has been making a transcontinental tour with his organization, and, as has been his custom for many seasons, comes to Willow Grove Park for a four weeks' stay.

The return of the "March King" is eagerly anticipated by many thousands of music lovers from Philadelphia and the surrounding counties, as well as by patrons of the park from many other points in Pennsylvania, New Jersey and the entire east. Park patrons inclined to favor band music for outdoor concert interpretation regard the engagement of Lieutenant Sousa as the most fitting climax to each summer's season at Willow Grove, and the park management, in expectation of the visitation of enormously large crowds to the noted music center during the final music period, have laid plans accordingly.

During the transcontinental tour which Lieutenant Sousa has been making, he has had the co-operation of noted vocalists, several of whom will be heard during the Willow Grove engagement. May Stone, soprano, formerly with the Boston Opera Company, and Mary Baker, coloratura soprano, who has achieved distinction on the concert stage, will be heard in concerts, until August 27. Later in the engagement, other soloists will be Margery Moody, soprano, and Betty Gray, contralto.

Instrumental soloists, of nation-wide reputation, have also been engaged to add diversity to the band programs. Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, will occupy a similar status with Sousa's Band. Frank Simon, conceded to be one of the foremost cornetists in America; H. Benne Henton, widely known as a saxophone soloist, and Frank Green, who has won recognition as a xylophone player, are other soloists who will be heard during the engagement. For the concerts of the final August days, Lieutenant Sousa has also engaged Jeannette Powers, the violinist.

Much of Sousa's own music will be heard for the first time by patrons of the park. Several of the recently written Sousa marches are included in the array of new compositions. Lieutenant Sousa has included in his concert programs for today three recently-written compositions. One of these is the memorial march entitled "The Golden Star," formally dedicated to Mrs. Theodore Roosevelt, and written in the honor and memory of the aviator son who died in France during the world war.

SOUSA PLAYS MARCH IN HERO'S MEMORY

'The Golden Star' Dedicated to Mrs. Theodore Roosevelt; Tribute to Son

Lieutenant John Philip Sousa, the march king, opened a series of more than 100 concerts at Willow Grove Park yesterday. Attached to his band are artist soloists who will take a prominent part in the engagement, which will continue until the park closes.

Sousa's memorial march, "The Golden Star," was played for the first time in this vicinity. It is dedicated to Mrs. Theodore Roosevelt, in memory of her hero-son. The march was a part of the final night concert program, which also included another new selection entitled "Showing Off Before Company."

Among the other marches were "Bullets and Bayonets," "Solid Men to the Front," "Wedding March" and "Impressions of the Movies." Lieutenant Sousa has been asked to prepare a scenario of the latter for motion picture production.

The soloists appeared in all of the first-day concerts. Miss Mary Baker, soprano, sang David's "Thou Brilliant Bird," with a flute obligato by Louis P. Fritze, formerly with the Philadelphia Orchestra. Miss May Stone, lyric soprano, also sang. The instrumental soloists are Frank Simon, cornetist; H. Benne Henton, saxophone artist, and Joseph Green, xylophone.

Other numbers on the program were from Verdi, Tavan, Roberts, Sullivan, Simon, Henton, Elgar, Hosmer, Mancinelli, Bellstedt and Bellini. The French march "Madelon" was played and the Italian triumphal march "Cleopatra," by Mancinelli.

Sousa recently completed a transcontinental tour, during which special honor was paid him in the Canadian provinces.

Philadelphia Pa.

Sunday Press Aug 24th 1919.

VETERANS OF G. A. R. AT WILLOW GROVE

"Thin Blue Line" at Annual Reunion—Have Patriotic Band Concert.

A "thin, blue line" wended its way through Willow Grove shortly before sunset last night. There were only a few hundred in the line, but each man walked with proud, if not entirely firm step, and each man saluted reverently as he passed the colors floating along the line of march, and as he walked by the department officials who were reviewing. Seventeen years ago, almost to a day, a "long blue line" passed over the same walk, before the colors, before other reviewing officers. In the interim the line thinned—for there aren't very many of the Grand Army of the Republic veterans left. Those few remaining must make up in patriotic fervor, in reverence of the colors, for those who have answered the final roll call.

It was "G. A. R. Day" at Willow Grove. Posts of the Grand Army Association of Philadelphia and vicinity were represented in the reunion—and few or the divisional organizations were missing, even if some divisions did have very small delegations. Richard J. Baxter and Henry I. Yohn, officials, planned and developed the reunion. There was a concert—almost exclusively of patriotic music—by Lieutenant Sousa; a campfire in the music stadium, at which Department Commander George W. Rhoads spoke, and finally the dress parade. Members of the Sons of Veterans, Spanish War Veterans, and men who have seen border or foreign service were invited to take part.

Posts represented were: Nos. 1, 2, 5, 6, 7, 8, 10, 11 (Norristown); 5 and 37, of Camden; 12, 14, 15, 18, 21, 25 (Chester); 27, 31 (West Chester); 35, 46, 55, 62, 71, 77, 79, 75 (Bristol); 80, 94, 101 (Haverhill); 103, 112, 115, 121, 134, 406, and 427.

SOLOIST TO JOIN SOUSA CONCERTS AT WILLOW GROVE

Continuation of the splendid concert programs that marked the first week of the engagement of John Philip Sousa and his band and soloists; retention of the soloists who have figured in these programs with the addition of another soloist, a violinist; conduct of the "All Sousa Music" programs in each of four concerts of next Thursday, and annual demonstration and reunion of thousands of volunteer firemen from all sections of Montgomery County, will feature the second week of the Sousa engagement at Willow Grove Park, starting with the concert of this Sunday, August 24.

Miss May Stone, lyric soprano; Miss Mary Baker, coloratura soprano; Frank Simon, cornetist; H. Benne Henton, saxophone; Joseph Green, xylophone; and Louis P. Fritze, flute soloist, are all retained for the concerts of the next week. In addition, Miss Jeanette Powers, artist violinist, who has been heard in former seasons at Willow Grove, has been secured by Lieutenant Sousa, and will take part in the concerts, making her first appearance this week.

New York American Oct 7th 1919

Now a pudgy man walks out on the field in a blue uniform, takes the baton from the leader of the band, makes a few preliminary motions that suddenly awake the memory, and the band swings into the greatest march tune ever written: "The Stars and Stripes Forever."

The crowd rises with a yell, for the identity of the man is immediately established. It is John Philip Sousa.

Now Pat Moran and Kid Gleason, the rival managers, face each other at the plate, surrounded by the four

Philadelphia, Pa. Sunday North American Aug 24th 1919.

SOUSA STARTS SECOND BIG WEEK AT WILLOW GROVE

'All Sousa' Programs and an Array of Popular Soloists Announced

Continuation of the popular concert programs which marked the first week of the engagement of Lieutenant John Philip Sousa and his band and soloists at Willow Grove Park; retention of the famous soloists who have figured in these programs, with the addition of another soloist, a violinist; "All Sousa" programs at all four concerts next



MARY BAKER

Thursday, and the annual demonstration and reunion of thousands of volunteer firemen from all sections of Montgomery

county, will feature the second week of the Sousa engagement, starting today.

Audiences numbering many thousands have heard the "March King" and his band of artist soloists in the concerts of the week just ended.

Miss Stone, lyric soprano; Mary Baker, coloratura soprano; Frank Simon, cornetist; H. Benne Henton, saxophone; Joseph Green, xylophone, and Louis P. Fritze, flute soloist, are retained for the concerts this week. In addition, Jeanette Powers, violinist, will be heard.

Philadelphia
Sunday Record Aug 24th 1919

Record Monday
August 18th 1919

Philadelphia Pa.
Press! SUNDAY,
August 24th 1919

HORSEBACK RIDES KEEP SOUSA FIT

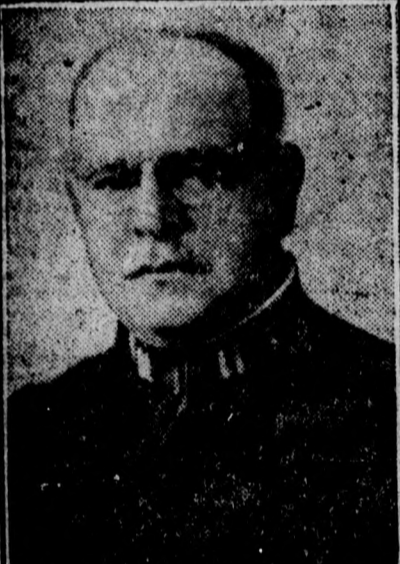
Bandmaster Tells of Cordiality
of Canadians, Who Are Keen
to Please Americans.

SHOOTING IS RELAXATION

Composer Has Traveled 800,-
000 Miles—He Has Ten
Operas to His Credit.

John Philip Sousa, bandmaster and composer, is glad to be at Willow Grove Park again. He is staying at the Huntingdon Valley Club and every morning, soon after breakfast, he is on his fine saddle horse on trips into the many pretty country lanes and roads that abound near Willow Grove. Sousa's groom brings the bandmaster's horse from Jenkintown and frequently accompanies the distinguished conductor on equestrian exploits. Sousa is familiar with every outlying section of Philadelphia and he never tires of the rural beauty of the gently rolling country that one finds here and in surrounding counties.

"I am enjoying my stay here," said



JOHN PHILIP SOUSA.

Lieutenant Sousa yesterday, "and it has been a great joy to me to have the public so responsive. We began our engagement in a storm, but the park had thousands of visitors and they were most enthusiastic. But we have been having a wonderful success all season. I have just come back from a six weeks' tour of Canada, where there was all sorts of spontaneous tribute paid to us. I was honored at many special dinners, banquets and luncheons and the whole atmosphere breathed the friendliness of the Canadians for the people of the United States. Much of the fervor of the receptions we had was because of this desire to show that the Canadians and the people of the United States are brothers, and yet there was no slighting of our musical appeal. The Canadians delighted in American music, and there was never so great enthusiasm as when we gave an all-American program with music by American composers only. "I was in a number of Canadian cities I had never visited before. The enthusiasm there was quite as great as at any other towns. Special 'shoots' were organized for me and I participated in a number of trapshooting events. I did very well, but at Edmonton, for some reason, I made a sorry exhibition. However, I had some satisfaction at another shoot later when I made 49 out of 50 clay pigeons. That is my relaxation—shooting, and when it is possible, horseback riding. I am sure that I would long ago have worn myself out had I had no hobbies. It is very important for a man to get away from himself, and when I am shooting or riding I quite forget everything else. You can perhaps realize the benefit there is to me in my diversions when I tell you that I have traveled on concert tour 800,000 miles. I have written ten operas. I am the author of four novels and I have composed about three hundred miscellaneous pieces. I tell you this simply to show that it really has been needful for me to get away from the demands of my work. "Sousa today is probably the best-known American musician. The sale of his music surpasses that of any other American composer. His instrumentation is recognized by the best of the modern composers and they have not hesitated to use it in the obtaining of effects. Sousa's compositions are recognized as most typically American. He has invented an instrument called the Sousaphone, a large brass modification of the bass, and, curiously enough, the player of the instrument at Willow Grove Park is a full-blooded Indian, a Sioux, who has been dubbed Sousa's Soothing Sioux.

New York Tribune
Oct 1st 1919

At five minutes to 2, John Philip Sousa took charge of the little German band and led them in "The Stars and Stripes Forever." The umpires and the two Hibernian managers gathered at the plate for the final understanding in regard to the ground rules. The local Joe Magarinos announced that Ruether would pitch for the Reds and Cicotte for the White Sox. It was announced that a hit into the left field bleachers would be a two-bagger while one into right would go for triple.

Philadelphia Pa.
Public Ledger.
Friday morning.
August 22nd 1919.

SOUSA FEATURES 'SHOWING OFF'

Sections of Band Perform Without Conductor in Program at Willow Grove

That Lieutenant John Philip Sousa is extremely facile as a composer of music of the type distinctively appealing to Americans was emphasized yesterday and last night at Willow Grove Park, when the first of four "All-Sousa Days" attracted audiences at each of four concerts which numbered in the aggregate more than 20,000 people.

Admittedly the feature numbers of the entire four concerts were his "Showing Off Before Company"—a "mixture," as Lieutenant Sousa has designated this composition; his memorial march, "The Golden Star"; no fewer than three of the best known suites and a splendid showing of marches.

The composition, "Showing Off Before Company," is novel even as a Sousa composition, and is virtually an exploitation of the innate humor for which Sousa is famous. Sectional divisions of the band, divided as to instruments, come on to the platform, each division playing its own particular selection without the aid of a conductor. A diversion is developed in the temporary conduct of the band as it "shows off" by one of the musicians, and finally Lieutenant Sousa himself makes his appearance.

JINX FOLLOWS EVEN SOUSA

Willow Grove Rain Demon Flouts
Eminent Bandmaster.

Lieutenant John Philip Sousa, with his organization of musicians and soloists, coming to Willow Grove yesterday for a series of concerts which will continue until the end of the park season in September, failed to break the "jinx" which has followed almost every conductor who has been at Willow Grove this season in the form of rainy weather on the first day.

But, even with unfavorable weather, four immense audiences which heard the initial concerts saw that Lieutenant Sousa has lost none of that wonderful personality which was such a factor in his war work and has enabled him since the end of the war to give Americans as much new music as many composers write in a lifetime.

Although eight Sousa compositions were embodied in the programs of the initial concerts, interest centered to a large extent in the first interpretation of his memorial march, "The Golden Star," dedicated "to Mrs. Theodore

Roosevelt and her brave son, and the brave sons of other American mothers who died in France that liberty might not perish." The march, while typically Sousaesque in construction, has numerous effective passages which strongly accent the inspiration of the composer. Other entirely new Sousa compositions given were his selection, "Showing Off Before Company" and his march, "Bullets and Bayonets."

Splendid opportunity was given his soloists, both vocal and instrumental, in each of the four concerts. Miss May Stone, lyric soprano, formerly with the Boston Opera Company, and Miss Mary Baker, coloratura soprano, both of whom have been with the Sousa organization on the recent tour; Frank Simon, cornetist; H. Benne Henton, saxophone soloist; Joseph Green, xylophone soloist, and Joseph P. Fritze, flute soloist, co-operated in the programs.

Mr. Fritze, who formerly was with the Philadelphia Orchestra, played the obligato when Miss Baker sang David's "Thou Brilliant Bird." For another number Miss Baker selected "In Flanders Field," the words of which are by Colonel John McCrea and the music by

Lieutenant Sousa. Miss Stone gave two effective interpretations—Verdi's "Ah Forse Lui" and the Bellini composition, "I Puritani."

Other numbers which attracted attention were marches which are favorites in foreign countries figuring in the recent world war, including the French march, "Madelon," by Roberts, declared to have been the favorite of the poilu; the Italian triumphal march, "Cleopatra," by Mancinelli, and the English march, "Pomp and Circumstance," by Elgar. Three Sousa marches, in addition to "Bullets and Bayonets," were given—the "Wedding March," dedicated to the American people; "Sabres and Spurs" and "Solid Men to the Front."

Fit for Constable at 84.

Altoona, Pa., Aug. 17.—Probably the oldest man who will seek public office in the State this fall is Henry Snyder, of Altoona, 84 years old. He is a candidate to succeed himself as constable in the Sixth ward, a position he has held for nearly a quarter of a century, and will receive the compliment of a nomination on both tickets.

SOLOIST TO JOIN SOUSA CONCERTS AT WILLOW GROVE

Continuation of the splendid concert programs that marked the first week of the engagement of John Philip Sousa and his band and soloists; retention of the soloists who have figured in these programs with the addition of another soloist, a violinist; conduct of the "All Sousa Music" programs in each of four concerts of next Thursday, and annual demonstration and reunion of thousands of volunteer firemen from all sections of Montgomery County, will feature the second week of the Sousa engagement at Willow Grove Park, starting with the concert of this Sunday, August 24.

Miss May Stone, lyric soprano; Miss Mary Baker, coloratura soprano; Frank Simon, cornetist; H. Benne Henton, saxophone; Joseph Green, xylophone; and Louis P. Fritze, flute soloist, are all retained for the concerts of the next week. In addition, Miss Jeanette Powers, artist violinist, who has been heard in former seasons at Willow Grove, has been secured by Lieutenant Sousa, and will take part in the concerts, making her first appearance this week.

The Baltimore News
Friday August 22nd 1919

ANNIVERSARY OF THE BAND LEADER SEPT. 22



John Philip Sousa

On September 22, in Plainfield, N. J., John Philip Sousa and his band will celebrate the twenty-seventh anniversary of the opening of Sousa's organization.

When Sousa joined the navy at the outbreak of the war, many of his bandmen also enlisted and played with him in the Great Lakes Naval Band. At the signing of the armistice the band was reorganized and is now on a trans-continental tour which will last into January. Many of the players who were with Lieutenant Sousa at the Plainfield opening 27 years ago are still with him and played with him on his around-the-world tour in 1911-12.

Although Lieutenant Sousa's whiskers have come and gone, his musicians have remained loyal.

Philadelphia
Press Monday August 18th 1919.

Friday
August 22nd 1919.

FOUR FINE CONCERTS OPEN SOUSA SEASON AT WILLOW GROVE

Bandmaster Had Splendid Musical Programs for Those Who Braved the Weather.

DISTINGUISHED SOLOIST

"The Golden Star," Dedicated to Mrs. Roosevelt, Heard Here for the First Time.

Coming direct from a tour which included the principal cities and centers in Canada, and on which he was accorded numerous honors in keeping with those given him in prior years by eminent rulers and men of other countries, Lieutenant John Philip Sousa arrived at Willow Grove early yesterday, with the band and soloists which form his organization for the present season.

The composer-bandmaster, whose name is synonymous with that of march music in every country under the sun, later directed four splendid concert programs in the big stadium at Willow Grove. Particularly this season, the first day's concerts of almost every musical organization playing at Willow Grove have been given under adverse weather conditions—and Lieutenant Sousa failed to break the jinx. Despite intermittent downfalls of rain, and heavy clouds, it was a typical Sousa audience, not quite so large as would have been the case had real August weather prevailed, but nevertheless a throng of music lovers that gave Sousa a whole-hearted welcome, and was thoroughly appreciative of the new music given in the four concert-programs during the afternoon and night.

Sousa still wears the close-clipped mustache which came into vogue when he entered the service, and has not returned to the closely-cropped, pointed beard which was so distinctively a Sousa possession in the days before the war.

Four Fine Programs.

From the series of four programs given during the afternoon and night, it is rather difficult to differentiate as to which may have been the "best" of the four concerts—for each program was thoroughly "Sousa-like," with its division of music best suited to band interpretation, music best suited to individual soloistic effort, and in its proportion of new music written by Sousa.

Interest, perhaps, centered strongest in the final night concert at which Willow Grove patrons heard for the first time the memorial march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt, and written in memory of her son and the brave sons of other Americans who died in France—"who gave their lives that liberty shall not perish." The march is distinctively a Sousa construction—snappy, virile, effective, yet with strong, stately passages that simply emphasize the seriousness of the composer and the spirit which actuated him in the development of "The Golden Star."

Two other marches which "struck the fancy" of the audiences were another new Sousa composition, "Bullets and Bayonets," emphatically a military composition is accredited to Roberts, and is declared to have been the march music most favored by the public.

Chance for Soloists.

The soloists with the Sousa organization had splendid opportunity in each of the four concerts—both as relates to vocalists and instrumentalists. Miss May Stone, lyric soprano and formerly with the Boston Opera Company, won marked approval with her interpretations of Verdi's "Ah Fors e Lui," and the Bellini composition, "I Puritani," a voice of wonderful range and flexibility enabling her to emphasize every phase of both numbers. Miss Mary Baker, coloratura soprano, and who, with Miss Stone, delighted audiences on every Sousa tour, sang at two concerts. She was particularly effective in David's "Thou Brilliant Bird," and it was in this presentation that Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, had an opportunity to be at his best, for the obligato was given by Mr. Fritze. Miss Baker's other number, distinctively a favorite—"In Flanders Field," the words of which are by Colonel John McCrae and the music by Sousa.

Frank Simons, long with the band and admitted to be a star cornetist, co-operated in two concerts. "Willow Echoes," a composition of his own, and the Bellstedt composition, "Princess Alice," were selected for presentation, and both numbers, as interpreted by Simon, called for encore numbers, merited by open approval of the audiences. As a saxophone soloist, H. Benne Henton, has won a warm place with patrons of Willow Grove, and demonstrated that he has lost none of his facility nor popularity by an effective presentation of "Nadine." Incidentally, it was another composition by the performing artist, for Henton has expanded considerably as a composer. Finally, Joseph Green, as xylophone soloist, played "Raymon," written by Thomas, and peculiarly suited for interpretation on that instrument.

