

PICTURES

Wednesday, April 20, 1927

METROPOLITAN

(BOSTON)

Boston, April 19.

Metropolitan was cosmopolitan last night, when the new policy of jazzed up programs went into effect as the initiation of the theatre's carnival season. At a time when most theatres in town are preparing for the annual summer's let-up in patronage the Met is going strong after ticket sales, and with a gratifying measure of success so far.

Eddie Cantor started the works off with a bang in his own film, "Special Delivery," starring Eddie, of course. As a scenarist the carver proves in his new picture that he needs apologize to none of them.

In addition to the usual public presentation the Met initiated a feature in Gene Rodemich and his jazz orchestra and the tap-dancing team of Clifford and Healy. Rodemich and the band are billed as the "Met Merry-makers," and will appear each week as a side dish to the usual diet of flash presentation and movies.

John Murray Anderson's usual bit of brilliant mummery was presented in the form of "Memory's Garden." Vapid but pleasing.

Harold Ramsay, recently imported from the Rivoli, New York, struck the keynote of the new policy by playing George Gershwin's "Rhapsody in Blue" on the theatre's organ. Evelyn Hoey, prima donna, injected the needed bit of Alabama atmosphere with a pair of Dixie melodies.

And the box office clicked merrily on.

Holy Week did not affect the draw of Sousa's band, last week shows being both nearly capacity with a large percentage an out-of-town pull of the old folks. It has been many a month since the huge Met has heard such hearty applause as the old boy got on his "Stars and Stripes Forever," and this hearty stuff is what this Public house has needed ever since it opened.

The Public has been a bit cold and aloof in its Boston presentations, and the deadly monotony of the machine-made units combined with a recent epidemic of poor pictures boosted Loew's State business not only appreciably, but seriously.

Libbey.

Sousa, \$42,500, Boston, Enormous for Holy Week

Boston, April 19.

An enormous gross was rolled up Holy Week by Sousa as the stage attraction at the Metropolitan (Public), with Tom Meighan in "Blind Alleys," not considered a strong picture as the feature.

The gross reached \$42,500, with Boston a notoriously dear Holy Week for the theatres.

VARIETY

Wednesday, April 27, 1927

SOUSA AND "BLONDE" \$34,000 IN BUFFALO

Easter Week's Business Comeback—Loew's, \$18,000—Lafayette, \$19,000

Buffalo, April 26.

Picture house business, for a fortnight before Easter, at rock bottom, last week sky-rocketed and in several spots within striking distance of record grosses.

Each of the downtown houses moved along at top speed all through the week, Easter Sunday being a record day. Easter Monday, practically a holiday here also among the large foreign population, sent capacity audiences into Loew's and the Lafayette, both catering to this type of draw. Two hot days in the fore part of the week sent business off slightly, which probably accounts for the fact that no records were broken.

Sousa at the Buffalo developed big business, opening Sunday being probably the largest ever grossed by a special attraction.

Estimates for Last Week

Buffalo (Public) (3,600; 30-40-60)—"Orchids and Ermine" (F. N.) and Sousa. Opened to turnaway and looked good for record. House particularly felt the two hot days, with the drop-off very apparent. End of week came back to capacity. Around \$34,000.

Hip (Public) (2,400; 50)—"Just Another Blonde" (Par.) and vaudeville. A great all around show here did only middling business. This one also got off to great start but did not hold up. \$16,000.

Loew's (3,400; 35-50)—"Altars of Desire" (M-G-M) and vaude. Brought house back into running after extended period of deflation. Extensive advertising helped. Between \$17,000 and \$18,000.

Lafayette (Inde.) (3,400; 50)—"Mr. Wu" (M-G-M), Vita, and vaude. Easter Sunday broke house day record with capacity business holding over through Monday. Chaney feature proved only opening day attraction, however, and fell away noticeably toward the middle and end of week. \$19,000. (Copyright, 1927, by V.)

Wednesday, April 6, 1927

VARIETY

PICTURES

\$322,500 IN ROXY'S 3 WEEKS TO APR. 1; PARAMOUNT--SOUSA, \$69,100 LAST WK.

Roxy's Net Last Week, \$117,500; Gross, \$129,100—Bad Weather Most of Time—Strand Got \$36,230 and Capitol \$50,000 With "Fire Brigade," After Run at Central—Specials Doing Business—Shifts in Vita Bills and Pictures

Stagger from under the mental weight that the Roxy got (without tax) a net figure of \$117,500 last week, and that means a total gross of \$129,100. It's the highest for the new "Cathedral" in its third week and a record for Broadway or any other street.

The boys along the stem had a pretty good idea that the Roxy was doing a whale of a business all last week, but no one guessed the total would approach its final. As the house got a net of \$110,000 its first week and \$95,000 on the second (a figure Roxy still disputes, claiming another \$20,000), last week's \$117,500 gives the house a net of \$322,500 on three weeks.

"Wol's Clothing" was the picture, with a new stage show following the first fortnight's spectacle on the rostrum. "Clothing" is holding over.

It also marked the initial week of William Fox's participation in the theatre. The first Fox picture to play this house will be "Ankles Preferred," due to follow "White Gold" (P. D. C.) which arrives this Saturday. There is no decision as yet on whether the latter film will be held for a second week at the Roxy.

An inclement week postponed all thoughts of heating up the cooling systems in the Broadway houses, and not any of the box offices actually threatened to run themselves ragged other than the Roxy. In the face of the weather and that Roxy gross, the Street's best showing apparently hinged on the Paramount, which got \$69,100 with Sousa and "Fashions for Women." The Capitol fell to an even \$50,000 while playing host to "The Fire Brigade," but started briskly on the past week-end holding "Tell It to the Marines." Langdon's "Long Pants" at the Strand beat Barrymore's second week in "The Beloved Rogue," but was about \$1,000 shy of the latter's initial seven days. Langdon did \$36,230, while the Colony repeated its \$6,700 of the first week on a grind with Vita. At the Cameo \$5,320 was about \$700 less than the first week for "Through Darkest Africa." The Rialto also felt the pressure, "Metropolis" wavering \$2,500 under the previous week to \$25,450.

Specials

Among the specials "When a Man Loves," at the Selwyn, jumped into the lead in approximating \$15,500. This topped the "Parade" at the Astor by about \$300, although the Warners' Selwyn bill is moving to Warner's next week, with the Selwyn leased.

There is to be a change in the F. P.-L. map when "Beau Geste" leaves the Criterion April 27, giving it a run of 35 weeks. "Ironides" will move down from the Rivoli and the latter house will revert to a "grind" with "Chang," a jungle picture. "Chang," a six reeler, originally called "Wild," will inaugurate the return of a 99c. top at the Rivoli, and it is believed a similar policy to the Rialto will be adopted. This house, since assuming the run of "Ironides," is not included in the Public chain, reverting to the F. P.-L. theatre lineup.

Two F. P.-L. pictures were within about \$25 of each other last week through "Old Ironides" giving the Rivoli \$13,500 and "The Rough Riders" turning in \$13,475 at the Colan. "Geste" showed \$12,575, and "Slide, Kelly, Slide," put over its first 14 performance week to \$11,710 at the diminutive Embassy.

"Don Juan," currently in its 36th and final week at Warner's, gathered \$10,165 on the semi-final to its wind-up, and "What Price Glory" got \$14,800 at the Harris.

PARAMOUNT

(NEW YORK)

New York, April 2.

A varied program on the 43d street corner this week, and plenty of it. At that, the show only ran four minutes over the usual two hours, although into that time was crammed two presentations, two "shorts," the overture, news reel, screen feature and a seven-minute organ specialty. "Casey at the Bat" (F. P.) only took 59 minutes to unwind, probably allowing for augmented number of numbers.

A frigid Saturday was hardly in keeping with the main picture's theme, yet those strolling along the main stem trickled through the gate in sufficient numbers to stamp business as being okay without hinting at needing wild adjectives to describe it. John Murray Anderson's "Memory's Garden" (Presentations) was the principal stage topic preceded by "Argentine Nights" (New Acts), which revealed itself as a South American troupe of 12, offering native melodies, songs and dances. Of the two, the regular Anderson presentation won the best call, the added attraction needing a currently missing punch to send it across.

The house orchestra got away from the heavy classics long enough to indulge in hit numbers from Broadway musicals. A good idea, too. It lightened up the usual and expected slow cadence of the start. And this organization of 36 men is better able to take care of the lighter scores. Some of the shows caught a double plug on the songs rendered, although most were held to one selection during the nine minutes utilized. "Argentine Nights" was immediately behind, followed by the first of the short reels, "Yellow Dog," an Edgar Guest scenic poem with the American Cinema Association's name on it.

Jesse Crawford contribution was "An American Fantasy." It started out to be commendable, but cheapened midway with the flashing of lyric slides. It had to be pulled out through a double console conception of Sousa's "Stars and Stripes." Mrs. Crawford was at the stage keyboard, starting behind a serim and lighted from the wings. A brief pop number served to introduce the feminine organist, after which the family combined for the finale. Use of the house orchestra would have swollen the finishing standard march for a corking send-off, but the pit boys were allowed to rest.

Word slides continue to be superfluous in this house. Especially in view of the trail which Crawford has chosen to follow. Strictly the legitimate organist at all times, he makes no attempt to kid the house into warbling or a concentrated effort to get them to sing with or without the joshing. Hence, for audible singing results, the slide

Sousa Likes M. P. House Work—Booked Until May

Sousa's Band this week is at the Mark-Strand, Brooklyn, N. Y., having opened its picture house tour last week at the Paramount, New York.

John Philip Sousa, personally conducting, stated toward the close of last week's engagement that he was enjoying the innovation. It is the first time, from accounts, that the band has appeared under a \$2 top scale, and that scale of some years ago. More latterly it has been \$2.50 or \$3.

Next week Sousa is at the Metropolitan, Boston, opening at the Public house in Buffalo, April 17, through stopping off at Springfield, Mass. April 16 to play a concert. April 24-week the band plays Detroit (pictures), and May 2 opens at the Chicago theatre, again taking up a concert engagement May 1 at Ft. Wayne.

William Morris, who arranges the Sousa picture house dates, has not booked the bandmaster beyond May 7, so far. Sousa's own booking for the summer is at the Steel Pier, Atlantic City, starting July 9.

MARK STRAND

(BROOKLYN)

Brooklyn, N. Y., April 3.

Sousa and his band are the big musical noise at the Brooklyn Strand this week. It is Sousa Week in the borough, according to Manager E. L. Hyman's plans, which call for official receptions by the Borough President, Navy Yard festivities, etc.

The opening two days were below expectations on drawing power. Considering the Sousa booking price, the management anticipated sensational trade. Saturday and Sunday were not up to usual week-end biz. The melodical program was a general puzzler considering Sousa's popularity with the Academy of Music concert audiences time and again in the past.

"Hills of Kentucky," a Warner starring Rin-Tin-Tin, was the film feature. Sousa and the picture are the only two things of moment.

The show numbers only four units, instead of the usual six or eight on the Brooklyn Strand's roster. Cutting down of the quantity in favor of quality may also have had something to do with it. Outside of the feature and Sousa, the news reel and a Fitzpatrick Music Master reel, "Songs of the Southern States" were listed. The week before the house offered them all of this, besides a specially produced house unit, the Vitaphone and the Tom Brown Merry Minstrel Orchestra, which somewhat supports the theory of the Brooklynites favoring quantity.

The Sousa Band of 56 (advertised as 60) was beautifully set off by Hyman with typical Hymanesque lights and background. The stage production impressed the famous bandmaster considerably and he expressed himself as highly pleased with the presentation details.

The ensemble makes a flashy appearance. The usual stage was naturally insufficient to hold them, and the majority of the Sousa bandmen overflow into the orchestra rostrum proper, alternating with the house musicians.

The famous Sousa marches, distinguished by solos by Marjorie Moody, soprano, and John Dolan, cornet, with George Crook at the organ, clicked, but the sameness of the martial music makes it a ques-

tion if that phase of it is not a program handicap. With time limitations as they are, Sousa must crowd the cream of his compositions into a half hour or so. The result is that "Washington Post," "Manhattan Beach," "Field Artillery," "Stars and Stripes" and "El Capitan" (substituted for "Semper Fidelis") follow in rapid succession, with but two solos to break it up.

The life and brass corps of 15 that comes to the fore for ensemble interludes are impressive bits of showmanship.

Regardless of Brooklyn's reaction to Sousa, the Sousa Band still remains the greatest organization of its kind extant. Of course, it's a circus attraction first and last. It requires considerable showmanship, freak exploitation and generous bally-hoo measures to handle a mammoth attraction like Sousa's. A measure of this is being done in Brooklyn this week, and the gross will tell the tale more authoritatively at the end of the week.

Abel.

The Billboard, April 2, 1927

THE PARAMOUNT, New York, expects to give the Roxy and other Broadway houses a run for the money with John Philip Sousa the attraction. He will do a program of 25 minutes' length, and next week plays the Metropolitan, Boston, with Public houses in Buffalo, Detroit, Chicago, St. Louis and other cities—10 in all—to follow. The salary is \$10,000.

VARIETY

Wednesday, April 6, 1927

PRYOR FOLLOWING SOUSA

Sousa's invasion of the picture houses has caused Arthur Pryor to become interested in the cinema field. Pryor is asking \$4,350 weekly for 32 men.

APRIL 3, 1927

Sousa's Band and Rin-Tin-Tin At Brooklyn Mark Strand

After a long absence from Brooklyn, John Philip Sousa, the famous bandmaster, who has also acquired the title of Lieutenant Commander of the Marine Corps, has returned with his band for an engagement of one week at the Brooklyn Mark Strand Theatre. Sousa and his 60 musicians will occupy the presentation stage and the orchestra stage, the famed Mark Strand Orchestra taking their places after the Sousa presentation is ended.

Managing Director Edward L. Hyman of the Brooklyn Mark Strand has announced to his patrons that this is the first time in theatrical history that Sousa and his band have ever appeared at regular Brooklyn Mark Strand prices.

Sousa and his band are scheduled to appear five times today, at 2, 4, 6, 8 and 10 o'clock, and for the balance of the week will appear four times daily, 2:15, 4:15, 7:15 and 9:15. Tomorrow night, Monday, a detachment of marines from the Brooklyn Navy Yard is scheduled to present the colors to Sousa at the evening performances. Monday is designated as Navy Day, while Tuesday is Army Day.

The program of selections which will be played by Sousa and his band include the March King's famous "Washington Post" march, acknowledged two-step today. "The Lost Chord" is presented as a cornet solo by John Dolan. Miss Marjorie Moody, soprano of the organization, sings Victor Herbert's "Italian Street Song" and Sousa finishes his diversified program with the well-known "Stars and Stripes Forever." As the feature photoplay of the

week Edward L. Hyman is presenting "Hills of Kentucky," starring Rin-Tin-Tin, the wonder dog, and with Jason Robards, Dorothy Dwan and Tom Santschi in principal roles. This photoplay concerns a dog called "The Grey Ghost" and his pack of outlaw dogs and wolves, and there is a decidedly human story woven into the narrative.

An additional film subject is the James A. Fitzpatrick production, "Songs of the Central States," which is another of the Famous Music Masters Series, of which several have been already displayed at this theatre. The Famed Mark Strand Orchestra plays the musical score for this. The Topical Review rounds out the performance.

It is not generally known that Sousa's talents as a composer reach further than his genius towards military selections. When in his twenties and early thirties Sousa dabbled successfully in comic operas. "The Smugglers," "The Queen of Hearts," "Bride Elect" and "The American Maid" were Sousa's operas and operettas which he composed long before he became known as "The March King" and director of the United States Marine Band.

It is announced that beginning next Saturday, April 9, the photoplay at the Brooklyn Mark Strand will be John Barrymore in "The Beloved Rogue." Vitaphone presentations in addition to the feature photoplay will be the quartet from "Rigoletto," sung by Marion Talley, Giuseppe De Luca, Beniamino Gigli and Jeanne Gordon, and the Roger Wolf Kahn Orchestra, assisted by the Williams Sisters.

SUNDAY, APRIL 3, 1927.

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The programme of selections which will be played by Sousa and his band include the March King's famous "Washington Post" march, which in Germany and other countries is the acknowledged two-step to-day. In fact, in various countries the two-step is known as "The Washington Post." "The Lost Chord" is presented as a cornet solo by John Dolan. This selection

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JOHN PHILIP SOUSA
BROOKLYN MARK STRAND

THE BROOKLYN DAILY EAGLE, SUNDAY, APRIL 3, 1927.

Sousa and His Band at the Strand

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Managing Director Edward L. Hyman of the Brooklyn Mark Strand has announced to his patrons that this is the first time in theatrical history that Sousa and his band have ever appeared at regular Brooklyn Mark Strand prices. It is declared that the expense of bringing Sousa to the Strand is the greatest of any single act yet played at that theater.

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An additional film subject is the James A. Fitzpatrick production, "Songs of the Central States," which is another of the Famous Music Masters Series, of which several have been already displayed at this theater.

The March King



John Phillip Sousa, who is leading his famous band at the Brooklyn Mark Strand Theatre. It is stated that the expense of bringing the noted bandmaster here is the greatest of any single act yet played at this theatre.

At the Mark Strand

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Publix Lines Up Units And Acts Months Ahead

NEW YORK, March 28. — Publix is booking artistes far ahead and laying plans for presentations likewise in advance. For units the schedule is complete up to and including the week of June 11, with the exception of the week of May 14. What the unit will be for this week will possibly be decided at the production meeting this week.

The schedule calls for units by John Murray Anderson, Frank Cambria and Boris Petroff, again indicating that Publix is able to take care of its own productions without outside producers, as was done at first without especially happy results.

The units and their producers are *In an Old Garden* (Anderson), next week; *Way Down South* (Cambria), April 7; *The Sampler* (Anderson), April 16; operatic presentation (Cambria), April 23; *Patchwork* (Anderson), April 30; *In Old Dresden* (Cambria), May 7; *Sports Revue* (Petroff), May 21; *Lavender and Old Lace* (Anderson), May 28; *Neptune's Daughter*, featuring Lottie Mayer and Disappearing Ballet, and *Three Poems* (Cambria), June 11.

So-called "spot" acts and other specialties are also practically set for the Paramount. Next week Dubois and Keestner are booked. The week of April 16 Cambria will do a special *Passover* number, and on May 7 will produce a *Mother's Day* number, with Marion Green, baritone, featured. Decoration Day week (May 28) he will prepare another special stage offering. Borrah Minnevitich has been booked for the week of April 23.

Because of the magnitude of the John Phillip Sousa offering this week at the Paramount the bill does not include the usual unit.

SOUSA, WRITER AS WELL AS COMPOSER

John Philip Sousa, bandmaster, march king, composer of operettas and lieutenant-commander in the United States Navy, who is now visiting Brooklyn with his sixty-piece band in



JOHN PHILLIP SOUSA
MARK STRAND

a week's engagement at the Brooklyn Mark Strand Theatre, is revealed, also, as a writer. During his long career he has written innumerable essays and critical articles for musical publications here and in Europe. He is the author of three novels, all successful in their time, "The Fifth String," "Pipedown Sandy" and "The Transit of Venus." During the spring, in addition to preparing his programs for the coming season, he found time to write his autobiography, a mere matter of 70,000 words.

Too, the great bandmaster composes other music than marches. He has done, and does, suites, transcriptions, songs and arrangements and a few years ago when he was approaching three score and ten he completed one of his most pretentious works, "The Last Crusade," a work for orchestra, organ and choir, which was performed with an orchestra of more than 100 pieces and a choir of more than 200 voices in Philadelphia in 1924.

In an era when comic opera was in high favor in America, and Sousa was in his twenties and early thirties, the now famous march king was a composer of operettas. "The Smugglers," "The American Maid," "The Queen of Hearts," "El Capitan" and others were Sousa operas and operettas, written before the march period or during his first years as director of the United States Marine Band.



JOHN PHILLIP SOUSA at BROOKLYN STRAND

John Philip Sousa Luncheon Guest
John Philip Sousa, the bandmaster, was the guest of honor at the "12:45 Club" luncheon to-day in Flatbush. Several hundreds of the live-wire merchants attended and gave Sousa a hearty welcome. Sousa is appearing this week until Friday night at the Brooklyn Mark Strand Theatre.

Navy Day at Mark Strand

John Philip Sousa, the well-known bandmaster, who is this week appearing at the Brooklyn Mark Strand Theatre with his organization of sixty men, was publicly received at Borough Hall this morning by Borough President Byrne, who tendered the march king the keys to the city. To-day is being designated as Navy Day at the Mark Strand Theatre and a detachment of marines from the Navy Yard will present the colors to Mr. Sousa at to-day's performances.

On the Strand's stage Managin: Director Edward Hyman presents a pleasing spectacle in the person of John Philip Sousa and his famous band of 60 musicians who play a varied program of familiar themes which include a number of his own stirring compositions. The audience gave his final number, "The Stars and Stripes Forever," a rousing reception and called repeatedly for encores.

A John A. Fitzpatrick production "Songs of the Southern States," presented in conjunction with a special musical score by the Strand Orchestra, rounds out the bill.

SOUSA AT 12:45 CLUB.

John Philip Sousa, the bandmaster, was the guest of honor at the 12:45 Club luncheon to-day in Flatbush. He was accorded a hearty welcome and gave an interesting talk. Sousa is appearing at the Brooklyn Mark

The Cinema Circuit

By MARTIN DICKSTEIN

Sousa's Band and Rin-Tin-Tin Combine for the Amusement of Strandgoers—The Immortalization of "Casey."

BROOKLYN STRAND—"Hills of Kentucky," a Warner Brothers picture presenting the dog star, Rin-Tin-Tin; also John Philip Sousa and his band in concert.

THE CAST

The Gray Ghost.....Rin-Tin-Tin
Steve Harley.....Jason Robards
Janet.....Dorothy Dwan
Little Davey.....Billy Kent Schaeffer
Ben Harley.....Tom Santschi
Puppy.....Rin-Tin-Tin Jr.
Nanette.....By Herself

IT IS NOT entirely uncommon that in the so-called de luxe motion picture program in the larger cinema theaters the feature film subject should itself become secondary in importance, to a stage incident more becoming the vaudeville theater or the music hall than the picture house. It is not unknown in this advanced day of million-dollar cinema emporiums that one may sit for an hour within the dim luxuriousness of a picture theater with nary sight or sign of a movie, to behold meanwhile the beaux gestes of the ballet or to be entranced by the close harmony of a symphony orchestra.

An instance in point is the entertainment at the Brooklyn Strand this week, where John Philip Sousa and his famous band constitute the major portion of the bill. The venerable composer-conductor, I venture, will find meek competition in Rin-Tin-Tin in a picture called "Hills of Kentucky," which happens to be the current film offering at the same theater.

With his three score bandmen filling the stage as well as the orchestra pit of the Strand; with "The Washington Post," "Manhattan Beach," "Field Artillery," "Semper Fidelis" and the lusty and popular "Stars and Stripes Forever" resounding in brass in the farthest reaches of the house, never for a moment does Sousa permit his audience to go a-wandering. The little, gray-haired leader, in immaculate creamy uniform and wearing the inevitable white gloves, takes his bows after each number with apparent full knowledge that he has stirred his listeners as he had always stirred before the coming of the snooty jazz orchestra and the radio.

As an interlude to the Sousa concert, Miss Marjorie Moody sings Victor Herbert's "Italian Street Song" in an excellent soprano, and John Dolan, between more enlivening numbers, plays "The Lost Chord" upon the cornet.