Sousa Compositions.

Other Sousa compositions interspersed with the several programs were his "Wedding March," dedicated to the "American People," his "Impressions at the Movies," the composition for which Sousa has been asked to prepare a scenario for movie presentation; his march, "Saber and Spurs," and the selection "Showing Off Before Company," another striking indication that Sousa's effectiveness does not lie entirely in the development of march music. Verdi, Tavan, Elgar, Sullivan, Mancinelli and Hosmer were the other composer whose works were picked by Mr. Sousa for the initial concerts, and the compositions selected were admittedly distinctive of the best efforts of these writers—the Ballet Suite from "Aida," a fantasia, entirely new, entitled "A Seville Festival," written by Tavan; another fantasia, by Sullivan, "Pirates of Penzance;" the Elgar march, "Pomp and Circumstance," the Italian triumphal march, "Cleopatra," by Mancinelli, and the Hosmer rhapsody, "The Southern." But critics and music lover alike were a unit in their expressions that each of the four concerts was most strikingly a "Sousa concert." During the engagement there will be a number of special feature events, as well as distinctive music programs.

"ALL SOUSA" MUSIC CHARMS THRONGS AT WILLOW GROVE

Thirty-four Compositions., Presented at Afternoon and Evening Concerts, Form One Program of Four Daily Renditions of March King's Promised Masterpieces for Americans.

That John Philip Sousa is extremely facile was emphasized afternoon and evening last night at Willow Grove Park, when the first of four "All-Sousa Days" attracted audiences at the four concerts of more than twenty thousand persons.

In four concerts, nineteen separate compositions were given, plus approximately fifteen encore and request numbers. These thirty-four compositions represented only a small portion of the writings of Sousa, but included, perhaps, those which are best known to American audiences, and at least three of his most recent works. Inasmuch as three "All-Sousa" events remain to feature the present engagement, and because the noted composer has a distinct aversion to "repeating," music lovers have an opportunity of enjoying the extensive life work of the March King.

Admittedly the feature numbers of the concerts were his "Showing Off Before Company"—a "mixture," as Lieutenant Sousa has designed this composition, his memorial march, "The Golden Star;" no fewer than three of the best known suites, and a splendid showing of marches.

The composition, "Showing Off Before Company," is unique even as a Sousa composition, and is virtually an exploitation of the innate humor that is part of this famous band leader.

Sectional divisions of the band, divided as to kinds of instruments, come to the platform, each division playing its own particular selection without the aid of a conductor. A diversion is developed as it "shows off," and finally Sousa himself makes his appearance. By request, this number was included as the initial selection for the final night concert last night.

The nineteen program numbers for the first All-Sousa event included: Airs from "The Bride Elect;" fantasia, "The Free Lance;" these marches, "Anchor and Star," "The Volunteers," the "Wedding March," dedicated to the American people; Life's prize lyric March, "We Are Coming," "The Liberty Loan," the "Memorial March," "The Golden Star" and "Bullets and Bayonets;" three suites, "Maidens Three," "The American Maid" "Scenes Historical."

For the soloists, Lieutenant Sousa selected "Will You Love Me When the Lilies Are Dead?" by Miss Stone; "When the Boys Come Smiling Home" and "In Flanders Field," by Miss Baker, and for Miss Stone's effort at the night concert, the card song from "The Bride Elect." The sextet, "Love," as interpreted by six instrumentalists, Simon, Staigers, Russell, Corey, Perfetto and Rothwell, was a feature number of the first of the four programs.

Tuesday, July 8, 1919

THE CALGARY DAILY HERALD.

SOUSA'S BAND AT FAIR PRAISED BY BOARD DIRECTORS

Other Attractions of the Very Best, Declare Men Who Made the Exhibition

Sousa's band came in for a great meed of praise at the hands of the directors of the Calgary Exhibition as a vital element in the great success of the fair just closed. In referring to the platform attractions and the entertainment prepared for the visitors, Alderman I. G. Ruttle, one of the directors, declared that Sousa's band undoubtedly was the premier attraction.

"Sousa's band," said Mr. Ruttle, "is not only famous in the United States, but has a world-wide reputation, and Sousa lived up, in Calgary, to the standing he achieved in Europe and other countries. I must say that it was the finest series of band concerts I ever have heard and I have heard lots of them, including the very best bands."

Acts Were New

"I think everyone will agree," continued Mr. Ruttle, "that the platform attractions in vaudeville excelled everything heretofore seen. These 'Chinks' that swung around on their pigtails were a new one to me, anyway."

President E. J. Dewey of the exhibition board took a like view.

"We felt," he said, "that the great pleasure afforded the hundred thousand odd visitors to the fair by Sousa's band was well worth the high price that such a world-famous organization commands. The appreciation shown by the big audiences for the platform attractions was the heart of the exhibition."

The Attractions

James W. Davidson, director of the attractions department, expresses great satisfaction with the platform attractions. "Sousa and his band," he said, "is, of course, the greatest and highest class attraction obtainable, and we were all very enthusiastic over the genial leader, John Philip Sousa. Naturally it is not the easiest thing in the world to handle races, concert music and platform acts all on one platform and avoid tedious waits, especially when a schedule cannot be arranged."

"Great musical artists are sometimes temperamental, but Sousa showed himself to be the big man that he is, by giving his hearty assistance in overcoming every difficulty, and smilingly finding excuses for every incident that promised to interfere somewhat with his programme."

Unfailing Good Nature

"With unfailing good nature and hearty co-operation he made it possible to give our people a high class musical programme such as is given world's expositions, for Calgary is the first agricultural fair that Sousa and his band have appeared at for many years, and it was only Sousa's personal desire to make a trip through western Canada, which he was visiting for the first time, that enabled Mr. Richardson to bring him here. Sousa has been much feted here and is leaving in Calgary many new friends who will look forward to seeing him again. His programmes were very well selected and contained a mixture of classical and popular music which were well suited to any audience."

"A. Carruthers carried out his promises to the letter in bringing us several high-class platform acts, the equal in quality of any we have ever had. The Manchurians were a distinct novelty. They were a feature with the Ringling Circus two years ago and were obtained by Calgary only after a great deal of trouble."

"The Johnny Jones Show came to Calgary this year with the largest carnival show ever gotten together, requiring forty cars for this transportation, whereas 31 cars has been the limit previously. Not one unpleasant feature arose, and as was to be expected, the show and rides were very popular."

ADMIRAL MARIX, 72, LAW EXPERT, DIES

Authority on Maritime Statutes—On Maine When Ship Was Blown Up.

Rear Admiral Adolph Marix, U. S. N., retired, died suddenly yesterday at Hawthorne Inn, East Gloucester, Mass. He was 72 years old. His death is ascribed to the effects of an apoplectic stroke that he suffered two years ago and from which he never fully recovered. Since that time he has been an invalid and speechless.

Rear Admiral Marix was a German Jew, born in Dresden, Germany. He was graduated from the United States Naval Academy in 1868, and his subsequent service in the American navy marked him as one of its really brilliant men. He retired in 1909.

He was Judge Advocate of the court of inquiry which investigated the destruction of the battleship Maine in Havana harbor, 1898, and commanded the gunboat Scorpion in the war with Spain. For conspicuous bravery and his efficient direction of the Scorpion during the attack upon Manila Marix was advanced two fives. His naval experience covered a period of more than forty-seven years, twenty-four years and four months of which were spent in sea duty.

He became known as the navy's foremost authority on maritime law. He was a Lieutenant-Commander when appointed Judge Advocate in the Maine investigations. He was assigned to the Maine as executive officer when that warship went into commission. He continued in that capacity until the Maine was blown up.

He achieved no less fame as Chief of the Bureau of Coast Guard and Transportation in the Philippine Islands. He was appointed to this post by President Taft. When Mr. Taft was Governor-General of the Philippines Marix commanded the port of Manila.

At various times during his service at sea he was attached to the warships Congress, Canandaigua, Worcester, Saco, Tennessee, Trenton, Minnesota, Colorado, Brooklyn, Richmond, Enterprise, Jamestown and Vermont. His last sea duty was to command the cruiser Minneapolis.

He was promoted to the rank of Rear Admiral July 4, 1908.

On June 2, 1896, Marix, then a Lieutenant-Commander, married Grace Filkins, an actress. It was Miss Filkins's second marriage, she having been the widow of Bob Filkins, an army officer during the civil war. Under the name of Grace Filkins Mrs. Marix sporadically continued her stage career, entering the limelight in October, 1915, by singing William Ziegler, Jr., to collect a judgment of \$3,116 from the New Era Producing Company. This amount was awarded to her in court for breach of contract. Ziegler, claimed by Miss Filkins to be the controlling factor of the producing company, refused to pay, according to the actress's complaint.

Rear Admiral Marix and Mrs. Marix lived at the Iroquois Hotel while in New York. Notice of the funeral arrangements will be published later.

MUSIC IS NOT HEREDITARY, SAYS JOHN P. SOUSA

Noted Band Leader Tells His Experience When He Made His Debut in Public

Although it is the regular superstition that music like consumption, runs in families, or hereditary, this is no more true than that broken legs is a family failing, according to John Philip Sousa, and that he should be in a position to say whereof he knows and to know whereof he says.

There were no musicians in his family, except that his uncle's wife's mother had once played the piano with a certain degree of facility. But when the young man showed a tendency towards music, he was given every opportunity by his father to learn. He told a Bulletin representative in all seriousness that he made debut as a would-be infant prodigy at the age of eleven years. He had shown exceptional ability in the playing of the violin, so his teachers thought, and was put on a concert program at that age. He did not appreciate the dictating and care that artists should take of themselves before appearing in concert, and spent the afternoon in playing baseball. He arrived home at 6.30 to find the family all gone out with the exception of the mother, and she was too ill to be of any assistance to him.

He undertook to get his face and ears clean, and then started to try to dress himself, but he could not find his clean shirt. Appreciating the opportunity this gave him to escape playing in public, he trotted across to his teacher and told him he could not play. "Why not?" "Can't find my shirt."

But that did not settle the matter by any means and the teacher told him very firmly to go across to Mary, his wife, and ask her to fit a shirt on him. So Mary got a grown up shirt and undertook to fit it to the small boy's neck. There was considerable lapping necessary, but off he went to the concert. It was a little awkward about sitting down, as the bosom of the shirt was too long but apart from that everything went well, even the solo. So well did he play that they insisted on an encore and when he went back to respond, the tragedy happened. The pin gave way, and one side of the collar went up and the other down. He could not evaporate, and there he was, absolutely mortified, terribly hungry, for he had had no dinner, and nothing left to live for. It was just one of the hideous interludes in a life time.

It is Mr. Sousa's advice to all infant prodigies, to have their clothes sewed on, rather than pinned—clothes

"do" make the man

SOUSA HONORED IN CANADA.

(From the Manitoba "Free Press," Winnipeg.)
When the war ended, Mr. Sousa retained his interest in the boys who had enlisted for service at the front, and of the fifty-four men who now comprise his band, thirty-one wear service stars. The engagement in Winnipeg has been arranged as part of the return trip after playing the Western fairs at Calgary, Edmonton and Saskatoon. The band will also play at the Brandon Fair and at Regina; it will then jump to Montreal. Although Sousa has had regular engagements in Toronto and Montreal for the past twenty years, and appeared once in Winnipeg about twenty years ago, this is his first tour of the Canadian prairies. His reception in the West is described as marvelous. The directors of the Calgary and Edmonton fairs wrote expressing their appreciation of the large part which he had taken in making the fairs a greater success than ever before. At Calgary the receipts were \$43,000 over the best of previous years. In Edmonton last year's receipts were doubled and at Saskatoon the Tuesday evening performance was attended by 15,000 people.

Mr. Sousa was much feted by various public bodies, was entertained at Government House at Edmonton, and was the guest of honor at meetings of the Rotary clubs and other organizations. A social affair has been arranged in his honor for next Tuesday at Government House here, and the Rotary Club is to entertain him on Wednesday at the Fort Garry Hotel.

Mr. Sousa's career as a band leader covers twenty-seven years. He has made two complete tours of the world, has visited Europe five times and proudly wears on his breast the decoration of the Victorian Order placed there by His Majesty George V. Many of the people who heard him in the West had paid homage to his masterly qualities as a conductor many years ago in old London, Glasgow, or perhaps Edinburgh. That he has staunch admirers anxiously awaiting his appearance in Winnipeg is evidenced by the fact that one man drove 80 miles from his farm to Winnipeg in order to secure six tickets for the performance next Monday evening.

While public performances have claimed so much of his time, he has found spare hours in which to create 500 band compositions and five complete operas. His Victory Loan March, reproduced by machine, made a place for itself among the "best sellers," when 385,000 records were bought in the first three months. "The Canadian Patrol," one of his most popular marches with the Westerners, was arranged by Herbert Clark, of Huntsville, Ont. Another popular number was the musical setting of "Flanders Fields," sung by Miss Mary Baker.

While in the West he took part in trap shooting contests at Calgary, Edmonton and Saskatoon. So well did he like the country that he is negotiating to secure a game preserve near Edmonton.

Philadelphia Pa.
Sunday Record.
August 31st 1919.

HOW SOUSA WAS WELCOMED

Big Receipts at Recent Concerts as Index of His Popularity.

How greatly the patrons of Willow Grove Park are favored each summer in character of band and orchestra concerts is generally recognized, but there is no stronger proof of the popularity of the various organizations heard at the park than is furnished by facts relative to out-of-town engagements at which an admission fee is charged. At Willow Grove one hears bands and orchestras without charge other than that for special reserved seats—and there are thousands of free seats. Lieutenant John Philip Sousa, who, with his band, is in the midst of a tremendously successful concert season, has drawn overflowing audiences during his stay at the park, but before he arrived there this year he was on a Canadian tour that was a succession of ovations and of crowded houses and open-air places. Just before he came to Philadelphia for his stay at Willow Grove he had six engagements on successive evenings and receipts were of that magnitude to merit statement. At Saranac Lake the Sousa concert had receipts of \$2750. Next evening at Utica there was \$1800 in the box-office. At Rochester, in the Convention Hall, the audience represented payments for seats to the amount of \$3750. The Auditorium at Auburn made returns to the treasurer of \$2375, and at Johnstown, where a guarantee of \$1500 had been given, the audience surpassed the expectations of the management. The concluding day of the week, spent at Ocean Grove, brought \$6200 into the treasury. Thus it may be seen to what extent the Sousa band and the Sousa music have a hold on the public and how fortunate Philadelphians are in having the band here for four weeks at no ad-

Regina Sask.
Daily Post
Friday July 25th 1919.

Sousa Here Monday

Lieutenant John Philip Sousa and his will arrive in Regina on Sunday, so that they will be all ready to give the two concerts on Monday, one in the afternoon and one in the evening.

The Johnny J. Jones Shows will arrive in the city on Sunday and no time will be lost in putting them in shape. This will mean that they will be ready to open up on Monday, and Johnny J. Jones has undertaken to have everything in the Midway in running order by noon on that day.

The exhibition office staff will move their records and equipment out to the grounds tomorrow, so that the executive work in connection with the fair can be carried on with the greatest possible facility.

The exhibition board has provided greater accommodation for the public and for exhibitors than ever before. Over a dozen rest rooms are being set aside, a nursery where nurses will be ready to take charge of children will be instituted, and over three hundred park benches will be distributed throughout the grounds.

New York.
The Billboard
August 23rd 1919.

In Honor of Sousa

The citizens of Plainfield, N. J., are planning a celebration in the honor of John Philip Sousa for September 22. It will mark the twenty-seventh anniversary of the opening of Sousa's Band. The first performance, twenty-seven years ago, was given in Plainfield. Mr. Sousa is arranging a program that will include many of the popular melodies that were in vogue in the old days.

ATTENDANCE FOR FIRST FOUR DAYS OF EXHIBITION SURPASSES LAST YEAR BY 13,000; CROWDS ARE PLEASED WITH ATTRACTIONS

Total Attendance for First Four Days Is 73,000, Last Year Was 60,000; Livestock Pavilion Now in Use; Grand Stand Attractions Are Greatly Enjoyed

	1918.	1919.
Attendance Getting Ready Day.....	4,127	5,308
Attendance Opening Day.....	11,329	15,369
Attendance Dominion Day.....	31,551	37,561
Attendance Fourth Day.....	13,200	15,682

Total for first four days 60,207 73,920

Grandstand admissions, Dominion Day, 1919, approximately 12,000.
Grandstand admissions, Citizens' Day, 1919, approximately 6,000.

Manager Richardson: "Today has been one of the most interesting days of judging which we have ever had in Calgary. The stockmen among the visitors have been delighted to have had the opportunity to see such wonderful stock. The day was comparatively quiet on the grounds, as was to be expected following the large attendance on Dominion Day. I look forward to every day now bringing a bigger attendance until the grand finale on Travelers' Day, Saturday, when citizens will have the last opportunity of hearing Sousa's band and seeing the other special attractions."

President Dewey: "The day was a good one. We do not expect to see a very large attendance immediately after a holiday. Everyone was satisfied with the livestock and attractions, and the racing was good. In fact, the racing men say it was the best racing they have ever had. The flying stunts are deservedly popular with the crowds."

PROGRAM TODAY

Farmers' and Ranchers' Day

Judging of balance of heavy draft and agricultural horses, Aberdeen-Angus and dairy breeds, except Holsteins and Ayrshires.

Horse races and attractions program, 1.30 p.m.

Attractions: Sousa's band, aviation stunts by Capt. Fred. McCall and Capt. Wilfred May, vaudeville acts.

Evening attractions at 6.30: Sousa's band, vaudeville attractions, aviation stunts.

ATTENDANCE FIRST FOUR DAYS OF EXHIBITION (Continued from Page One)

In the evening, "Where is Love," to highly appreciative audiences on both occasions. The band numbers among its members 31 men who saw service overseas with the American troops. The Codon's Troupe, Fink's Comedy Mule Circus and the Choy Ling Hee Troupe performed acceptably afternoon and evening.

The industrial exhibits and the special exhibits by various Alberta institutions of an educational kind commanded great interest, and a number of new stunts made their appearance in the neighborhood of Funshine Alley, among them a mathematical magician who took under his wing a number of old and young pupils, and performed apparently marvelous feats in arithmetic.

The exhibits under the grandstand are among the most popular of the fair. Between \$100 and \$200 for the convalescent patients at Ogden have been the result to date of the exhibit of war souvenirs by Col. Donaldson, while the exhibit of soldiers' work by the occupational therapy branch of the department of soldiers' civil re-establishment, in charge of Mrs. Roy Con-

All previous records of attendance at the Calgary industrial exhibition have been broken since the opening of the fair on Saturday last. In 1918 the best previous record was established, but already the totals attained during the first four days of the exhibition last year have been surpassed, and the indications are that during the remainder of the week the margin of increases will have been greatly swollen. Yesterday's admissions were 2,482 in excess of those of the fourth day of the 1918 fair.

As compared with Dominion day, when the public holiday released many thousands of citizens for the enjoyment of the program of events in Victoria park, yesterday was comparatively quiet, but there was nevertheless an attendance in comparison with which all previous figures for Citizens' day appear insignificant.

Judging in the new stock pavilion took place for the first time, and large numbers of visitors took advantage of the splendid accommodation which this building provides to see the finest exhibits of stock which have ever been shown in western Canada.

Grandstand Attractions

The grandstand attractions have proved their popularity, and especially the excellent programs provided during the afternoon and evening by Sousa's band and the talented lady vocalists in his company. At the evening performance, Miss Mary Baker sang "In Flanders Fields," a composition of Sousa's set to the words of the famous poem by the late Col. John McCrae. Her exceedingly fine rendering of the song alone would make the evening concert one of the events of the week. The program throughout was a festival of music of a quality which Calgarians have seldom had the opportunity to hear. The saxophone solo, valse caprice, "Laverne," rendered by H. Benne Henton, is his own composition. In answer to a well-deserved recall six saxophone players of the company gave a selection which was greatly enjoyed. The cornet solos by Frank Simon and xylophone solos by Joseph Green were all very pleasing. The band program is completely changed for each performance. Last evening's maintained the high standard of excellence which impels visitors who have once heard Sousa to return to the grandstand again and again on successive days of the fair. Miss May Stone sang in the afternoon.

Largest Exhibition in the History of Association Was Brought to a Close Saturday

Innovations Prove Successful—Camping Scheme Taken Advantage of and Prophecy Made That Number Will Be Increased Tenfold Next Year—Opening of Women's Building and Extension of Provincial Department's Babies Clinic Features

Edmonton's Victory exhibition has gone into history as the greatest of its kind in this part of the country and was a fitting jubilee for the first exhibition to be held after the war. Contrary to the expressed opinion of a lot of people the exhibition association decided to keep their exhibition running during the years of the war, taking the stand that as it was run for educational purposes and for the propagation of the breeding of better live stock and the growing of better grains in the country, there was no time that an exhibition was needed more, than during the war, when more foodstuffs were demanded. It was a very wise move also, since it was the means of keeping the organization together, and the result has more than justified the means. Every year has been an advancement over the one previous, and every year has seen better live stock in the barns.

The paid attendance at the exhibition just past represented 111,710 people, an advance of nearly twelve thousand over last year.

Manager Stark estimates roughly that they took in \$100,000, and that the expenses amounted to \$75,000, leaving a profit of about \$25,000, which, when administration expenses for the year are considered, will mean a surplus of about \$10,000.

At the grand stand there was \$16,615 taken in, a gain of a little less than \$5,000 over last year; receipts from the roller coaster, \$848 compared to \$757 last year; the Old Mill brought \$3,408, a decrease of about \$200 from last year; the merry-go-round brought \$845, which will go far to paying the original cost of this permanent amusement on the grounds.

The takings from the Johnny Jones shows were far in advance of last year.

The management estimates that the midway, roller coaster, Old Mill, etc., to be worth about \$50,000 to the association.

The concession space brought \$17,264 as compared with \$10,340 last year.

Looking back over the fair there were a few outstanding innovations that proved well worth while. Chief among these was the bringing in of a high class organization such as Sousa's band, instead of an amateur vaudeville. And although the platform attractions as staged by E. A. Carruthers were probably the best that have ever been shown in Edmonton, still the bringing in of the great band did much to popularize the fair with people who are not interested in the usual, nor in the manufactured, nor yet in the vaudeville of the horse race track. It is a wise management that has present something that will appeal to every class of people, and yet will give them education underneath the sugar coating of the entertainment they like.

Another outstanding feature of the 1919 exhibition was the inauguration of the camping scheme for out-of-town patrons of the exhibition. Edmonton is the first place in Canada to

start this idea, and the management prophesies that another year will bring ten campers for every one that came this year. They were very happy and contented in their tents, and by paying a small fee, they had a home for the week, and had a holiday as well. One can see the development of this scheme in the future, till there will be special amusements and lectures etc., for the tenters, over in their own corner of the grounds, something along the Chautauqua idea.

Another outstanding feature of the 1919 fair, was the opening of the "women's building." It is the first building built in a Canadian exhibition grounds specially as a woman's building, outside of Toronto. The women appreciated this building, too, it may be stated, and were quick to take advantage of its facilities and of its comforts.

The provincial department of health put on a better babies clinic there this year and as this scheme develops and the children are examined from year to year, one can prophesy wonderful results in the physical betterment of the new generation of Canada.

Another thing that might be mentioned was the better arrangement for showing the immense machinery exhibit that is always displayed at Edmonton. The automobiles also had a building to themselves, and were able to make splendid displays.

It might be mentioned that the 1919 exhibition, although the biggest in the history of the association by far, was run off with scarcely a hitch, and this naturally comes from the development and perfecting of the organization under the leadership of Manager Stark.

The necessity of greater grandstand accommodation was most apparent, and this will need attention in the near future.

Philadelphia Pa.
Sunday August 31st 1919
The North American

SOUSA'S FINAL FORTNIGHT STARTS AT WILLOW GROVE

P. R. T. Workers' Outing Next Wednesday, With Special Programs

Two weeks remain of the 1919 season—the twenty-fourth—at Willow Grove Park. The present week promises numerous special features of distinct importance.

Lieutenant Sousa has prepared more popular concert programs. There will be a change of soloists with the organization, and another of the popular "All Sousa Music" days has been scheduled. Among the special events are special Labor day programs, and the outing of the Co-operative Welfare Association, P. R. T. employees on next Wednesday and Thursday.

Jeanette Powers, violin soloist, will make her final appearance at the concerts today. For the entire week Margery Moody, soprano, and Betty Gray, contralto, will be the vocalists. Lieutenant Sousa has drawn overflowing audiences during his present stay at the park, but before he arrived there this year he was on a Canadian tour that was a succession of ovations and of crowded houses and open-air places. Just before he came to Philadelphia for his stay at Willow Grove he had six engagements on successive evenings and receipts were so huge as to be a record.

Philadelphia Pa.
Record Aug 23rd 1919.

SOUSA WINS IN CANADA

Phil. Rec. 7.23.
Honored at Many Banquets and Victor in Shooting Matches.

Throughout Canada, where Lieutenant John Philip Sousa, with his band, is now nearing the end of his tour of that country preparatory to his engagement at Willow Grove Park, where he will bring his band for the closing weeks of the musical season, has met with great success. With the exception of the Prince of Wales, probably, there has never been anybody accorded so much attention and entertained in such a manner as has Lieutenant Sousa during his Canadian tour. In the provinces of Alberta, Saskatchewan and Manitoba the Lieutenant Governors entertained the creator of the famous Great Lakes Band at dinners, banquets and luncheons which were given in the Government buildings. He will leave Canada with many decorations and trophies bestowed upon him by Canadian notables. One that he prizes most highly is the English-Canadian corals, presented to him by General MacDonald, who was at the head of the Military Division of the Overseas Canadian Expeditionary Forces.

The fact that Lieutenant Sousa is president of the American Trapshooters' Association brought him additional honors and numerous cups and trophies. In the towns of Calgary, Edmonton, Saskatoon, Brandon and Winnipeg special shooting matches were held in honor of his visit. In each place he took part in the matches and his cleverness with the gun enabled him to carry away a trophy from each place, and before ending the trip he had a trunk full of trophies. This is not all he will have with him when he leaves Canada, for General Amos J. Stark, head of the Royal Mounted Police of Canada, presented the bandmaster with a saddle horse, which Mr. Sousa will ride during his stay in Philadelphia.

WELCOMED IN CANADA

Phil. Rec. 7.23.
Sousa's Triumph on Tour is Greatest of His Career.

John Philip Sousa, who for years has been coming to Willow Grove Park at the close of each season to give a series of band concerts, will be at that resort the latter part of August. It is interesting to know that 31 of his men wear service stripes, and it will be recalled that he did a wonderful war work as head of the musical training activities at the Great Lakes Naval Station, at Chicago. The tour that he is now making will continue until January 10 of next year, and he will visit a number of cities that he has never before "played" in spite of the fact that he has been a world traveler during 27 years. Just at present he is in the midst of engagements in Canada and British Columbia, and is having a tremendous success. He played at fairs at Calgary, Edmonton and Saskatoon. Receipts at Calgary were \$43,000 over the best of previous years. One of the concerts at Saskatoon was attended by 15,000 persons. Canadians have feted him at every opportunity. At Winnipeg there were numerous receptions, and the interest his visit aroused is indicated in the fact that one man drove 80 miles to purchase tickets for a concert. He made many friends by reason of his sportsmanship, and he participated in trapshooting contests in several cities. It is his intention to go to Georgetown, S. C., in January, to shoot deer, ducks and wild turkey on the preserve that he and nine other men maintain there. In February he will resume his custom of horseback riding, following the circuit of trapshooting contests.

Lieutenant Sousa, of course, has a number of new compositions in his program for this season. His "Victory Loan March" is one of the most popular "numbers," but the Canadians have been delighted, too, with such offerings as "The Canadian Patrol," arranged by Herbert Clark. A popular composition is a setting of "Flanders Field," sung by Mary Baker.

HIS CANADIAN SUCCESS

Phil. Rec. 8.10.
Sousa Having Series of Triumphs on His Present Comprehensive Tour.

John Philip Sousa, who, with his band, will be at Willow Grove Park as the season's closing attraction, is still in Canada, where his success quite surpasses any he has had in his career. The Canadians are "going wild" over this creator of the Great Lakes Band and are entertaining him and his men in every possible way. His new marches are tremendously popular, including "When the Boys Come Sailing Home," "Bullets and Bayonets," "Sabre and Spurs," "The Golden Star," "The Wedding March," "U. S. Field Artillery," "Solid Men to the Front" and "The Boy Scouts of America." He is compelled at each concert to play some of the old favorites as well. Just a few days ago in Winnipeg, following a succession of ovations in other cities, Sousa and his men were heard in the big Industrial Bureau Auditorium. As the Manitoba Free Press phrased it, "toward the close of the second half of the program the enthusiasm reached a pitch quite unequalled in the annals of Winnipeg's history. The audience, temperamentally averse to excited demonstrations of feeling, let themselves go completely." The Free Press went further by declaring Sousa to be a great musical optimist—the Charles Dickens of music. "There is in both men the urge of the universal provider. They want more than anything else to give, give—keep on giving. In no respect is the analogy more true than in respect to the humor which Sousa gets into his programs. It is broad but never vulgar; scintillating but never quite frivolous. It has something of that delightfully atmospheric quality of some of Dickens' great comic characters, of some of the Gilbert and Sullivan operas, and of 'Alice in Wonderland.'"

When Sousa comes to Willow Grove Park two weeks hence he will present the finest program that he has yet offered. He has a splendid organization, including some brilliant soloists, and he has a repertoire of music in which his band is now perfect. This is to be expected, inasmuch as he has been on tour for several months and has been giving concerts daily.

Sousa and the Fans

Lieutenant John Philip Sousa, who, at Willow Grove Park, is giving concerts that are attracting great crowds of admirers, is one of the most democratic of men. Nearly every afternoon when he has finished his concert, he is visited by persons who have known him or who have gained an introduction. Sousa is a man of many interests and to that fact is due the splendid health he has and the cheerful and interested outlook he has on life. His equestrianism and his trapshooting are diversions that keep him in fine physical trim.

The Sousa concerts are awaited each season by many Sousa "fans." It has come to Sousa's ears that there is a Pittsburgh man who comes each year to Philadelphia to spend a vacation at concerts in the park during the Sousa engagement. But the "fan" who deserves special mention has more recently been discovered. He is an organist at Johnstown, N. Y., and his name is J. F. Thomas. On the day before the band played at Johnstown, a little Thomas arrived to bless the organist's household. Proud papa was at the station to greet his old friend, Sousa, and nothing would do but that the bandmaster should go to Thomas' home to see the infant. "It has been an awful disappointment to me, though," said Thomas, "for it is a girl and we did so want a boy so that we could name his John Philip Sousa." However, Thomas declared that he wanted the bandmaster to give a name to the little girl, and Sousa, after a moment's thought, asked: "Since you like the initials, why not name the child after my daughter, Jane Priscilla Sousa?" Into the eyes of the doting papa came a joyful light and he shouted: "Hurrah, the very thing. And she is Jane Priscilla Sousa Thomas from this moment on."

Regina Sask
Daily Post
Thursday, July 31st 1919.

Lt. Sousa Makes Possible At Regina Gun Club Shoot

JOHN PHILIP SOUSA HAS LITTLE SHOOT WITH REGINA CLUB

Surprises Himself With Making
a Possible

Lt. John Philip Sousa, the world-famous bandmaster and composer of marches that breathe the spirit of the American people, honored the Regina Gun Club with his presence yesterday morning when a special shoot was arranged. Lt. Sousa arrived in good time, attired in his shooting togs and opened up the fusillade. While Lt. Sousa has done very little trap shooting during the last two years while in the United States naval service at the Great Lakes training depot, he was able to turn in a perfect score, despite the breeze that was blowing.

McGregor was the only other man turning in a possible 25. There were several visitors on hand from Indian Head and Moose Jaw, among them being Teddy Creamer, Messrs. Mead, Ross and Mackay. The shoot was a most successful affair and Lt. Sousa expressed himself as highly pleased with the Regina Gun Club site.

Summary:

Singles

Lt. Sousa	.. 25	Perry	.. 23
McGregor	.. 25	Harcourt	.. 22
Ross, Indian	.. 24	Cork	.. 21
Head	.. 24	Van Valkenburgh	.. 22
Sharon	.. 24	Ganshorn	.. 21
K. W. Ross	.. 24	McCannel	.. 21
Creamer	.. 24	Wilson, Indian	.. 21
Mackay, Indian	.. 24	Head	.. 21
Head	.. 24	Parker	.. 21
Fraser	.. 24	Phillips, In-	.. 20
Mead Moose	.. 24	dian Head	.. 20
Jaw	.. 24	Turner	.. 20
Johnstone	.. 23	Christianson	.. 19
Owens, Moose	.. 23	Logan	.. 19
Jaw	.. 23	Turnbull	.. 17
Knight	.. 23	Russell	.. 17
Lang, Indian	.. 23	Pratt, Indian	.. 16
Head	.. 23	Head	.. 16
McDonald, Ex-	.. 22	Barclay	.. 16
pense	.. 22	Major Hill	.. 16

TEAM SHOOT

Moose Jaw

Mead	.. 24	Creamer	.. 24
McDonald	.. 20	Owens	.. 23
Mackay	.. 22		
Total	.. 113		

Indian Head

Lang	.. 23	Wilson	.. 21
Ross	.. 24	Mackay	.. 24
Phillips	.. 20		
Total	.. 112		

Regina

Ganshorn	.. 21	Sharon	.. 24
Johnstone	.. 21	Harcourt	.. 22
McGregor	.. 19		
Total	.. 107		

SOUSA PLANS FINE PROGRAM FOR WEEK

March King Prepares Unusual
Concert for Last 3 Days of
Willow Grove Season.

Lieutenant John Philip Sousa has compiled programs of deep musical interest for the remaining thirty-two concerts to be given at Willow Grove Park during the last eight days of the present season. Preference will be given to the March King's compositions, in response to many requests. Each program is evenly divided as to marches, suites, sketches and "unusual" compositions by Sousa, notably his "Showing Off Before Company."

The final Sousa Day will be observed next Thursday.

For the soloists—Miss Margery Moody, soprano; Miss Betty Gray, contralto, and Miss Florence Hardman, violinist—as well as for Frank Simon, Louis P. Fritze, H. Benne Henton and Joseph Green, Lieutenant Sousa has included in virtually every program those compositions best suited for individual interpretation by these known artists. In the selection of Miss Moody and Miss Hardman, both of whom have been heard at Willow Grove in former seasons, and of Miss Gray, an artist "new" to patrons of the park, Lieutenant Sousa has once more demonstrated his thorough knowledge of just what music lovers who visit Willow Grove most desire musically; for each of the three artists, in the concerts of the week just ended, has won marked approval by splendid renditions of both opera and the lighter compositions.

The park will unquestionably be the mecca of thousands of visiting Knights Templar, in Philadelphia for the conclave, starting to-day, and for the entire week.

SOUSA LEADS BAND AT REDLAND FIELD

Famous Conductor, in Uniform
of Lieutenant in Navy, Is
Cheered by 30,000.

Special to The New York Times.

CINCINNATI, Oct. 1.—An interesting touch was added to the scene about half an hour before the game began by an episode which stemmed the cheers for a few minutes. A very effective band, which had been playing jazzy tunes for some time, suddenly fell silent as an elderly man in the uniform of a Lieutenant in the United States Navy emerged from a box near the White Sox dugout and was escorted across to where the musicians sat. As he approached they arose and burst forth with the strains of "The Star-Spangled Banner" while the elderly man stood at salute. When they finished he stepped forward, took the leader's baton with a bow and lifted it. As it fell the familiar strains of "The Stars and Stripes Forever" saluted thirty thousand pairs of ears. When Lieutenant John Philip Sousa, minus the familiar beard, and gray as to mustache, laid down the baton at the close of the rendition of his famous march, there was a prolonged and earnest outburst of applause.

SOUSA DAYS AT WILLOW GROVE PARK

NEXT TO LAST WEEK PROMISES
TO BRING RECORD BREAKING
CROWDS TO POPULAR RESORT
—THIS SATURDAY IS FIRE-
MEN'S DAY FOR WHICH GREAT
PREPARATIONS HAVE BEEN
MADE.

With but two weeks of the 1919 season at Willow Grove remaining, the first of the two September weeks promises special and musical features of distinct interest, presaging the attendance of unusually large crowds at the famous music center. Lieutenant Sousa has prepared programs of marked interest and musical importance, there will be a change of soloists with the organization, and another of the popular All Sousa Music events has been scheduled for Thursday.

Plans are complete for the entertainment of the big Firemen's day crowd on August 30, the Labor Day crowds on Monday, September 1; and the outing of the Co-operative Welfare Association, P. R. T. employees on Wednesday and Thursday, September 3 and 4.

Miss Jeannette Powers, violin soloist, will make her final appearance of the present season in the concerts of this Sunday. For next week, Miss Margery Moody, soprano, and Miss Betty Gray, contralto, both popular and well-known, will be the vocalists with the Sousa organization. For the final week of the season, starting September 8, Miss Florence Hardman will be the violin soloist.

For the programs of the Labor Day concerts, September 1, Lieutenant Sousa has selected many of his own compositions, with the popular works of other composers.

September 3 and 4 the members of the Co-operative Welfare Association, all of whom are Philadelphia Rapid Transit Company employees, with the wives and families and hosts of their friends, will hold a picnic and reunion at the park. Because the number of these picnickers alone will run away up into the thousands, it is essential that the monster outing shall be staged on two successive days. The program of entertainment calls for sports and athletic events of all kinds; swimming and track events; with prizes to be awarded in the different competitions.

Proceeds of this picnic, easily the largest of the entire season at Willow Grove will be devoted virtually in entirety to the uses of the Welfare Association, whose work has developed results of the most substantial type for the employees of the P. R. T.

Thousands of firemen and their friends will swarm to the park this Saturday to witness the tests.

With the realization that but fifteen days of the twenty-fourth season remain, music lovers, to the number of many thousands, will most certainly find time for a visit to Willow Grove during the coming fortnight.

Hathboro Pa.
Public Spirit
Sept 20th 1919.

Philadelphia.

Great crowds attended the final Sousa concerts in the Park last Sunday. The Sousa organization of musicians entrained immediately after the end of the final concert for Springfield, Mass., where the first of a series of concerts in a tour that will include all the large cities in the South and West was given on Monday. In honor of Lieutenant Sousa, John R. Davies, manager of the park, entertained a number of well-known men at dinner at the Casino Saturday night.

SOUSA HAS 2 WEEKS AT WILLOW GROVE

Famous Bandmaster Prepares
Exceptional Programs for
September Day Concerts.

How greatly the patrons of Willow Grove Park are favored each Summer in the character of band and orchestra concerts is generally recognized but there is no stronger proof of the popularity of the various organizations heard at the park than is furnished by facts relative to out-of-town engagements at which an admission fee is charged. At Willow Grove one hears bands and orchestras without charge other than that for special reserved seats—and there are thousands of free seats. Lieutenant John Philip Sousa, who, with his band, is in the midst of a tremendously successful concert season, has drawn overflowing audiences during his stay at the park, but before he arrived there this year he was on a Canadian tour that was a succession of ovations and of crowded houses and open-air places. Just before he came to Philadelphia for his stay at Willow Grove he had six engagements on successive evenings and receipts were of that magnitude to merit statement. At Saranac Lake the Sousa concert had receipts of \$2750. Next evening at Utica there was \$1800 in the box office. At Rochester in the Convention Hall the audience represented payments for seats to the amount of \$3750. The Auditorium at Auburn made return to the treasurer of \$2375 and at Johnstown, where a guarantee of \$1500 had been given, the audience surpassed the expectations of the management. The concluding day of the week, spent at Ocean Grove, brought \$6200 into the treasury. Thus it may be seen to what extent the Sousa band and the Sousa music have a hold on the public and how fortunate Philadelphia is in having the band here for four weeks at no admission charge.

Two weeks remain of the 1919 season—the twenty-fourth—at Willow Grove Park, and the first of the two September weeks promises numerous special features of importance, presaging the attendance of unusually large crowds at the famous music and amusement center. Lieutenant Sousa has prepared splendid concert programs, there will be a change of soloists with the organization, and another of the popular "All Sousa Music" days is scheduled. Among other special events are: Special Labor Day programs, and the outing of the Co-operative Welfare Association of P. R. T. employees, on next Wednesday and Thursday.

Philadelphia Pa
Record Monday
Sept 15th 1919.

WILLOW GROVE CLOSSES

Many Thousands Hear Sousa in
Final Concerts of the Season.

Willow Grove Park closed last night, the two concerts by Sousa and His Band being heard by audiences of 12,500 at each. The signal for "lights out," the formal closing of the amusement devices and of the 1919 season, was given shortly before midnight, but it was considerably after that hour before the last park patron was bound toward Philadelphia.