"Hills of Kentucky" is such a photoplay as the remarkable Rin-Tin-Tin has appeared in many times before. It is the story of the leader of a pack of wild dogs in the Kentucky mountain country, a stalwart beast known as the Gray Ghost, friendly toward those who show him kindness and a vicious menace to those who attempt to cross him. How he saves the heroine and her little crippled brother from the dastardly hands of the villain and effects the timely end of the latter, is, of course, as silly as it is familiar. However,

Rinty is always worth watching, for he, unlike many of human contemporaries, is seldom dull. With Jason Robards, Dorothy Dwan and Tom Santschi comprising the two-legged force in the drama, "Hills of Kentucky" affords moderately pleasant hokum.

Completing the Strand program is a film of the Music Master Series, called "Songs of the Southern States," to which the Mark Strand orchestra plays an appropriate accompaniment.

KIWANIANS HEAR
SOUSA ON TRAVELS

Club Plans Theatre Party Saturday and Conference at Jamaica April 11.

The 14th luncheon meeting of the year was held by the Brooklyn Kiwanis Club in the Dragon Gallery of the Hotel St. George yesterday at 12:30 P.M., attended by more than 150 members and guests.

The weekly "lucky drawing" prize, won by George Kellog, was donated by Lloyd B. Martin, treasurer of the Hook-Eye Meat Saw Service. The attendance prize went to Harry Weibel. Songs interspersed the courses.

The speakers were John Philip Sousa, famous composer and bandmaster, who congratulated the Kiwanis Club on its morale and related anecdotes of his travels, and C. L. Harold, general sales agent of the Brooklyn Edison Co., who spoke on the "Problems in the Sale of Electricity."

Announcement was also made by George Foster, president, that on April 11 at 9:30 A.M., a conference of Kiwanis Clubs would be held in the Colonial Arms Inn at Jamaica, L. I., and that Charter Night would be observed at 7:30 P.M., the same day. Walter Lunt is in charge of Brooklyn delegates to the conference.

Another activity will be the theatre party Saturday night at the Albee Theatre, for the benefit of the Under Privileged Child fund.

Preparations are also under way to have a large attendance at the International Kiwanis conference to be held in Memphis, Tenn., on June 5. Frank Haven will be in charge of reservations. Wallace W. Skinner was in charge of the reception committee at yesterday's meeting.

Ben Marcato



John Philip Sousa

In the Unassuming Dignity of His Thirty-Fifth Season With His Band

MILLION MILES COVERED BY SOUSA

"March King" Now at Metropolitan Has Record as Traveler

Somewhere along the route of his 34th annual tour is the millionth milestone of Lt.-Comdr. John Phillip Sousa's travels at the head of his own organization. Almost 29,500 miles a season, or 1000 miles a week for an average of 30 weeks a season for 34 years, is the Sousa record. And the "March King" is still going strong and firmly convinced that "the first million miles are the hardest." This week he is at the Metropolitan Theatre. Sousa's travels began in Plainfield, N. J., in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons in which he visited less than half of the states in the Union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no less than 43 of our 48 states and five Canadian provinces. Yet it was not until he was in his 33d season that Sousa did the greatest traveling of his career. The record was a trip of about 3300 miles made in approximately six days and a half from Regina, Saskatchewan, to Philadelphia, and remarkable because 10 concerts were given along the way.

Has Taken Band Around the World



JOHN PHILIP SOUSA

JAZZ TO STAY SAYS SOUSA

"Jazz starts in the feet, not in the brain. It will last as long as people dance," declared John Phillip Sousa, internationally famous bandmaster and composer who was tendered a luncheon reception at the Hotel Touraine today.

Sousa, who has returned to Boston with his band for a week at the Metropolitan Theatre, was greeted by representatives of State and city as well as by officers representing the United States navy, and by members of the Chamber of Commerce and other organizations.

NONE IN HIS PROGRAM. "I am honored in coming to Boston, the intellectual heart of the world," was the veteran musician's greeting. "And I purposely deleted 'jazz' from my program, because Boston is too intelligent for it. I say that Boston is the intellectual centre for two reasons. Those of you who live here know that it is, and we who do not live here are told about it."

Sousa related how on a former visit the famous Einstein theory on relativity was a point of popular discussion.

"I had previously attended a dozen lectures on the subject in New York," he declared. "When I got to Boston, I asked a traffic cop about it, and will you believe me, he told me more about in a few minutes than I learned at the dozen lectures."

BAY STATE AND CITY.

At the luncheon Secretary of State Frederic Cook tendered the greetings of the Commonwealth, and Frank Sieberlich, chairman of the election board of Boston, extended the welcome of the city.

Other guests were Captain James D. Wilson, U. S. N., Captain John D. Robnett, U. S. N., Sr. Lieutenant T. E. Renaker, U. S. N., Captain Travers Carmen, commander of the Crosscup-Pishon Post, A. L.; John D. O'Shea, superintendent of music in the schools of the City of Boston; Fortunato Sordillo, assistant superintendent of music, and Sheldon H. Fairbanks of the Chamber of Commerce.

John Phillip Sousa to Play Publix Circuit With Band of Fifty Pieces

March King Will Play Five-Week Tour in Picture Houses.

By JOHN O'CONNOR.

With the approaching close of the Whiteman Orchestra tour of the Publix Theatres, the Jazz King closing at the Paramount, New York, this week, where he will probably establish a high mark for gate receipts, comes word of the booking of John Phillip Sousa and an orchestra or band of fifty pieces for a tour of the same circuit.

Sousa, under the personal management of Harry Askin, was booked with the picture-house organization through the William Morris office, and his weekly salary will hover around the mark of \$10,000. The tour will include week stands at the Paramount; Buffalo, Buffalo; Michigan, Detroit; Metropolitan, Boston and Chicago, Chicago. Sousa will carry fifty men in all and will play the regular four shows daily, as required in all picture-house contracts.

This is the third appearance of the march king in the cinema theatres, his stage work being confined to concerts. He made one appearance at the Hippodrome, New York, the night General Pershing was guest of honor at a testimonial performance, but that completed his career on the vaudeville stage.

Whether Sousa will continue in the picture houses is problematical; in fact, it is doubtful if the remainder of the exhibitors in the field could stand the overhead of the feature, although Whiteman rolled up a nice average on his recent tour at approximately the same figure, occasionally playing an odd week here and there at \$10,000 or more.

JOHN PHILIP SOUSA



Salary to Be Around \$10,000 Weekly for Four Shows Daily.

Who With Fifty Musicians, Will Tour the Publix Circuit Playing Five Weeks in the Biggest Theatres. His Salary Is Said to Be Around \$10,000 Weekly.

MILLION MILES COVERED BY SOUSA

"March King" Now at Metropolitan Has Record as Traveler

Somewhere along the route of his 34th annual tour is the millionth milestone of Lt.-Comdr. John Phillip Sousa's travels at the head of his own organization. Almost 29,500 miles a season, or 1000 miles a week for an average of 30 weeks a season for 34 years, is the Sousa record. And the "March King" is still going strong and firmly convinced that "the first million miles are the hardest." This week he is at the Metropolitan Theatre. Sousa's travels began in Plainfield, N. J., in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons in which he visited less than half of the states in the Union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no less than 43 of our 48 states and five Canadian provinces. Yet it was not until he was in his 33d season that Sousa did the greatest traveling of his career. The record was a trip of about 3300 miles made in approximately six days and a half from Regina, Saskatchewan, to Philadelphia, and remarkable because 10 concerts were given along the way.

SOLOIST FOR SOUSA AT CHRIST CHURCH

Miss Marjorie Moody to Sing at Service Tomorrow

Miss Marjorie Moody, soprano, assisting artist with Sousa's band, which comes to the Metropolitan Theatre for a week's engagement today, will sing Sunday morning at Christ Church (Old North) Salem street. She will sing "The Palms." A free bus will carry worshippers from the Park street subway station to the church, beginning at 10:15.

SOUSA WILL INSPECT "OLD IRONSIDES" MONDAY

Lieut. Commander John Phillip Sousa will be the guest of Rear-Admiral Phillip Andrews on Monday, when he visits the Charlestown Navy Yard to make a tour of inspection of "Old Ironsides," the historic frigate now being reconditioned. The entire Naval personnel at the Navy Yard will turn out during the visit to pay honor to the famous musician.

Sousa's visit to "Old Ironsides" is of more than passing significance to the officers of the Navy Yard, for he was very active in his aid of the first campaign fund for the preservation of the old frigate. The first fund raised for this purpose was in no small measure due to Sousa's march "Old Ironsides," written in honor of the work which was then being done.

APRIL 10, 1927

SOUSA IN WALLOP AT JAZZ

Disease and Not a Symptom, Says the March King

Jazz, according to John Philip Sousa, writer of marches filled with the spirit of America, is a disease and not a symptom.

"LITTLE OF EVERYTHING"

It was while the "March King" was working up a little appetite for the breakfast given in his honor at the Touraine, preceding his opening at the Metropolitan, that Mr. Sousa expressed this thought. He had just strolled over to the Common for a bit of a constitutional.

"Jazz," remarked Mr. Sousa, as he paused to shake hands with two boys who recognized him, "might be said to be a little of everything. If you write a waltz it must be in three-four time, the polka has a time of its own and so does the march, but jazz is a veritable mixture of everything." Also, Mr. Sousa believes, foreign conductors will be as extinct as the dodo within the next 15 years.

Mr. Sousa paused long enough to remark that Pullman porters who get people out of their berths earlier than necessary should be prevented by law from accepting tips, and then went on with his discussion of the toe-tickling music of the dance places. Mr. Sousa's rest had apparently been disturbed by his early arrival in Boston.

"Rhythm Makes Jazz Popular"

"The popularity of jazz depends entirely on the dance," he went on. "If jazz had been written in andante or larghetto time jazz would have died aborning. It is the rhythm that makes jazz popular. It is jazz that makes people tap the floor with their feet. It is the music of the jungle. It is sometimes primitive and its appeal is primitive."

"Did you ever write a piece of jazz music, Mr. Sousa?" asked the reporter. "I wrote one piece of jazz. What is it called?" He asked the question but did not answer it. Then he laughed a characteristic Sousa laugh and remarked: "But that was a long time ago. That sin has been forgiven!"

Country Band's Day Not Over

The day of the country band is not over, the famous composer and leader declared a moment later. He feels that the red-coated boys with their bearskin-hatted leader will never again occupy the seats of the mighty musically as they have in the past, however, owing to many other musical organizations.

"The country band had it pretty much its own way once," he said. "But today you have orchestras, harmonica bands and what not in many of the country villages. The real band will still have a place in the community, but not as prominent a one as in days of yore."

Many Changes in Makeup of Bands

Mr. Sousa, it seems, has written exactly 114 marches. One of them, which his band played yesterday, is dedicated to the Ancient and Honorable Artillery Company of Boston. This is a stirring number, but it is "The Stars and Stripes Forever" that makes the greatest hit with the public, he says.

BOSTON SUNDAY ADVERTISER

APRIL 10, 1927

SOUSA AND MEIGHAN AT METROPOLITAN

John Philip Sousa, the "March King," and his famous band are featured on the stage of the Metropolitan this week, making their appearance before the public for the first time at popular prices. Lieut. Comd. Sousa, who is making his third-of-a-century tour of the nation, as well as celebrating his fiftieth anniversary, as composer and band master, will play four regular numbers, together with several encores. Marjorie Moody, soprano, and John Dolan, cornet virtuoso, are appearing as soloists.

Among the numbers which will be played are "The Washington Post," "The Lost Chord," "The Stars and Stripes Forever," and

BOSTON AMERICAN

BOSTON, SATURDAY, APRIL 9, 1927

END OF FOREIGN MUSIC RULE SEEN

"There is in America more latent music talent than in any country of the world. The time will come when there will be no such thing in this country as a foreign conductor. He won't be needed any more than foreign musicians are needed in my band. Of the 84 men in my band 82 are Americans."

Thus spoke John Philip Sousa, at a reception yesterday at Hotel Touraine in his honor, tendered by city, State, army and navy officials. Sousa's Band is here for a week at the Metropolitan Theatre.

John A. O'Shea, superintendent of music in the public schools; Secretary of State Frederic W. Cook, Frank Seiberlich, chairman of the election board; Capt. John D. Robnett, U. S. N., and Capt. Traverse D. Carman of Crosscup-Pishon Post, A. L., were the speakers.

Sousa and His Concert Band at Metropolitan

John Philip Sousa, the "March King," and his famous band, will be featured on the stage of the Metropolitan Theatre this week. Sousa is making his third-of-a-century tour of the Nation, as well as celebrating his 50th anniversary, as composer and band master.

Marjorie Moody, the distinguished soprano, and John Dolan, cornet virtuoso, are appearing as soloists. Among the numbers which will be played are "The Washington Post," "The Lost Chord," "The Stars and Stripes Forever" and Victor Herbert's "Italian Street Song."

Thomas Meighan in his new vehicle, "Blind Alleys," is a feature screen attraction. "Blind Alleys" is said to be a romantic story with suspense and thrills. Meighan, cast as a sturdy sea captain, is supported by Greta Nissen and Evelyn Brent, the former a Spanish senorita, while Miss Brent is cast as a restaurant cashier in New York.

The story revolves about a taxi cab accident which has for an aftermath the abduction of Miss Nissen. Owen Davis, the veteran playwright, wrote the scenario.

The program will be completed by several short screen subjects, an organ solo, a news weekly, the overture and another stage attraction. The added Sunday bill will include a varied orchestral program and several instrumental and vocal soloists.

THE BOSTON HERALD, SUNDAY, APRIL 10, 1927



SOUSA AND HIS WORLD-FAMOUS BAND IS THE LEADING STAGE ATTRACTION AT THE METROPOLITAN THEATRE THIS WEEK.

SATURDAY, APRIL 9, 1927

SOUSA MAKES MUSIC WITH TRADEMARK

A new march well-named is half way on the road to success, in the opinion of John Philip Sousa. And Sousa should know, because he has been known as the March King for almost forty years.



"The title for any popular composition is the thing that really sells it," says Sousa, who is appearing at the Metropolitan this week.

"There is a saying among advertising men that a product which bears a name that is weak, when pronounced, or which does not convey a mental image is doomed to failure. I always have tried to give my marches distinctive titles, and when I have failed the marches have fallen short, too. For instance, there is 'The March of the Fenibles,' which I think is one of the best marches I ever wrote. Yet we never get a call for it because the number of people who know who the Fenibles are is limited.

"There is another march of mine, 'Fairest of the Fair,' that I always have been glad that I wrote. But it is unfortunately named. I honestly believe if I rechristened it 'Hotsy-Totsy,' it would be a great success. 'Stars and Stripes Forever,' 'King Cotton,' 'Semper Fidelis,' 'Washington Post,' 'Manhattan Beach,' 'Black Horse Troop,' and 'Power and Glory,' for instance, are titles composed of short, familiar words that in the main are resonant and which convey definite ideas."

JOHN PHILIP SOUSA GUEST OF HONOR

Breakfast and Reception to March King

John Philip Sousa, America's march king, was the guest of honor at the breakfast and reception at the Hotel Touraine this morning. Mr. Sousa has come to Boston to appear with his band at the Metropolitan Theatre this week, and he was greeted with words of praise from various army, navy and municipal executives.

John O'Shea, supervisor of music in the Boston public schools, hailed Mr. Sousa as the inspiration of the children of Boston, and told how the children would so often request that a march by Sousa be played. Secretary of State Frederic Cook paid tribute to Sousa's famous marches, and particularly called attention to the march composed in honor of the Ancient and Honorable Artillery. Fortunato Sordella, assistant superintendent of schools in Boston, who once appeared in Sousa's band, was another speaker.

In response to all this enthusiastic speech-making, Mr. Sousa made an amusing, quiet, little response in which he said briefly that he believed the United States has the greatest latent musical talent in the world, and he prophesied that in 15 years all great conductors in America would be native born. In Mr. Sousa's own band, 82 of the 84 members are Americans.

Brief speeches were made by Frank Seiberlich, chairman of the Board of Election Commissioners, who spoke of Sousa's march composed for the Mystic Shrine; Capt. James D. Wilson, long a personal friend of Mr. Sousa; Capt. John D. Robnett, Capt. Travers Carline and Senior Lieut. T. E. Renaker.

Among the guests at the breakfast was Miss Winifred Bambrick. Miss Bambrick is the harpist, and the only woman member of Sousa's Band.

Mr. Sousa is to be the guest Monday noon of the Crosscup-Pishon Post of the American Legion.

THE BOSTON HERALD, SATURDAY, APRIL 9, 1927

SOUSA TO VISIT THE NAVY YARD MONDAY

The navy yard will be in holiday array Monday to greet Lt.-Comdr. John Philip Sousa, who will make a tour of inspection of "Old Ironsides," the historic frigate now being reclaimed. Sousa wrote a march entitled "Old Ironsides," which was used for campaign purposes in connection with the drive for funds to reclaim the old ship. He is credited with much activity in soliciting funds.

He will be the guest of Rear Admiral Philip Andrews while at the navy yard. He will renew acquaintances with many officers whom he met during the war when he was in charge of the marine band at Washington and later in charge of all musical organizations for

Sousa, "March King," Always Broke

For almost 40 years, Lieutenant-Commander John Philip Sousa has been before the American public as a composer and conductor, and that American public has liked him so well that today, without much question, he is the wealthiest of American musicians. In spite of this, the stick-up man who might encounter the march king tonight or any other night would be compelled to consider himself fortunate if the loot amounted to as much as a dollar. Sousa's pet aversion is money. For more than 25 years, Sousa, who is with his band at the Metropolitan this week, has demonstrated that if a man is famous enough he doesn't need it.

Sousa's habit of going about almost penniless originated during a tour in Europe. He was unfamiliar with foreign coins and he arranged with his manager to handle all expenditures except of a most trivial nature. During the tour he discovered that money was such a bother that he resolved to get along without it altogether. When he is on tour, the manager with the band meets all expenditures even down to newspapers and cigars. Two or three times a week he asks his manager for a "loan" of 50 cents. That is literally all that he ever carries. When he is in New York he sometimes stretches a point and carries a dollar. When the dollar is turned up in riotous living he "borrows" another—100 only one.

There is a bit of superstition in Sousa's refusal to carry money. A few days after his return from his "penniless" sojourn abroad, he boarded a Philadelphia street car with several hundred dollars in his possession. A pickpocket got it, and in almost a quarter of a century he has not ridden in a street car. Three or four years ago he visited Havana, and as his manager was not with him, he broke his rule and carried money sufficient for his return expenses. On the dock he was again the victim of a pickpocket. When he reached Key West, he borrowed a dollar from a newspaper reporter and telegraphed his New York office to send him a ticket to New York and a dollar for the young newspaper man.



Here we have an interesting view of two of America's best known musicians—John Philip Sousa, acknowledged march king, and Paul Whiteman, king of jazz, who is displaying his famous baton to his distinguished fellow-director. Sousa and his band will be in Boston this week, appearing at the Metropolitan Theatre as the chief stage attraction.



In the circle, above—Beatrice Lillie, coming to the Tremont on Easter Monday as co-star with Charles Winninger, in the musical comedy, "Oh, Please." At the bottom, in the rectangle, left—Pauline Garon, appearing at B. F. K. this week in a sketch with Lowell Sherman. In the small oval, centre—Dot Oatman, one of the stars of the vaudeville programme at Loew's Orpheum this week. The lady to the right is Marjorie Moody, noted vocal soloist, appearing with Sousa's band as the stage attraction at the Metropolitan Theatre this week.

BOSTON SUNDAY GLOBE- -APRIL 10, 1927

Sousa and His Concert Band at Metropolitan

John Philip Sousa, the "March King," and his famous band, will be featured on the stage of the Metropolitan Theatre this week. Sousa is making his third-of-a-century tour of the Nation, as well as celebrating his 50th anniversary, as composer and band master.

Marjorie Moody, the distinguished soprano, and John Dolan, cornet virtuoso, are appearing as soloists. Among the numbers which will be played are "The Washington Post," "The Lost Chord," "The Stars and Stripes Forever" and Victor Herbert's "Italian Street Song."

Thomas Meighan in his new vehicle, "Blind Alleys," is a feature screen attraction. "Blind Alleys" is said to be a romantic story with suspense and thrills. Meighan, cast as a sturdy sea captain, is supported by Greta Nissen and Evelyn Brent, the former a Spanish senorita, while Miss Brent is cast as a restaurant cashier in New York.

The story revolves about a taxi cab accident which has for an aftermath the abduction of Miss Nissen. Owen Davis, the veteran playwright, wrote the scenario.

The program will be completed by several short screen subjects, an organ solo, a news weekly, the overture and another stage attraction. The added Sunday bill will include a varied orchestral program and several instrumental and vocal soloists.

BOSTON HERALD, SUNDAY, APRIL 10, 1927

METROPOLITAN

John Philip Sousa, world famous "march king," is the principal attraction at the Metropolitan this week. He and his band are celebrating his 50th anniversary as composer and band master. Marjorie Moody, soprano, and John Dolan, cornet virtuoso, are appearing with the band as soloists. Among the numbers are included: "The Washington Post," "The Lost Chord," "The Stars and Stripes Forever" and Victor Herbert's "Italian Street Song," together with several encores. Thomas Meighan's latest picture, "Blind Alleys," is the principal picture this week. Greta Nissen and Evelyn Brent are included in the cast. There will be short screen subjects to complete the program.

BOSTON SUNDAY GLOBE- -APRIL 10, 1927

SOUSA TRIES OUT HIS NEW MARCHES ON HIS FAMILY

Every time Sousa writes a new march he tries it out on his family. And when the great band leader asks the opinion of his beloved relatives they always say, "It is the best you have ever written."

"That is only derision," laughed Sousa, who is appearing this week at the Metropolitan with his band. "You see, I always preface the playing of my new numbers with the decisive statement that this is quite the best march I have ever written and I dare anyone to say otherwise."

The American public seems to think that "Stars and Stripes Forever" is Sousa's best march, because 10,000,000 talking machine records of this march have been purchased.

Sousa himself declares that when he writes a march it always seems his best at the time. "I declare to everyone that I have written something better than ever," he said, "and I mean it every time. Sometimes I suspect that it can't be true, because no one writes a better composition every time he puts his pen to paper. Yet I have tried to make each new march better than the one before, and keep pace with past successes."

"I have seen many conductors become famous and then lose public support, so I realize that Sousa marches and the Sousa band must be better each year if I keep faith with my supporters."

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

-BOSTON SUNDAY ADVERTISER -APRIL 10, 1927-

Honored in Hub



JOHN PHILIP SOUSA, famous band master, who was tendered a reception by city and State officials yesterday. Sousa's band is to play at a local theatre this week.

THE BOSTON GLOBE- -MONDAY, APRIL 11, 1927

SOUSA TELLS HOW HE WON THE WAR

Guest at Crosscup-Pishon,
A. L., Post Luncheon

At a social luncheon of the Crosscup-Pishon Post of the American Legion at the Hotel Bellevue today in honor of Lieut. Commander John Philip Sousa 118 were present.

Along with the musician, with no facial scenery except a mustache, at the head table were Director George W. Chadwick of the New England Conservatory of Music; Capt. J. D. Willson, captain of the Charlestown Navy Yard; Commander Leland Jordan, representing Rear Admiral Philip Andrews; several feminine members of Mr. Sousa's company at a local theatre, and a handful of prominent Legionnaires.

Introduced by Secretary of State Frederic W. Cook, Mr. Sousa explained that he, a member at one time or another of all three arms of the service, would explain, in strict confidence, "who won the war."

Serving abroad the U. S. S. Pennsylvania, he related, he once informed the captain that if it would help he would shave off his luxuriant full beard which was so glorious it was obviously breeding jealousy, envy and inattention to duty among the battleship's younger officers.

"Okay!" the captain replied, noting the magnificent self-sacrifice. The tidings, according to Mr. Sousa, were cabled to Hindenburg, who relayed them to the Kaiser.

Paraphrasing he explained that in the course of three concert tours in Germany, he had noticed the Kaiser ducking each time down a side street as he approached, and he, being a mind reader, had realized it was solely through envy of the beard.

As a result of the hirsute sacrifice, Mr. Sousa said, Hindenburg replied asking for an armistice, and quoting the Kaiser as saying, "Any Nation made up of men who could grow a beard like that must be unbeatable."

"Therefore," said Mr. Sousa, "thus that troublesome question is answered."

Upon Mr. Sousa, Commander Travers D. Carman of the Crosscup-Pishon Post bestowed a post badge of comradeship.

Just after the musician and his retinue had walked out, Commander Carman called for the customary post luncheon observance:

All stood, while the room was darkened, and in a far corner a bugler sounded "taps."

STAGE

SOUSA'S BAND STIRS THROG AT 'MET'

By LEO GAFFNEY

The film feature at the Metropolitan this week is Tom Meighan in "Blind Alleys," which—when you come to think of it—is not nearly as important an announcement as that John Phillip Sousa is also there in a band concert.



After the tedium of seeing Thomas Meighan grope his way through "Blind Alleys" there is exultation in the discovery that Sousa is "not a motion picture." Of course, the facetiously inclined anti-movie fan might say the same of Mr. Meighan's entertainment, but let it pass. When the personable Mr. Sousa appears on the stage, mounts the conductor's platform, raises a white-gloved hand and his men swing away into the rousing staves of "The Washington Post" march, you forget all about movie heroes. And another ailment that fades from consideration is jazz. The March King refrains from "ragging the scale," does not imbue his music with anything "red hot," and absolutely neglects to become "blue" for as much as a semi-quaver.

MARTIAL MUSIC.

As the aberration is not regarded as serious, the audience revels in brass band music at its best. There are the other Sousa compositions: "The Gridiron Club," "Semper Fidelis," the march he dedicated and donated to the Ancient and Honorable Artillery and, of course, the exciting and ever popular "Stars and Stripes Forever."

In the latter number the benefits of showmanship are not forgotten; the cornets, trombones and piccolos, as of yore, take a stand at the footlights, playing fortissimo, while the rest of the band blares magnificently in the background. In "The Lost Chord," First Cornetist Dolan plays a silvery solo, and the three cavernous bass tubas accomplish wonders of sostenuto as the foundation of the mighty organ effect that rolls through the theatre.

Marjorie Moody, soprano, continues as soloist with the organization and sings, enchantingly, Victor Herbert's "Italian Street Song" and "Comin' Thro the Rye."

AMERICA'S MARCH KING



JOHN PHILIP SOUSA

Under his swishing baton the full blare of the best brass band music is heard this week at the Metropolitan.

THE BOSTON GLOBE—MONDAY, APRIL 11, 1927

BOSTON SCHOOLBOYS TO MARCH FOR SOUSA

School Bands Will Play Under His Direction

John Phillip Sousa, the march king, now in Boston, will see the work of Boston High School students in military drill and music when he visits some of the high schools this week. The news of his coming has already spread enthusiasm among the schoolboys, who are joyously anticipating his arrival.

Special events are being planned for his reception. In some of the schools he is expected to lead the military band, drum corps and other musical units in some of his own marches. A number of his marches are used in the schools.

Tomorrow at 10 a m Sousa will be at the Dorchester High School for Boys on Dunbar av. He will be greeted by the music of the school band of 60 pieces, which will play his "Stars and Stripes Forever." A guard of honor will take the visitor to Headmaster John W. Regan's office, following which he will witness a military demonstration planned in his honor.

Three regiments of cadets, comprising a total of 1600 boys, will turn out and there will be a review on the spacious grounds in front of the school, and a salute in review. The visitor will then be taken to the drill shed, where he will witness an exhibition drill. It is also expected that he will then lead the band and drum corps in one of his own marches.

This afternoon a practice drill of the regiments was held. An attempt was made by Maj Forrest B. Moulton, the instructor of military drill, to train the cadets in regimental formation and maneuvers. This instruction does not usually come until later in the year.

Mr Sousa will be accompanied by Fortunato Sordillo, an assistant director of music and a former member of Sousa's band. Moving pictures of the demonstration by the schoolboys will be taken and will be shown all over the country, to demonstrate the Boston school boys' work in military drill and martial music.

Bandmaster Sousa will visit other schools on other days this week. The arrangements for his reception are being made by the department of music, John A. O'Shea, director.

WANDERS ABOUT UNRECOGNIZED

John Phillip Sousa, Noted Band Master, Visits Old North End and Attends Service at Historic Christ Church

John Phillip Sousa was one of the Palm Sunday worshippers at Christ Church ("Old North") in Salem street. He went primarily because his assistant artist, Miss Marjorie Moody, was by special invitation the soloist there at the morning service and also because his own home church in Washington was Christ Church. Mr. Sousa planned to walk from The Touraine to church but he lost his way in the North End and finally had to call a cab. On his walk down town, nobody recognized Mr. Sousa, nor was he recognized as he took his seat in the high box pew at the church. Betty Gray of Cambridge, who at time has been a soloist with Sousa's Band, accompanied Miss Moody to church. There was an unusually large congregation, which included many personal friends of Miss Moody. During her engagement this week at the Metropolitan Theater, she is the guest of Betty Gray at the latter's home, 3 Linnæan street, Cambridge.

THE BOSTON HERALD,

CLOSE-UPS

JOHN PHILIP SOUSA

Tragedians may be light of heart and merry persons away from their death scenes, comedians are renowned for their somber view of life in general and pessimistic sayings after office hours, but Lt.-Com. John Phillip Sousa, band leader for half a century, is as sterling and vital, as humorous and gay, tolerant and whimsical as the music he has made all of these years and is making this week at the Metropolitan Theatre.

Physically, he is not a large man, but he has large energy. His face has graced many a sign board, but one has to meet the man to realize what a curious mixture of brilliancy, serenity and wit glint in his merry eyes and trip without hesitancy from his ready tongue.

Fortunato Sordello, assistant superintendent of music in the public schools of Boston was at one time a member of Mr. Sousa's band and he paid Mr. Sousa the greatest tribute one man could pay another. He said that the years he spent under Mr. Sousa's leadership were the happiest he had ever known. There was respect for the music created during those years—there was also deepest respect and affection for the man himself.

SOUSA A LUNCH GUEST OF CROSSCUP-PISHON POST

Lieut. Commander John Phillip Sousa was guest at a luncheon held by Crosscup-Pishon, American post at Bellevue Hotel today. The band leader was introduced by Commander Travers D. Carman.

Seated at the head table were Miss Marjorie Moody, soprano soloist with the Sousa band which is playing at the Metropolitan Theatre this week; Miss Winifred Bramberk, harpist; George W. Chadwick, director of the New England Conservatory of Music; Captain J. D. Wilson and Commander George Jordan from the Charlestown Navy Yard, Paul Taylor of the Mason & Hamlin Company; and Major Carroll D. Swan, past commander of the Crosscup-Pishon post.

Meighan and Sousa Share Met Program

John Phillip Sousa, the "March King," and his famous band, long associated with the concert stage, will be featured on the stage of the Metropolitan Theatre this coming week, starting today, making their appearance before the public for the first time at popular prices. Lt.-Comdr. Sousa is making his third-of-a-century tour of the nation, as well as celebrating his fiftieth anniversary, as composer and bandmaster. Marjorie Moody, the distinguished soprano, and John Dolan, concert virtuoso, are appearing as soloists.

Among the numbers to be played are "The Washington Post," "The Lost Chord," "The Stars and Stripes Forever" and Victor Herbert's "Italian Street Song."

Thomas Meighan in his new vehicle, "Blind Alleys," is the screen attraction of the week. Meighan, cast as a sturdy sea captain, is supported by Greta Nissen and Evelyn Brent.

The program will be completed by several short screen subjects, an organ solo, a news weekly, the overture and another stage attraction.

BOSTON POST, MONDAY, APRIL 11, 1927

SOUSA'S BAND AT THE MET

Tom Meighan in Poor Feature, "Blind Alleys"

Lieutenant-Commander John Phillip Sousa, the greatest bandmaster of them all, takes all the honors at the Metropolitan this week. Thomas Meighan, the star of the screen show, "Blind Alleys," has been very unfortunate of late in his stories, and although his newest Paramount vehicle was written expressly for him by Owen Davis, the playwright, it is a slow moving, rather improbable affair, with the audience laughing in the wrong places.

The story concerns a sea captain who loses his memory in an automobile accident. His bride, a South American beauty, is a stranger in New York and the plot revolves around their futile efforts to find each other. Greta Nissen, in a black wig, is the heroine.

Sousa and his band of 60 pieces, and Miss Marjorie Moody, soloist, prove great entertainment as always. The master bandsman, now celebrating his 50th year of conducting and composing, is most generous in his programme, which includes the national favorite, "The Stars and Stripes Forever," Sousa's own march, as well as his "Ancient and Honorable Artillery." Other numbers were "Semper Fidelis," "Lost Chord," with cornet

night Keith's n, one smiling famous

Sousa's Band on the Metropolitan Stage

March King's Rousing Program Well Received

By GORDON HILLMAN

That genial master of march tunes, John Philip Sousa, is by all odds the feature attraction at the Metropolitan this week. With him, he brings his famous band to revive all the old favorites, and introduce newer ones to enthusiastic audiences. Specially, jazz and blues make no difference to the old master.

Tom Meighan's Charleston come and go. Blackbottoms and Sugar Struts have their passing day, but John Philip Sousa and "The Stars and Stripes Forever" seem in a fair way to march on triumphant for many a year to come.

MARTIAL MUSIC. "Semper Fidelis" is set upon the Sousa program and so is "The Lost Chord," while in true courtesy to Boston, "The Ancient and Honorable Artillery Company" also has its tantalizing tune. For variety, Marjorie Moody sings Victor Herbert's "Italian Street Song," and "Comin' Through the Rye" with the band booming away in the background.

For fresher flavor, Sousa has marches composed for the Gridiron Club and the Field Artillery, the latter a most infectious affair with a biting little melody cutting smoothly through its martial orders. Not unlike Whiteman, Sousa is something of a showman; he knows the secrets of massed brasses blaring away at the audience from a spot just beyond the footlights, his arrangement of instruments is little short of marvelous, and his marches go their steady way even through the troublous times of syncopation.

DUSKY STARS.

Another bright bit on the Metropolitan bill is the appearance of Bailey and Barnum, blackface artists, who sing jazz in the old time manner of the Memphis levees, and seemingly have as good a time as do their audiences.

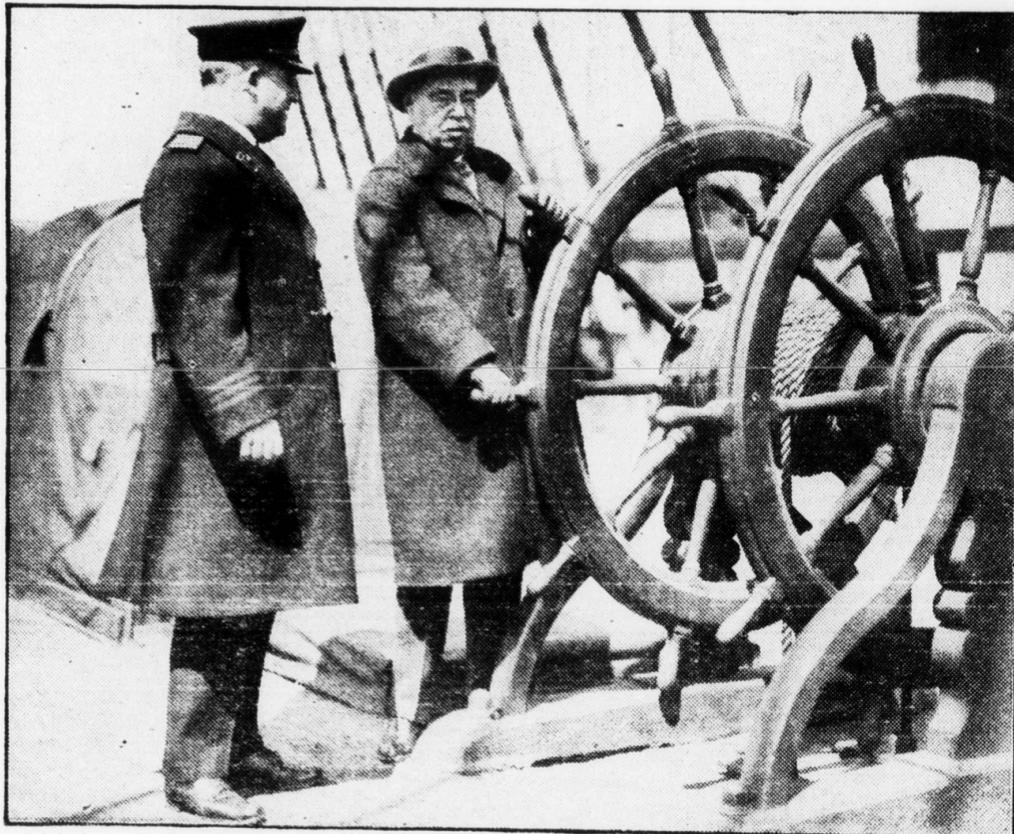
THOMAS IN A TAXI

The film for the week is "Blind Alleys," a none too firm knit photoplay from the pen of the prolific Owen Davis, which boasts Thomas Meighan as its star and Greta Nissen and Evelyn Brent for assisting artists. All sorts of troubles befall the stalwart Thomas in this cinematic oddity, and not a few of them are concerned with taxi-cabs thundering through the streets of New York. It might in fact be called an epic of the 15 and 5 cent meter.

BOSTON DAILY ADVERTISER

TUESDAY, APRIL 12, 1927

Working for 'Old Ironsides'



TREADING THE DECK OF "OLD IRONSIDES"

Lieut. Comdr. John Philip Sousa visited the famous old frigate at the Charlestown Navy Yard yesterday. In company with Captain James B. Willson, above, the "American March King" inspected the craft. Before leaving the Navy Yard, Lieut. Comdr. Sousa endorsed the campaign being waged to save the famous warship.

THE BOSTON GLOBE—TUESDAY, APRIL 12, 1927

SOUSA FINDS MUSIC PROSPERING IN U. S.

Says Native Conductors Will Supplant Aliens

Raps Ballroom Dancing, but Sees Movie Orchestra Breeding Genius

Foreign-born conductors will be as scarce in the United States 15 years from now as American-born conductors are scarce in Germany.

John Philip Sousa, Lieutenant Commander of the Navy and the best-known march composer and band leader in the world, expressed this opinion yesterday.

Sousa—like the greatest Americans he is best known by his last name alone—is 72. For more than 50 years he has been a musician of note and has composed fully 400 marches and other musical offerings. When he started in as a conductor he was practically the only American in the business.

"I had to work hard to overcome the prejudice against the American-born," said the band leader, "but there have been great changes during my half century of music. I honestly believe that in 15 years from now all symphony orchestra conductors will be native-born, as well as the greatest musicians. Today, in my band, 82 out of 84 members are Americans."

Mr. Sousa, gentle, kindly, charming and a delightful conversationalist, was sitting in the reception room in his Hotel Touraine suite. Unlike many of the great jazz conductors who have visited Boston, Sousa is almost retiring. He does not strut about, but he is very much the center of attraction during a general conversation, and his witty sallies and gentle jokes keep all his friends in the best humor.

Not a "Platform Prowler"

"No, I am not a platform prowler," he admitted, when asked about his methods of conducting. "I am very much opposed to that type of work. I believe one can get the best effects by work in the rehearsal room rather than on the stage.

"I try to impress what I want on the men's minds when we are rehearsing. If one succeeds in the rehearsal room then it is not necessary to jump around the stage like a trapeze performer. I believe the best effects should be obtained with the least effort on the stage.

"When I was in Germany once a critic remarked that, unlike most of the conductors with which he was familiar, I was a suggestor instead of a time beater. I have always remembered what he said. Suggestion does much more than acrobatics to make a good band."

Despite his implied criticism of some of the best-known conductors of jazz, Sousa believes that the hope of the American-born musical genius lies in the motion picture theatre conductors.

"There are many young fellows now conducting motion picture house orchestras who will some day be conducting symphony orchestras," he said. "Motion picture theatres have done a great work in making music appreciated in the United States.

"Symphony orchestras are so frightfully moral. The conductors can't descend to airy persiflage because it would hurt their dignity. They must appeal to the intellectual hearer rather than the rhythmic hearer.

Jazz's "Foot Brigade"

"Now about 90 percent of the people in this country belong to the foot brigade. The moment they hear music their feet begin to keep time with it. They are the rhythmic hearers. When a primitive man hears music for the first time that is his reaction.

"One of the reasons jazz has made so much appeal is that it is suited to these rhythmic hearers, whose feet keep time to the sway and rhythm.

"The rhythmic hearers are making their heroes in the motion picture theatres. Some day these men will conduct symphony orchestras whose audiences will be made up of men and women who now make up the rank and file of the foot brigade."

While talking about modern music Mr. Sousa said that his band seldom played jazz because it was better fitted for other types of music. He told of paying \$300 to have a piece of modern music, with numerous discords, copied for the use of his band. The band played it just once, and then it was retired to his musical library where it now serves to accumulate dust.

"I now make my programs as full of the sunlight of music as I can," he said.

Speaking of his famous "Stars and Stripes Forever," Sousa said he composed it in his mind when he was returning from Europe in 1896. Over and over again a mental band which played the march wholly inside his head worked out that march. When Sousa arrived in this country he set the march to paper.

Never Writes on Sunday

Mr. Sousa has one peculiarity of working. He never writes a note on Sunday. As a child he came from religious parents, and his mother made him promise never to compose on the Lord's Day. She also asked him never to indulge in his favorite sport of trap shooting on the same day. As long as he has lived he has kept his word.

It is true that sometimes an inspiration comes to him on Sunday. The march runs through his mind all day, but he won't write a single note on paper until Monday.

"It is childish, I know," said Sousa, "but it has been one of the rules of my life."

While paying tribute to motion picture theatres, Mr. Sousa also spoke of the stage dancing which he considers the best since he started in his career. On ballroom dancing he was not so enthusiastic.

"Never has the stage dancing been in such a high position in the last half century or never has ballroom dancing been at so low an ebb," he said. "I think the reason for modern dancing is because real estate costs so much. Now 100 dancers find ample room in a tiny space which once would cause 10 dancers to speak of the crowded conditions. I think the average dance floor now is an eel pot with the dancers squirming about like so many eels. The man with one foot in the grave makes an admirable partner because all he has to do is to move one foot and he is dancing."

Mr. Sousa lives at Port Washington, Manhasset Bay, Long Island. His two daughters keep the band leader young, for they joke and laugh with him quite as if he were not one of the most distinguished men in America. Each new composition is played over for their approval, and if they don't like it they don't dare admit it. "I tell them beforehand that it is the best I ever wrote," laughed Sousa.

Is Great Traveler

Mr. Sousa has gone all over the world with his band. Once he played before the Czar the national anthem of Russia exactly three times. Then he played "The Star Spangled Banner" and the whole theatre stood at attention.

He has been all over the world and has even given concerts in the Fiji Islands and the Sandwich Islands. In Africa he was treated as a god by the Kaffirs when they were told in their native tongue that he wrote the music which they heard the Englishmen playing on their talking machines. The

Kaffirs touched his hands, his garments, and even knelt before him. "I think they thought I invented the talking machine," admitted Sousa.

Despite his tolerance and lack of the stiffness often associated with religious folk, Sousa has a real love for religion. He said that once when he was playing in Washington a blind girl approached him and said that she knew he had two angels watching over him. "Beethoven and Rossini are your guardians in the other world," she insisted. "Don't laugh at me, I know." Sousa smiled.

"I hope she is right," he said. "And when I wrote 10 operas and had eight successful, and one moderately successful, I feel that there must be guardian angels who have charge of my career."

MARCH KING AT METROPOLITAN

Sousa Main Attraction for Week—Meighan in Latest Picture

The main attraction at the Metropolitan Theatre this week is not the moving picture.

Instead Lt.-Comdr. John Philip Sousa, formerly of the United States navy, leads his band in a series of marches written by himself. The famous march-king sticks to his last and does not attempt to force jazz music from blaring instruments down the throats of a perfectly defenseless audience.

Sousa starts his stirring music with a rendition of the "Washington Post." He swings into the "Gridiron Club," "Semper Fidelis" and others. His first cornetist plays "The Lost Chord" admirably and a young soprano, Marjorie Moody, won much favor with Victor Herbert's "Italian Street Song" and "Comin' Thru the Rye."

Sousa ends his program with "Stars and Stripes Forever" and comes from behind the curtains to take a bow to the tune of tremendous applause. Sousa, however, is not the same man who marched before the largest naval band in the world along Fifth avenue during the war. He looks older, but that was a decade ago. He still retains his vigor, however, and his baton is an undeniable signal to the players in that well organized band.

To speak of the moving picture, its name is "Blind Alleys." Thomas Meighan is the star, supported by a couple of rare women, Greta Nissen and Evelyn Brent. The three seem to be the victims of a diabolical plot which places them in a moving picture that would have been considered excellent five years ago.

It deals with robbers, taxi-cabs, plenty of them, Spaniards and what not, drags at times, but the audience applauded at the end and that's always considered a sure sign that it suited the movie-going public.

Lloyd Hamilton in a slapstick comedy and the news reel complete the program.

Sousa Soloist



MARJORIE MOODY, one of Greater Boston's best known singers, is appearing with the march king on this week's Metropolitan program.

MUSICIANS HAVE EASY JOB

Lieutenant Commander John Philip Sousa Tells Dorchester High School Cadet Band This Is So

"This is a secret. I don't want you to tell." Lieutenant Commander John Philip Sousa lowered his voice as sixty boyish faces lighted in anticipation. They forgot their military formation and crowded about this famous bandmaster who had just led them in the playing of the "Boston High School Cadets' March." Sousa left the steps of the Dorchester High School, where he had just witnessed a review of the brigade, and stood beside the front rank of the Seventh Regiment Cadets Band, his heavy blue commander's coat and white-topped cap contrasting with the khaki of the Boston School Cadet uniform.

"I want to compliment you," said Commander Sousa, "for your work. I am particularly pleased because your inspiration, Mr. Sordillo, was once a member of my band," here he lowered his voice. "It is to the high schools that we look for our future successes. Musicians have about the best job there is. Once you get to the top of the ladder you have the easiest and pleasantest profession that I know. Music always enters a man's life. At his bridal day it brings him joy and at death it furnishes consolation. A musician never does any harm, except playing out of tune and I think you'll agree that a man who does that ought to have his head cut off. Thank you."

The brigade review was given in Commander Sousa's honor through an arrangement with Fortunato Sordillo, assistant director of music in the Boston Public Schools and a close personal friend of Commander Sousa. With them on the school steps when the sixteen hundred boys passed in review were John A. O'Shea, director of music in the Boston Public Schools, Head Master John Regan and Major Forest B. Moulton, Federal instructor of the unit.