Estimates of the total number of visitors during the 16-week season will not be available for some days, but the total will run into millions. Officials of the park, shortly before closing, said it had been a thoroughly satisfactory one.

The Sousa organization of musicians entrained immediately after the end of the final concert for Springfield, Mass., where the first of a series of concerts in a tour that will include all the large cities in the South and West will be given. In honor of Lieutenant Sousa, John R. Davies, manager of the park, entertained a number of well-known men at dinner at the Casino Saturday night.

SOUSA'S BAND AT DOMINION PARK.

Sousa and his band, now playing a short engagement at Dominion Park, end their engagement tomorrow. Why do people flock to hear Sousa's music? Because the Sousa band is like nothing but itself. It is not merely original; it is unique, suggesting by way of comparison only the relative poverty of its imitators. In a peculiar and indefinable "something" Sousa's band is unlike any other. Four more concerts will be given, two today and two tomorrow. The following programs will be rendered:

Saturday afternoon: 1. Overture, "Carnival Romaine," Berlioz; 2. Cornet solo, "Neapolitan Fantasy," Bellstedt; Frank Simon; 3. "Spanish Rhapsody" (new), Ferroni; 4. Vocal solo, "Romeo and Juliet," Gounod, Miss Mary Baker; 5. Fantasia, "Robert Bruce, Bonnisseau; 6. Fantasia, "Sevilliana," Tavan; 7. Piccolo solo, "Ronda Polka," La Don-gon, G. A. Smith; 8. Gems, "The Pi-rates of Penzance," Sullivan; 9. Cornet duet, "Slide Partners," Clarke, Messrs. Simon and Stagers; 10. (a) "Kisses" (new), Zamecnik; (b) March, "Solid Men to the Front," Sousa.

Saturday evening: 1. Grand Fantasia, "La Boheme," Puccini; 2. Cornet solo, "Gems" (new), LaBarre, Eugene La Barre; 3. Suite, "Poetical Scenes," Go-dard; 4. Vocal solo, "In Flanders Fields," Sousa, Miss Mary Baker; 5. (a) Album Leaf, "Arabian Nights" (new), Mel-den-hey, (b) March, "Sabre and Spurs," Sousa; 6. Military Scene, "Pomp and Circumstance," Elgar; 7. Cornet solo, "The Student's Sweetheart," Bellstedt, Frank Simon; 8. Suite, "Last Days of Pompeii," Sousa, (a) "In the House of Burbo and Stratonicus" (b) "Nydia" (c) "Destruction of Pompeii and Death of Nydia"; 9. Vocal solo, "I am Titania," Thomas, Miss May Stone; 10. Morceau Genre, "Khaki Camp" (new), Bldgood; March, "Anchor and Star," Sousa.

Sunday afternoon: 1. Grand Fantasia, "Carmen," Bizet; 2. Trombone solo, "I Hear You Calling Me," Marshall, Ralph Corey; 3. Suite, "Henry VIII," Saint Saens; 4. Vocal solo, "I Puritana," Bel-lini, Miss May Stone; 5. Excerpts, "Madame Butterfly," Puccini; 6. Ballet Suite, "Dance of the Hours," Ponchielli; 7. Cornet solo, "Princess Alice," Bellstedt, Frank Simon; 8. Valse, "Spanish Melodies" (new), Petras; 9. Vocal solo, "Thou Brilliant Bird," David, Miss Mary Baker (Flute Obligato by Mr. Louis P. Fritze); 10. Overture, "Light Cavalry," Suppe.

Sunday Evening: 1. Overture, "Phe-dre," Massenet; 2. Saxophone solo "Lanette," Henton, H. Benne Henton; 3. Suite, "The American Maid," Sousa (a) "You Do Not Need a Doctor," (b) "The Sleeping Soldiers," (c) "With Pleasure"; 4. Vocal solo, "Card Song," Sousa, Miss May Stone; 5. (a) "Aubade Printaniere," Lacombe; (b) March, "The Volunteers," Sousa; 6. A Mixture, "Showing Off Before Company" (new), Sousa; 7. Vocal solo, "Dance of the Romalka" (new), Ware, Miss Mary Baker; 8. Descriptive Fantasia, "The Battle of the Marne" (new), Hager; 9. Cornet solo, "Polka Caprice," Bellstedt, Frank Simon; 10. March, "The Fairest of the Fair," Sousa.

SOUSA Once More at WILLOW GROVE

[Written for the Independent-Gazette]

John Philip Sousa once more is at Willow Grove.

Clouds were about his coming, but not of glory. The glory, if actual, had to be purely subjective; for outwardly there was no shining.

Sunday, August 17, with regard to weather, made a dismal show, indeed, and gave the march king and his musically retinue a shamefully churlish reception. Nevertheless, despite rain and dampness, the crowds were considerable in the afternoon and the early evening; and at the second afternoon concert the complete occupation of reserved and unreserved seats at the music pavilion mutely proclaimed what an immense influx of visitors would have greeted Sousa, had holiday folk been better served by Dame Nature. Even the final night concert was fairly well patronized, many standing outside the band-shelter because unwilling to risk an encounter with rheumatism on the wet, tree-baptized benches; while a big cluster of folk brightened a section of the reserved seats.

Verdi, Tavan, Thomas, Sousa, Sullivan, Simon, Roberts, Mancinelli, Hosmer, Henton, Elgar, Davis, Bellini and Bellstedt made a heterogeneous register of Sousa's initial programs. But such catholicity was no doubt making a bid for all sorts and conditions of musical moods and tastes.

The soloists in singing were the Misses Baker and Stone (respectively, lyric and coloratura soprani of charming voice); while Messrs. Fritze, Simon and Green, first flute, cornet and xylophone, brilliantly accentuated the band's ensemble work by their special performance. All three of these members of the Sousa organization are too widely and favorably appreciated to require commending in this review.

Sousa's "Wedding" march and "Memorial" march were both played in the evening. The second, which is further entitled "The Golden Star," and "dedicated to Mrs. Roosevelt, in memory of the brave who gave their lives that Liberty shall not perish," struck a chord that throbbed with true feeling through the obscure and humid air and impressed one deeply with its emotional import.

Merimantown Independent Gazette
Thursday August 28th 1919.

SOUSA Draws Throngs to WILLOW GROVE

[Written for the Independent-Gazette]

Last week with the mending of the weather Willow Grove Park's fortunes also improved to such betterment that the week-end came out and made everyone feel triumphant. The clouds of his opening day which had made Sunday, August 17, so memorably dismal for Sousa, all "rolled away"—except when persuaded to stay for scenic effects—on the following Saturday and Sabbath, to both of which the epithet gala might relevantly be applied; for each of them was in numbers and in animation a festival of imposing presentment. Sunday, however, far surpassed Saturday in respect of numbers; and along towards the starting of the first evening concert the crowds of men, women and children seemed to have taken unreserved possession of the park.

The circumference of the lake was so lined with white skirts on the rows of benches that it reminded one of the continuous town of marble, concrete and whitewash encircling the bay of Naples. But where was Vesuvius? Well, Vesuvius loomed up when Sousa played the national anthem and the vast multitude applauded, with more fire, let one hope, than smoke!

The two lady singers, the Misses Stone and Baker, continued their soli, each of them appearing twice every day; while the band emulated the vocal artists in the solo work of Messrs. Fritze, Henton, Simon and Green, respectively, upon flute, saxophone, cornet and xylophone. These men are all skilled artists, and lend tone-coloring peculiarly varied and frequently beautiful to the ensemble of band music.

In the emphasizing of the peculiar (not in lessening of the other performers' merits) one would especially refer to Henton and Green. The latter does so much with mere wood, makes such music with his little mallets! The former matches a fine oboe-player often in charm. He, Henton, of the saxophone, usually brings down the full saxophone choir to help him out after bringing down the open-air house, which, as a consequence, is clamoring for an encore. Henton will respond first with a solo, and then go for his four comrades in saxophone practice.

As for the fair singers, Miss Mary Baker might more accurately be called a dramatic than a lyric soprano, her voice possessing much of a contralto fullness and richness. Miss May Stone has a fine range and knows how to add the floriture (the flower-works) that give her the right to be termed a coloratura soprano. She, as well as Miss Baker, is naturally often handicapped in her appeal to a numerous audience in the open air, and doubly so, when one considers the quality of the accompaniment; for no matter how skilful and considerate a bandmaster and his musicians may be there is, for the singer, either the obstacle of too great tone or of a spasmodic effect when the tone is diminished.

One sweet human voice challenging a big band to back it makes me think of the queen of Spain going to war with the United States, in 1898!

Lieutenant Sousa (for the march king now so prefaces his Christian name) has often played and repeated not a few of his marches during the time since one's last recording of them, and it is well here to renew one's thanks to him for the "Golden Star" march, which, in its memorial significance as well as its merit, could bear without fear of wearing out its welcome, more frequent performances than Sousa permits it.

There was a report abroad that Sousa had abandoned his "day" as part of the weekly program at Willow Grove; but last week Thursday flatly contradicted the rumor by the supreme answer of facts. It was just as fully a "Sousa day" as any of Herbert's special Herbertian programs were "Herbert days." And to speak so has surely a conclusion and an all-inclusive accent! There were no less than twenty-two numbers on the printed list, while Sousa encores much extended the program.

The attendance at the music pavilion was likewise, notably large on that day, just as had been the case on similar special occasions devoted to the compositions of Herbert. But nowadays it is more than merely extraordinary for any chief of band or orchestra to attract so numerous a patronage as that of last Sunday.

Captain Bennett, Sergeant Roberts, and their park squad of guards had plenty of work and, by all visible signs, had it simultaneously in widely separated sections of their guardianship. But happy in the park's happiness, they bravely and successfully met the problem and got the better of it in the sequel of all quiet along the gate-patrol not long after midnight.

Nor is it meagre mention to set this down; for since the military and the marine became interested a couple of seasons ago in Willow Grove, to get the park quiet by 12 o'clock is a feat for the guards to accomplish on a successful week-end night. At first soldiers and sailors were the principal trailers (along with their sweethearts or favorite acquaintances); but civilians subsequently were not slow in falling into or out of line in the same way.

None would necessarily blame them for such a compliment to Willow Grove's attractiveness. One records a fact simply, which in its effects certainly does not simplify the responsibilities of Captain Bennett and his men.

NEXT WEEK AT WILLOW GROVE

Miss Jeanette Powers, violin soloist, will make her final appearance of the present season at Willow Grove Park with Sousa's Band in the concerts of Sunday. For next week, Miss Margery Moody, soprano, and Miss Betty Gray, contralto, will be the vocalists. Miss Moody, in former engagements at Willow Grove, delighted the audiences with intelligent and careful renditions of opera and of the lighter popular airs. Miss Gray is new to patrons of Willow Grove. Her successes in other cities have received marked recognition. For the final week of the season, starting September 8, Miss Florence Hardman will be the violin soloist.

On both Wednesday and Thursday, September 3 and 4, the members of the Co-operative Welfare Association, all of whom are Philadelphia Rapid Transit Company employees, with their wives, families and friends, will hold a picnic and reunion at the park. The program of entertainment calls for sports and athletic events, swimming and track events, with prizes to be awarded in the different competitions. There will be special musical programs on the first day of the picnic, the second day being "Sousa day."

Public Spirit.
Saturday Sept 6th 1919. *Sept. 7th 1919.*

LAST 8 DAYS AT WILLOW GROVE PARK

NOTABLE MUSICAL SEASON
DRAWING TO A CLOSE—MANY
SPECIALTIES ON SOUSA BAND
PROGRAMS—LIST OF SOLOISTS
—BIG ATTENDANCE EXPECTED

With the concerts of this Sunday, September 7, but eight days remain of the 1919 season at Willow Grove Park; and for the period inclusive of the final thirty-two concert programs Lieutenant John Philip Sousa has prepared concert programs of deep musical interest, each program offering opportunity for individual effort by every one of the more than fifty musicians, and vocal and instrumental soloists with the organization. Preference will be given during the final week to the compositions of Lieutenant Sousa himself, responsive to many requests by patrons of Willow Grove.

The fourth, and final, "All Sousa Music" programs will be given at the concerts of next Thursday, September 11. In the compilation of these programs, the March King has included those compositions which he himself regards as the most striking, most effective, or most "Sousa-esque" of all his musical writings. They are not "preferential programs," but are evenly divided as to marches, sketches, descriptives, suites, and the "unusual" things which Sousa has composed; and notable in this last designation is his "Showing Off Before Company," virtually new to Philadelphia music lovers.

For the soloists—Miss Margery Moody, soprano; Miss Betty Gray, contralto; and Miss Florence Hardman, violinist—as well as for Frank Simon, Louise P. Fritze, H. Benne Henton and Joseph Green, Lieutenant Sousa has included in virtually every program those compositions best suited for individual interpretation by these known artists. In the selection of Miss Moody and Miss Hardman, both of whom have been heard in former sessions at Willow Grove, and of Miss Gray, an artist "new" to patrons of the park, Lieutenant Sousa has once more demonstrated his thorough knowledge of just what music lovers and critics who visit Willow Grove most desire musically; for each of the three artists, in the concerts of the week just ended, has won marked approval by splendid renditions of both opera and the lighter compositions.

The long list of special feature and events of the 1919 season was virtually concluded with the Labor Day holiday season crowds, and the two big picnics of the P. R. T. employees. But Willow Grove will unquestionably be the Mecca of thousands of visiting Knights-Templar, in Philadelphia for the Conclave starting today and to continue for an entire week. It is expected that large delegations of the lodgemen will take advantage of the opportunity to visit the famous music and amusement center, and to hear one or more of the concerts by Lieutenant Sousa and his band.

The return of thousands of school children to their studies early in September means the virtual end of the reunion and the excursion period, and the final week of the 24th season will practically be given over to the "regulars"—those patrons who make frequent visits during each successive park season—and to the Knights Templar. Anticipating the visitation of extremely large crowds on the four remaining "big" days—this Sunday, September 7; next Thursday, September 11, Sousa Day; and the final Saturday and Sunday, September 13 and 14—the park management has made plans accordingly for the entertainment and transportation of many thousands of people.

'SOUSAESQUE' MUSIC AT WILLOW GROVE

Special Programmes Arranged
This Week to Visiting
Knights Templar

Only eight days remain of the 1919 season at Willow Grove Park and for the final thirty-two concerts Lieutenant John Philip Sousa has prepared



MISS MARGARET MOODY

programmes of deep musical interest. Preference will be given during the final week to the compositions of Lieutenant Sousa himself, in responding to many requests by patrons of Willow Grove.

The fourth, and final "All Sousa Music" programmes will be given at the concerts of next Thursday, September 11. In the compilation of these programmes, the March King has included those compositions which he himself regards as the most striking, most effective, or most "Sousa-esque" of all his musical writings.

For the soloists, Miss Margery Moody, soprano; Miss Betty Gray, contralto; and Miss Florence Hardman, violinist, as well as for Frank Simon, Louise P. Fritze, H. Benne Henton and Joseph Green.

Lieutenant Sousa has included in virtually every programme those compositions best suited for individual interpretations by these artists.

Willow Grove unquestionably will be the Mecca of thousands of visiting Knights Templar. It is expected that large delegation of the lodgemen will take advantage of the opportunity to visit the famous music and amusement centre and hear one or more of the concerts by Lieutenant Sousa and his band.

The return of thousands of school children to their studies early in September means the virtual end of the reunion and the excursion period, and the final week of the season will virtually be given over to the "regulars"—those patrons who make frequent visits during each successive park season and to the Knights Templar.

Philadelphia Pa.
Sunday Record.
September 7th 1919.

Philadelphia Pa.
Sunday Record.
Sept 7th 1919.

Doylestown Pa.
Daily Intelligencer
Saturday Aug 23rd 1919.

Doylestown Pa.
Daily Intelligencer
Saturday Aug 30th 1919.

WILLOW GROVE PARK

Sousa and His Band Have Fine Programs for This Week.

But eight days remain of the 1919 season at Willow Grove Park. For the period covering the final concerts, Lieutenant John Philip Sousa has compiled programs of much musical interest, each program affording opportunity for individual effort by the musicians and soloists. Preference will be given during the week to compositions of Lieutenant Sousa himself, responsive to many requests by patrons of Willow Grove.

The final "All Sousa Music" concert will be given on Thursday. In the preparation of the four programs for these concerts the March King has included Sousa himself, responsive to many regards as the most striking, most effective and most "Sousa-esque" of his musical writings. They are not to be considered "preferential programs," for each is evenly divided as to marches, suites, descriptive, sketches and the "unusual" things which Sousa has composed, and notable in this last designation is his "Showing Off Before Company," practically new to Philadelphians.

Margery Moody, soprano; Betty Gray, contralto, and Florence Hardman, violinist, as well as Frank Simon, Louis P. Fritze, H. Benne Henton and Joseph Green, are to be heard this week.



BETTY GRAY.

violinist, as well as Frank Simon, Louis P. Fritze, H. Benne Henton and Joseph Green, are to be heard this week.

Philadelphia Pa.
Sunday Inquirer.
Sept 7th 1919.

Sousa is Never Idle

Every minute of the time that he can spare from his horseback riding or during concert intermissions is spent by Lieutenant John Philip Sousa in putting the finishing touches to his latest novel, to be published within a few weeks. As soon as concerts at Willow Grove Park are completed the famous bandmaster goes in his motor car to the Huntingdon Valley Country Club at Noble to take up the reading and correcting of proof of "The Transit of Venus." He regards the work as the best that has come from his pen, and the story, with its delightful love interest and with its elements of subtle humor, has many touches that will appeal to the person who has traveled. Sousa has placed some of the situations in remote places of the world—places he and Mrs. Sousa have visited—and his descriptions are consequently authentic.

However, it is hardly correct to say that Sousa devotes himself completely to his novel, for he has occasional periods in which he composes and of course the visitor to his concerts is made happy by hearing many of these distinctive and inspiring works. One of the best of his songs, "In Flanders Fields," the musical setting to the famous poem by Colonel John McCrae, was written at the request of the lamented poet and was highly regarded by him. Miss Mary Baker, one of the singers with the band, made this song of tremendous appeal. It was among the most popular of

PLAYING FOR SOUSA

He Subordinates Brass and Reeds and Gets Admired Effects.

"I have sometimes been asked," said Lieutenant John Philip Sousa at Willow Grove Park yesterday, "why it is that the Sousa band is different from others. The answer lies in the drilling that my men have. Without any egotism I can say that first of all my familiarity with every instrument and every instrumental section of the band is absolute. I began my musical career as a violinist and I studied harmony and effects. Foreign bandmasters have expressed surprise at my orchestration. The 'Tannhaeuser' overture, which represents Wagner in his most careless mood, was so built up by me that Europeans expressed the greatest surprise and delight—it was almost new to them. Now when new members come into the band, they are likely to insist upon playing in the accepted and conventional manner. If you hear the band you will be aware before long that there is neither a brass predominance nor a reediness. Those are 'effects' that many bands give and that I will not have. New members of the band will often play with stridency. 'That is not the way to play that passage,' I will say. 'But that is the way I always played it,' will likely be the response. 'But it is not our way,' I will tell him, 'it sticks out like a sore thumb.' Perhaps he will acknowledge that I am right—perhaps he may not. At any rate it won't be long before he will note that the old members of the band are playing without obtrusiveness of any section and, after a short time, the new musician will be playing as one of his group with due regard to the other sections and with a result of obtaining the effect that is the Sousa distinguishing mark."

The Sousa band as it is at present constituted has many old members and one of them is a veteran for he has been with the organization since its beginning 27 years ago. He was out of the band for a year when an European trip was made and when, at the request of his wife, he remained at home. Sousa did not engage any members of the Green Lakes Band, which he trained, for, although he was able to establish a repertoire for them, he found that those he "tried out" did not have the ready adaptability of the professionals whom he has for years been organizing.

Philadelphia Pa.
Sunday Inquirer
Sept 14th 1919.

WILLOW GROVE CLOSES

Final Concerts of 24th Season to be Given Today

Today marks the formal ending of the Twenty-fourth season at Willow Grove Park. The final concerts by Lieutenant John Philip Sousa and his band and soloists will be given; thousands of patrons will take their final "spin" over the amusement devices, and shortly before midnight the signal will be given for "all lights out."

At this time compilation of statistics has not been completed to the extent that even a definite approximation of the number of visitors to the park during the season can be made. Several millions of people, mainly from Pennsylvania and the eastern states, have been included in the big total.

During the sixteen-week season six noted musicians and their orchestras and bands have been at Willow Grove. They are Nahon Franko and his orchestra; Vessella and his band; Victor Herbert and his orchestra; Creatore and his band; Wassili Leps and his symphony orchestra, and Lieutenant Sousa and his band.