The Sixth and Seventh regiments, which make up the school unit, were led during the review by Acting Colonel David Bickman and Joseph Small. At the conclusion of the review, Commander Sousa led the band and then started off the bugle and drum corps of the Sixth Regiment, which paraded for him and played the "Victory March" by H. B. Roche. Among the spectators at the review were Commander John Murphy and Lieutenant E. M. Turner of the United States Junior Nautical Training School.

In the school drill hall, three companies furnished an exhibition for Sousa, with Captain David Bickman leading his company in setting-up exercises. Captain Harold Yavner demonstrating the manual of arms and Captain Joseph Small giving a good close order drill. Lieutenant John J. Mullane, Cadet staff adjutant, was aide to Commander Sousa during the service.

Little eight-year-old Frances Fay of Somerville, niece of Major Moulton, was an unofficial reviewer and stood in front of Sousa during the review, where she won the admiration of the spectators

with her military salutes. Sousa was escorted to the gates of the school by the band and a company under Captain Jene Murphy, the boys standing rigidly at attention, while he entered a waiting machine. The band was led by George Drokes and the Bugle and Drum Corps by Winthrop Davison.

Tomorrow morning at ten o'clock there will be a brigade parade by the High School of Commerce regiments on Louis Pasteur avenue. Colonel Frederick L. Bogan, chairman of the Boston School Committee, and Lieutenant Commander John Philip Sousa will be the reviewing officers. The High School of Commerce Band will play one of the "Sousa" marches and Commander Sousa will be leader for this number. The band will also play for the first time in public the "Colonel Frederick L. Bogan March," written for their use by their instructor, Fortunato Sordillo.

SOUSA AND FILMS AT METROPOLITAN

Stirring Music by the Band Shares Applause With the Picture, "Blind Alleys"

John Philip Sousa, the most beloved band leader in the United States, is a great drawing card at the Metropolitan Theatre, and crowds have stood patiently in line for almost an hour at a time to get the opportunity to hear the "March King's" famous band.

One of the first selections played is the "Washington Post," composed about 50 years ago, while Sousa was conductor of the United States Marine Band. Perhaps the best appreciated is the popular "Stars and Stripes Forever," a march that will be played long after Sousa's Band is just a memory in the minds of elderly persons who are hearing it as children today. At each performance the band starts playing this number in the midst of violent applause.

Other selections include Victor Herbert's "Italian Street Song," sung by Marjorie Moody, who has a delightful soprano voice and a personality that makes a distinct appeal to the audience; Sir Arthur Sullivan's "The Lost Chord," with a cornet solo by John Dolan, and "The U. S. Field Artillery," with its tremendously noisy but effective conclusion.

Mr. Sousa, or Lieut.-Commander Sousa, to give him his military title, has none of the tricks which characterize the modern jazz conductor. He is dignified, simple and unassuming. His attention is entirely on his band, and not doing acrobatic stunts with his baton or dancing about the stage as he conducts. Many of the more discriminating of the audience seem to appreciate this attitude at the beginning, and by the time the act is finished most of the audience have settled down to enjoying the effect of his expert technique, without wondering when he is going to burst into a jazzy "Black Bottom" step.

"Blind Alleys," the picture this week at the theatre, stars Thomas Meighan. Greta Nissen, appealing in her dark wig, takes the role of his Spanish-American wife, who gets into a lot of difficulties in New York city and finally rejoins her husband after many hectic weeks. Evelyn Brent makes a charming "vamp," who tries to keep the couple separated. It is not one of Meighan's best pictures, but Miss Nissen and Miss Brent divide the honors between them.

Bailey and Barnum, jazz musicians familiar here, again entertained with their versatile instrumental and vocal performances.

'BLIND ALLEYS' AT THE METROPOLITAN

Thomas Meighan Stars in Story by Owen Davis

Thomas Meighan in "Blind Alleys" is presented at the Metropolitan Theatre this week. This is the first film Owen Davis wrote after turning cinematic and it has some interesting problems in coincidence and an excellent cast consisting of Greta Nissen (in black wig), Evelyn Brent and Hugh Millar.

"Blind Alleys" is too long and therefore a bit monotonous, but it has Thomas Meighan, enough originality underlying the surface weakness and enough feminine harm to make it pleasant entertainment.

Mr. Davis has a good working theme and Frank Tuttle's direction is smoother than the average. The plot concerns a man (Thomas Meighan) and his wife (Greta Nissen) who are separated soon after their marriage. The man is knocked down by an automobile and taken to a hospital. Next day his wife starts to look for him and climbs into a taxi, to find that the taxi was waiting to take two hold-up men and their booty to the regulation frame house that most thieves seem to inhabit in the movies.

The distraught wife is hustled along and kept a prisoner until she makes her dramatic escape as the police take over the premises. Now fate or the title "Blind Alleys" keep the principals revolving madly searching for each other, passing within a few feet of each other, and swaying on the very edge of loving some one else. Through it all there is the kindly spirit who whispers of steadfast love and the shadows that pass over these play actors seem to make them rather real, natural and human.

Lt.-Com. John Philip Sousa and his world famous band are the principal attractions at the Metropolitan this week. Without affectation and with a nicely proportioned program made up principally of the march music for which Mr. Sousa has been renowned for many years, a rare treat is in store

John Philip Sousa Reviews Two Cadet Regiments in Dorchester



DISTINGUISHED BANDMASTER LEADS DORCHESTER HIGH BAND

John Philip Sousa, whose fame is world wide, leading the band of the Dorchester High School yesterday, after he had reviewed the two cadet regiments. He will visit other schools today.

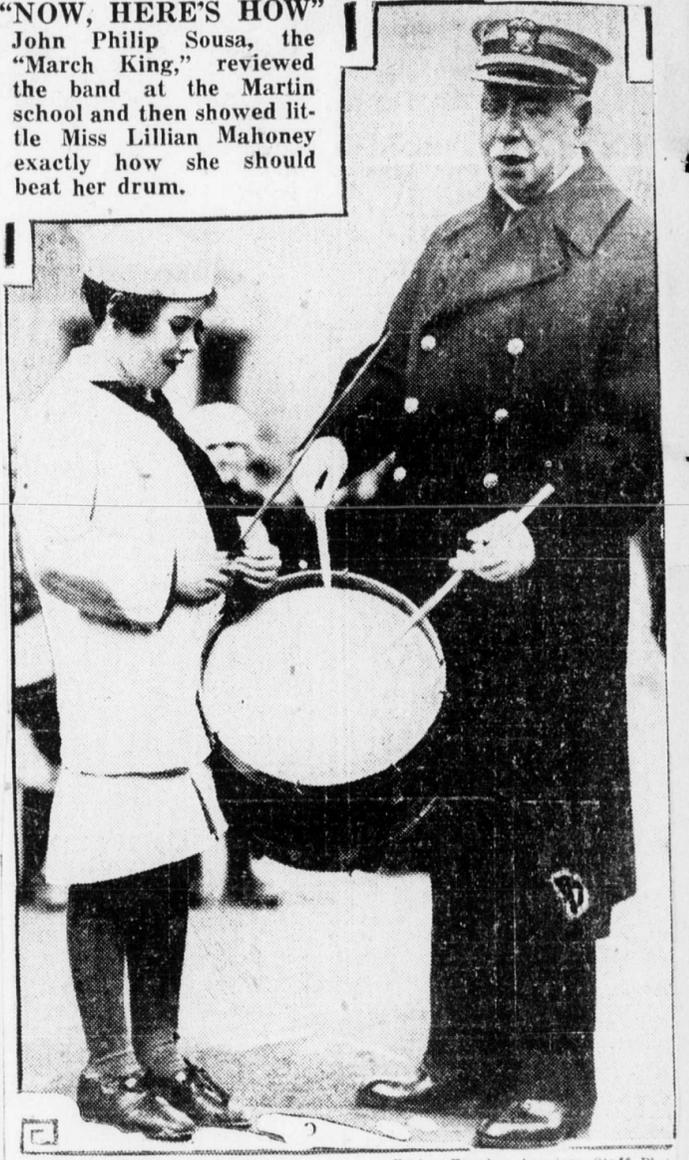
Close to 1900 members of the Dorchester High School for Boys were thrilled yesterday when Lieutenant-Commander John Philip Sousa reviewed the two cadet regiments of that school on their reservation on Dunbar avenue and then personally led that institution's band. Sousa, who is now filling a local theatrical engagement, also witnessed a competitive drill between three of the cadet companies in the drill hall.

On his arrival at the school, Sousa was greeted by special selections the band rendered. He was then escorted to

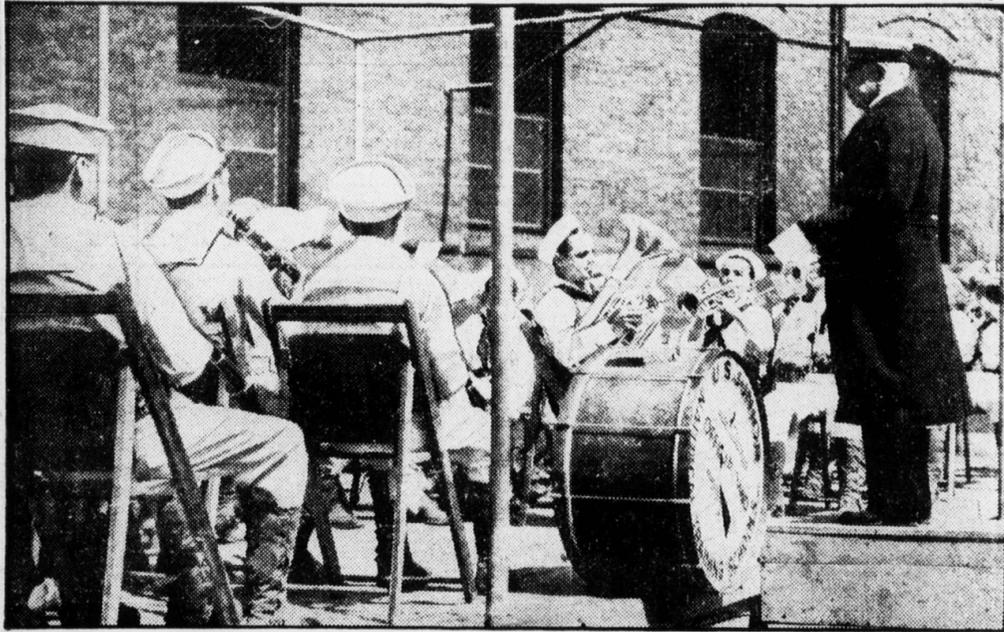
the office of the head master, John W. Regan, by a guard of honor, composed of cadet officers, led by Major Forrest B. Moulton, military instructor.

HUB GIRL GETS FREE LESSON FROM REAL MASTER

"NOW, HERE'S HOW"
John Philip Sousa, the "March King," reviewed the band at the Martin school and then showed little Miss Lillian Mahoney exactly how she should beat her drum.



—Boston Evening American Staff Photo



THE MARCH KING WAVED THE BATON FOR

the U. S. Junior Nautical Training school band when they turned out for practice yesterday at their post headquarters at the House of the Angel Guardian, Jamaica Plain. John Philip Sousa, the "March King," is shown in the picture above directing the efforts of the youthful bandsmen. Maybe they didn't blow their best.

SOUSA LEADS BANDS AT TWO SCHOOLS

Pupils Participate in Patriots' Day Exercises

Special exercises commemorative of Patriots' Day were held in many of Boston's public schools today. Exercises were held today because this is the last day of school until April 25, and is the nearest day to April 19, the date of celebration. The April vacation will begin with the close of school today.

A souvenir of the occasion in the form of a Patriots' Day booklet, containing a story of the arousing of the "Minutet Men," by Paul Revere; "Paul Revere's Ride," and the "Concord Hymn," was arranged and printed by boys in the printing class of the Tyler-st School, under the direction of Frank P. Rich, printing instructor.

Indoor and outdoor exercises featured the celebration at the English High School, Montgomery st. Walter F. Downey, headmaster. There was an assembly in the school hall, where Elliott Whittaker, a senior, told the story of Paul Revere's ride, and Morris Fisher, another senior, told the story of the battle of Lexington. There was music by the band. Capt Joseph McK. Driscoll, the military instructor, gave a talk on his personal experiences in the World War.

Outdoors there was an assembly of several cadet regiments, which were massed in front of the building on Warren av. Lieut. Commander John Philip Sousa, the famous bandmaster, was a guest. He addressed the boys on the value of music and then led the band.

THURSDAY, APRIL 14, 1927

BOSTON DAILY ADVERTISER

BOSTON TRAVELER, FRIDAY, APRIL 15, 1927



MARCH KING PLAYED TO BEAT THE BAND

yesterday when he put several school bands through their paces at Louis Pasteur avenue. John Philip Sousa, in Boston for a theatrical engagement, is shown in the picture above leading the band from the Martin School, Roxbury.

Advertiser Photo.

THE BOSTON GLOBE—SATURDAY, APRIL 16, 1927

NEWTON SCHOOL ORCHESTRAS MEET SOUSA AND HEAR BAND



Front Row, Left to Right—Palmer York, Lincoln Reed, Richard Furbush. Rear Row—Harold Root, John Gill, Hamilton Yardley, William Carey.

NEWTON SCHOOLBOYS PLAYING FOR SOUSA

Between 250 and 300 children of the Newton school orchestras came into Boston yesterday morning as guests of the Conn Boston Company, dealers in musical instruments, to meet Lieut Com John Philip Sousa, and to hear his band at its first performance of the day at the Metropolitan Theatre. All parts of Newton were represented in the gathering at the Conn store in the Statler Building. Pictures were taken outside and then the entire group marched to the theatre, where a special block of seats was reserved.

THE BOSTON GLOBE—

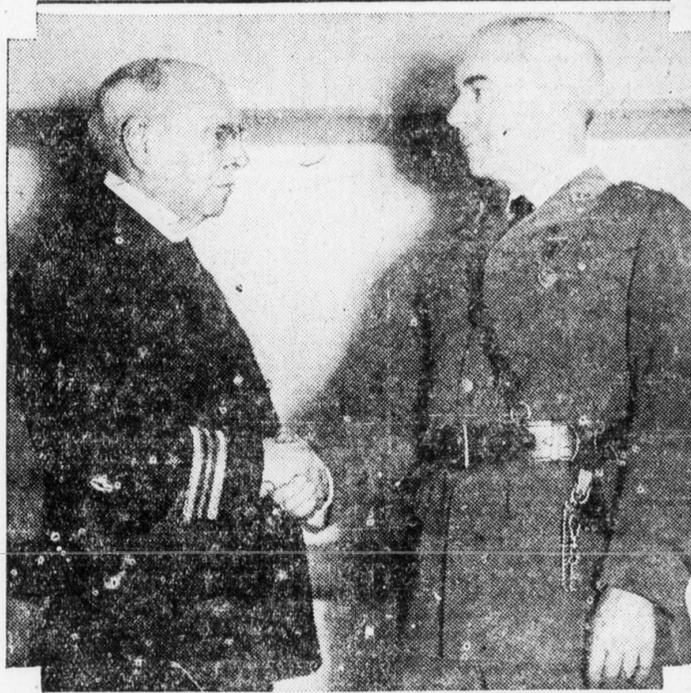
-FRIDAY, APRIL 15, 1927

SOUSA HONORED BY CROSSCUP-PISCHON POST

Lieut Commander John Philip Sousa was made a life member of the Crosscup-Pischon Post of the American Legion yesterday. It was stated he is the third man to be so honored by the advertising men, the others having been Commander Bird and Lieut Wade, famous aviators.

The presentation of the membership was made on the stage of the Metropolitan Theatre yesterday afternoon just as Sousa ended directing "The Stars and Stripes Forever." Commander Travers D. Carmine, commander of the post, made a short speech and concluded by pinning the Legion emblem on Sousa. The veteran musician was also presented with an illuminated parchment certificate of membership.

Sousa Now Life Member of Crosscup-Pishon Post



John Philip Sousa, left, and Capt. Travers D. Carmine, commander of the Crosscup-Pishon post, American Legion.

March King Is Third to Be Honored by Advertising Men of American Legion—Parchment Certificate Given Band Leader

Lieutenant-Commander John Philip Sousa is now a life member of the Crosscup-Pishon post, American Legion. He is the third man to be honored by the advertising men. The others are Commander Richard E. Byrd, polar flier, and Lt. Wade, world flier.

The life membership was conferred upon the famous band leader on the stage of the Metropolitan Theatre as he concluded directing his well known march, "The Stars and Stripes Forever."

The presentation was made by Capt. Travers D. Carmine, commander of the post. An illuminated parchment certificate of membership was given Sousa.

THE SPRINGFIELD DAILY NEWS:

SATURDAY, APRIL 16, 1927

SOUSA AND HIS BAND PLAY HERE TONIGHT

This city is to hear Sousa and his band at the Auditorium tonight. After an absence of about three years the famous bandmaster and his equally famous band is to give a concert at the Auditorium, starting at 8.15. This will, incidentally, be Sousa and his band's last local appearance for two years, as immediately after his present eastern tour he is to make a tour of the western states and Canada. The band will leave Boston this morning, arriving in Springfield at 2.55 this afternoon.

The program for the evening will be a popular one, and among the compositions to be played are the overture, "Merry Wives of Windsor," by Nicolai; his latest composition, "The Wets and Drys"; "The Stars and Stripes Forever," "Manhattan Beach," "The Sesquicentennial Exposition March," "The Pride of the Wolverines," "Gridiron Club March," and several other equally famous compositions which have earned for Sousa a world-wide reputation as the "world's greatest composer of marches."

SPRINGFIELD DAILY REPUBLICAN

SATURDAY, APRIL 16, 1927

SOUSA AND HIS BAND PLAY HERE TONIGHT

Famous Conductor and Organization Will be Heard at Auditorium

This city is to hear Sousa and his band at the Auditorium tonight. After an absence of about three years the famous bandmaster and his equally famous band is to give a concert at the Auditorium, starting at 8.15. This will, incidentally, be Sousa and his band's last local appearance for two years, as immediately after his present eastern tour he is to make a tour of the western states and Canada. The band will leave Boston this morning, arriving in Springfield at 2.55 this afternoon.

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SUNDAY UNION AND REPUBLICAN,

SPRINGFIELD, MASS.: A

Sousa's Band Opens Sunday at Shea

SOUSA DELIGHTS
AUDITORIUM FULL
OF BAND LOVERSCrash of Noted March Com-
poser's Notes, Familiar and
New, Affords Treat —
Soloists Enjoyable

A real band concert, not on the village green as is the custom, but within the gilded halls of the Auditorium, was a treat afforded many hundred individuals who came to hear John Philip Sousa and his troop of performers last night. The facility with which the long program was run off was amazing to those who are accustomed to attending elaborate musical events with symphonies, sonatas and what not. There was no dramatic pause on the entrance of this patriarchal wielder of the naval baton. Lieut-Comdr Sousa marched out and without waiting to see if all doors were closed and all conversations stopped crashed into the "Light Cavalry" of Suppe.

This is one of the few concerts one can attend with the feeling that one can tap one's foot vigorously on the floor if one so desires. When the "Stars and Stripes Forever," that eternal darling of high school orchestras, was played, delighted smiles and nods of the head were noticeable all over the Auditorium.

Sousa brought with him Miss Marjorie Moody, soprano, who gave the aria from Verdi's "La Traviata," "Ah, Fors e Lui." For encore she sang one of the creations of her conductor, "There's a Merry Brown Thrush." John Dolan, cornetist, gave "Sounds From the Riviera," a fantasia, and for encore the "Berceuse" from "Jocelyn." One of the most popular features of the program was a xylophone solo, "The Mockingbird," by Howard Goulden. The audience required Mr Goulden to play "Mighty Lak a Rose," and many other favorites.

As for the orchestral numbers, mention must be made of the suite entitled "The Three S's," representing Strauss, Sullivan and Sousa. There was a sort of medley called "The Wets and the Drys," a compilation of Sousa himself, and "The Gridiron Club," a new march by the conductor, with guns and cymbals. The last selection was the overture from "The Merry Wives of Windsor" of Nichelai.



John Philip Sousa, the nation's bandmaster, who comes to Shea's Buffalo for the week beginning Sunday with his band of 55 men.

SHEA'S BUFFALO — Lieutenant Commander John Philip Sousa and his band of 55 men, advertised as the highest priced organization ever booked into a motion picture theater, with "the march king" conducting in person, will be the attraction for Easter week at Shea's Buffalo. There will be five de luxe shows Sunday, with the band playing at 1:15, 3:25, 5:35, 7:45 and 9:55. This same schedule will be in effect next Saturday. During the week the band will appear at 1:33, 3:48, 7:18 and 9:33.

Sousa has included on his program such numbers as "The Washington Post," "The Gridiron Club," written in honor of the Washington club of newspaper correspondents; "The Glory of the Yankee Navy" and "Manhattan Beach." Audiences also will hear John Dolan in a cornet solo, "The Lost Chord," with full band and organ accompaniment, Sousa's "Semper Fidelis," the official march of the United States Marine Corps also will be played. The climax will be "The Stars and Stripes Forever."

BUFFALO EVENING NEWS:
SATURDAY, APRIL 16, 1927

SOUSA DUE HERE SUNDAY

Mayor to Receive Noted Bandman.
Busy Week Ahead.

Lieutenant Commander John Philip Sousa, famous musician and marching king, is scheduled to arrive in Buffalo Sunday morning to fill a week's engagement with his band at Shea's Buffalo theater.

Sousa will be received by Mayor Schwab Monday morning at the city hall where local naval officials will be present to extend their greetings. Tuesday at noon the visitor will be a guest of the Greater Buffalo Advertising club in the Hotel Lafayette. The Kiwanis club will entertain him as a guest Wednesday noon in the Hotel Statler, and on Thursday Sousa will attend a meeting of the Rotary club.

On Friday he will be a guest of the Shrine club at its weekly meeting in Hotel Statler. A reception is being planned and other activities of a similar nature will keep the noted visitor busy during his stay in the city.

Monday night will be "Shrine night" at the Buffalo theater. Sousa is a member of Abnash temple, Washington, and shortly after joining wrote "Nobles of the Mystic Shrine" march

THE BUFFALO EVENING TIMES,
SATURDAY, APRIL 16, 1927.

Schwab Proclaims
'Sousa Week' Here

Mayor Schwab has issued a proclamation designating "Sousa Week," from April 17 to 23, in honor of the visit of John Philip Sousa, the famous bandmaster, who, at the head of his great organization, will be at Shea's Buffalo Easter week. This is but one of a number of events, which have been arranged in connection with the visit of the distinguished composer of "The Stars and Stripes Forever" and other nationally known marches.

Monday Mr. Sousa will receive formal greeting and welcome from Mayor Schwab at city hall. Mr. Sousa at this time will present to Mayor Schwab a magnificent flag for use by the mayor's police band. Local naval officials will participate in this ceremony. Monday night will be Shrine night at Shea's Buffalo, the event being arranged by members of Ismailia Temple, Nobles of the Mystic Shrine, in honor of Lieutenant Commander Sousa, who is a Noble. It is expected that a large crowd of Shriners and their families will attend the performance on Shrine night.

Tuesday at noon Mr. Sousa will be the honored guest at the weekly luncheon of the Greater Buffalo Advertising club, at the Lafayette Hotel, and will give a short talk on his experiences as a bandmaster for 50 years. Wednesday, at noon, he will address the members of the Kiwanis club at the luncheon to be held at Hotel Statler. At noon on Thursday he will be the guest of the Rotary club at their weekly luncheon at Hotel Statler. Friday, at noon, he will be the honored guest at the Shrine luncheon to be held at Hotel Statler.