Special events of deep musical significance also were included, notably the appearance of the Choral Society of Philadelphia, the Philadelphia Operatic Society, the Strawbridge and Clothier Chorus and the Musical Festivals planned and developed by Mr. Leps.

Coupled with these events of musical significance the 1919 season was emphasized by the conduct of many special events and features among them Children's Day, School Day, and

SOUSA'S CONCERTS ATTRACTING CROWDS

Audiences of Many Thousands Have Heard the "March King" and His Artist Soloists

Continuation of the splendid concert programs which have marked the first week of the engagement of Lieutenant John Philip Sousa and his band and soloists at Willow Grove Park; retention of the famous soloists who have figured in these programs, with the addition of another soloist, a violinist; conduct of the "All Sousa Music" programs in each of four concerts on next Thursday; and the annual demonstration and reunion of thousands of volunteer firemen from all sections of Montgomery County, will feature the second week of the Sousa engagement, starting with the concerts of this Sunday, August 24.

Audiences numbering many thousands have heard the "March King" and his band and artist soloists in the concerts of the week just ended. Unfavorable weather conditions during the earlier part of the week admittedly had an effect on the number of visitors to the park; but, even with this condition, the audiences have been uniformly large, emphasizing Sousa's popularity as a bandmaster, and the lasting popularity of his music among American music lovers. Concert programs without exception have been featured with much of Sousa music, and in the giving of an unusually large number of request and encore numbers.

Miss Stone, lyric soprano; Miss Mary Baker, coloratura soprano; Frank Simon, cornetist; H. Benne Henton, saxophone; Joseph Green, xylophone; and Louis P. Fritze, flute soloist, are retained for the concerts of the coming week. In addition, Miss Jeanette Powers, artist violinist, and who has been heard at Willow Grove in former seasons, has been secured by Lieutenant Sousa, and will take part in the concerts, making her first appearance on Monday, August 25. Critics and music lovers alike, who have heard the first week's concerts, are a unit in declaring that Lieutenant Sousa has never, in his long musical career, directed a stronger organization, both as relates to musicians and soloists, than the organization now playing at Willow Grove Park.

Large audiences heard the four programs of last Thursday, the first of the "All Sousa Days", at which every number was a composition written by the world-famous bandmaster and composer. Responsive to many requests, Lieutenant Sousa has set aside Thursday of each week in the entire engagement for interpretation of his own music, and Thursdays, in consequence, have been designated "Sousa Days". For the four programs of the concerts of next Thursday, August 28, Lieutenant Sousa has included many of his best known compositions, and his more recent writings, those which he himself regards as distinctively musical triumphs.

Officials of the Montgomery County Firemen's Association, working in co-operation with the park management, have made extensive plans for "Firemen's Day", on next Saturday, August 30. Volunteer firemen from more than fifty Montgomery County towns will attend the demonstration, and preliminary reports indicate that at least 5,000 citizen fire fighters will participate. Preceding the demonstration there will be a parade of the volunteer firemen, an exhibit of motor machinery; followed by the tests by the lake-side-pumping, hose-laying and ladder climbing events, with silver cups offered as trophies in each event. Teams from a score or more of the companies are in training for the competitions.

SOUSA ENTERING UPON 3D WEEK'S ENGAGEMENT

Twenty-fourth Season Nearing Its End With Promises of Special Features

Two weeks remain of the 1919 season—the twenty-fourth—at Willow Grove Park; and, the first of the two September weeks promises numerous special features of distinct importance, presaging the attendance of unusually large crowds at the famous music and amusement center. Lieutenant Sousa has prepared splendid concert programs; there will be a change of soloists with the organization, and another of the popular "All Sousa Music" days has been scheduled. Among the special events are: Special Labor Day programs; and the outing of the Co-operative Welfare Association, P. R. T. employees on next Wednesday and Thursday.

Miss Jeanette Powers, violin soloist, will make her final appearance at the concerts of this Sunday. For the entire week, Miss Margery Moody, soprano, and Miss Betty Gray, contralto, will be the vocalists with the Sousa organization. Miss Moody, in former engagements at Willow Grove, delighted audiences of many thousands with intelligent and careful renditions of opera and the lighter, popular airs. Miss Gray, to patrons of Willow Grove a "new" artist, is a contralto whose successes in other cities have won marked recognition, and Lieutenant Sousa's openly expressed confidence that she will win equal approbation from critical Willow Grove audiences is expected to be fully realized. The noted instrumentalists whose work has featured the concerts of the first two weeks will again be heard in the concerts of the coming week; and, for the final week of the season, starting September 8, Miss Florence Hardman will be the violin soloist.

In the special programs of the four Labor Day concerts, Lieutenant Sousa has selected many of his own compositions, together with the popular works of other composers. The third of the four "All Sousa Music Days", on next Thursday, September 4, will be of marked musical importance, for the March King has delved even further into his virtually limitless repertoire of his own works, and four splendid concert programs have been compiled.

On next Wednesday and Thursday, September 3 and 4, the members of the Co-operative Welfare Association all of whom are Philadelphia Rapid Transit Company employees, with their wives and families, and hosts of their friends, will hold a picnic and reunion at the park. Under plans as arranged, and because the number of these picnickers will run into many thousands of people, it is essential that the monster outing be staged on two successive days, in order that every member of the Association shall have an opportunity to "get in on the fun." The entertainment program calls for sports and outdoor events of all kinds, swimming and track events, with prizes to be awarded in the different competitions. There will be special musical programs by Sousa and his band on the first of the two picnic days and on the second day, every program will be exclusively Sousa music.

With but sixty programs of Sousa music to be given until the end of the park season, Philadelphia music lovers, to the number of many thousands, will find reason and opportunity for a visit to Willow Grove during the coming fortnight.

Doylestown Pa.
Daily Intelligencer
Saturday Sept 6th 1919.

Jenkintown Pa.
Times Chronicle.
Saturday Sept 13th 1919.

Philadelphia Pa.
Public Spirit.
Saturday Sept 13th 1919.
Daily Intelligencer
Saturday Aug 16th 1919.

FINAL WEEK OF MUSIC AT WILLOW GROVE PARK

But Eight Days Remain of the 1919
Season of the Famous Resort

With the concerts of this Sunday, September 7, but eight days remain of the 1919 season at Willow Grove Park; and for the period inclusive of the final thirty-two concert programs Lieutenant John Philip Sousa has prepared concert programs of deep musical interest, each program offering opportunity for individual effort by every one of the more than fifty musicians, and vocal and instrumental soloists with the organization. Preference will be given during the final week to the compositions of Lieutenant Sousa himself, responsive to many requests by patrons of Willow Grove.

The fourth, and final, "All Sousa Music" programs will be given at the concerts of next Thursday, September 11. In the compilation of these programs, the March King has included those compositions which he himself regards as the most striking, most effective, or most "Sousa-esque" of all his musical writings. They are not "preferential programs," but are evenly divided as to marches, sketches, descriptives, suites and the "unusual" things which Sousa has composed; and notable in this last designation is his "Showing Off Before Company," virtually new to Philadelphia music lovers.

For the soloists—Miss Margery Moody, soprano; Miss Betty Gray, contralto; and Miss Florence Hardman, violinist—as well as for Frank Simon, Louise P. Fritze, H. Benne Henton and Joseph Green, Lieutenant Sousa has included in virtually every program those compositions best suited for individual interpretation by these known artists. In the selection of Miss Moody and Miss Hardman, both of whom have been heard in former seasons at Willow Grove, and of Miss Gray, an artist "new" to patrons of the park, Lieutenant Sousa has once more demonstrated his thorough knowledge of just what music lovers and critics who visit Willow Grove most desire musically; for each of the three artists, in the concerts of the week just ended, has won marked approval by splendid renditions of both opera and the lighter compositions.

The long list of special features and events of the 1919 season was virtually concluded with the Labor Day holiday season crowds, and the two big picnics of the P. R. T. employees. But Willow Grove will unquestionably be the Mecca of thousands of visiting Knights Templar, in Philadelphia, for the conclave starting today and to continue for an entire week. It is expected that large delegations of the lodges will take advantage of the opportunity to visit the famous music and amusement center, and to hear one or more of the concerts by Lieutenant Sousa and his band.

The return of thousands of school children to their studies early in September means the virtual end of the reunion and the excursion period, and the final week of the 24th season will practically be given over to the "regulars"—those patrons who make frequent visits during each successive park season—and to the Knights Templar. Anticipating the visitation of extremely large crowds on the four remaining "big" days—this Sunday, September 7; next Thursday, September 11, Sousa Day; and the final Saturday and Sunday, September 13 and 14—the park has made plans accordingly for the entertainment and transportation of many thousands of people.

WILLOW GROVE PARK TO CLOSE ON SUNDAY

TWENTY-FOURTH SEASON NEAR
ING END

Lieut. John Philip Sousa Has Prepared
Special Programs for Final Concerts.
With Many Soloists

This Sunday, September 14, marks the formal ending of the 24th season at Willow Grove Park. The final concerts by Lieutenant John Philip Sousa and his band and soloists will be given; thousands of patrons will take their final "spin" over the amusement devices, and shortly before midnight the signal will be given for "all lights out"—marking the end of a season which, when the extremely long rainy period is taken into consideration, has been as a whole successful. The attendance on clear week ends and holidays has been tremendous.

During the sixteen-week season, six noted musicians and their orchestras and bands have been at Willow Grove—in the order of their playing, Nahan Franko and his orchestra, Vessella and his band, Victor Herbert and his orchestra, Creatore and his band, Wassili Leps and his symphony orchestra, and finally, Lieutenant Sousa and his band. Commentaries from both critics and music lovers indicate a marked appreciation of the efforts of the park management in the matter of giving unusual musical entertainment; and in addition to the normal four-concert programs of each afternoon and evening, special events of deep musical significance were included—notably, the appearance of the Choral Society of Philadelphia, the Philadelphia Operatic Society, the Strawbridge and Clothier Chorus, and the Musical Festivals planned and developed by Mr. Leps. Further, the work of artist soloists with virtually every one of the several organizations commanded strong approval.

Coupled with these events of musical significance the 1919 season was emphasized by the conduct of many special events and features—Children's Day, Sunday School Day, the outing of the P. R. T. employees, being typical of the affairs planned by the management, all to the end that the importance of Willow Grove as Philadelphia's foremost recreational and amusement centre be continuously maintained.

For his final concert, Lieutenant Sousa has prepared special programs, diversified as to character, but, in response to the requests of many patrons, with much of the music of the March King included. Lieutenant Sousa's plans in the immediate future call for the continuation of his country-wide tour, as far as the Pacific Coast, and continuing until the mid-winter season.

CLOSING CONCERTS AT WILLOW GROVE PARK

THE TWENTY-FOURTH SEASON
ENDS SUNDAY NIGHT, SEP-
TEMBER 14—THOUSANDS OF
PATRONS PLEASED BY MUS-
ICAL PROGRAMS — SOUSA
GOES WEST.

This Sunday, September 14, marks the formal ending of the 24th season at Willow Grove Park. The final concerts by Lieutenant John Philip Sousa and his band and soloists will be given, and shortly before midnight the signal will be given for "all lights out"—marking the end of a season which, when the extremely long rainy period is taken into consideration, has been as a whole successful. The attendance on clear week ends and holidays has been tremendous.

During the sixteen-week season, six noted musicians and their orchestras and bands have been at Willow Grove—in the order of their playing, Nahan Franko and his orchestra, Vessella and his band, Victor Herbert and his orchestra, Creatore and his band, Wassili Leps and his symphony orchestra, and finally, Lieutenant Sousa and his band. Commentaries from both critics and music lovers indicate a marked appreciation of the efforts of the park management in the matter of giving unusual musical entertainment; and in addition to the normal four-concert programs of each afternoon and night, special events of deep musical significance were included—notably, the appearance of the Choral Society of Philadelphia, the Philadelphia Operatic Society, the Strawbridge and Clothier chorus, and the musical festivals planned and developed by Mr. Leps. Further, the work of artist soloists with virtually every one of the several organizations commanded strong approval.

For his final concerts, Lieutenant Sousa has prepared special programs, diversified as to character, but, in response to the requests of many park patrons, with much of the music of the March King included. Lieutenant Sousa's plans in the immediate future call for the continuation of his country-wide tour, as far as the Pacific coast, and continuing until the midwinter season.

Philadelphia Pa.
Public Ledger.
Monday Sept 15th 1919.

50,000 AT WILLOW GROVE

Willow Grove Park closed last night, the final afternoon and night of the twenty-fourth season attracting a crowd which conservatively was estimated to be in excess of 50,000 persons, from Philadelphia and different sections of Pennsylvania and New Jersey. Night concerts by Lieutenant Sousa and his band and soloists were heard by audiences of 12,500. The two programs were featured by selections written by Sousa himself and by the presentation of a large bouquet to the "March King."

The signal for "lights out," the formal closing of the amusement devices and the end of the 1919 season was given shortly before midnight.

SOUSA STARTS LAST CONCERTS OF SEASON

Famous Bandmaster Opens Up His
Engagement at Willow Grove
Park To-morrow

Beginning with the concerts of this Sunday, August 17, and continuing until the close of the 1919 season, or until September 14, Lieutenant John Philip Sousa, with his band, and with a number of artist soloists, will be at Willow Grove Park. The world-famous bandmaster and composer has been touring the country with his organization of musicians, and as has been the custom for many seasons, comes to Willow Grove Park for the final music-period of the season.

The return of the March King is eagerly anticipated by thousands and thousands of music lovers from Philadelphia and the surrounding counties, as well as by patrons of Willow Grove from many other points in Pennsylvania, New Jersey and the east. Park patrons inclined to favor band music regard the engagement of Lieutenant Sousa as the fitting climax to each summer's season at Willow Grove, and the management, in anticipation of the visitation of immense crowds to the famous music center during the next four weeks have planned accordingly.

During the tour which Lieutenant Sousa has been making, and which has been transcontinental in character, he has had the co-operation of noted vocalists—Miss May Stone, formerly a soprano with the Boston Opera Company, and Miss Mary Baker, a coloratura soprano, who has achieved marked distinction on the concert stage. Both these soloists will be heard in concerts until August 27th. Later in the engagement, other soloists will include Miss Margery Moody, soprano, and Miss Betty Gray, contralto.

Instrumental soloists, of nation-wide reputation, have also been engaged to add diversity to the band programs. Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, has been engaged. Mr. Fritze has played flute obligato with marked success in concert for Mme. Galli-Curci, and other famous operatic stars. Frank Simon, conceded to be one of the foremost men cornetists in America, and H. Benne Henton, widely known as a talented saxophone player, together with Frank Green, who has won recognition as a xylophone artist, are other soloists who will be heard during the Sousa engagement. For the concerts in the final August days, Lieut. Sousa has also engaged Miss Jeannette Powers, artist violinist.

Despite his many activities, Lieutenant Sousa has lost none of his virility as conductor and none of versatility as composer, and much of new Sousa-music will be heard for the first time by patrons of Willow Grove. More of the Sousa marches of that snappy, military type which have been a material reason for the wonderful Sousa successes—are included in the array of new compositions. As indicating the intention of Lieutenant Sousa to give patrons of Willow Grove that which is absolutely "new" in music, he has included with his concert programs for this Sunday, the first day of the engagement, a few fewer than three new compositions. One of these three numbers will attract marked attention, for it is the Memorial March dedicated to Mrs. Theodore Roosevelt, written in honor of the son who gave his life in France during the World War. The march is entitled "The Golden Star" and is regarded by Mr. Sousa himself as one of his strongest efforts. Other numbers to be heard with the first day concerts are a march, entitled "Bells and Bayonets," and a mixture, "Showing Off Before Company." During the entire engagement, compositions by Lieutenant Sousa will be included with the concert of each afternoon or night, with all programs emphasized in beauty by the work of the famous vocalists and instrumentalists who are a part of the Sousa organization.

Germanstown, Pa.
Independent Gazette
Thursday, September 11th 1919.

Last Week of the Season at Willow Grove

[Written for the Independent-Gazette]

With the approach of the autumn equinox comes the passing-bell of the season at Willow Grove. On Sunday, September 14, Sousa will metaphorically ring that bell at his evening concerts; and, submissive to its echo, not only music but every other recreational activity of the park shall cease, almost as suddenly and utterly as at the summons of a sorcerer's mystic word or magic wand, in Norseland or Oriental legends.

At summer's close, each year follows this sobering closure of the divers amusements and diverse gayeties of what is termed the vacation period, although, as a matter of fact, there are surely no vacancies in work anywhere (and most emphatically not in the park!) during the so-called days and weeks of retreat from toil. Some may loaf (in very minimum mass), but the vast majority labor on forever. Nevertheless, a mask of frivolity makes many imagine an idleness that does not exist. And—what would folk, fed on flour of hard, dry facts, do without the sauce of illusions?

The uncertain weather of Labor Day resulted in a corresponding semi-success at Willow Grove, where Sousa drew and cash-receipts grew in a liberal way, yet not in the impressive fashion that would undoubtedly have marked a day frankly, out-and-out fine.

The same record stamps the first day of the P. R. T. Co-operative Welfare Association's two-day picnic; for Wednesday, September 3, with its miserably rainy beginning, could not in the shining hours of the afternoon and the clearness of the evening entirely redeem the losses of the morning and the midday. Still, like Monday, when the heavens condescended to smile, there lacked not a goodly congregation of holiday folk to smile back and partially forget their earlier disappointments.

But the second picnic day, Thursday, September 4, told a different, very much sunnier tale. Then, indeed, came the fruition of hopes baffled and more or less crushed on Monday and Wednesday. The great park was, in truth, taken by storm, but by a merry tempest whose devastations showed merely in litter of divers description on lawns and walks, and in little mountains of discarded lunch-boxes left for the park-scavengers to cart away. That same Thursday night, after the park closed, must have been a whopper in the way of work for them!

As for Captain Bennett, Sergeant Roberts, and their vigilant retainers, they were done up and boiled down when the festa ended. Yet on their haggard, sweating faces shone the light not electric, but psychic of inward satisfaction. Their was the triumph of patient, unremitting guardianship. Whilst their brothers (and sisters and little ones) feasted and made merry, they, comrades in trolley car service of the thousands of picnickers, watched and guarded and secured safe departure for the tremendous throng of humanity.

On each picnic day there was a grand "get-together meeting" in the afternoon at the music pavilion, after Sousa and his band had done their best at concert entertaining, with community singing under Homer A. Rodeheaver, and addresses by Lieutenant H. G. Milsom, a survivor of the First Canadian Division. On Thursday moreover, came the awarding of Stotesbury cups, and a lordly banquet of 400 covers at the Casino. Both days had a series of merry contests and athletic and swimming bouts; so that, in the large way usual with us moderns and, especially, with us Americans, the whole double festival reminded one of ancient or medieval gatherings of folk from city lane and countryside—that is, of course, if one had an honest ounce of imagination; for the festa was set in very up-to-date terms.

There were plenty of soldiers and sailors, and a notable flurry of smart demeanor as well as smart dressing among the far greater multitudes of the plainer people and the simpler clothed.

Miss Florence Hardman is this week, as violin soloist, added to last week's group of solo artists. The contralto and soprano singers, Miss Betty Gray and Miss Margery Moody, are continuing to attract notice and admiration by virtue of vocal and personal charms; while Cornetist Simon and his brothers of the band, Fritz, Henton, Green, Norrito, Perfetto, Corey, and others have repeatedly elicited praise for excellent special work. The first is first flute; the second, first saxophone; while xylophone, clarinet, and trombone testify to the good art of the remaining who are named, Messrs. Perfetto and Corey both being trombone experts.

Many marches and many repetitions of them have been and are celebrating the fame of the march king, and the impressively beautiful "Golden Star" is at length getting more generous usage from its creator; for Mr. Sousa has recently performed it nearly as often as "The Stars and Stripes Forever," so long and so worthily a favorite and frequently-played number on Sousa programs.

Eclectic and catholic in program-building, Sousa last week selected two numbers of his own private liking for performance, one being the Dvorak overture, "Husitska," fairly familiar to orchestra concert-goers. Its mate was, on the other hand, entirely a novelty. Its title is "Wood Nymph;" and its composer bears the ordinary name of Coates, which, however, wins distinction from the work to which it is appended.

On last Saturday and Sunday immense public patronage of the park made Bucher, by dint of much sun-picture making perspire very freely; for September is now and then dropping into an ardor that August did not bring forth.

WILLIAM STRUTHERS.