BUFFALO COURIER-EXPRESS,

FRIDAY, APRIL 15, 1927

SHEA THEATERS NOT TO
OPEN UNTIL 3 P. M. TODAY

Co-operating with Mayor Schwab in his appeal for a city-wide observance of Good Friday, Michael Shea has announced that the Buffalo and the Hippodrome will not open their doors today until 3 o'clock in the afternoon. The first shows will begin in each theater at 3:15 o'clock.

Mr. Shea has received a letter from Harry Askin, manager of Sousa's band, that the March King is attracting the largest number of people in the history of the Metropolitan theater in Boston, where the band is playing this week. On opening day in Boston the theater, lobby and street in front of the Metropolitan were jammed afternoon and evening.

FRIDAY, APRIL 15, 1927.

THE BUFFALO EVENING TIMES.

Sousa and His Band
At Shea's Buffalo

John Philip Sousa and his band of 55 men will arrive at Shea's Buffalo Sunday. Commander Sousa will appear five times Sunday to accommodate the large crowds expected. On the program, of course, will be "The Stars and Stripes Forever," said to be the most popular march ever written.

Sousa is visiting six of the Publix theaters, including New York, Boston,

Buffalo, Detroit and Chicago, where he will stay two weeks.

During the stay of the noted conductor and composer in this city he will be the guest of several local organizations. Sousa is making his 35th annual tour this year and everywhere he is being enthusiastically acclaimed.



BUFFALO SUNDAY TIMES.
APRIL 17, 1927.

Newest March Always
Best, Sousa Declares

Which is the best Sousa march?" "Stars and Stripes Forever," says the American public and it backs its judgment with almost a half million dollars worth of royalty on the sheet-music in addition to buying 10,000,000 copies of the talking machine records.

"The last one," says Lieut. Com. John Philip Sousa, who arrives at Shea's Buffalo on Sunday, April 17th with his famous band of 55 men.

Buffalo, SOUSA, McGARRY

BUFFALO COURIER-EXPRESS, SUNDAY, APRIL 17, 1927

Sousa Indorses Model Homes Idea



JOHN PHILLIP SOUSA

Says Courier-Express campaign real object lesson to all prospective builders

John Phillip Sousa, noted bandmaster here this week, will inspect Courier-Express Model Home No. 2, being erected by William F. McDonald at 11 Larchmont road, University Park, some time this week, probably Thursday afternoon. Sousa has just celebrated his 50th anniversary as a bandmaster.

Sousa has just written to the editor of the Model House page of the Courier-Express of his desire to visit one of the model houses now in course of construction here. The Larchmont home, almost completed, will be inspected by Sousa in company with a number of friends.

"I have been reading about the national model homes campaign," he writes, "and certainly would like to visit one of the houses while in Buffalo. I think it is a noble work. It is educational and is a real object

lesson that points the way to good construction and modern equipment.

"Like many persons who travel about, home to me is the one real paradise on earth. All the time I am out on the road, I think and plan something new for my estate at Barker's Point, Long Island. Recently I was reading in a newspaper about the model homes campaign, and immediately I wanted to see one of the houses. If such a thing is possible I would like to visit one of the houses being erected by the Courier-Express while in Buffalo."

Sousa's wish shall be gratified. There will be no public ceremony attending his visit to the Larchmont home. He simply will go there, inspect the details of construction, and return to his hotel.

Sousa, a member of the Audubon Society, has erected bird baths and bird homes on his estate on Long Island. He recently had set up the Benjamin Franklin sundial presented to him by his friends in Philadelphia. The above picture shows Sousa keeping the walks trim on his estate.

BUFFALO COURIER-EXPRESS, SUNDAY, APRIL 17, 1927

Sousa in Music Since Day He Was Eight Years Old

Famed conductor gave first concert with own band in 1892

The musical education of John Phillip Sousa, who comes in person today to Shea's Buffalo, with his band of 55 men, began when he was about eight years old, when he was sent to one June Esputa, largely as a means of keeping him out of mischief. The family was living in Washington at that time. This study continued for a year or two in a desultory sort of way and then Esputa's son, also named John, established an academy of music, possibly the first in Washington. Sousa was sent to this, and because of his utter lack of singing voice, was taught violin.

Esputa was an organist, a violinist and the best cornet player of his time, so that for about three years, the boy had competent instruction. In addition to violin, he picked up during this time the flute and the rudiments of several band instruments, instruction in which was by this time offered by Esputa. When he was eleven years old, which was the year the Civil War ended, he played the cymbals for several concerts in the United States Marine Band.

Sousa's musical career for the next few years was much that of the average youngster. Musical opportunities of varied nature presented themselves with such frequency that he is unable to point out his first engagement. In 1867 he had begun to study harmony and composition with one George F. Benkert, a little known, but apparently capable teacher. When he was fourteen years old, he heard Theodore Thomas play Wagner, and this experience made a deep and lasting impression upon him, for, when his own band was organized, he immediately began to play the Wagnerian music and actually played excerpts from Parsifal with his band throughout the country at least ten years before it was sung in New York by the Metropolitan Opera company.

In 1873, Sousa had his first experience as a conductor. He had been a violinist at the Opera Comique in Washington. When the conductor fell ill Sousa, who was the first violinist, succeeded him. The play at the Comique at that time was The Phoenix, the famous work of the late Milton Nobles. When Nobles left Washington, Sousa accompanied him on tour. In 1876 he was first violinist in an orchestra organized for the American tour of Jacques Offenbach. It was during this engagement that he wrote his first piece of music. It was The International Congress written at the request of Offenbach to be given by his orchestra in a concert on July 4, 1877.

The twelve years that he spent in Washington were the most prolific



JOHN PHILLIP SOUSA

of Sousa's career from the standpoint of composition. Most of his light opera scores were composed at this time. He also began to become known for his marches.

In the summer of 1892, Sousa tendered his resignation as head of the United States Marine band, to form an organization of his own. His first manager was David Blakeley, who had been manager for Patrick Gilmore. The first concert was given in Plainfield, N. J., September 26, 1892.

Since 1892, Sousa has maintained his organization continually carrying over the nucleus of his organization from one season to another and gradually increasing the personnel, until the band now consists of about 60 men.

Sousa's hold upon the great number of men who have played in his band is equally remarkable. A year ago, when he appeared in New York, his touring band was augmented by about 200 former Sousa bandmen then living in New York. At performance time, a man with a trombone came to the stage door. He wore a Sousa bandman's uniform and was accordingly admitted. Midway of the concert, Sousa turning to his trombone section, observed a familiar face. The trombone player was Arthur Pryor, a Sousa alumnus and now a famous director in his own right, returned again to follow for a night the baton of the greatest leader of them all.

THE BUFFALO SUNDAY TIMES, APRIL 17, 1927.

SOUSA AND HIS BAND ON SHEA'S BUFFALO PROGRAM

Colleen Moore in "Orchids and Ermine" on Screen; New Organist; Other Special Features.

er Week brings to Shea's Buffalo John Phillip Sousa and his band of 55 men, the highest priced organization ever booked into a motion picture theater, with "The March King" conducting in person. On the screen will be ever-popular Colleen Moore in her latest and best picture, "Orchids and Ermine." Another event will be the introduction of the Buffalo's new organist, Emil Velazco, who comes from the Roxy theater in New York to preside at the Wurlitzer.

Lieutenant-Commander Sousa and his band is making a short tour of a few theaters in the great Publix chain. A contract recently was signed between the conductor and the organization which brings the former a sum in excess of \$100,000 for about six weeks. The past week the band played at the Metropolitan theater in Boston where record-breaking crowds jammed the place at every performance.

Sousa has arranged a wonderful program for his Buffalo engagement. It will open with two of his most popular marches, "The Washington Post" and "The Gridiron Club," the latter written in honor of the famous club in the national capital. Then will follow a cornet solo by John Dolan, with the band and Emil Velazco at the organ accompanying. Two more great matches will follow, "The Glory of the Yankee Navy" and "Manhattan

Beach." Audiences also will hear Sousa's famous "Semper Fidelis," the official march of Uncle Sam's Marines. The climax of the program will arrive with the playing of the conductor's world-famous composition, "The Stars and Stripes Forever."

Many honors are planned for "The March King" while he is in Buffalo. Sousa has a host of friends in Buffalo, especially many who were at the Great Lakes naval training station during the war when the conductor was in charge of all the navy bands and organized many of them at this station.

The most fascinating role she has played on the screen is depicted by Colleen Moore in "Orchids and Ermine." A little telephone switchboard operator in the lobby of a huge New York hotel is the heroine of this humorous and romantic story. She has some thrilling experiences when she comes in contact with a real young and handsome millionaire, some butter-and-egg men, a few gold-diggers and other Broadwayites. Colleen never was more chic than as the little plug-pusher.

Emil Velazco, the Buffalo's new organist, is one of the nation's leading musicians. For his introductory number he will play "Trouble," a novelty which he offered at the opening of the Roxy. The symphony orchestra will keep everyone's feet dancing with its snappy selection of popular airs.

SOUSA AND HIS BAND OF 55 AT SHEA'S BUFFALO

Colleen Moore will be seen in screen feature, *Orchids and Ermine*

Easter week brings to Shea's Buffalo what its management declares the greatest entertainment ever offered at popular prices in this or any other city. Topping the program, commencing today, when there will be given de luxe shows at 1, 3.10, 5.20, 7.30 and 9.40, John Philip Sousa and his band of 55 men, the highest priced organization ever booked into a motion picture theater. The screen will be Colleen Moore in her latest picture, *Orchids and Ermine*. Another event will be the introduction of the Buffalo's new organist, Emil Velazco, who comes from the Roxy theater in New York. Then the juvenile funmakers composing Our Gang are going to chase all blues in their newest laughfest, *War Feathers*. The symphony orchestra, under the direction of Herbert Straub, will be heard in *Popular Hits of Spring, 1927*, arranged by Mr. Straub and Erwin Glucksmann. The Shea-Public Pictorial Digest will show the latest news events.

Sousa and his band are making a short tour of theaters in the Public chain on a contract said to be in excess of \$100,000 for about six weeks. The past week the band broke all records at the Metropolitan in Boston.

Sousa's program here will open with two of his most popular marches, *The Washington Post* and *The Gridiron Club*. Then will follow a cornet solo by John Dolan, with the band and Emil Velazco at the organ accompanying. Two more marches will follow, *The Glory of the Yankee Navy* and *Manhattan Beach*. Audiences also will hear Sousa's famous *Semper Fidelis*, the official march of Uncle Sam's marines. The climax of the program will arrive with the playing of the conductor's world famous composition, *The Stars and Stripes Forever*.

Many honors are planned for the March King while he is in Buffalo, and Mayor Schwab, who has issued a proclamation proclaiming Sousa week, will receive the lieutenant commander tomorrow morning at the City Hall. Sousa has a host of friends in Buffalo, especially many who were at the Great Lakes naval training station during the war, when the conductor was in charge of all the navy bands. Ismailia Temple, Nobles of the Mystic Shrine, is planning to honor Sousa tomorrow evening. He is a member of Almas Temple of Washington. He composed the Nobles of the Mystic Shrine, official march of the order.

Colleen Moore in *Orchids and Ermine* appears as a telephone switchboard operator in the lobby of a huge New York hotel. She has some thrilling experiences when she meets a young and handsome millionaire some butter-and-egg men, a few gold diggers and other Broadwayites. In the supporting cast are Jack Muthall, Sam Hardy, Gwen Lee, Alma Bennett, Hedda Hopper, Kate Price and others.

Emil Velazco, the Buffalo's new organist, for his introductory number will play *Trouble*, a novelty which he offered at the opening of the Roxy.

Next week Shea's Buffalo will present Art Landry and his internationally famous recording orchestra. Landry's orchestra is the only organization in the history of Buffalo to remain twenty weeks at a Buffalo theater. On the screen will be Ronald Colman and Vilma Banky in *The Winning of Barbara Worth*.



A noted family group.—Lieutenant Commander John Philip Sousa, with Mrs. Sousa and their two daughters. Mr. Sousa and his band of 55 pieces will be at Shea's Buffalo all week starting today

- BUFFALO COURIER-EXPRESS



(Left) NICE BABY, says Lieut. Comm. John Philip Sousa to his granddaughter, Jane. The March King and his band of 55 are at Shea's Buffalo, starting today.

WILL MAKE HIS BOW TO RADIO FANS HERE IN TUESDAY PROGRAM

Soloists of Sousa's band also to take part in regular theater broadcast

Radio fans will be interested in the announcement that Emil Velazco, the famous organist, who recently was chosen from all the artists of the country to play at the opening of the mammoth Roxy theater in New York, and who makes his debut today as the successor to Harold Ramsay at Shea's Buffalo, has consented to continue the midnight recitals every Tuesday night direct from the theater Wurlitzer through WMAK.

Velazco will give his first recital this week for the WMAK audience. The noted organist comes to Buffalo following successes at the biggest theaters in the country, notably those in Chicago, on the West coast, in Palm Beach and in New York. He is noted for his own original compositions for the organ, all of which are said to bubble over with novelty.

Herbert Straub, conductor of the symphony orchestra, has arranged a splendid program for Tuesday night from 8 to 8.30 o'clock when a number of the members of Sousa's band will be heard in solo numbers, including John Dolan, the March King's famous cornetist. Mr. Straub also will present some of the soloists from the Shea Buffalo orchestra and Erwin Glucksmann will act as accompanist.

Next Saturday evening there will be another program from the theater stage and studio, at which time one of the features will be *Popular Hits of Spring, 1927*, by the symphony orchestra.

Sousa, Glee Club, Noted Lecturer on Ad Club's Program for Tuesday

The next regular Tuesday meeting of the Greater Buffalo Advertising Club will feature the Columbia Glee Club of 40 voices in a 20-minute recital under direction of Walter Henry Hall. Lieut. Com. John Philip Sousa, famous band master, will be the guest of honor, and the speaker, Dr. Samuel C. Schmucker, whose subject will be *The Joy of Living*.

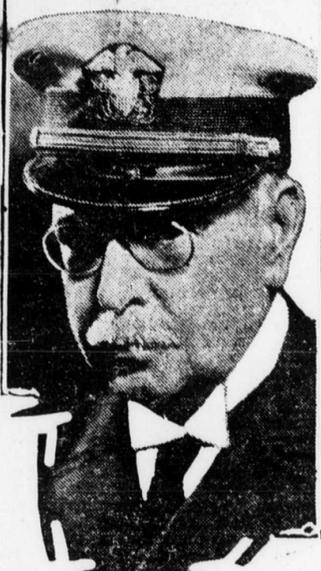
Dr. Schmucker has lectured in the auditorium of the mother Chautauqua, at Chautauqua, N. Y., 55 times in eleven years, and is engaged to lecture five times more next season. Recently within a year's time he delivered 138 lectures in 44 places.

Sousa will talk on *Fifty Years as Bandmaster*.

The meeting will be in charge of Past President Joseph F. Mella and Willard J. Frisbee, Jr., Scott Osgood, Daniel J. Quinlan, Arnold Cornelsen and Raymond C. Smith.

APRIL 17, 1927.

BRINGS BAND HERE



Lieut.-Com. Sousa, who will bring his famous band of 55 pieces to Shea's Buffalo this week.

No Royalty from Sale of Records

That he has never received any royalty from the sale of the talking machine records of "The Stars and Stripes Forever," possibly the greatest-selling march in the world, is the startling statement of Lieut.-Com. John Philip Sousa, who comes in person to Shea's Buffalo today, with his band of 55 men. It was in 1895 that Sousa composed this march, as he was returning from a business trip to Europe.

"All the way across, I had marched the deck of the steamer with a whole brass band in my head," he said the other day. "On Christmas eve when we were lying at quarantine, waiting for a snow storm to moderate so we could come up the bay, the march suddenly snapped into my head. I set it down on paper at my home on Christmas Day, note for note as it is now played."

"Sales of the march have reached the astounding total of 10,000,000 copies in America alone, while the sale of records has reached the 20,000,000 mark. Oddly enough, although it is regarded as a typically American march, the largest talking machine sales, before the war, were in Germany."

MONDAY, APRIL 18, 1927.

FLAG FOR BAND

Sousa Presents One to the Mayor for City Organization

John Philip Sousa, famous bandmaster whose band is playing at Shea's Buffalo Theater this week, this afternoon presented Mayor Schwab with a silken American flag for the new police and fire band which is in the process of formation.

"I take great pleasure in presenting this flag to you, Mr. Mayor," declared Sousa. "If your police and fire departments follow it they will never go wrong."

"It is a great pleasure, I assure you," said the Mayor, "to accept this flag. You may be certain that the police and fire departments will follow it faithfully. They will never stain it."

Mr. Sousa arrived at the Mayor's office shortly after noon, accompanied by George H. Chase, imperial potentate of Ismailia Temple, and Carl Kempke, noble of the Mystic Shrine. County Judge George H. Rowe, also high in Shrine circles, was introduced to Mr. Sousa and took part in the presentation of the flag.

The Mayor said that the police and fire band will bear in mind that its flag was given to them by the famous musician and will try to emulate him.

Commissioner James P. Moore and Chief Higgins were presented to Sousa. Photographs of the group were taken on the steps of the city hall.

Mayor Schwab gave the musician the freedom of the city and offered to place at his disposal every facility that will make his visit here pleasant. He said he attended the concert last night and complimented the musician upon the technique of his band.

Sousa Presents Flag to Fireman-Cop Band



Front row, left to right—George H. Chase, Sousa, Mayor Schwab and Commissioner Moore. Others in the group are Judge Rowe, Frank E. C. able., C. H. Meleski (sailor), Carl Kempke, Chairman Chipman of Supervisors, Supervisor Freedman and Albert Beck.

BUFFALO EVENING NEWS: MONDAY, APRIL 18, 1927

Sousa Presents Flag to Mayor Schwab for City Band



John Philip Sousa Monday morning visited the City hall and exchanged greetings with Mayor Schwab and other officials. Mr. Sousa presented the mayor with a silken flag for the combined band of the police and fire departments.

"If they follow the flag, they will never go wrong," the band leader said. "If they don't follow it or ever cause any stain on it, they'll be fired

by me at once," the mayor retorted.

In return for the flag the mayor handed Mr. Sousa a Buffalo text book and several of his personal calling cards.

Before Mr. Sousa left the mayor slapped him warmly on the back, and told him he was glad he called on him. He said that he too was musically inclined as were the other members of his family.

Commissioner James P. Moore in-

jected color into the gathering on the city hall steps when he appeared in a straw hat, remarking that Easter was proper day for changing this year.

The group posed for a picture. In addition to the mayor and city councilmen, George H. Chase, imperial potentate of Ismailia Temple, and Carl Kempke, noble of the Mystic Shrine, who accompanied Mr. Sousa and County Judge Rowe, were in the group.

BUFFALO PRESS, MONDAY, APRIL 18, 1927.

Now in Buffalo Playhouses

John Philip Sousa and his band of 55 men, the highest priced organization ever booked into a motion picture theater with "The March King," and the nation's bandmaster for many years conducting in person, opened at Shea's Buffalo to great crowds yesterday.

On the screen will be ever-popular Colleen Moore in her latest and best picture, "Orchids and Ermine." Another event will be the introduction of the Buffalo's new organist, Emil Velazco, who comes from

the Roxy theater in New York to preside at the console of the golden-throated Wurlitzer. Then the juvenile funmakers composing Our Gang are going to chase all blues in their newest laugh fest, "War Feathers." The symphony orchestra, under the direction of Herbert Straub will be heard in "Popular Hits of Spring, 1927," arranged by Mr. Straub and Erwin Glucksmann. The Shea-Publix Pictorial Digest will show news events of interest in all corners of the world.

MONDAY, APRIL 18, 1927

BUFFALO COURIER-EXPRESS

MONDAY, APRIL 18, 1927

Shea's Buffalo

Shea's Buffalo presents John Philip Sousa and his orchestra of 55, Colleen Moore in *Orchids and Ermine*, supported by Jack Mulhall and Sam Hardy, the Buffalo Theater Symphony Orchestra under Herbert Straub's direction, playing popular hits; and Emil Velasco, new organist at the Wurlitzer, playing a novelty number *Trouble*.

A remarkable program of entertainment this week is being presented at Shea's Buffalo. First and foremost is the personal appearance of John Philip Sousa, America's greatest band impresario, who with his company of 55 thrilled the Buffalo theater audiences on Easter Sunday with popular interpretations of his most popular marches. Among the most stirring of his numbers was the grand finale—a crescendo of powerful military appeal. The Stars and Stripes Forever, which was most enthusiastically applauded; The Lost Chord, with swelling organ accompaniment; Manhattan Beach, The Washington Post and Semper Fidelis were other numbers played, while John Dolan, cornetist, and a young attractive woman with pleasing voice, but unnamed in the program, entertained with several solos. The famous bandmaster was wholeheartedly welcomed and the numbers of his own composition were widely applauded.

Buffalo—John Philip Sousa.

That famous bandmaster, John Philip Sousa, the march king, is appearing at Shea's Buffalo this week. White-aided, but straight as the baton he wields, he directs a brass band of 55 pieces, playing many of the stirring march numbers that have made him known throughout the nation—Washington Post, the Glory of the Yankee Navy, Manhattan Beach, Semper Fidelis and the ever popular Stars and Stripes Forever.

In addition, the Lost Chord is given, with organ accompaniment and with a cornet solo played by John Dolan. A young woman with a pleasing voice, who is not named on the program sings.

The principal picture attraction on the program is "Orchids and Ermine," a romantic comedy with Colleen Moore in the role of a switchboard operator in a ritzy hotel, who dreams of millionaires and ermine coats while she wears the earmuffs and pulls the plugs. In time she falls in love with one who, she supposes, is a genuine millionaire but who, in reality, is a valet named Hank who has changed places with his bored boss, Richard Tabor. Hank is played by the effusive Sam Hardy who has been seen on the stage here several times, notably with Lenore Ulrich in "Kidd." Colleen ultimately learns he is only a valet, but she loves him just the same, and so they are married and, presumably live happily ever after.

A new organist, Emil Velasco, is heard and was warmly received at the Sunday performances. He has played in New York city and elsewhere in Public theaters.

SOUSA TO INSPECT
COURIER-EXPRESS
MODEL HOME NO. 2Famous bandmaster to go over
details of construction in
Larchmont house

To acquaint himself with the details of construction in a model home, John Philip Sousa, noted bandmaster, will inspect Courier-Express Model Home No. 2 at 11 Larchmont road Thursday afternoon. Accompanied by a few friends and William F. McDonald, the builder, Mr. Sousa will spend more than a half hour going over the various phases of the home.

Sousa, a lover of fine homes, has endorsed the Courier-Express model homes campaign and is anxious to see one of the houses first hand. Sousa declares, a model home, built from the foundation, is one of the best object lessons in promoting home ownership, one of the doctrines he preaches when not swaying the baton.

The Larchmont model home is not completed. It will be ready for the decorators next week and furnishes the following week, opening to the public about May 1st. It is being erected in University park, North Main street, opposite the University of Buffalo.

BUFFALO COURIER-EXPRESS, TUESDAY, APRIL 19, 1927

BUFFALO EVENING TIMES.

MONDAY, APRIL 18, 1927.

The Playhouse

SHEA'S BUFFALO

John Philip Sousa, renowned band leader, and his company of 55 musicians commands the limelight at Shea's Buffalo Theater this week. Lieut. Commander Sousa has lost none of his art and personality, and his presentations are received with rounds of applause by capacity audiences.

"Stars and Stripes Forever" brings to a fitting close a program of numbers made famous by the Sousa Band. The opening presentation is the march, "Washington Post." This is followed by the song, "The Lost Chord" of Sullivan. A cornet solo is played by John Dolan during this number. "The Glory of the Yankee Navy," "Manhattan Beach," and "Semper Fidelis" complete the program.

"Orchids and Ermine," a tale of a poor girl who longs for riches and an ermine wrap, is played by charming Colleen Moore. Colleen plays the role of "Pink" Watson, a telephone girl in a cement factory. She becomes discouraged, and seeks employment in a high class hotel. She is hired, and immediately becomes the object of "butter and egg men."

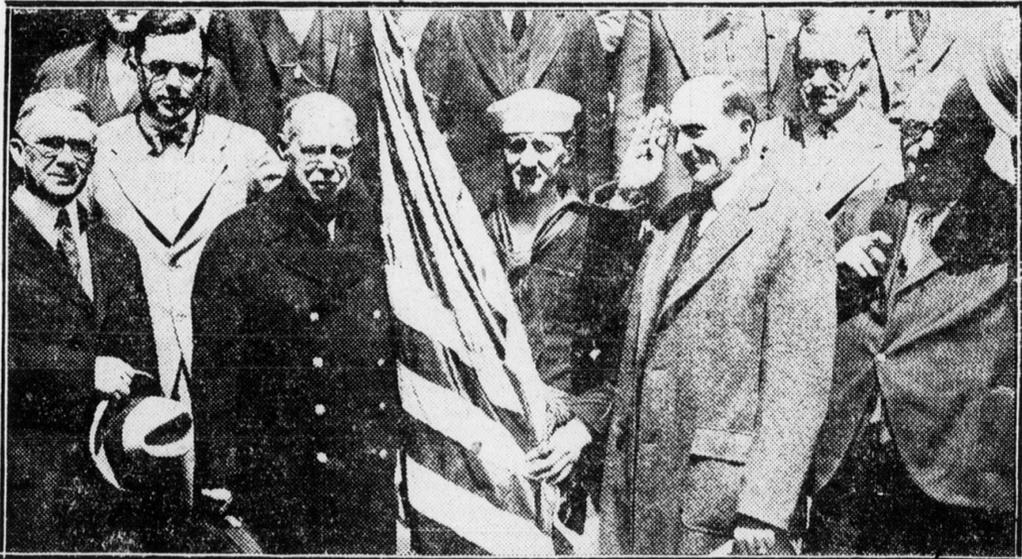
"Pink" spurns them until she meets Richard Tabor, rich oil man, played by Jack Mulhall. Pursued by women who endeavor to vamp him, Tabor exchanges places with his valet, "Hank." Believing Tabor to be his own valet, "Pink" falls in love with him.

She promises to marry him, but while on a shopping tour, Tabor is arrested as an imposter by police who believe him to be the valet. The scene which almost ends in tragedy is brought to a happy close after several entanglements are worked out.

The part of the valet is taken by Sam Hardy, and that of Ermintrude, the flower girl, by Gwen Lee. Alma Bennett plays the role of the vamp in the story who endeavors to get in the good graces of the rich Tabor.

Emil Velasco at the Wurlitzer, makes his debut to Buffalo audiences in presenting "Troubles." His number is received with much applause. An Our Gang comedy, "War Feathers," Shea's News and Views, and "Popular Hits of Spring 1927," by Herbert Straub's Shea's Buffalo Symphony Orchestra conclude an excellent program.

March King Sousa Presents Flag to City



John Philip Sousa, famous bandmaster, here this week for a theatrical engagement, visited the city hall yesterday to present a flag to the city. It was accepted on behalf of Buffalo by the mayor. In the picture, besides Sousa and Schwab, are C. H. Meleski of the naval station, Judge George H. Rowe, Police Chief James W. Higgins, Commissioner James P. Moore and George H. Chase.

Buffalo, N.Y.
Evening Times
April 19, 1927.

Eat Everything,
Ad Clubmen Told

In this business of eating, it is well to try anything once. One should eat anything ordinary people eat, providing that after one has eaten it one can forget it, said Samuel C. Schmucker, Chautauqua lecturer, when he addressed the Ad Club in Hotel Lafayette today.

It is foolish to believe that night air is bad for one, said Mr. Schmucker. What I would like to know, he asked, is what become of the night air in the daytime?

The rules of health, the speaker said, are simple, for if they were not, all of us would have been dead a long time ago. And one rule that everyone should follow is the rule of forgetting one's aches and pains. If you don't feel like getting up in the morning, get up anyway, he said, and that holds true for work.

John Philip Sousa, this week playing at Shea's Buffalo, entertained the members, and several songs were sung by the Columbia Glee Club.

BUFFALO PRESS,

TUESDAY, APRIL 19, 1927.

"March King" Gives
Silk Flag to City

A silken flag was given Mayor Schwab at the city hall yesterday by John Philip Sousa, world famous band leader and composer. The flag is for the combined police and fire band, which will be organized in Buffalo.

"If they follow the flag, they will never go wrong," commented the band leader.

"They'll always follow it and never cause any stain on it," returned the Mayor. "If they don't, they'll no longer be policemen or firemen."

CITY LEADERS GIVE
WARM GREETING TO
FAMOUS BANDMASTERSousa to inspect Courier-Express
model home in Larchmont
road Thursday

A silken flag was given Mayor Schwab at the city hall yesterday by John Philip Sousa, world famous band leader and composer. The flag is for the combined police and fire band, which will be organized in Buffalo.

"If they follow the flag, they will never go wrong," commented the band leader.

"They'll always follow it and never cause any stain on it," returned the mayor. "If they don't, they'll no longer be policemen or firemen."

The mayor and city councilmen extended warm greetings to Sousa and he was presented a text book of the city. George H. Chase, imperial potentate of Ismailia Temple, and Carl Kempe, noble of the Mystic Shrine, accompanied Sousa to the city hall. County Judge Rowe was among others at the ceremonies.

Sousa will inspect the Courier-Express Model Home No. 2, being erected at 11 Larchmont Road, University Park, Thursday afternoon. There will be no ceremony preceding or during his inspection of the home. Sousa, interested in fine homes of good construction, has endorsed the Courier-Express model homes campaign and is anxious to inspect one of the dwellings now being built. He will visit the Larchmont model home late in the afternoon, spending about a half-hour going over the details of construction and equipment.



Welcome March King to Buffalo!

City Fathers step smartly to melody master's mirth and music of his voice as John Philip Sousa presents flag to city. Note the hat on Commissioner Moore, and the smile on Mayor Schwab.

BUFFALO EVENING TIMES,
TUESDAY, APRIL 19, 1927.

Sousa Artists On Air Tonight

Artists from Sousa's band, playing this week at Shea's Buffalo, will comprise the principal portion of the radio program to be broadcast over Station WMAK from the theater studio tonight. Musicians of note from the great organization conducted by Lieut.-Commander John Philip Sousa will begin their selections at 8. The program will continue for half an hour. Other artists from the Buffalo and Hippodrome will be heard.

The program, arranged by Herbert Straub, promises to be one of the most interesting from a musical standpoint yet presented. John Dolan, cornet soloist of the Sousa band, will be among those to be heard.

Emil Velazco, new organist at Shea's Buffalo, will be heard at the Tuesday midnight concert in his initial radio recital.

Saturday night from 7:30 to 8:30 another program will be presented under the direction of Herbert Straub, including numbers from both stage and studio.

BUFFALO COURIER-EXPRESS,
WEDNESDAY, APRIL 20, 1927

SOUSA TO INSPECT COURIER-EXPRESS MODEL HOME NO. 2

Famous bandmaster to go over details of construction in Larchmont house

To acquaint himself with the details of construction in a model home, John Philip Sousa, noted bandmaster, will inspect Courier-Express Model Home No. 2 at 11 Larchmont road Thursday afternoon. Accompanied by a few friends and William F. McDonald, the builder, Mr. Sousa will spend more than a half hour going over the various phases of the home.

Sousa, a lover of fine homes, has endorsed the Courier-Express model homes campaign and is anxious to see one of the houses first hand. Sousa declares, a model home, built from the foundation, is one of the best object lessons in promoting home ownership, one of the doctrines he preaches when not swaying the baton.

The Larchmont model home is not completed. It will be ready for the decorators next week and furnishes the following week, opening to the public about May 1st. It is being erected in University park, North Main street, opposite the University of Buffalo.

BUFFALO EVENING NEWS
WEDNESDAY, APRIL 20, 1927

SOUSA TELLS KIWANIANS INCIDENTS IN HIS CAREER

John Philip Sousa entertained the Kiwanis club Wednesday with humorous recollections from his half-century as a bandmaster. Referring to this country as "the land of the free and the home of the brave," he said it was still the latter, but that there are some ready to question whether it has been the home of the free since prohibition came.

BUFFALO EVENING NEWS
TUESDAY, APRIL 19, 1927

TELLS HOW TO BE HAPPY

Ad Club Speaker Bans Drinking and Foods That Disagree.

Abstain from alcohol, eat only what agrees with you and get plenty of fresh air, if you wish to be happy, Samuel C. Schmucker, veteran Chautauqua lecturer, told the Greater Buffalo Advertising club, Tuesday.

"You can eat any kind of food to advantage," said he, "provided you can eat it and forget you have eaten it. There used to be prejudice against night air. I wonder if those who entertained it ever asked themselves where the night air is in the day time. The best remedy for ordinary ills is to forget them. If they are extraordinary ills, that won't be forgotten, go to your doctor, but get through with him as soon as you can."

Several selections were sung by the Columbia Glee club of 40 voices, under personal direction of Walter Henry Hall, "The Grand Old Man of Columbia."

John Philip Sousa told humorous anecdotes of his "Fifty Years as a Bandmaster."

JAZZ TO DIE?

Prediction of Sousa, in Buffalo This Week

Music has a glorious future in America, according to John Philip Sousa, bandmaster par excellence, who is personally directing his band of 55 men at Shea's Buffalo this week. And in the same breath the March King states that jazz is doomed to die, much the same as ragtime has died.



"The life of jazz," says Sousa, "has been prolonged by the modern dances, which remind me of eels in a pot. There is no grace to them such as featured the old time dances. Even an old man can step on a ballroom floor now and dance in the same little circle for an hour without tiring himself. Ballroom dancing has dropped to its lowest ebb while stage dancing is reaching its highest peak."

Bands are an established institution in the United States, according to Sousa, so much so that in 15 years

a foreign conductor in this country will be unknown. His advice to young boys is to watch over the musical field and see what instruments are in demand. If the budding musician finds himself adapted to the instrument of his choice he should consider it the most important instrument in the world and develop a real love for it.

Sousa conducted his first band when only 17 years of age. When he was 26 he was offered the post of conductor of the United States Marine Band, which position he held for 12 years, resigning to form his own organization. During this period he served under five presidents, Hayes, Garfield, Arthur, Cleveland and Harrison.

Since 1892, Sousa has maintained his organization from one season to another, gradually increasing the personnel until the band now consists of 55 men. He played his first foreign engagement in 1900 and curiously enough it was a London critic who pinned on him the name of "March King."

The "Stars and Stripes Forever," Sousa's most popular march, was written on Christmas eve, 1895, when the bandmaster was returning from a business trip to Europe. Since that time more than ten million copies of this

number have been sold in the United States alone.

During the war Sousa enlisted in the Navy and was stationed at the Great Lakes Naval Training Station where he directed the training of several thousand musicians. Sousa has become more than a mere composer-conductor. Throughout America, he has become known as a national figure, and he has a marvelous hold upon the affections of his public. It is the custom in the majority of the cities in which he appears for his audience to stand when he plays "Stars and Stripes Forever" precisely as it would stand for the national anthem.

BUFFALO EVENING TIMES,
WEDNESDAY, APRIL 20, 1927.

Kiwanians Hear John Philip Sousa

America was described as the land of the free and the home of the brave before prohibition, by John Philip Sousa, famous bandmaster now playing at Shea's Buffalo, when he addressed the Kiwanis Club in Hotel Statler this afternoon. Mr. Sousa described his trip through Russia and told of making addresses there.

The Kiwanians spent today's post-luncheon leisure in singing songs.

BUFFALO COURIER-EXPRESS,

THURSDAY, APRIL 21, 1927

SOUSA WILL VISIT COURIER-EXPRESS MODEL HOME TODAY

Noted bandmaster to get first hand information on new construction details

John Philip Sousa, noted bandmaster, will inspect Courier-Express Model House No. 2, at 11 Larchmont road today. He will arrive at the house late this afternoon, and spend more than a half hour looking over the details of construction as featured in the model homes campaign.

There will be no public ceremony during Sousa's visit to the model home, being built by William F. McDonald in University Park, in North Main street. Sousa will be greeted by the builder and a group of friends, including a number of newspaper men.

Sousa will be given a free hand to inspect the home as he pleases. He will go over every phase of the construction, discuss the equipment and take a peek at the plans for the furnishings. Sousa's hobby is fine homes, and he expressed a desire to visit one of the model homes in Buffalo, sponsored by the Courier-Express.

The Larchmont home will be opened to public inspection in about two weeks. It is about 95 per cent. completed.

BUFFALO COURIER-EXPRESS, FRIDAY, APRIL 22, 1927

Sousa Lauds Model Home Idea



On the steps of the Larchmont Model Home are Lieut. John Philip Sousa, William F. McDonald, the builder, L. J. Curry, Frank L. Smith, Jr., C. K. Denison, A. B. Harris, W. W. Prescott and George W. Foster, editor of the Courier-Express model house page.

FAMOUS BANDMASTER WOULD LIKE TO LIVE IN LARCHMONT HOME

Congratulates Courier-Express for its part in promoting home owning on high plane

"If I was going to make my home in Buffalo I would like to live in this house," said John Philip Sousa, famous bandmaster, yesterday afternoon after he had inspected every detail of Courier-Express Model House No. 2, being erected by William F. McDonald at 11 Larchmont road, University Park.

Sousa, with Mr. McDonald, a number of friends and representatives of the Courier-Express, made a tour of the house, delving into every phase of construction and equipment. "This is certainly a well built home," said Sousa. "It reflects good workmanship, material and equipment. It is compact and complete, embodying every detail that makes for comfort and convenience."

"I have been anxious to visit one of these model homes. I have been reading about the idea and appreciate this opportunity to see the details of such a house first hand. No greater object lesson for the promotion of home owning seems possible. The Courier-Express is to be congratulated for its part in this national campaign for better homes."

Sousa went through the Larchmont home from cellar to attic, evincing great interest in every detail of construction. The interior trim and its decorative features held his attention for some little time. At the close of his visit he said the house was ideal and will stand as a milestone in a great undertaking.

The Larchmont home will be open

for public inspection in about two weeks. It is the first model house in the 1927 series.

BUFFALO COURIER-EXPRESS,

THURSDAY, APRIL 21, 1927

WHAT'S WHAT AT THE MOVIES

SHEA'S BUFFALO—Attendance records are being set this week with John Philip Sousa and his band of 55 men as headliner of an unusual bill. The March King is presenting many of his old and new compositions and is received with enthusiasm. On the screen Colleen Moore adds to her laurels as a hotel telephone operator, in *Orchids and Ermine*. Beginning Sunday, Art Landry and his famous recording orchestra will be the chief stage attraction. On the screen will be Ronald Colman and Vilma Banky in *The Winning of Barbara Worth*.

SHEA'S NORTH PARK—Pola Negri in her latest, *Hotel Imperial*, with James Hall and George Siegmann in chief male roles, heads a new program beginning tonight. *Blazing Days*, with Fred Humes and an episode of *Melting Millions* will be extra features at the Saturday matinee. Beginning Sunday, Doro

BUFFALO EVENING TIMES,

THURSDAY, APRIL 21, 1927.

SHEA'S BUFFALO

Record-breaking attendance marks the appearance of John Philip Sousa and his band at Shea's Buffalo this week. The screen also presents a rare attraction in *Orchids and Ermine*, starring Colleen Moore. Emil Velasco, former organist at the Roxy Theater in New York, is heard in his initial program and *Our Gang* in "War Feathers," is an additional screen feature.

Colleen Moore's role in *Orchids and Ermine* is that of a telephone girl in the lobby of a great hotel. Jack Mulhall, Sam Hardy, Owen Lee and Alma Bennett are in the cast.

Art Landry and his orchestra will be a stage attraction the week of April 24th. Landry remained at the Hippodrome for 20 weeks a year ago. On the screen will be Ronald Colman and Vilma Banky in *The Winning of Barbara Worth*.

THE BUFFALO SUNDAY TIMES, APRIL 24, 1927.

ART LANDRY AND HIS BAND ON SHEA'S BUFFALO BILL

Vilma Banky and Ronald Colman on Screen in
"The Winning of Barbara Worth."

Following the great Sousa week at Shea's Buffalo there comes today another program, one which the management believes will attract equally large throngs. It is a program made up of several outstanding units. On the screen will be "The Winning of Barbara Worth," an elaborate picturiza-

tion of comedy and the graphic portrayal of desert development join to make "The Winning of Barbara Worth" one of the outstanding photoplays of the year. Samuel Goldwyn paid \$125,000 for the screen rights to this "best-seller," and it was the avowed intention of the pioneer producer when he purchased the tale, that the story should lose none of its sweep in the

BUFFALO COURIER-EXPRESS,

THURSDAY, APRIL 21, 1927

A saxophone quartette playing at Shea's Buffalo Theater this week radiated some pretty music over WMAK last evening. Speaking of You was a particularly musical number played by these musicians. Shea's Buffalo Trio, consisting of violinist, cellist and pianist, played an enjoyable piece called *Exolis*.

THE DETROIT NEWS.

WEDNESDAY, APRIL 20, 1927.

CITY NOW HAS OFFICIAL SONG

Sousa's "Pride of the Wolverines" Wins Approval of Council.

The raters of the Council Chamber rang last night with the martial notes of "The Pride of the Wolverines," written by John Philip Sousa, and played by the Cass Technical High School band. The audience comprised the nine Councilmen who had, a few minutes before, adopted the march as the "official song of Dynamic Detroit."

By unanimous vote, the Council approved Councilman Philip A. Callahan's resolution to attach an "official label" to the march tune that was written by Sousa at the request of Mayor John W. Smith and has been played extensively by his band in recent months on its tour of the country.

"SAMPLE" PLAYED.

Following the vote, the "sample" of the march was generously applauded by the Councilmen and a few others present in the Chamber. Councilman Callahan said he would ask J. Lee Barrett, vice-president of the Detroit Convention and Tourists Bureau, to place before the Greater Detroit Million Dollar Campaign Fund Committee a proposal to obtain words for the march.

Dr. Callahan suggested that the committee conduct a competition among school children for the best words. This competition, he declared, might well be carried on by the body which is seeking to raise \$1,000,000 to advertise Detroit, because a Sousa march played "by leading bands throughout the country as Detroit's song will do much to advertise the city."

HARPISTS HEARD.

The ensemble of girl harpists in the Cass Tech band, seven in number, played "Carry Me Back to Old Virginia" and were also applauded. According to Clarence Byrn, head of the music department at Cass Tech, this is the only band in the country with as many as seven harpists. Roy Miller, former clarinetist in Sousa's band, has succeeded Clarence Byrn as the leader of the Cass Tech organization.

"The Pride of the Wolverines" will be played by the same band to the Greater Detroit Million Dollar Campaign Fund Committee at the Book Cadillac Hotel this noon, at which time Dr. Callahan will suggest the competition to obtain words to go with the song.

Find Sousa's Latest March in Sunday Detroit Times

A piano score of Detroit's new official march, "Pride of the Wolverines," written by Lieut. Com. John Philip Sousa, will be published in Sunday's edition of *The Detroit Times*.

The march, which is dedicated to Mayor John W. Smith and the people of Detroit, has an interesting history.

While Sousa was here with his famous band in October, 1925, giving concerts in Orchestra Hall, Mayor Smith asked the famous march king if he would consider Detroit as an inspiration of a new march some time.

Sousa replied most heartily that he would, although he had never heretofore dedicated one of his marches to an entire city. Many institutions and organizations had been so honored, from the earliest days of "The High School Cadets" and "The Washington Post," but not a city. However, he admitted a deep affection for Detroit, where he had given innumerable concerts with his own band, where he had spent a week giving Summer concerts on Belle Isle and to which he had brought the famous Great Lakes Naval Training Station band, which he organized during the war, for one of the city's greatest thrills.

"I have watched your city's amazing growth year after year and it has been an inspiring development," he said to Mayor Smith. "I certainly ought to be moved to write a march with such an incentive."

When he returned for his annual concerts last October the march was ready and was given its first performance then in Orchestra Hall, the Cass Tech band combining its forces with the Sousa band for the occasion.

Realizing the honor and the great advertising service which Lieutenant Commander Sousa had done the city in the writing of "Pride of the Wolverines" and its inclusion in his programmes all over the country, the Common Council last week, on the eve of Sousa's return to the city to play an engagement at the Michigan Theater, passed a resolution making

Application to Enter Second Annual GREATER DETROIT PIANO PLAYING TOURNAMENT FOR SCHOOL CHILDREN

Name

Address

School

Grade..... Age.....

Music Teacher.....

.....

(Private or Public)
Name of Parent or Guardian

.....

Please Note—It is important that this coupon be properly filled in and mailed at once to Piano Contest Headquarters, Sixth Floor, Union League Club, 35 W. Grand River Avenue.

"Pride of the Wolverines" the official march of the city of Detroit.

The *Detroit Times*, however, feeling that acquaintance with the march, which ranks among the finest of the many written by the composer of "Stars and Stripes Forever" and "Semper Parvulus," should be possible on a wider scale than merely through its performance by bands, immediately arranged to provide its readers with a piano score of the composition. Sousa and his publishers, the Sam Fox Publishing Company, generously consenting.

So be sure to get a copy of tomorrow's *Detroit Times*, and find the complete piano score of "Pride of the Wolverines," the new official march of the city of Detroit, printed in such a way that you can fold it like ordinary sheet music for your piano rack.

DETROIT SUNDAY TIMES

Sunday, April 24, 1927

Sousa Arrives



John Phillip Sousa and his 55 musicians arrived in town this morning for a gala week's engagement at the Michigan Theater. Sousa has been touring for fully 50 years.



LT. COM. JOHN PHILLIP SOUSA

POLICE BAND TO MEET SOUSA

Others To Serenade March King During Week; He Will Answer Questions.

John Philip Sousa, world renowned band-master, will arrive in Detroit with his organization of 100 musicians, at 7 a. m. Sunday for a week's engagement at the Michigan Theater. During his visit the 72-year-old march king will be given the city's welcome, and he in return will act as musical instructor to the young people of the city through *The Detroit News*.

Detroit's official greeting Sunday will be a serenade by the Police Band at noon, as Sousa leaves the Hotel Statler. The serenaders, under the leadership of Ernest Lindemeyer, will escort Sousa to the theater.

Monday at 10:25 a. m. the band-master will visit Cass Technical High School and at 12:30 the Hamtramck High School Band will give a concert in his honor in Grand Circus Park. From the park Sousa will go directly to the theater. During the afternoon he will visit *The Detroit News* and Monday night, designated as school night at the theater, the Cass band will appear on the stage at the first evening show.

TO BE SERENADED.