SOUSA TO GIVE LAST CONCERT FOR THE SEASON

Willow Grove Park Musical Season
Will Close With Concert To-morrow Night

This Sunday, September 14th, marks the formal ending of the 24th season at Willow Grove Park. The final concerts by Lieutenant John Philip Sousa and his band and soloists will be given; thousands of patrons will take their final "spin" over the amusement devices, and shortly before midnight the signal will be given for "all lights out"—marking the end of a season which, when the extremely long rainy period is taken into consideration, has been an uniformly successful season.

At this time compilation of statistics has not been completed to the extent that even an approximation of the number of visitors to the park during the season can be made. Several millions of people, mainly from Pennsylvania and the eastern states are included in the big total—an indication that the prestige of Willow Grove has been more than maintained, and is, in fact, stronger with each successive season. The many rainy days in mid-July unquestionably had their effect on the attendance.

During the sixteen-week season, six noted musicians and their orchestras and bands have been at Willow Grove—in the order of their playing, Nahan Franko and his orchestra, Vessella and his band, Victor Herbert and his orchestra, Creatore and his band, Wassill Leps and his symphony orchestra, and finally, Lieutenant Sousa and his band. Commentaries from both critics and music lovers indicate a marked appreciation of the efforts of the park management in the matter of giving unusual musical entertainment; and in addition of the normal four-concert programs of each afternoon and night, special events of deep musical significance were included—notably, the appearance of the Choral Society of Philadelphia, the Philadelphia Operatic Society, the Strawbridge and Clothier Chorus, and the musical festivals planned and developed by Mr. Leps. Further, the work of artist soloists with virtually every one of the several organizations commanded strong approval.

Coupled with these events of musical significance the 1919 season was emphasized by the conduct of many special events and features—Children's Day, Sunday School Day, the outings of the P. R. T. employees being typical of the affairs planned by the management, all to the end that the importance of Willow Grove as Philadelphia's foremost recreational and amusement be continuously maintained.

For his final concerts, Lieutenant Sousa has prepared special programs, diversified as to character, but, in response to the requests of many park patrons, with much of the music of the March King included. Lieutenant Sousa's plans in the immediate future call for the continuation of his country-wide tour, as far as the Pacific Coast, and continuing until the midwinter season.

SOUSA'S BAND GIVES STIRRING CONCERTS

"The Stars and Stripes Forever" Is
as Much a Favorite as Ever—
Soloists Are Good

Two stirring concerts were given yesterday afternoon and evening by John Philip Sousa and his famous band at the Court Square theater. Sousa, the composer, was as prominent as Sousa the bandmaster, and the perennial favorite among all his marches, "The Stars and Stripes Forever," evoked special enthusiasm. Many of his hearers were carried back to the days of the Spanish war, when the Sousa march was in its first glory. The style which he early evolved remains substantially unchanged and the martial numbers inspired by the recent world war are a natural development of it. Mr. Sousa, as a lieutenant in the navy, was of great educational service in the training of musicians for the great war; he now is at the head of his original organization, which plays with all the old-time verve and precision.

The assisting soloists were Miss Mary Baker, soprano, and Miss Florence Hardman, violinist. In the evening, Miss Baker, who is called a coloratura soprano, sang Mr. Sousa's setting of Col. McMea's "In Flanders Fields," a song ill-suited to a voice of that quality, but which she, nevertheless, managed to make effective. The audience would have liked to hear her in one of her more florid airs, but for an encore she sang a marching song, "The Boys Are Home Again," in which tone quality was sacrificed to diction; she succeeded very well in making her words understood. Miss Hardman gave a good performance of the first movement of the Vieuxtemps concerto, which demands a brilliant and facile technique. She was enthusiastically recalled and played "Witches' Dance" by Kuezo.

Fran Skimon contributed a cornet solo, in which he displayed dazzling velocity and great skill in double and triple tonguing; he and other members of the band were heard in effective solo passages, notably in the novelty medley arranged by Mr. Sousa, "Showing Off Before Company," wherein the players come upon the stage singly or in small groups, performing separate stunts, until all were on the stage—the reverse of Haydn's celebrated humorous symphony. Aside from Mr. Sousa's compositions, among the most notable of the selections played by the band were the "Mignon" overture by Thomas and Stock's striking setting of Kipling's "Route March-in."

Doylestown, Pa.
Saturday Sept 13th
Intelligencer Daily
Springfield Mass.
Daily Republican
Tuesday Sept 16th 1919

Jenkinson Pa.
Times Chronicle
Saturday Sept 6th 1919.

BUT EIGHT MORE DAYS OF PARK SEASON

WILLOW GROVE PARK TO CLOSE
SEPTEMBER 14th

Lieutenant John Philip Sousa, the Famous March King, Still Playing to Immense Throngs.

With the concerts of this Sunday, September 7, but eight days remain of the 1919 season at Willow Grove Park; and for the period inclusive of the final thirty-two concert programs Lieutenant John Philip Sousa has prepared concert programs of deep musical interest, each program offering opportunity for individual effort by every one of the more than fifty musicians, and vocal and instrumental soloists with the organization. Preference will be given during the final week to the compositions of Lieutenant Sousa himself, responsive to many requests by patrons of Willow Grove.

The fourth, and final, "All Sousa Music" programs will be given at the concerts of next Thursday, September 11. In the compilation of these programs, The March King has included those compositions which he himself regards as the most striking, most effective, or most "Sousa-esque" of all his musical writings. They are not "preferential programs," but are divided as to marches, sketches, descriptive, suites, and the "unusual" things which Sousa has composed; and notable in this last designation is his "Showing Off Before Company," virtually new to Philadelphia music lovers.

For the soloists—Miss Margery Moody, soprano; Miss Betty Gray, contralto; and Miss Florence Hardman, violinist—as well as for Frank Simon, Louise P. Fritze, H. Benne Henton and Joseph Green, Lieutenant Sousa has included in virtually every program those compositions best suited for individual interpretation by these artists. In the selection of Miss Moody and Miss Hardman, both of whom have been heard in former seasons at Willow Grove, and of Miss Gray, an artist "new" to patrons of the park, Lieutenant Sousa has once more demonstrated his thorough knowledge of just what music lovers and critics who visit Willow Grove most desire musically; for each of the three artists, in the concerts of the week just ended, has won marked approval by splendid renditions of both opera and the lighter compositions.

The long list of special feature and events of 1919 season was virtually concluded with the Labor Day holiday season crowds, and the two big picnics of the P. R. T. employees. But Willow Grove will unquestionably be the Mecca of thousands of visiting Knights Templar, in Philadelphia for the Conclave starting today and to continue for an entire week. It is expected that large delegations of the lodgemen will take advantage of the opportunity to visit the famous music and amusement center, and to hear one or more of the concerts by Lieutenant Sousa and his band.

The return of thousands of school children to their studies early in September means the virtual end of the reunion and the excursion period, and the final week of the 24th season will practically be given over to the "regulars"—those patrons who make frequent visits during each successive park season—and to the Knights Templar. Anticipating the visitation of extremely large crowds on the four remaining "big days"—this Sunday, September 7; next Thursday, September 11, Sousa Day; and the final Saturday and Sunday, September 13 and 14—the management has made plans accordingly for the entertainment and transportation of many thousands of

Jenkinson Pa.
Times Chronicle
Saturday Aug. 30th 1919.

PARK SEASON DRAWING TO AN END

But Two Weeks Remain in Which to Hear Sousa—Famous Bandmaster Has Interesting Programs Arranged for the Numerous Special Days Next Week.

Two weeks remain of the 1919 season—the twenty-fourth—at Willow Grove Park; and, the first of the two September weeks promises numerous special features of distinct importance, presaging the attendance of unusually large crowds at the famous music and amusement center. Lieutenant Sousa has prepared splendid concert programs; there will be a change of soloists with the organization, and another of the popular "All Sousa Music" days has been scheduled. Among the special events are: Special Labor Day programs; and the outing of the Co-Operative Welfare Association, P. R. T. employees on next Wednesday and Thursday.

Miss Jeannette Powers, violin soloist, will make her final appearance at Willow Grove on Sunday. For the entire week Miss Margery Moody, soprano, and Miss Betty Gray, contralto, will be the vocalists with the Sousa organization. Miss Moody, in former engagements at Willow Grove, delighted audiences of many thousands with intelligent and careful renditions of opera and the lighter, popular airs. Miss Gray, to patrons of Willow Grove a "new" artist, is a contralto whose successes in other cities have won marked recognition, and Lieutenant Sousa's openly expressed confidence that she will win equal approbation from critical Willow Grove audiences is expected to be fully realized. The noted instrumentalists whose work has featured the concerts of the first two weeks will again be heard in the concerts of the coming week; and, for the final week season, starting September 8, Miss Florence Hardman will be the violin soloist.

In the special programs of the four Labor Day concerts, Lieutenant Sousa has selected many of his own compositions, together with the popular works of other composers. The third of the four "All Sousa Music Days," on next Thursday, September 4, will be of marked musical importance, for the March King has delved even further into his virtually limitless repertoires of his own works, and four splendid concert programs have been compiled.

On next Wednesday and Thursday, September 3 and 4, the members of the Co-Operative Welfare Association, all of whom are Philadelphia Rapid Transit Company employees, with their wives and families, and hosts of their friends, will hold a picnic and re-union at the park. Under plans as arranged, and because the number of these picnickers will run into many thousands of people, it is essential that the monster outing be staged on two successive days, in order that every member of the Association shall have an opportunity to "get in on the fun." The entertainment program calls for sports and outdoor events of all kinds, swimming and track events, with prizes to be awarded in the different competitions. There will be special musical programs by Sousa and his band on the first of the two picnic days, and on the second day, every program will be exclusively Sousa music.

With but sixty programs of Sousa music to be given until the end of the park-season, Philadelphia music lovers, to the number of many thousands, will find reason and opportunity for a visit to Willow Grove during the coming fortnight.

Springfield Mass.
Daily News.
Tuesday Sept 16th 1919.

DOINGS IN THE THEATERS

SOUSA'S AS DEBONAIR
AND HIS BAND QUITE
AS GOOD AS EVER

War or no war, John Philip Sousa is perennial. Twice at the Court Square theater yesterday the greatest of American bandmasters showed that he is still the same debonair conductor of a band that stirs the pulses through and through. The band, ever in its prime, is quite as much so now as ever and when that battery of brasses got in its deadliest work the response of the audience was loud and long. It was so with both matinee and evening audiences, no number on either program lacking for genuine, heartfelt appreciation. Sousa has been held in affectionate memory for 10, these many years by lovers of band music and nothing has happened since he last stood before us to dim his universal popularity.

He conducts in the same delightful, seemingly lackadaisical manner, but ever accomplishing results. Indeed, there is no doubt that he never will find it necessary to indulge in the acrobatics of, say, a Creator to show off his musical organization to advantage. It seems unrivaled now, just as it always has done. There was a new suite by Sousa himself, "Impressions of the Movies," that proved immensely popular and also a wedding march by the conductor which is good enough for the best of brides and bridegrooms to march to the altar to, even if it never displaces "Lohengrin" or Mendelssohn. "The American Maid" suite is also characteristically Sousaesque, while there were various selections from other well-known composers. The soloists, Florence Hardman, violinist, and Mary Baker, soprano, were both well liked. Miss Hardman has a very delightful tone and method and Miss Baker possesses quite a powerful soprano, albeit she sings sometimes a bit jerkily. Her "The Boys Are Home Again" in the afternoon was one of her best numbers.

SOUSA ATTRACTING BIG CROWDS TO PARK

VOCAL AND INSTRUMENTAL SOLOISTS DELIGHT AUDIENCES

Thursday Next to Be "Sousa Day,"
When Program Will Be Made Up of
Bandmaster's Compositions.

Continuation of the splendid concert programs which have marked the first week of the engagement of Lieutenant John Philip Sousa and his band and soloists at Willow Grove Park; retention of the famous soloists who have figured in these programs, with the addition of another soloists, a violinist; conduct of the "All Sousa Music" programs in each of four concerts on next Thursday; and the annual demonstration and reunion of thousands of volunteer firemen from all sections of Montgomery County will feature the second week of the Sousa engagement, starting with the concerts of this Sunday, August 24.

Audiences numbering many thousands have heard the "March King" and his band and artist soloists in the concerts of the week just ended. Unfavorable weather conditions during the early part of the week admittedly had an effect on the number of visitors to the park; but even with this condition, the audiences have been uniformly large, emphasizing Sousa's popularity as a bandmaster, and the lasting popularity of his music among American music lovers. Concert programs without exception have been featured with much of Sousa music, and in the giving of an unusually large number of request and encore numbers.

Miss Stone, lyric soprano; Miss Mary Baker, coloratura soprano; Frank Simon, cornetist; H. Benne Henton, saxophone; Joseph Green, xylophone, and Louis P. Fritze, flute soloist, are retained for the concerts of the coming week. In addition, Miss Jeannette Powers, artist violinist, and who has been heard at Willow Grove in former seasons, has been secured by Lieutenant Sousa, and will take part in the concerts, making her first appearance on Monday, August 25. Critics and music lovers alike, who have heard the first week's concerts, are a unit in declaring that Lieutenant Sousa has never, in his long musical career, directed a stronger organization, both as relates to musicians and soloists, than the organization now playing at Willow Grove Park.

Large audiences heard the four programs of last Thursday, the first of the "All Sousa Days," at which every number was a composition written by the world-famous bandmaster and composer. Responsive to many requests, Lieutenant Sousa has set aside Thursday of each week in the entire engagement for interpretation of his own music, and Thursdays, in consequence, has been designated "Sousa Days." For the four programs of the concerts of next Thursday, August 28, Lieutenant Sousa has included many of his best known compositions, and his more recent writings, those which he himself regards as distinctively musical triumphs.

Officials of the Montgomery County Firemen's Association, working in co-operation with the park management have made extensive plans for "Firemen's Day," on next Saturday, August 30. Volunteer firemen from more than fifty Montgomery County towns will attend the demonstration, and preliminary reports indicate that at least 5,000 citizen fire fighters will participate. Preceding the demonstration there will be a parade of the volunteer firemen, an exhibit of motor machinery; followed by the tests by the lakeside—pumping, hose-laying and ladder climbing events, with silver cups offered as trophies in each event. Teams from a score or more of the companies are in training for the competition.

Springfield Mass.
Union Tuesday Sept 16th 1919

Hartford Conn.
Daily Courant Sept 17th 1919

Sousa's Band Delightful

Musical Season Opens with Characteristic March- Style Music.

Yesterday's two concerts at Court Square Theater proved conclusively that the famous march king and his proficient and well-balanced band of letter-perfect instrumentalists are more popular than ever. The veteran leader, quite in a class by himself so far as conducting goes, retains his old-time magnetic sway over an audience. The band is so thoroughly military in its electric obedience to the slightest gestures of the maestro (and some of his gestures are very slight indeed!), and is such a completely "alive" affair that few if any organizations may be compared with it. The famous composer-bandmaster, bears his increasing years with characteristic poise and complacency. There is no diminution of power in the masterful baton, which proves the symbol of so much musical expression. And, by the way, in spite of the fact that the famous Sousa baton, used so many triumphal seasons, was auctioned off by its owner last year for war benefit, another, just as good and fully as positive, took its place in yesterday's two concerts, aptly described by one of our best known local musicians who attended last night's concert, as "a rattling good baton it is, too!"

The concert was permeated—aye, saturated with Sousa, and everybody was glad to have it so. "Stars and Stripes," "Manhattan Beach" and "Sabre and Spurs" were included in the evening's heaped-up-and-running-over good measure of encore pieces: for, as of old, Sousa's middle name is more Generosity than it is Philip. The evening concert began with a fine old Thomas overture, "Mignon," and this was followed by an extraordinary exhibition of technical skill in cornet playing by Bandsman Frank Simon; first his own "Willow Echoes" (new), and two earnestly-demanded encore pieces. He had to share this concert's solo honors with Miss Florence Hardman, violinist, who later played a "Witches' Dance" encore number with amazing dexterity.

Two characteristically vivid "multum in parvo" Sousa compositions were included in this richly varied program. One was a three-movement series of amusing "Impressions of the Movies," with jazz, the desperate villain, beauty in distress, the auto that persists in going backward, the express train which leaps chasms, and the custard pie which reaches a fore-ordained target, all brought into the kaleidoscopic score. The other was a most novel "entrance"—almost an "entr'acte" opened by the harpist's "Annie Laurie" solo, that player being first to arrive on the stage after the intermission. Small groups of instrumentalists kept strolling in, to take their places in front and

"Show Off Before Company," as the title gave it. One group played the famous operatic "Drinking" song, lugubriously. Another played, "Drink to Me Only," most sentimentally; and "Till the Clouds Roll By," added a pathetic prohibition era touch to this section of the piece. Then came "The Gang's All Here," "Jada," and other recent familiars in a sort of rollicking medley of tunes nobody else on earth would think of stringing together in this way, granted they might possess the musicianship to accomplish the feat.

Miss Mary Baker sang with fitting tenderness the Sousa composition setting for the late Lieut. Col. McCrae's celebrated words, "In Flanders Field the Poppies Grow," and offered acceptably, by way of contrast, a spirited rendition of "The Boys Are Home Again." In the afternoon concert her singing of the Gilberte number, "Moonlight," was also much enjoyed. Sousa is sure of a welcome wherever he goes. The atmosphere of things is just right for such concerts as his band alone is able to offer; and everywhere a Sousa concert program is but another name for a soothing balm for men's and women's war-jarred nerves.

ERNEST NEWTON BAGG.

"CHECKERS."

Lieut. Sousa and Party See Film at Fox's.

"Checkers," the big William Fox film production of the famous stage melodrama of the race track, opened a week's engagement at Fox's theater yesterday. The picture is a whirlwind of action and Fox's patrons made no effort to suppress the enthusiasm which "Checkers" aroused.

"Checkers" is a faithful reproduction of the play which won sensational success on the stage. The picture, however, is far more comprehensive and rich in detail. It abounds in excitement, laughs and thrills. "Checkers," a reformed race track tout, is the main character in the play and is exceedingly well impersonated by Thomas J. Carrigan. Many sensational scenes include a thrilling train wreck, in which a freight car with its occupants topples

into a river, an exciting battle in New York's Chinatown, and the spectacular horse race with real jockeys and race horses filmed on one of the country's greatest tracks. This latter is the climax of the play.

Fox's orchestra plays special selections cued to the various scenes in a way that increases their impressiveness.

As guests of Manager McDonald, Lieut. John Philip Sousa and party including his manager, Mr. Harry Askin and the soloists, Miss Florence Hardman, Miss Baker and Mr. Frank Simon, viewed "Checkers" at the 5.40 performance yesterday afternoon.

SOUSA AND BAND WIN HIGH FAVOR

Military Marches Abound While Novelties Are Pleasing.

WAR ATMOSPHERE EVIDENT IN MUSIC

"Field Artillery" and Other Descriptive Numbers Highly Satisfying.

For the first time in about nine years, John Philip Sousa came to Hartford yesterday and his band gave two enjoyable concerts at Foot Guard Hall, both of which were well attended and highly enjoyed. Of course many people will recall his appearance with the Great Lakes Training Station Band last year, but in the preliminary notices of his present tour, the press department was careful to state that this was not the band heard at that time.

His band at the present time is made of musicians—not sailors—and the redoubtable John Philip was in his best mood and gave us his interpretation of his marches with the same swinging vigor as of old. And it is the marches which were the basis of his concert. Many of these naturally were not listed on the program but at the conclusion of each announced number there came one of the favorite melodies. Some were new—marches conceived through contact with the soldiers and sailors. Practically all the important divisions of the service were represented through such compositions as "U. S. Field Artillery," "Sabers and Spurs" and "Bullets and Bayonets." There was the proper color in each of these—the heavy and dogged boom in the artillery march, and the galloping horses depicted by the xylophone in his cavalry number.

The war atmosphere was also notable in a more sombre way in "The Golden Star," which Sousa wrote in memory of those "who gave their lives that Liberty should not perish," and which he dedicated to Mrs. Theodore Roosevelt. Here he utilized a heavy lingo—a melodic but funereal theme and wove in the call of "taps" to good advantage. There were many other Sousa writings—eleven in all, including encore numbers. There was the old "Manhattan Beach March," "The Stars and Stripes Forever," with its usual battery of cornets and trombones, but there were other than march themes. Two of these might be called freaks. The first, a suite, was termed "Impressions of the Movies." In the first movement the theme purports to represent the jazz band in action, but there was little of the usual jazz—a trifle noisy and hurried—but far from the pestiferous jazz. The scene of the crafty villain and timid maid was more decisively outlined, the various instruments playing the human parts in a definite and amusing way. The last theme which was called "Balance All and Swing Partners" did not seem to have anything particularly to do with the movies. It was written in good march form and was a pleasing individual number, although far too nervous and hurried in its movement to ever be popular as a march.

The other Sousa freak number was called a mixture and was headed, "Showing Off Before Company." This "mixture," well named, took the place of the former stunt of the musicians leaving the platform gradually during the playing of a selection until only the drummer is left. Instead the opening strains are played "off stage" at the close of the intermission. The harpist comes in, plays a solo, and and then is joined by the clarionets in a very pleasing trio. The other wood instruments arrive and are heard in a number well fitted to their type of melody. Four horns appear and play a quartet, then come other groups, the flutes, trombones, French horns, cornets, a sextette of saxophones, the piccolos with a tambourine and a couple of bassoons. The xylophone is given its opportunity. The band swings into a march, Sousa picks up his baton. They are off again. It was interesting in that it introduced the individual values of the various instruments, and it was amusing.

Throughout the whole concert there was a spirit of good fellowship. No one came in a critical musical frame of mind, for no one expects a perfect exhibition of symphonic music, but they did expect music of a popular type, a large measure of Sousa marches and plenty of good wholesome music noise and they got it, and enjoyed and asked for more and got that also, for Sousa is not stingy with his program, and there is just one intermission, no more. The concert began promptly at the time announced and ended at 10:45 o'clock, with two audiences, within and without the hall, quite satisfied.

There were three soloists, Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and Frank Simon, cornetist. All of these were satisfactory artists and each one received a spontaneous tribute for their work, but to paraphrase a famous saying, "the band's the thing."

Bridgeport Conn.
Standard Telegram
Thursday Sept 18th 1919

MORE THAN 5,000 AT SOUSA CONCERT

Vocal Soloist Presented in Addition to Regular Band of 60.

Before an appreciative audience of more than 5,000 Lieut. John Philip Sousa's band gave a concert at the Casino last night which proved to be a rare treat to music lovers. In addition to the 60 regular bandmen the program offered a vocal soloist, Miss May Stone and a violinist, Miss Mary Baker, both of whom received rousing ovations which necessitated several encores. The former was especially pleasing in singing of "In Flanders Fields," the war ballad written by Colonel John McCrae.

"The Golden Star" one of Sousa's latest compositions which he has dedicated to Mrs. Theodore Roosevelt "In memory of the brave who gave their lives that liberty shall not perish" greatly impressed the audience by virtue of the wonderful significance in its melody and the harmonious intermingling of the strains of the military funeral dirge and "taps."

What was perhaps the best liked number on the program was a variety offering listed under the title of "Showing off before company" by John Philip Sousa. The selection brought out solo parts by every instrument in the band each appearing from off-stage in turn until the entire band was once more assembled on the stage. The number contained several humorous bits, of which the bassoons and bass horns offered the greater part.

Bridgeport Conn.
Evening Herald.
Thursday Sept 18th 1919

LARGE AUDIENCE APPRECIATES SOUSA

Casino Crowded For Musical Event—52 Piece Band.

Twenty-four hundred people who went to the Casino yesterday afternoon and evening went principally to see and hear Sousa, "the march king," with Sousa, the interpretative composer as an incidental treat. That was why the encores of John Philip Sousa's band of 52 pieces, were better appreciated than the regularly outlined program. The audiences enjoyed the interpretive selections, "Impressions at the Movies," and others, certainly, but they thrilled at "Sabre and Spurs," "Stars and Stripes Forever," "El Capitan," and the other world-renowned Sousa march numbers.

The program was wonderfully complete, and the two-hour-and-a-half performance contained an unusual variety of pieces. The Sousa band that visited Bridgeport yesterday is as a deck of 52 cards, every one of them aces.

Frank Simon, sterling cornet soloist and leader of the imposing cornet corps, aroused almost as much enthusiasm as Lieutenant Sousa, with "Willow Echoes," a composition of his own, and he was forced to give two encores, the famous, old, "Beneath Thy Window," and "Just A-Wearyin' for You."

"In Flanders Fields" Lieutenant Sousa's effort at setting to music the immortal verses of Colonel John McCrae at the battle of the Somme, was rather a disappointment. It was sung by Miss Mary Baker, soprano soloist, and her work was enjoyable, but the music did not fit the stirring verses.

"Impressions at the Movies" was a novel composition, and thoroughly enjoyed. The memorial number, "The Golden Star," Lieutenant Sousa's newest piece, dedicated to Mrs. Theodore Roosevelt and composed in memory of the brave who gave their lives that liberty shall not perish, was one of the most inspiring numbers on the program.

Miss Florence Hardman displayed noteworthy as a violinist, and she held the audiences in rapt attention while she played "The Witches' Dance."

"Showing Off Before Company," gave the auditors an opportunity to hear each class of instrument by itself, and some novel harmony was created.

Bridgeport Conn.
The Times
Thursday Sept 18th 1919

CONCERT SHOWS SOUSA STILL MARCH KING

John Philip Sousa is still the "March King," as was evidenced by his compositions and his conducting at the Casino last night. One regrets that the two-step is dead as no other music makes the feet so eager to step as does a martial air. A survey underneath the seats was proof enough of how the audience felt, as most everybody was trying to keep time to the stirring strains.

The program was varied sufficiently to suit all tastes. Sousa's compositions predominating which was as it should be, if the applause was any criterion. It would be difficult to state which individual number was the best liked, since the applause was spontaneously generous at the conclusion of each rendition.

"Showing Off Before Company" was particularly pleasing, giving, as it afforded, an opportunity for each class of instrument to have a solo, introducing some wonderful effects. "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt, was rendered in a splendid manner and brought to mind the memory of the brave who gave their lives that Liberty shall not perish.

The assisting artists, Miss Florence Warman, violinist; Miss Mary Baker, soprano, and Frank Simon, cornetist, were encored several times. They graciously responded.

The Casino was over-crowded with an appreciative audience and accorded Sousa a fine reception. Sousa still retains his notable characteristics in conducting his orchestra

which have made him a target for the mimics for the last quarter of a century.

New Haven Conn.
Journal Courier
Friday Sept 19th 1919

THE SOUSA CONCERTS

The Sousa Band Concert at Woolsey Hall Thursday evening was a success. Sousa always satisfies, here, and everywhere.

Sousa's band is not only an American institution but an active, Americanizing force and influence. It radiates the energetic rhythms, the optimistic tread and the marching on of the American spirit. That is why Sousa's band thrills. The enjoyment of the playing of this group of instrumentalists reaches its maximum in the American selections particularly the old favorites, El Capitan, semper Fidelis etc. by Sousa.

Lieutenant Sousa has his finger on the American pulse in a way peculiar to himself and with the unerring judgment of a skilled practitioner, he gives Americans just the kind of popular musical tonic that they want and need. America is a land of excellent bands and band masters. They do an enormous amount of good to the people and to the nation. Two names among band-masters stand out with unusual prominence: to the older generation that of Gilmore, to the younger Sousa. Both are beloved by the American people.

It is scarcely necessary to dwell upon the technical features of the performance of Sousa's band. That they play with great skill, enthusiasm and precision is a foregone conclusion. Every member of the band enters into his work with zest and alert interest and attention. As a result there is unity, fine blend and balance of tone and efficiency in execution.

Thomas' overture "Mignon" was well performed the work of the solo clarinet being especially pleasing. Mr. Frank Simon, the solo cornetist, gave an excellent performance. His tone

Bridgeport Conn.
Evening Post
Thursday Sept 18th 1919

John P. Sousa Is Greeted by Large Audiences Here

Gives Two Concerts With Original Band—Assisting Artists Well Received.

Stirring concerts and John Philip Sousa are always synonymous and the two appearances yesterday of the famous "March King" and his far-famed band were no exceptions. Sousa, the composer, was as prominent as Sousa, the bandmaster, and the perennial favorite among all the marches, "The Stars and Stripes Forever," was enthusiastically applauded. This popular march was written during the Spanish war, and has always been in big demand ever since. The style which he developed then remains unchanged and the martial numbers inspired by the recent great war have the same dash and spirit.

Entered Navy.

When the United States entered the war, Sousa entered the United States navy as a lieutenant and immediately went to the Naval Training station of the Great Lakes near Chicago, where he trained whole battalions of sailor-musicians. One year ago Sousa and his band of "gobs" appeared in this city to stimulate interest in the Liberty Loan drive then going on in Bridgeport. It was during the first year of his service that he wrote, "Bullets and Bayonets," "Sabre and Spurs," and "The U. S. Field Artillery," which were on yesterday's program.

The assisting soloists yesterday afternoon were, Miss Mary Baker, coloratura soprano, and Miss Florence Hardeman, violinist. Miss Baker is the possessor of a carefully trained voice and chose as her numbers, "Moonlight and Starlight," by Gelberte and a Waltz song. The beautiful quality of Miss Baker's voice was brought out to advantage and was most effective.

Miss Hardeman's first number was "Witches' Dance," which called for a brilliant and facile technic which were capably given by the artist. When recalled Miss Hardeman played the "Souvenir", Drdla in a finished manner.

H. Benne Henton, saxophonist and Ralph Corey, trombonist also assisted. Mr. Corey's solo, "Dear Old Pal of Mine", was one of the popular numbers on the program.

Another large audience was present last evening to greet Mr. Sousa, his assisting artists and his original organization which plays with all the old-time nerve and precision.

Providence R.I.
Journal
Saturday Sept 20th 1919

SOUSA'S BAND GIVES TWO FINE CONCERTS

Enthusiastic Audiences Greet Noted Musicians.

NEW COMPOSITIONS PLAYED

Music Dedicated to Fallen Soldiers and Sailors is Heard Here for First Time.—Mary Baker, Frank Simon, Florence Hardeman Are Soloists.

Enthusiastic audiences greeted Lieut. John Philip Sousa and his band at their two concerts in Infantry Hall yesterday afternoon and evening. The organization's personnel is the same as at its last appearance here before the United States entered the world war, and a service flag with 27 stars speaks eloquently of its members' patriotic service in the field.

Lieut. Sousa has added several new war compositions of his own to the band's repertory. Among these are a wedding march, dedicated to the American people, intended to replace those of German origin; "The Golden Star," dedicated to Mrs. Theodore Roosevelt, and composed in memory of the soldiers and sailors who gave their lives in the war; "In Flanders Fields," a setting of Col. John McCrae's poem.

Both programmes were generously extended by the addition of encores which included favorite Sousa marches.

Absence from the concert stage for a few seasons has in nowise diminished the band's effectiveness. The men play with all their oldtime dash, vigor and precision and are instantly responsive to the wishes of their leader. Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and Frank Simon, cornetist, were the soloists. The young ladies showed marked talent and added extra numbers at both performances. Miss Baker possesses a voice of brilliant upper register and Miss Hardeman disclosed a facile technique. Mr. Simon, a great favorite here, played with fine effect. Both concerts provided solid enjoyment for lovers of band music and the audiences showed unmistakably their pleasure over the return of the popular bandmaster and his men.

The programmes for matinee and evening follow: Afternoon: Moorish Suite, "The Court of Granada," Chapi; saxophone solo, "Nadine" (new), Henton; suite, "American Maid," Sousa, (a) "You Do Not Need a Doctor," (b) "The Sleeping Soldiers," (c) "With Pleasure," vocal solo, "Moonlight and Starlight," Hallett Gilbert, Miss Mary Baker; "Wedding March," Sousa; tone poem, "Breezes from the Southern Seas" (new), Middleton; (a) "Egyptian Serenade" (new), Zamecnik; (b) March, "Sabre and Spurs," Sousa; violin solo, variations, "Romeo and Juliet," Miss Florence Hardeman; caprice, "The Caravan" (new), Hume.

Evening: Overture, "Mignon," Thomas; cornet solo, "Willow Echoes" (new), Simon, Mr. Frank Simon; suite, "Impressions at the Movies," Sousa; (a) "The Jazz Band in Action," (b) "The Crafty Villain and the Timid Maid," (c) "Balance All and Swing Partners," vocal solo, "In Flanders Fields," Sousa (words by the late Col. John McCrae), Miss Mary Baker; memorial, "The Golden Star," Sousa. Interval. A mixture, "Showing Off Before Company" (new), Sousa; (a) Valse Lente, "Kisses" (new), Zamecnik; (b) "Route Marchin," Stock; (c) march, "Bullets and Bayonets" (new), Sousa; violin solo, "Polonaise," Vieuxtemps; Safarelle, "The Bohemians" (new), Hume.

Providence R.I.
Evening Bulletin
Saturday Sept 20th 1919

TWO EXCELLENT CONCERTS GIVEN BY SOUSA'S BAND

Famous Musicians' Programme
Include "The Golden Star,"
Composed in Memory of
Soldiers and Sailors Who Gave
Their Lives in Great War.

Enthusiastic audiences greeted Lieut. John Philip Sousa and his band at their two concerts in Infantry Hall yesterday afternoon and evening. The organization's personnel is the same as at its last appearance here before the United States entered the world war, and a service flag with 27 stars speaks eloquently of its members' patriotic service in the field.

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Evening: Overture, "Mignon," Thomas; cornet solo, "Willow Echoes" (new), Simon, Mr. Frank Simon; suite, "Impressions at the Movies," Sousa. (a) "The Jazz Band in Action," (b) "The Crafty Villain and the Timid Maid," (c) "Balance All and Swing Partners," vocal solo, "In Flanders Fields," Sousa (words by the late Col. John McCrae), Miss Mary Baker; memorial, "The Golden Star," Sousa. Interval. A mixture, "Showing Off Before Company" (new), Sousa; (a) Valse Lente, "Kisses" (new), Zamecnik; (b) "Route Marchin," Stock; (c) march, "Bullets and Bayonets" (new), Sousa; violin solo, "Polonaise," Vieuxtemps; Satarelle, "The Bohemians" (new), Hume.

Providence R.I.
Evening Tribune
Saturday Sept 20th 1919.

SOUSA'S BAND DELIGHTS MANY

Returns From World War With
27 Stars on Its Service
Flag.

Matinee and evening performances were given before large audiences yesterday by John Philip Sousa's famous Band and soloists.

Infantry Hall probably never held a more appreciative audience at any time than greeted the great bandmaster, whose absence from the concert stage during the world war years has been sadly missed, but condoned out of patriotism because of the excellent and most loyal service Sousa and his band had rendered during the war. A service flag, showing 27 stars, spoke most eloquently of the character of that service.

One of his newest compositions is "The Golden Star," dedicated to Mrs. Theodore Roosevelt. Another is "In Flanders Field," based on Col. John McCrae's poem, and a third, a truly American wedding march designed to replace those of German origin.

Frank Simon, cornetist, a favorite here, played splendidly, as did Miss Florence Hardeman, violinist, both giving encores in response to imperative demands.

Miss Mary Baker, soprano soloist, almost of the coloratura type, pleased with selections most capably rendered. The programmes:

Afternoon: Moorish Suite, "The Court of Granada," Chapi; saxophone solo, "Nadine" (new), Henton; suite, "American Maid," Sousa. (a) "You Do Not Need a Doctor," (b) "The Sleeping Soldiers," (c) "With Pleasure," vocal solo, "Moonlight and Starlight," Hallet Gilbert, Miss Mary Baker; "Wedding March," Sousa; tone poem, "Breezes from the Southern Seas" (new), Myddleton; (a) "Egyptian Serenade" (new), Zamecnik; (b) march, "Sabre and Spurs," Sousa; violin solo, variations, "Romeo and Juliet," Miss Florence Hardeman; caprice, "The Caravan" (new), Hume.

Evening: Overture, "Mignon," Thomas; cornet solo, "Willow Echoes" (new), Simon, Mr. Frank Simon; suite, "Impressions at the Movies," Sousa. (a) "The Jazz Band in Action," (b) "The Crafty Villain and the Timid Maid," (c) "Balance All and Swing Partners," vocal solo, "In Flanders Fields," Sousa (words by the late Col. John McCrae), Miss Mary Baker; memorial, "The Golden Star," Sousa. Interval. A mixture, "Showing Off Before Company" (new), Sousa; (a) Valse Lente, "Kisses" (new), Zamecnik; (b) "Route Marchin," Stock; (c) march, "Bullets and Bayonets" (new), Sousa; violin solo, "Polonaise," Vieuxtemps; Satarelle, "The Bohemians" (new), Hume.

Telegram.

SOUSA'S BAND SCORED A HIT

A large audience which included many local bandmen enjoyed the concert given at the armory Saturday night by Lieut. John Philip Sousa and his band, assisted by Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and Frank Simon, cornetist. Each number was applauded to the echo and the aggregation was most generous in its encores, most of which were composed by the conductor.

"The Golden Star," dedicated to Mrs. Theodore Roosevelt, with its fine, dignified measures is a fitting memorial to "the Brave who gave their lives that Liberty shall not perish." The most spectacular number was "Showing Off before Company," in which several of the soloists and the various groups of instruments appeared in turn before the audience until the full band was seated and Lieut. Sousa made his appearance. A good deal of humor was interspersed in this number and the trumpet solo by Frank Simon is deserving of special mention. As far as graceful "trick" conducting goes, it would be hard to surpass that of Lieut. Sousa in his "Manhattan Beach March."

Frank Simon, who is considered

Lawrence Mass.
The Sunday Sun
Sept 21st 1919.

SOUSA'S FAMOUS BAND DELIGHTS LARGE AUDIENCE AT CONCERT

Lieut. John Philip Sousa and his famous band of 41 musicians thrilled and held in attention, a capacity and appreciative audience which packed the Amesbury street armory Saturday night to listen to one of the best concerts given here for a long time.

An especially built stage was built for the band at the west end and was elevated high enough to enable the spectators to see all the musicians easily.

Lieut. Sousa wielded the magic baton dexterously and impressively, bringing out voluminous or the sweet suppressed tones from the musicians as he desired. Lieut. Sousa was liberal with his encores and the large audience was so appreciative that he added several popular compositions.

The solo numbers were a treat. Especially meritorious were the vocal selections of Miss Mary Baker, a very attractive soprano with a striking personality.

Frank Simon's cornet solos provoked deserved applause. He gave an exhibition of holding a note that has never been equalled here.

Miss Florence Hardeman rendered two intricate and very difficult violin pieces that for technique, revealed her real ability as an artiste. The hit of the evening's entertainment was the first number after the intermission. It was well named, "A Mixture: Showing Off Before Company," one of Sousa's conceptions, evolving an idea, marked by much comedy, of having the cornetists, clarinetists, trombones and other instrumentalists re-appear on the stage in groups in choral numbers on the same instruments.

Another big feature was an encore of Humoresque, "Smiles." The entertainment lasted over two hours and pleased every one present. The program:

Sousa and His Band.
Lieut. John Philip Sousa, Conductor.
Miss Mary Baker, soprano.
Miss Florence Hardeman, violinist.
Mr. Frank Simon, cornetist.
1 (a) Overture, "Mignon".....Thomas
(b) "El Americana".....Sousa

Lawrence Mass.
Monday Sept 22nd 1919.

be one of the great cornetists, added materially to the program in his solo numbers and in his solo parts in the band numbers. Miss Baker was at her best in "In Flanders Field" which was more suited to her voice than the more pretentious waltz which she gave as an encore. The familiar Vieuxtemps Concerto played by Miss Hardeman was well received by the audience as was the "Witches Dance" by Kuezd, without accompaniment, one of the most difficult violin selections written.

Two of the members of the band, Oscar Matthes of this city and Harold McDonnell of Methuen, were given a cordial reception by their many friends after the concert.

The program:
Overture—"Mignon" Thomas
Cornet Solo—"Willow Echoes" Simon
(new)

Suite—"Impressions at the Movies" Sousa

(a) "The Jazz Band in Action"
(b) "The Crafty Villain and the Timid Maid"
(c) "Balance All and Swing Partners"

Vocal Solo—"In Flanders Fields" Sousa
(Words by the late Col. John McCrae)
Miss Mary Baker

Memorial—"The Golden Star" Sousa
(new)
(Dedicated to Mrs. Theodore Roosevelt, composed in memory of the Brave who gave their lives that Liberty shall not perish.)

2 (a) Cornet solo, "Willow Echoes" (new).....Simon
Mr. Frank Simon
(b) "Beneath the Window" D. Caupus

3 Suite, "Impressions at the Movies" Sousa

(a) "The Jazz Band in Action,"
(b) "The Crafty Villain and the Timid Maid,"
(c) "Balance All and Swing Partners"
(d) "U. S. Field Artillery".....Sousa

4 Vocal solo, "In Flanders Fields" Sousa
(Words by the late Col. John McCrae)
Miss Mary Baker

5 Memorial, "The Golden Star" (new) Sousa

(Dedicated to Mrs. Theodore Roosevelt, composed in memory of the Brave who gave their lives that Liberty shall not perish.)