Sousa will visit the Hamtramck High School at 10:30 a. m. Tuesday, and at 12 o'clock the Cass band and the All City Grade School Band will play in Grand Circus Park. Tuesday night at the theater has been designated as Shiner's Night. At 10:30 a. m. Wednesday Sousa will visit the Highland Park High School and the Highland Park Band will return the courtesy with a concert at Grand Circus Park at 12:15. The D. S. R. Band will play in the park at 6:45, and as Wednesday night will be City Night, Mayor John W. Smith will greet the musician from the theater stage.

The Letter Carriers' Band will give a concert at 6:45 p. m. Thursday, and members of the American Legion will pay honor to the band-master that night, which will be Service Night. On Friday the Boy Scout Drum and Bugle Corps will play at the park and escort Sousa to the theater. Sousa will reciprocate the All City Grade School Band March.

BEGAN IN 1892.

Sousa's travels began in Plainfield, N. J., in 1892 and since then have taken him once around the world and thrice to Europe. He first gained fame as a composer of operettas, but became best known when he composed the most famous of his marches, "Stars and Stripes Forever."

During his week's stay in Detroit Sousa will become a member of *The News'* staff, contributing a daily article on the problems of a musician's career and answering questions presented to him by aspiring young musicians. Many letters containing such questions have been received by *The News*. The first of the answers will appear in Tuesday's issue and will continue daily thereafter.

Letters should be addressed to John Phillip Sousa, care *The Detroit News*.

DETROIT SUNDAY TIMES

Michigan— "Wolf's Clothing"

JOHN PHILIP SOUSA, famed composer and conductor, brings his band to the Michigan this week as the headline attraction. This organization has maintained its position as the leading concert band for the past third of a century.

On the screen Monte Blue stars in "Wolf's Clothing," a picturization of the Arthur Somers Roche novel of Broadway night life, of the same title. Broadway night clubs are the background for the mystery story in which chance places the country boy in the shoes of a wealthy New Yorker and the intrigues of gang warfare. Patsy Ruth Miller has one of the leading roles as the society girl who learns to love the impostor.

DETROIT SATURDAY NIGHT

April 23, 1927

ADAPTED from a melodrama by Arthur Somers Roche, *Wolves' Clothing*, which opens at the Michigan Theater next Sunday is a good deal better picture than its title might suggest, being a subway conductor's dream of Broadway. *Wolves' Clothing* is notable chiefly for the manner of its direction, for Francis Zanuck has presented his customers with some of the extraordinary tricks which made *The Last Laugh*, *Variety*, *Metropolis* and certain other German productions what they are, and in this respect seems to have been considerably more successful than the majority of American maestros. Heading the cast are Monte Blue and Patsy Ruth Miller. John Phillip Sousa and his band will be presented.

THE DETROIT NEWS,

SUNDAY, APRIL 24, 1927.

Sousa or Whiteman?

SOUSA VS. WHITEMAN!

That might be the title of an interesting "behind-the-scenes" race that is to be fought out in Detroit this week with John Phillip Sousa and his band appearing at the Michigan.

Paul Whiteman and his band broke all records to date at the Michigan during Thanksgiving week. Now wagers are being placed as to whether Sousa's band will outdraw Whiteman's and set a new record for the Michigan, which, of course, means a new weekly theater attendance record for Detroit, as Sousa has the city's largest

The Detroit News

Rotogravure Section



John Philip Sousa, the march king of America. This picture is reproduced from a photograph of a painting of the famous composer, who is now making a tour of the Publix Theaters.

The Detroit Free Press



Miss Winifred Bambrick, harpist with Sousa's Band, playing this week at a local picture theater.

DETROIT FREE PRESS

APRIL 24, 1927.

Civic Honors Planned for Sousa At Michigan



"Sousa week" at the Michigan is developing into a gala civic celebration. Acting on a resolution proposed by Councilman Philip Callahan, the city council has officially designated the Sousa march, "Pride of the Wolverines," as the Detroit song. Plans are under way to make Wednesday evening the occasion of a celebration at the theater in Mr. Sousa's honor, at which time Mayor Smith will convey the thanks of the city to the famous composer for having written this song for Detroit.

Other compositions dedicated to national organizations have resulted in similar arrangements for special nights by different groups. Monday night, the Cass-Tech band will appear on the stage with the Sousa organization and join in the playing of "Pride of the Wolverines" and other numbers of the program. The "Boy Scouts of America," written by Mr. Sousa and dedicated to the Boy Scouts organization, will be the featured number of Boy Scouts night Friday evening. The American Legion and the Shriners are also planning a tribute to the beloved conductor, and the Cass-Tech band will play a concert with the Elementary School band in his honor in Grand Circus park Tuesday noon.

Mr. Sousa and his band in appearing at the Michigan this week are playing for the first time in their public career outside of a public concert hall. The famous bandmaster and his players are fulfilling an engagement of several weeks' duration in the Publix theaters of the country.

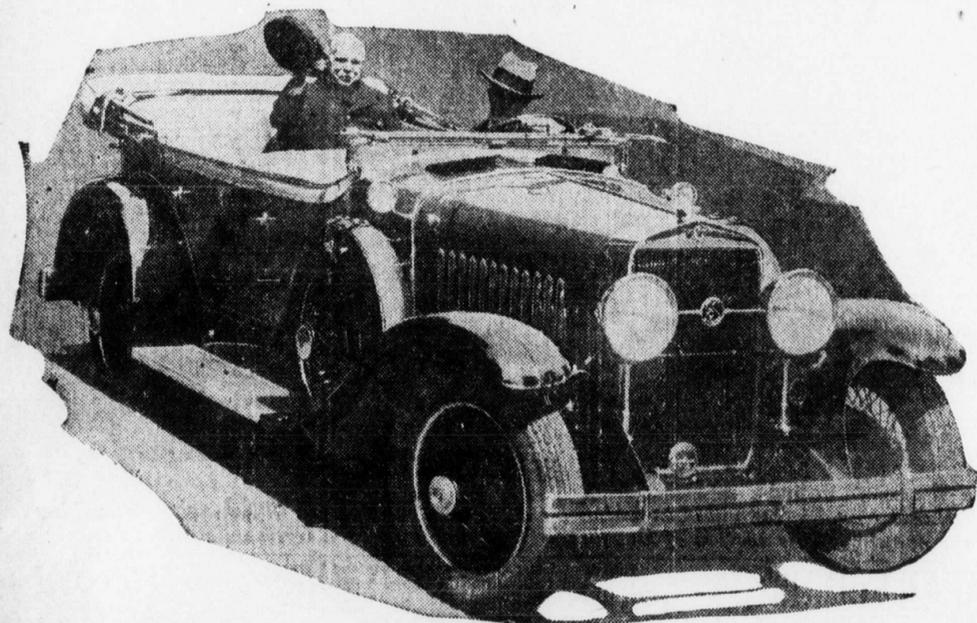
DETROIT NEWS, SUNDAY,

APRIL 24, 1927.

MICHIGAN—John Philip Sousa, world famed composer and conductor, brings his band this week as the headline attraction. This organization has maintained its position as the leading concert band for the past third of a century. On

DETROIT FREE PRESS, SUNDAY, APRIL 24, 1927.

La Salle and Sousa Parade Leaders



The veteran of the musical world—John Philip Sousa—and the youngster of the motor world—the LaSalle car—will join up to head the parade Sunday, when Lieutenant Commander Sousa arrives in Detroit. Sousa's "official car," while he is in Detroit, will be the LaSalle. He will use it to make his trips to Detroit schools and back and forth between the theater and his hotel.

DETROIT NEWS, SUNDAY,

APRIL 24, 1927.

HARD work is said to become a habit, fixing itself with particular tenacity on musicians and journalists. Consider Lieut.-Com. John Philip Sousa, who has been the former for more than 50 years, and will become the latter for a week, while music editor pro tem. of The News.

Sousa is 73 years old. He concludes his week's engagement at the Michigan Theater and his week's daily contributions to this paper, next Saturday. His next engagement is in Chicago, in a theater whose bill opens Monday night. Therefore the great bandsman has a day between engagements. But do you suppose he intends to rest for 24 hours? Scarcely. Instead, he will leap southward to Fort Wayne, Ind., and play a single night before going to Chicago.

It is said that Sousa's tremendous energy thrives on such a schedule; that as long as he labors at top speed, he enjoys the most abundant health.

He will write daily articles during the coming week, and, likewise, will answer questions, through The News, that any youthful and aspiring musicians care to present to him. His great career singularly equips him for this service.

SOUSA BECOMES AN EDITOR



JOHN PHILIP SOUSA, the noted bandmaster, has dropped his baton and substituted the "top, top" of the typewriter for the stirring march beat. Here he is photographed at his desk in The Detroit News Building, writing articles and answering the first batch of questions from youngsters eager to carve out a career in the music field.

ALL MUSICAL, SOUSA HOLDS

Declares All Children Can Learn if Properly Taught.

[Lieut.-Com. Sousa, during the present week, is music editor pro tem of The News, coinciding with an engagement with his famous band at the Michigan Theater. He will contribute a daily article on music, especially as appertaining to young Americans, and of this series the following is the first. He also, beginning tomorrow, will answer questions asked him by Detroit musicians. Letters should be addressed to John Philip Sousa, care of The Detroit News.]

By JOHN PHILIP SOUSA.

"Should I study music?"
"Should my child study music?"
In the half century which has been spanned by my own musical career I am certain that these two questions have been asked me more often by children and by parents than any 20 other questions, and I know that they are uppermost in the minds of readers of The Detroit News.
The answer in each case is an unqualified:
"Yes! Every child should study music!"
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"My child isn't musical," complains a chagrined mother—fathers are never chagrined by an apparent lack of musical impulse in their children. They seem to regard insensitiveness in a child as a mark of vitality.
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For that matter, go out to the stockade of any cavalry post, with horses browsing all over an 80-acre field, and let the bugler sound "Boots and Saddles" as they march

lines of Shakespeare's which warn us—
Beware the man who had not music in his soul.
He is fit for treasons, stratagems and spoils,
my experience has taught me that any man or woman is not a less enjoyable companion, a less affectionate relative or a less useful citizen for an ability to read a tune, play an accompaniment or listen appreciatively to the musical expression of others as the result of musical training in their youth.

THE DETROIT NEWS, THURSDAY, APRIL 28, 1927.

SOUSA LIMITS JAZZ TO DANCE

(Concluded From Page 27.)
at playing each note very slowly, and fingers work instinctively. The only way to accomplish runs successfully is by this method; constant repetition will make the fingers nimble and produce by incessant practice the desired result. There is no royal road to execution except the hard one of practice. Write to Carl Fisher, New York, for a first class instruction book for the clarinet.

MRS. E. HARRIS, Detroit.—Thirty-eight years is not too old at piano player. Her love of music will carry her through. I advise her to continue her studies and, while she may not become a Paderewski or a Hoffman, still she may become great enough to please the world when Paderewski and Hoffman are not around. She must remember that perseverance conquers all things.
GLEN SHAW, Detroit.—Don't worry about weak lungs or heart. It is believed that playing on brass instruments is helpful to heart and lungs. If a man has good trumpet muscles, he shouldn't bother about his heart and lungs. Statisticians have shown among musicians that brass players live longer than fiddlers, so keep on, Glen, and don't despair.
EMERSON BALLMER, of the Cass Tech Band, writes to ask which is

END OF CIVILIZATION IS SEEN IN NEW WAR

Methodist Men's Council at Lansing Is Concluded.
LANSING, Mich., April 28.—Another world war, if one comes, will sound the doom of western civilization, according to a prediction made at the closing session of the Methodist Men's Council at the Prudden Auditorium last evening by Col. Raymond Robins, chairman of the American Commission for the Outlawry of War.

THIS SCOURGE WAS DRAGGING HIM DOWN

ALL-BRAN gave him new lease on life safely and promptly.
No matter how chronic consti-

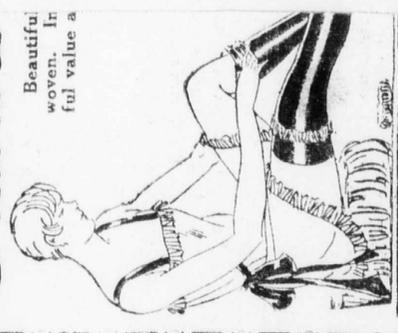
DETROIT FREE PRESS, APRIL 24, 1927.

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"Aie Chif"

Beautiful woven. In full value a



NATIONAL Established Sallan Bldg., Worcester HOSIERY SILKS

NSIBLE

Busy Store as a Reason!

ers' Hudson's

Senators Joseph Batoriki and Horatio S. Karcher and Reps. Frank Wade and William F. Jahneke.

CORNS

Lift Off—No Pain!



SOLDIERS' HOME REPORT IS REFUSED BY SENATE
(From a Staff Correspondent.)
LANSING, Mich., April 28.—The Senate yesterday refused to adopt the report of the special committee appointed to investigate charges recently made against officials of the Michigan Soldiers' Home at Grand Rapids. The report recommended the discharge of eight officials. The report was signed by four

the more important, wind or string bass. My only answer is both of them, and a man acquiring great ability on either of them is a master of his fate. Concert bands require great players on brass basses, and symphony orchestras require great players on both string or brass basses. The concert band uses sometimes three, four or as high as eight brass basses, while the orchestra uses the same number of string basses. The brass bass in an orchestra is usually confined to one player, though Wagner used more in some of his scores.

SOUSA BECOMES AN EDITOR



JOHN PHILIP SOUSA, the noted bandmaster, has dropped his baton and substituted the "tap, tap" of the typewriter for the stirring march beat. Here he is photographed at his desk in The Detroit News Building, writing articles and answering the first batch of questions from youngsters eager to carve out a career in the music field.

ALL MUSICAL, SOUSA HOLDS

Declares All Children Can Learn if Properly Taught.

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SOUSA LIMITS JAZZ TO DANCE

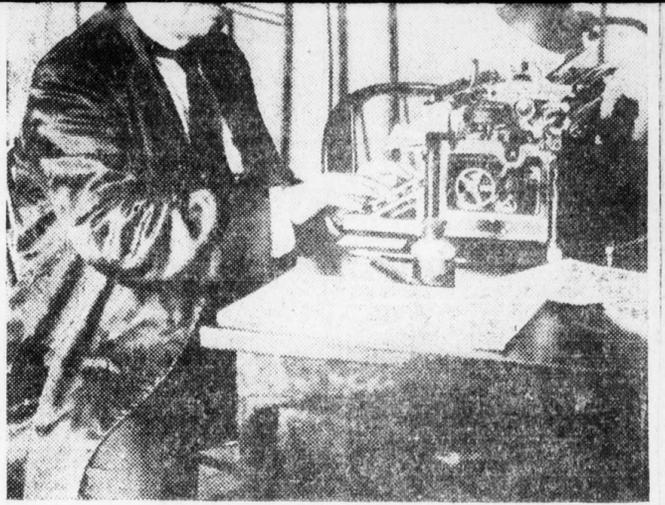
SOUSA LIMITS JAZZ TO DANCE. In writing to those wishing to know the reasons for his attitude toward jazz, Sousa writes: "I have never been in the motion picture business, but I have seen some of the men who conduct symphonies whose audiences will be now made up of men and women who now make up the rank and file of the foot brigade."

THE DETROIT NEWS, THURSDAY, APRIL 28, 1927. The orchestra of the lowest voice of the horn family. Miss Pauline Fisher is a harpist and desires to make her her life work. The one instrument of the band or an orchestra in which sex is ignored is the bass.

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If it doesn't start a well organized riot, my experience in three branches of the United States military service—Marine Corps, Army and Navy—hasn't taught me a thing.

For that matter, go out to the stockade of any cavalry post, with horses browsing all over an 80-acre geld, and let the bugler sound "Boots and Saddles" or "Charge" and see if the horses go on calmly browsing.

I mention these obvious facts just to remind the skeptical that anybody can learn music, even horses. And that every normal child is in some measure fond of music—which isn't surprising when you realize that there probably isn't a baby in the United States, even in an orphanage, that hasn't been trooned to sleep with lullabies.

NOT ALL PROFESSIONALS.

But I'm sure that readers of this paper won't misunderstand their temporary music editor as advocating that, just because every child can learn music and has some interest in music, every child should look toward music as a profession or pursue musical studies past the elementary stage. Music as both a vocation and an avocation I intend to discuss in the succeeding articles.

In this first article I merely wish to impress upon parents and children the fact that all young people, being able to learn music, should be taught enough so that they can read a simple vocal score or play simple melodies on some instrument.

Their enjoyment of life will be just that much widened and deepened, and while I'm not certain that I can subscribe 100 per cent to those

lines of Shakespeare's which warn us

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The Same Sousa Is Here, But in a Different Role

By R. J. McLAUCHLIN.

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

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

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

HALF HOUR PROGRAM.

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

of his grade, with six small medals on his bosom. His figure is as erect and military as of yore; his baton-arm as limber. He conducts, as always, with economy of effort, his arm frequently swinging in a short arc in the march cadence. In short, he is the same Sousa whom more than a generation has delighted to honor. His hair is gray and, instead of the famous whiskers of an older day, he wears but a business-like mustache. But otherwise he's altered not at all.

His program opens with his fine new march, "Pride of the Wolverines," written for and dedicated to this city and recently adopted as the official march of Detroit. Of his celebrated and spirit-stirring marches he also includes the following: "Field Artillery," "Glory of the Yankee Navy," "Semper Fidelis," and, in boisterous conclusion, "The Stars and Stripes Forever," with fifes, trumpets and trombones at the front of the stage, national colors on view to the rear and flanks, and colossal enthusiasm generally abounding. A Sousa finale, no less.

OTHER NUMBERS.

Also he presents his singularly lovely band-arrangement of Sullivan's "Lost Chord," the melody played by his trumpeter, John Dolan, and a suave accompaniment rising to a majestic climax. "Oh, How I've Waited For You," is also played, involving several old-time tunes, such as "Wait for the Wagon" and "Waiting at the Church." The first performance of a new song, "Carlotta," took place at the first program yesterday and it will be played on each occasion.

It is of uncommon interest, for the music is by Richard Whiting and Edouard Werner, and the lyrics by Ralph Holmes, all of Detroit.

So Detroit has an opportunity—to be eagerly embraced, no doubt—of hearing to its heart's content, the most famous bandsman in the history of band music, the man who, more than any other, has elevated that type to the realm of musical aristocracy; and, moreover, of obtaining his own expert and personal counsel on the problems which beset a youthful and aspiring musician.

John Philip Sousa and his band are headlined as the stage feature this week and a complete review of these proceedings will be found in another column, under the works of our musical associate, R. J. McLauchlin.

DETROIT EVENING TIMES
Tuesday, April 26, 1927

John Philip Slowly Gains on Paul's Record

John Philip Sousa is getting the thrill of his 50 years' career while in Detroit this week at the Michigan.

The veteran chuckled with all the enthusiasm of a youngster Monday when he received a telegram from Paul Whiteman congratulating Sousa on the remarkable attendance at the Michigan Theater Sunday. Keen, although friendly rivalry exists between the "syncopation king" and "the monarch of the march"—and Sousa's openings at the Michigan came within 202 admissions of equalling the Whiteman record at the same theater. This is equivalent to Sousa beating Whiteman's figures, taking into consideration the snow, rain and unseasonable cold weather of Sunday. Sousa and Whiteman, with friends of each, have a number of wagers up as to which is going to hold the Detroit record. Monday Sousa's box office report gained on Whiteman and the jazz leader now has a lead of less than 100 admissions over the great march leader.

It looks like an interesting battle between jazz and martial music.

Michigan—Sousa's Band.

A symphony so harmonious and lacking in the usual blatancy of band brass that it does not seem possible, a riot of melody and a carnival of stirring martial music—that is the band of John Phillip Sousa and it is not surprising that his famous marches make the heart of even the most blase feel a spark of patriotism.

Sousa's ability, aside from his quality as a maker of marches and as a musician, lies apparently in his technic as an organizer. His band

works like a well oiled, smoothly running machine, yet its charm lies in avoiding a flavoring of the mechanical in its music. There is no question but what Sousa is the March King of America.

His Sunday program at the Michigan consisted of several of his best known compositions including the "Pride of the Wolverines," which Detroit's city council recently adopted as the city's official song.

The screen presentation for the week is a comedy drama, starring Monte Blue and Patsy Ruth Miller, and running under the title of "Wolf's Clothing." The story is by Arthur Somers Roche and while its author permits the film to run its length without introducing the customary weirdness found in his stories, several mystery angles and eerie occurrences are to be found which liven up the story to a pitch of excitement and tenseness. It has to do with an escaped maniac, which is a fair start to a Roche story, but one feels rather cheated at the end—in truth, the play's finale is weak and a trifle wishy-washy. But forgetting the piece's conclusion, one can look back on it with the pleasurable remembrance of keen enjoyment.

Arthur Gutow, who inaugurated the idea of Sunday noon concerts on the Michigan organ, yesterday offered a program including "Parade of the Wooden Soldiers," Schubert's "Serenade," "Millions D'Arlequin," the overture from "Martha" and "Roses of Picardy." Stefan Kozakovich, baritone, was heard in two solos, "Love, I have Won You" and the prologue from Paganini. Gutow also presented his usual program number.

THE DETROIT NEWS,
TUESDAY, APRIL 26, 1927.

SOUSA GUEST OF CASS TECH OF CASS TECH

Directs, Compliments Its Band; Hamtramck High Serenades in Park.

Lieut-Commander John Phillip Sousa, the great American bandsman and music editor pro-tem of The News, visited Cass Technical High School yesterday morning and conducted the school band of nearly 60 pieces in his new march "Pride of the Wolverines," recently adopted as the official march of Detroit. The celebrated bandsman is playing a week's engagement with his band at the Michigan Theater and contributing a daily article on music to this newspaper.

Cass Tech held a convocation in the school's auditorium at 10:30 a. m. in Lieut-Com. Sousa's honor, the school band playing several of his marches, conducted by Roy Miller. The girls' glee club and the harp

bands: "Pride of the Wolverines," "Manhattan Beach," "Semper Fidelis" and the most celebrated of all Sousa's compositions, "The Stars and Stripes Forever." Trumpets and trombones of both bands came to the front of the stage for the finales of the last two marches, creating a great climax of brass.

At 12:30 p. m. yesterday Lieut-Com. Sousa was serenaded from Grand Circus Park by the band of the Hamtramck High School. He bowed from his window in the Hotel Statler and was escorted to the theater by the band.

Elsewhere in this issue appears Sousa's second article, dealing with the problems of youthful aspiring musicians and also the first group

of answers to questions asked him by young Detroiters, studying music or planning musical career. Questions addressed to John Phillip Sousa, care of The Detroit News, will receive personal replies in these columns.

Sousa's Schedule of Activities Today

- 10:00 A. M.—Visit Hamtramck High School.
- 12:00 Noon—Serenade by Cass Tech band and All-City Grade School band at Grand Circus Park.
- 1:00 P. M.—Parade to Michigan Theater, escorted by the bands.

DETROIT EVENING TIMES
Monday, April 25, 1927

News STAG

SOUSA DRAWS BIG CROWD

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

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

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

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



John Phillip Sousa

THE DETROIT NEWS,
MONDAY, APRIL 25, 1927.

SOUSA ARRIVES, IS SERENADED

Band of Police Department Greets March King With Own Compositions.

The Police Department Band serenaded John Phillip Sousa, noted bandsman, when he arrived in Detroit Sunday with his band to open a week's engagement at the Michigan Theater.