Encore, "Sabre and Spurs".....Sousa
Interval.

6 A Mixture, "Showing off Before Company," (new).....Sousa
Humoresque, "Smiles".....Bellstedt

7 (a) Valse Lente, "Kisses" (new), Zamecnik
(c) March, "Bullets and Bayonets," (new).....Sousa

March, "Stars and Stripes Forever".....Sousa
March, "Manhattan Beach".....Sousa

8 Violin solo, "Concerto".....Vieuxtemps
Miss Florence Hardeman.

"Witches' Dance".....Kuezd
9 Satarelle, "The Bohemians," (new) Hume

A Mixture—"Showing off Before Company" (new) Sousa

(a) Valse Lente, "Kisses" (new) Zamecnik
(b) "Route Marchin" Stock

(c) March, "Bullets and Bayonets" new Sousa
Violin Solo—"Concerto" Vieuxtemps
Miss Florence Hardeman

Satarelle, "The Bohemians" (new) Hume

Trenton N. J.
State Gazette
Tuesday Sept 23rd 1919.

SOUSA CONCERT ONE OF SEASONS' EVENTS

There is but one Sousa and that genius of the musical fraternis proved conclusively before an immense throng at the Trent theatre last night that he and his associates, some sixty-five of them, stand alone, conspicuously so, when it comes to band and concert music.

It was not a brass band that the large audience heard last night, not by any means was it the sort of a band that the laymen comes to know through gazing at parades and bearing the aggregation that hallyhoos for the minstrel show. The Sousaian combination is a concert band of the loftiest class. A new standard for band music is established by this organization, the peer of anything of its type in the world.

Sousa's is not a brass band, it is a concert band because it does not permit the brass instrumentation to predominate. The wooden instrument is in the majority, and that makes for a mellowness, a softness of tone, that spells delight to hear the bandmen in a theatre. Some were a bit skeptical about a band performing in a theatre. Some were wont to question the advisability of booking Sousa's band for the Trent, but the fine grade of the concert last night and the gigantic proportions of the audience completely vindicated the judgment of Manager Moses in booking it as an attraction.

The program embraced a tinge of everything from the best of Sousa's to the greatest of the great. There were three soloists whose contributions added immeasurably to the enjoyment. These were Miss Mary Baker, soprano, who sang a group of numbers all well suited to a gifted singer, including the march king's own, "In Flanders Fields" with words by the late Colonel John McCrea; Miss Florence Hardemann, violiniste, who interpreted a set of selections in adept style, and Frank Simon, cornetist, who is already familiar to Trentonians who attend the Sousaian concerts at Willow Grove. Mr. Simon played his numbers with splendid taste and skill.

Sousa preluded his program with Thomas' "Mignon," an overture which is so balanced as to permit of advantageous work by every instrument. Then came a novel thing, "Impressions at the Movies," a conception of Sousa himself, which depicts the jazz band in action, the crafty villain and the timid maid, and the balance all and swing partners. This aroused vigorous applause.

The conductor played another of his own works, "The Golden Star," a memorial selection composed in honor of the late Colonel Roosevelt and dedicated to Mrs. Roosevelt in memory of the brave who gave their lives that liberty shall not perish. "Showing Off Before Company," another of Sousa's giving various instruments an opportunity to be heard separately, proved a humorous novelty. His "Bullets and Bayonets," and "Misses," a waltz, both new, were well done, and the finale, "The Bohemians," by Hume, was a feature. His encores included his own "Stars and Stripes Forever," the power of which never fails to touch the patriotic and "Manhattan Beach," a swinging air sure to be memorized.

Sousa was introduced by Mayor Donnelly, who delivered a brief speech appropriately referring to the marked success of the bandmaster and alluding to his anniversary, which was celebrated here. Sousa was tendered a thunderous reception, and altogether the concert proved an event that will be long remembered in local theatricals.

D. F. STEVENSON.

Trenton N. J.
State Gazette
Tuesday Sept 23rd 1919.

SOUSA GUEST OF HONOR AT DINNER ON BAND BIRTHDAY

TRENTONIANS PLAY HOST TO
"MARCH KING" AND WIFE
AT TRENTON HOUSE.

TELLS OF HIS TRAVELS

Celebrating the twenty-seventh anniversary of the organization of his world famous band, a group of Trenton men played hosts to Lieutenant John Philip Sousa at a dinner at the Trenton House last evening.

The distinguished conductor came to Trenton for a concert at the Trent theatre, where, with his band of sixty-five musicians, he appeared before an audience that packed the house to overflowing last night. The band was organized just twenty-seven years ago yesterday at Plainfield, where the organization was heard in concert yesterday afternoon. This week signalizes also the twenty-seventh anniversary of the composing by Mr. Sousa of the "The Liberty Bell" march.

The dinner was arranged as a modest tribute to the marked talent and progress of "the march king." In the party also was Mrs. Sousa, who is making the transcontinental tour with her husband. The others included Mayor Donnelly, James C. Tattersall, president of the Trenton Theatre Building company; L. L. Woodward, president of the Chamber of Commerce; Montgomery Moses, manager of the Trent theatre and Taylor Opera House; Harry Askin, manager and personal representative of Mr. Sousa, and D. F. Stevenson.

Mr. Sousa during the evening outlined for the entertainment of his friends a number of striking incidents occurring during the twenty-seven years of his travels at the head of the band. He referred to his making five world tours and of his belief that the greatest tribute paid him by any foreign nation was his reception in England, where he was royally received for a period of several weeks.

Mr. Sousa gave a vivid description of his travels through the United States. His band is a typical American institution, and naturally it is the United States to which he looks for the greatest ovations. He has played in every city of any consequence in the country, and always his playing has been a signal for the most vigorous acclaim.

Today Mr. Sousa and his band will be heard at Baltimore.

Baltimore Md.
American
Wednesday Sept 24th

SOUSA'S BAND AT LYRIC

Large Audience Welcomes March
King Back to Stage.

It was by a most appreciative audience that Lieut. John Philip Sousa, the march king, and his famous band of 65 were welcomed at the Lyric last evening. No more auspicious event than the appearance of Sousa, who during an absence of several years from the concert stage has established himself securely in the patriotic sentiment of the country, could have been selected with which to formally open the musical season of Baltimore.

Music lovers and representative citizens were present, but for the most part the audience was composed of persons to whom the graphophone has familiarized the stirring compositions of the popular band leader. Thronging the Lyric long before the appointed hour, hundreds were turned away unable to get seats, while still more weathered the ordeal of standing throughout the performance.

The program was not limited to marches, but was delightfully varied, and except for the presentation of "Bullets and Bayonets," one of his latest, the marches, were given as encores, to vehement applause. Sousa's memorial, "The Golden Star" dedicated to Mrs. Theodore Roosevelt, and composed in memory of those who gave their lives in the war, is an ambitious composition which made a deep impression for its sympathetic and dramatic appeal. "Kisses," a valse lente, a recent composition of Zamernik, and "Beneath Thy Window," a serenade played on the cornet by Frank Simon, were among the tenderest and most delicately charming numbers on the program. A mixture "Showing Off Before Company," in which the several groups of musicians were permitted to display their talent in an individual manner, much to the amusement and delight of the audience, was a clever and well-chosen bit of divertissement, as was also the slight strain of jazz music introduced on several occasions. In addition to Mr. Simon, Miss Mary Baker, coloratura soprano, who rendered "In Flanders Fields" in a sweet voice, and Miss Florence Hardman, violinist, were the soloists featured.

Baltimore Md.
The Sun
Wednesday Sept 24th

Lyric

Sousa's Band.

Twenty-seven stars in the service flag of Sousa's Band, proudly displayed above the stage last night at the Lyric, indicated the patriotic enthusiasm of this musical assemblage and the 27 years that the musical leader has contributed to the pleasure of the American people through the medium of his military band.

There was standing room only—and not much of that to spare—when Sousa took his place on the director's platform, and the military men of Baltimore seemed on a pilgrimage to the shrine of military music, judging by the number of uniformed men in the audience. The program, too, largely was military, with a majestic and impressive memorial march—"The Golden Star," written by Sousa, dedicated to Mrs. Theodore Roosevelt, and composed "in memory of the brave who gave their lives that liberty shall not perish" as its most notable feature. The dirgelike composition has the depth of melody usually obtainable only with a pipe organ and wonderful sweetness is mingled with the sadness of its harmonies.

"In Flanders Fields," a vocal solo composed by Sousa as a setting for the great war poem by the late Col. John McCrea, also is an impressive lament which was sung with feeling by Miss Mary Baker. There was a new Sousa march, "Bullets and Bayonets," that carried with it spirited suggestion of the enthusiasm and rush of battle action, and when it came to encores, "Sabre and Spurs," "El Capitan" and "Field Artillery" prepared the way for rapturous applause for "The Stars and Stripes Forever," when the enthusiasm that marked all the numbers, reached its height.

Frank Simon rendered "Willow Echoes," a new cornet solo of his own composing, with fine effect, and Miss Florence Hardman, violinist, executed with charming effect Vieuxtemps' brilliant "Concerto." A new waltz by Zamernik, entitled "Kisses," very slow and dreamy, suggested all the tenderness and rapture its name implies.

As for the program as a whole, it was Sousa and his band at their happiest, both individually and collectively. During the intermission band members, singly and in groups, demonstrated what their unassisted instruments could accomplish, and old English ballads, fragments of the "Sylvia Ballet," by Delabes, and other well loved and familiar melodies were given.

Plainfield N. J.
Courier News
Tuesday Sept 23rd

SOUSA OBSERVES HIS ANNIVERSARY

Twenty-five years after his first appearance as a leader of his own organization, John Phillip Sousa, world renowned bandmaster, appeared with his organization at the Plainfield Theatre yesterday for a matinee concert. On September 23, 1894, Sousa's original band appeared for the first time at the Stillman Music Hall, now Proctor's Theatre.

At the time of Sousa's first appearance J. Alfred Demarest, Editor of the Daily Press, was manager of the Music Hall, and Arthur Pryor, who has since made a reputation as a bandmaster with his organization during the summer seasons at Asbury Park, was a member of the Sousa band at that time.

Sousa was given a great reception at the Plainfield Theatre yesterday afternoon, the concert being given to a capacity house.

During the period of America's participation in the war, Sousa was the chief bandmaster at the Great Lakes Training School, holding the rank of lieutenant.

Altoona Pa
Altoona Times
Thursday, Sept 25th 1919.

SOUSA'S BAND THRILLS LARGE, SELECT CROWD

The Illustrious Bandmaster
 With Musicians Entertains In City As None Other Is Able To Do—Many New Features Noted

It is a well-known fact that when the band—any band—plays, even though there is no one in sight when the music begins, in an incredibly short time, apparently from nowhere, an enthusiastic crowd gathers. But when Sousa's band plays, all of America listens!

The Mishler theatre was entirely too small last evening to accommodate the admirers of the inimitable bandmaster and composer whose genius has given expression to the soul of America; who has set to music the very heart beats of his countrymen and who can, with all truth, be designated as the "idol of the people," in the American realm of music.

A maid who was chided by her employer for being unable to tell him what good the Sunday sermon had done her, called his attention to the clean clothes hanging on the line and said, "You see those clothes? They have come through the wash—sweet and clean, yet they are unable to discuss the process that produced this result."

FEELING OF EXALTATION

The crowds attending the concert last night probably were unable to give expression to the play of their emotions invoked by the music, but they had a feeling of exaltation nothing else could induce. It would be perfectly proper to describe the audience as being breathless. The fact of the matter was that everybody held their breath in suspension for fear of breaking in on the unity and intensity of the emotion aroused.

To few men is it given to have such absolute command of an audience as to Sousa. He moulded the hundreds of his audience last evening into one great receptive instrument and directed their moods and emotions whither he would.

What struck the interested observer particularly was that even during the intermissions, the faces of the crowd were strained toward the stage with the most acute expectancy to catch the first glimpse of the great leader on his reappearance, and to catch the first note struck up by his wonderful organization.

Pittsburgh Pa
Dispatch
Friday Sept 26th 1919.

In Honor of Sousa

T J Fitzpatrick will be host at a dinner to be given in honor of John Philip Sousa at the William Penn Hotel following the Nixon matinee today. The visit of Sousa's band today marks the Twenty-seventh anniversary of his leadership of his own band as well as his "Liberty Bell March." Among the guests at the dinner preceding the evening concert at the Mosque will be Col J M Schoonmaker, Frank J Lanahan, Charles W Danziger, F R Babcock, W C Hamilton, Robert Garland, A P Moore, H M Bitner, C L Lancaster, J F McCandless, Raymond S Coll, J H Reifinger and Harry Askin. Several box parties have also been arranged in Lieutenant Sousa's honor.

HIS OWN COMPOSITIONS

This season Sousa has several of his own compositions in his repertoire which are entirely new, given to the public for the first time. One of them "A Mixture, Showing Off Before Company," is brimful of novelties and is pervaded with a rollicking, illusive humor that carries away his audience with laughter. It serves to stamp the composer as a real humorist, who has succeeded in catching the very essence of laughter and setting it free through the bubbling, tuneful measures of his music. At the same time it breathes the spirit of victory.

The others are "Bullets and Bayonets," and a Satarelle, "The Bohemians," both of which, if possible, give additional glory to the fame of Sousa.

DISCOVERER OF "FINDS"

He has in the past showed himself an adept at discovering musical "finds." He has two this season, Miss Mary Baker, soprano, and Miss Florence Hardman, violinist, both of whom have talents that must inevitably achieve for them careers of international fame in their respective fields.

Mr. Mishler is a real beneficiary to the people of Altoona, in that he spares no effort to secure for them the best talent the concert and histrionic stage afford today. He deserves the hearty congratulations of the public for what he accomplishes in the educational and cultural development of the community by giving the people access to the best in music and the dramatic art, and only through his business prestige was he able to bring Sousa here this year.

Johnstown Pa
The Daily Democrat
Friday, Sept 26th

SOUSA AND HIS BAND ARE AS POPULAR AS BEFORE

Delights Audiences at the
 Cambria Afternoon
 and Evening

Sousa and his band; Sousa, the inimitable march king and greatest of American composers, delighted Johnstown audiences at the Cambria theater at both matinee and evening performances yesterday and all the charm and exquisite beauty of musical repertoire was brought out in a manner known only to Lieut. Sousa and his group of distinguished and excellent musicians.

Sousa and his band never fail to please and delight audiences, from the fact that his programs are so arranged that they include selections which must appeal to every class of music lover. From the heavy marches of his own composition and classical overtures to the light fantasies and musical farces, such as "Impressions at the Movies" and "The Jazz Band in Action," the numbers include every sort of composition which could be desired by the varying tastes of the audiences.

Among the selections rendered by the musicians yesterday were several of Sousa's new compositions, among these being "Wedding March," dedicated to the American people; "Sabre and Spurs," "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt in memory of the brave who gave their lives that liberty shall not perish, and another excellent march, "Bullets and Bayonets."

New Wedding March.

"Wedding March," one of the new compositions, was written by Sousa in May, 1918, at the request of the American Relief legion, which adopted a resolution asking him to compose a wedding march for American brides and recommending that it be universally adopted by all Americans, to whom it is respectfully dedicated.

Other new selections played yesterday, but not composed by Lieut. Sousa, were "Spanish Fantasia" (Tavan); "Egyptian Serenade" (Zamecnik); "Thalia" overture (Jean Gilberte), and "The Bohemians" satarelle (Hume).

Lieut. Sousa and his band will always claim one of the warmest spots in the hearts of the American people, who never seem to tire or show the least weariness whenever the organization appears in concert.

The artists assisting him on his tour are Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and Frank

At The Theatres

SOUSA'S BAND HERE IN SOUL-STIRRING CONCERT

Who is there of us who now considers himself of somewhat mature years who cannot recall when in his knee pants days the awe which overcame him when Sousa and his band were mentioned, and how that awe gave way to real shivers in the vicinity of the spinal column when that wonderful organization blessed one's town with a soul-stirring concert.

This acme of joy was experienced by adults as well as the younger generation Saturday afternoon, when this most famous of all band conductors brought his band to the Academy. The band played a very enjoyable concert, of course, that was to be expected—but there was one thing missing that could not be overlooked.

For about 30 years Mr. Sousa has been an outstanding figure in American band music. His face and his mannerisms have become more widely known than any other American musician, helped of course by burlesque imitators on the stage. Now, however, America has lost that familiar face, for no longer does it carry that famous hirsute adornment. No longer can comedians paste on a full face beard. Perhaps it was the war that caused Mr. Sousa to adopt a smooth shaven countenance—for while the United States was in the conflict, Mr. Sousa disbanded his organization and accepted a commission as lieutenant, and did wonderful work in training musicians for Uncle Sam's bands in one of the big Great Lakes training camps.

However, such comment is trifling from a musical standpoint. Mr. Sousa has brought together again a band of most excellent musicians and he still possesses those qualities which kept him in the front ranks these many years. May Sousa's band stay with us for many years to come!

The program presented no difficulties for the music-digesting apparatus. It was easily assimilated.

This does not mean, however, that the program was not enjoyable. It was, very much so. Of course the compositions of Mr. Sousa predominated, but that works no hardship on an audience, for who is there who does not thrill when hearing a first-rate band play "The Stars and Stripes Forever," "El Capitan," "Manhattan Beach" or any of the other old-time marches that have become part and parcel of standard American march music?

Since writing these marches which made him famous, Mr. Sousa has by no means been idle. Saturday, his band played a number of his more recent compositions, marches and music of a descriptive nature, one a suite entitled "Impressions at the Movies" and another, "Showing Off Before Company." The "showing off" was handicapped somewhat by lack of room. Sixty-three musicians with their instruments leave little room for side play, so most of the musicians had to be content with merely standing up in their places when it came time for them to "show off" rather than going to the front of the stage as is their practise.

An unpleasant feature of the concert was the constant flow of people into the hall during the first hour. This, however, was no one's fault but the management's. The concert was advertised to start at 3 o'clock. At the last moment this was changed to 2 o'clock, to give the band opportunity to catch a train. The result was considerable confusion and the missing of a good share of the concert by a great many persons.

In addition to the band numbers, solos were rendered by Miss Mary Baker, soprano; Miss Florence Hardman, violinist and Frank Simon, cornetist. The program:

- Overture, "Mignon" Thomas
- Cornet solo, "Willow Echoes" (new) .. Simon
- Mr. Frank Simon.
- Suite, "Impressions at the Movies" Sousa
- (a) "The Jazz Band in Action"
- (b) "The Crafty Villan and the Timid Maid"
- (c) "Balance All and Swing Partners"
- Vocal solo, "In Flanders Fields". Sousa
- (Words by the late Col John McCrae)
- Miss Mary Baker.
- Memorial, "The Golden Star" (new) .. Sousa
- (Dedicated to Mrs. Theodore Roosevelt, composed in memory of the brave who gave their lives that liberty shall not perish.)

INTERVAL	
A mixture, "Showing off Before Company" (new)	Sousa
(a) Valse Lente, "Kisses" (new)	Zamecnik
(b) "Route Marchin"	Stock
(a) Valse Lente, "Kisses" (new)	Sousa
(new)	Vieuxtemps
Violin solo, "Concerto"	Miss Florence Hardman
Satarelle, "The Bohemians" (new)	Hume

Manchester N. H.
Daily Mirror
American Monday
Sept 22nd 1919

SOUSA'S GEM IS GREETED WITH APPLAUSE

Prolonged applause greeted the playing of the famous "Stars and Stripes Forever," composed by Lieut. John Philip Sousa and played Saturday afternoon at the Academy by his famous band of sixty pieces. The hall was packed to its capacity.

This number in particular was popular with the music lovers not only because it is generally accepted as one of Sousa's best, but also because it was the march that sent hundreds of thousands of aches feet forward in the fight for democracy.

Assisting Lieut. Sousa—who, by the way, gained his title in the Navy—were Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and Frank Simon, cornetist.

Probably one of the most novel numbers on the program was the new mixture by Sousa, entitled "Showing Off Before Company." Every member of the company demonstrated his ability on selected instruments, the pieces being some of the most popular of the day.

Miss Baker gave a fine rendition of Sousa's memorial, "The Golden Star," which he dedicated to Mrs. Theodore Roosevelt and composed in memory of the brave who gave their lives that liberty might not perish.

Sousa has many new selections, some composed by himself and others by Simon, Zamecnik and Stock.

Only one program was rendered Saturday, the band leaving for Lawrence at the termination of the afternoon's performance.