The band, conducted by Lieut. Ernest G. Lindemeyer, met Mr. Sousa at the Statler Hotel and escorted him to the theater, meanwhile playing some of the marches composed by Mr. Sousa.

At the theater Lieut. Lindemeyer surrendered his leader's baton to Mr. Sousa, and the latter conducted the police band for several minutes. Members of the Police Department Band later were the guests of Mr. Sousa at the theater.

During the march to the theater, the band played the "Stars and Stripes Forever," and "The Pride of the Wolverines," both compositions of Mr. Sousa. The second march recently was adopted by the Council as the City's official march.

Mr. Sousa and his band were to visit two schools this morning. They were to play at the Cass Technical High School at 10:25 a. m. and the Hamtramck High School at 12:30 p. m. In the afternoon he was to visit The Detroit News.

Tonight has been designated as school night at the theater, and the Cass Technical High School band will appear on the stage at the first evening performance.

The band will re-visit the Hamtramck High School at 10:30 a. m. Tuesday, and at noon the Cass band and the All City Grade School Band will play in Grand Circus Park. At 10:30 a. m. Wednesday, Sousa will visit the Highland Park High School and at 12:15 p. m. the Highland Park Band will give a concert in Grand Circus Park.

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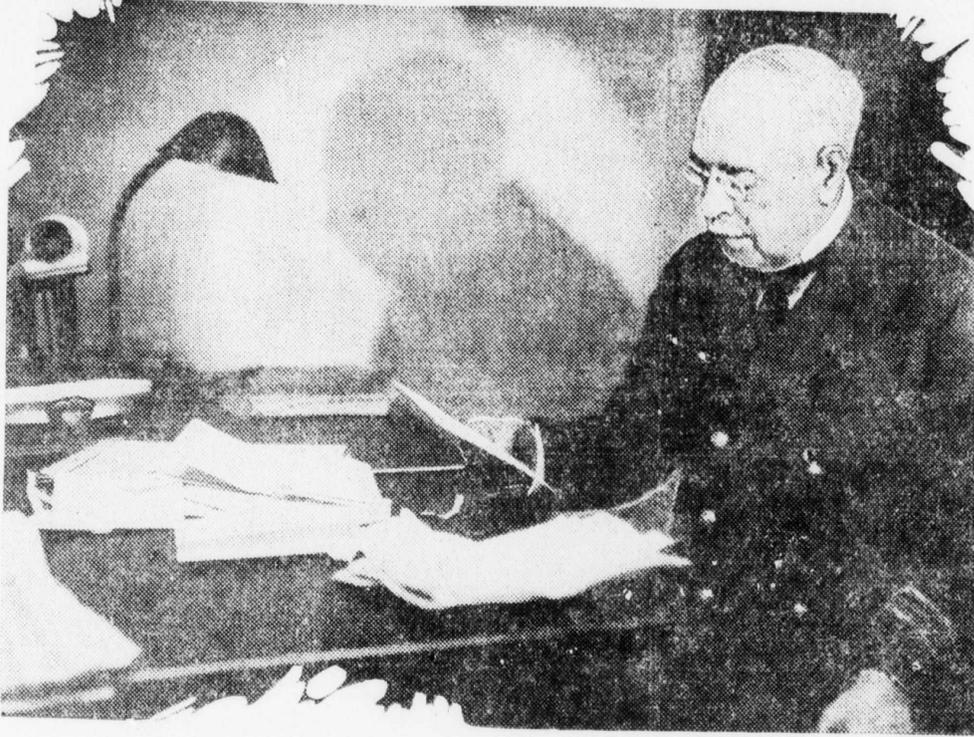
1:00 P. M.—Parade to Michigan Theater, escorted by the bands.

Ensemble of seven instruments also performed Foster's "Carry Me Back to Old Virginia," led by Orvis Lawrence. Sousa was introduced by Benjamin F. Comfort, principal of the school. He conducted the new march and spoke briefly and whimsically to the audience, complimenting the institution on the evident progress made by its music department.

In the evening, at the two programs which Sousa and his band offered at the Michigan Theater, the latter half of each program was shared by the Cass Tech Band and harp ensemble, massed with the Sousa organization and making an ensemble of more than 100 pieces. The following marches were played on each occasion by the massed bands: "Pride of the Wolverines," "Manhattan Beach," "Semper Fidelis" and the most celebrated of all Sousa's compositions, "The Stars and Stripes Forever." Trumpets and trombones of both bands came to the front of the stage for the finale of the last two marches, creating a great climax of brass.

At 12:30 p. m. yesterday Lieut.

EDITOR SOUSA AT HIS NEW JOB



LIEUT.-COMMANDER JOHN PHILIP SOUSA at his desk in *The News* Building.

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THE DETROIT NEWS, WEDNESDAY, APRIL 27, 1927.

The Two Johns

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

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JOHN PHILIP SOUSA AND JOHN ROHRER

instructor, S. C. Alvey of Cass Technical High School, says his progress is astonishing. Great things are expected of him by Clarence

Byrn, director of music at Cass High. His parents are Mr. and Mrs. Willard Rohrer, 13207 Cherry-lawn avenue.

THE DETROIT NEWS, TUESDAY, APRIL 26, 1927.

LOVE IS GUIDE FOR MUSICIANS

Sousa Explains How Aspirants Must Choose Instrument They Really Desire.

By JOHN PHILIP SOUSA.

Yesterday I said it was possible for everyone to learn something about music and that to a certain extent everyone was interested in music, but of course I did not imply that everyone had the ability to become a regular musician, even if he has the desire.

However, I can see from the letters sent to me as musical editor of *The News* that Detroit children are much puzzled as to which instrument to study, even after they are certain they have a deep musical impulse.

Well, nobody can tell anyone else what instrument to study—or whether to study an instrument in preference to voice. The careers of the great concert artists are full of examples of original impulses turned by unexpected circumstances into different channels. I know that in my own case I had intended to become a violinist, but my little finger is so short that when I played in an orchestra I realized I never could be a great violinist because of this defect. So naturally I turned my attention toward conducting.

The best general answer to all such questions is—study whatever instrument you really love—and if it happens not to be piano, you ought to study some piano if you intend to make music your career, because piano is the most complete instrument.

The violin, of course, has great range and great capacity for expression and closely approximates the flexibility of the human voice and is the aristocrat of the stringed instruments. And at the other end of the string family are the ungainly looking double-basses, sometimes referred to by other musicians as "dog houses." But it is possible for a person to become a great musician on the double-bass and find just as much satisfaction in playing it as in playing any other instrument.

In fact, I recently met one of the double-bass players of the Philadelphia Symphony Orchestra who lavishes an affection on his three beautiful instruments fully equal to the most tender care I have ever seen bestowed on a violin.

Just pick out the instrument you naturally love, and then practice it with all the concentration of which you are capable. The answers today follow:

KENNETH M. SCHULTZ
5531 Pacific avenue.

The more education the better for anybody, but I don't think it is necessary to take a complete college course before conservatory work, because it is possible to combine the two at several of the best universities—at your own University of Michigan, for example.

IRENE MADILL
12181 Northlawn avenue.

1. In transcribing from band to orchestra the arrangement depends upon the size of the orchestra, naturally, but any tenor part can be given to the cellos.

2. There are more good pianists than cellists, but on the other hand there is more demand for pianists. Why don't you continue a little farther with both until your talent or your tastes show a marked preference?

3. I am not at liberty to recommend individual teachers, but remember that as a rule the cheapest teachers are the dearest and you save money in the long run by studying with the best, even though you can study only half as much.

4. Spend your time on the classics; jazz may be but a passing style. Whatever the new mode in music may be, so-called classical music must be the foundation of either writer or player.

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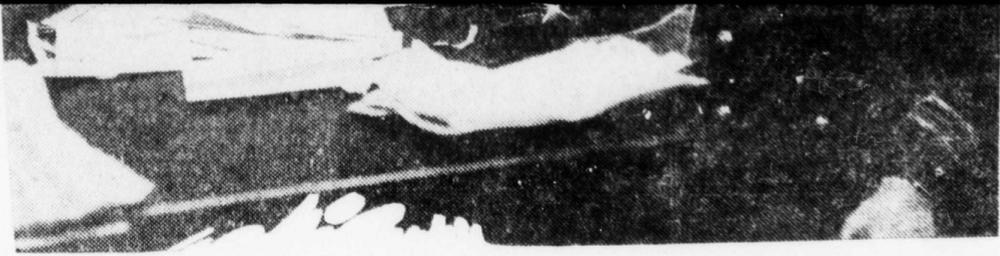
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410 Hammond Building.

In the first place don't let your stage fright worry you; there isn't a first rate artist who doesn't have a touch of it. I have read a lot of so-called cures for stage fright, including the use of hypnotism, but the only certain remedy I know is absolute confidence in yourself, which you must develop by complete mastery of your instrument; and the unshakable realization that your audience is more anxious for you to succeed than to fail, and that a single mistake or two won't be fatal.

GRACE JANE BARUTH
Cass High School.

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...this newspaper.
Cass Tech held a convocation in the school's auditorium at 10:30 a. m. in Lieut.-Com. Sousa's honor. The school band playing several of his marches, conducted by Ross Miller. The girls' glee club and the harp



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1:00 P. M.—Parade to Michigan Theater, escorted by the bands.

ensemble of seven instruments also performed Foster's "Carry Me Back to Old Virginia," led by Ovis Lawrence. Sousa was introduced by Benjamin F. Comfort, principal of the school. He conducted the new march and spoke briefly and whimsically to the audience, complimenting the institution on the evident progress made by its music department.

In the evening at the two programs which Sousa and his band offered at the Michigan Theater, the latter half of each program was shared by the Cass Tech Band and harp ensemble, massed with the Sousa organization and making an ensemble of more than 100 pieces. The following marches were played on each occasion by the massed bands: "Pride of the Wolverines," "Manhattan Beach," "Semper Fidelis" and the most celebrated of all Sousa's compositions, "The Stars and Stripes Forever." Trumpets and trombones of both bands came to the front of the stage for the finales of the last two marches, creating a great climax of brass.

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BERNARD SCHAEFFER
1324 East Grand Boulevard.

You are certainly starting your music study early enough and I think you can be reasonably certain of playing at 15 as well as your teacher plays, if you are able to say, "I would rather practice than play outdoors." But you must play outdoors, too, you know; all work and no play will make Bernard a dull boy and a bad musician. The cello is not only a good instrument to study, but the best instrument in the world for you if you love it.

MISS RUTH COWLES
13176 McDougall.

Your question as to whether a girl who plays clarinet professionally has the same chance as a boy must be answered in the negative, unfortunately. Not at present, but when there are many orchestras and bands organized of female talent, a talented girl clarinetist will stand on an equality for engagements with any male clarinetist.

MISS EUNICE BLOM
292 Adelaide street.

Most assuredly a girl has just as much right to play the saxophone as a boy. It won't hurt her morally or physically. The saxophone is not exclusively for boys. As to playing jazz—while one is studying one should pay undivided attention to the course of study and after one has completed his studies a little jazz will not hurt.

MISS FANNY WASKIVCH
Cass Technical High School.

How many years before you can be a member of the orchestra? A time limit cannot be placed on anyone to attain artistic excellence, but keep on practicing and the goal may be reached earlier than you anticipate. I am glad to learn of your determination to conquer your studies on both piano and banjo.

Sousa Shows Him How to "Roll"



—Photo by Times Staff Photographer.

LEARNING FROM REAL MASTER

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

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

Sousa Replies to Questions

I would like to know what other three instruments would go with an oboe to form a quartet.
CECIL NOLTON.

A quartette could be suggested of two flutes, oboe and English horn.

I am studying the string-bass under Joseph Osinkowski at Cass Technical High School and I would like you to answer a few questions.
1. Is it practical to use the vibrato on the string-bass in orchestra work?

2. What instrument would you advise me to double on in the band?
HARRY ARTHUR BORDERS.

It is possible and proper to use any mark the orchestrator puts in your part, and is possible of execution.

As a rule string bass players double in a band on the brass bass, the E flat Tuba, the B flat Tuba, or Sousaphone.

Why hasn't the bagpipe been used more generally in the band or orchestra? With what combination could it be used? How can it best be featured in the band or orchestra? Would it be advisable for a girl to seriously take up the study of the bagpipe?

I am a member of the society of Music Historians of which Mr. Boillot is the founder.
ANN KAZULEWSKI.

The vast majority of the good people of Scotland adore the bagpipe, while a vast majority of the good people of other lands do not favor the instrument. If you intend to make a thorough study of that instrument you may attract attention and make money. But there are so many other instruments that are more adaptable to the present age than the bagpipes I would think of it seriously before making a deep study of it. There have been many compositions in which the characteristics of the bagpipe have been featured, but I know of no concerto with orchestral accompaniment which has been written for the instrument.

I am very interested in music and have studied harp, piano, harmony, oboe, cello, orchestration, voice, band and orchestra in my high school course at Cass Tech. As I am a graduating senior I am glad the Detroit News has given me the opportunity of securing your invaluable advice concerning my musical career.

My parents wish to know what the best field is for a harpist, teaching, solo work or ensemble playing?

What is considered a reasonable solo charge for a harpist of average ability?

Being mixed up in the mixed chords of harmony can you suggest any references that have an especially clear explanation?

Is it necessary to finish harmony and counterpoint before beginning orchestration?
WILDEGARDE FIEHN,
1261 Lakeview avenue.

In orchestral and band work a capable harpist can usually command a higher compensation than the usual union rates. The best field for a harpist is where she is happiest. In regard to the mixed chords of harmony, I would refer you to a number of books that can be used as books of reference. Harmony, counterpoint and orchestration can be studied simultaneously, and your excellence in every branch will be proven by your talent.

Could you suggest an easy method of transposing?

I play alto clarinet in the Cass Technical High School Band. I receive bassoon parts in the band and have difficulty in transposing the part into my key.

I play saxophone, clarinet and piano. I am specializing in piano. Would you advise me to play these other instruments or would you just keep up piano?

I have difficulty in memorizing music for the piano, could you tell me a way that might make memorizing easier for me?

Do you think it best to take something else up for an education with music or would you advise me to study only music?
HAROLD W. KUHL,
4112 Chippert avenue.

In my own experience at the Es-pada Conservatory when I was a student we were compelled to sing by clefs and by using these various clefs, that is the Treble Soprano, Mezzo Soprano, Alto, Tenor and Bass clefs, we would transpose anything put before us. We sang entirely by the solfeggio system, Do, Re, Me, Fa, Sol, La, Si, Do. So in the Treble cleff Do was the note one ledger line beneath the staff. The next note in the Tenor cleff was Do, that was on the space beneath the staff. On the first line was Do being that note in the Soprano cleff. And so on through the scale, using the cleff for the transposition. In that way of using the cleff every note in the scale was Do. If you are making progress on the instrument you are playing keep it up, and practice the most on the one for which you care the most.

Have you any suggestions for memorizing music.

I have studied piano for four years, cello for three years and harp two years. I play flute and string-bass a little but have had trouble always in memorizing.

Do you think it unwise to specialize in more than one instrument? Would it be better to keep

up the instrument I have played most and can play best or go on with the instruments not so common? I am a student at Cass Tech. High School.
MARGARET E. GRAHAM,
12770 Joann road.

Memorizing is purely a cultivation of the intellect and one in which some people develop faster than others. There are various methods of memorizing such as photographing the material in your brain and visualizing the photograph. Another way is by continuity. I believe in specializing on one instrument to attain the nearest

to perfection on that instrument. But it will do no harm to embody in your study some knowledge of other instruments.

I am the first harpist in the Cass Technical Harp Ensemble, under the direction of Miss Laurintha Kenk.

I had the sincere pleasure of playing harp under your direction at Orchestra Hall last year.

I am 17 years of age, am taking a music course at school. I have studied harp about two years and six years of piano. In school I have taken harmony, music history,

my harp work and I have a year to go to school. I am planning to go to Finland to study harp.

I would like to know if there is a great demand for harpists in America today?

MARTHA RANTALA.

I should say that when an orchestra or a theater needs a harp they need it badly and naturally look for the best in the profession to supply their demands. The harp in the hands of an artist is a most enchanting instrument and one that is growing very fast in the necessities of American musical

voice, harp, harp ensemble, band and orchestra.

I am intending to keep up with culture. So if I were a harpist I would look forward to a successful career. Let us hope that if you go to Finland to make a further study of harp, you will find thorough professors on that instrument.

SOUSA LIMITS JAZZ TO DANCE

Too Wise To Disapprove But He Doesn't Exactly Approve, Either.

By JOHN PHILIP SOUSA.

Yesterday I found myself right on the brink of the much discussed question of jazz, didn't I and so today I suppose I will have to plunge boldly into it.

There is no escaping a discussion of jazz any more than there is any escaping the jazz itself. It is wafted over the radio, ground out of the phonographs, performed continuously in restaurants and most of the time on the stage. Furthermore it has spread so far beyond the confines of the United States that it has become a national question in several other countries.

And no musician of note can grant an interview to a newspaper without being asked his opinion of jazz, so might as well get it over.

I must say that I have been pleasantly surprised by the comparatively few questions from young Detroit musicians regarding it; their scarcity is certainly a healthy sign that the boys and girls are taking their music seriously.

ONLY DANCE MUSIC.

Jazz is merely a style of dance music; separate jazz from the dance floor and it very soon becomes intolerable. I know jazz is sometimes played in other places than ball rooms, but the only effect I ever knew it to have was to make its hearers want to dance. It is even quite possible to destroy the appeal of truly fine music by jazzing it so that hearing makes the would-be dancers get nervous feet.

About 90 per cent of the people in this country belong to the foot brigade. The moment they hear music their feet begin to keep time with it. They are the rhythmic hearers. When a primitive man hears music for the first time that is his reaction. One reason jazz has made so much appeal is that it

is suited to these rhythmic hearers whose feet keep time to the sway.

The rhythmic hearers are making their heroes in the motion picture theaters. Some day these men will conduct symphony orchestras whose audiences will be made up of men and women who now make up the rank and file of the foot brigade.

SELDOM PLAY IT.

I have nothing against jazz in its place, but my band seldom plays jazz because it is better fitted for other types of music.

As for the attitude of the young student toward jazz, I think it should be one of common sense. I certainly have no sympathy with those teachers who refuse to let their students play a note of popular music and frown on jazz as the work of the Old Nick himself. They are merely making bootleg musicians out of their students, for most young people will play some jazz, just for the fun of it.

My advice is use jazz merely as a diversion while a student, even though you intend to play in dance orchestras later on. Only a serious study of the sound fundamen-

tal of music will lay the foundation of a successful musical career—and a habit of playing everything in a fox-trot tempo certainly isn't good musicianship.

The answers today follow:

Miss Helen Downie is anxious to ascertain something regarding the range of the Corni, or as English speaking people know it the French horn. The Germans call it the Waldhorn because it originated as the Corni de Chasse, or as the hunting horn. It is an unique instrument in the symphony and band instrumentation, because players are educated according to what department of horn playing they aspire. The range of a first horn is the highest in a quartette and in the hands of a thorough artist low C which sounds F on the horn to C, two ledger lines above the staff which sounds G immediately above the staff. The next highest horn in the band or orchestra is the third horn, which approximately has the register of the first horn. The second horn has a register lower than the first and third, and the fourth horn occupies a place in

the orchestra as the lowest voice of the horn family.

Miss Pauline Fisher is a harpist and desires to make this her life work. The one instrument of the band or an orchestra in which sex is ignored is the harp, for many of the symphony orchestras of the world contain in their ranks women harpists. So there is nothing to interfere with Miss Fisher's entry into the greatest of the symphony orchestras than her ability to land the job. In fact most conductors look with a kindly eye on an accomplished women harpist in their orchestra.

Young Richard Wagner of today, a namesake of the great dramatic composer, started studying the xylophone when he was four and a half years old, and today when he is 15, he is able to perform according to his statement a repertoire of well known solos for the xylophone, if he plays them all in a musicianly manner he deserves a congratulation of all music lovers. The xylophone is admired by many people when artistically played, and Richard has made such splendid ad-

vance that I advise him to continue on that instrument and achieve an enviable position.

In answer to "Torchy" I would suggest the violin for a four-piece orchestra, together with the instruments he already has, that is the piano, saxophone and trumpet. There are many arrangements made and printed for this sort of combination, and he will not be called upon to furnish new arrangements.

In answer to Francis A. Holt, I desire to state that all amateur bands appeal to me, for the Lord in His wisdom is apt to give great talent to some boy who can develop it in an amateur band.

REVIEWS

'Sousa Week' Develops Into Elaborate Affair

"Sousa Week" at the Michigan next week is developing into a gala civic celebration. Acting on a resolution proposed by Councilman Philip Callahan, the City Council has officially designated the Sousa march, "Pride of the Wolverines," as the Detroit song.

Plans are under way to make the Wednesday evening of the engagement the occasion of a celebration at the theater in Sousa's honor, at which time Mayor Smith will convey the thanks of the city to the famous composer for having written this song for Detroit.

Other compositions dedicated to national organizations have resulted in similar arrangements for special nights by different groups.

Monday night the Cass Tech band will appear on stage with the Sousa organization and augment this band in the playing of "Pride of the Wolverines" and other numbers of the programme.

"The Boy Scouts of America," written by Mr. Sousa and dedicated to the Boy Scouts organization, will be the featured number of Boy Scouts' Night Friday evening.

The American Legion and the Shriners are also planning some tribute to the beloved conductor, and the Cass Tech band is playing a concert with the Elementary School band in his honor in Grand Circus Park Tuesday noon. All in all it promises to be a week crowded with honors for John Philip Sousa.

THE DETROIT NEWS,

THURSDAY, APRIL 28, 1927.

Detroit

DETROIT, March 28.—Sousa and His Band will be at the Michigan Theater the week of April 24.

Thurston comes to the New Detroit for a two weeks' run, beginning April 3.

A notable visitor to Detroit during the past week was Archibald Flower, six times Mayor of Stratford-on-Avon, and devoting his life and his fortune to the activities allied with the Shakespeare Memorial Theater in the latter city. Mr. Flower slipped quietly into Detroit last Thursday to meet Morris Gest, producer of *The Miracle*, and dropped out just as unostentatiously.

THE DETROIT NEWS, FRIDAY, APRIL 29, 1927.

The Final Number

SANTELMANN, BUILDER OF MARINE BAND, RETIRES.

(By the Associated Press.)

WASHINGTON, April 29.—The baton which has directed the United States Marine Band for more than 25 years was in new hands today, surrendered by Capt. William H. Santelmann Wednesday night upon his retirement.

To Taylor Branson, first leader, went the leadership after the captain had directed the band for the last time in its weekly concert at Marine barracks.

Floral gifts from the President and Mrs. Coolidge marked Capt. Santelmann's retirement, while Maj. Gen. John A. Lejeune, commandant of the Marine Corps, on behalf of the band, presented a silver floral set and silver candlesticks.

"The Marine band today owes its position as one of the world's most famous musical organizations to Capt. Santelmann," Gen. Lejeune said. "This band is the child of his own genius. He took the leadership of a small and comparatively unknown band and tonight he lays down his baton as the leader of one of the world's greatest bands."

Capt. Santelmann opened his final concert with two numbers, one a violin solo by his son, Musician William F. H. Santelmann, and then handed the baton to Branson. The band then struck up: "The Debutante," Santelmann's own famous waltz. The Marine march, "Semper Fidelis," and "Auld Lang Syne," followed, after which the retiring leader directed the band and audience in singing the National Anthem.

Santelmann will retire with the rank of captain and it is expected the same rank will be conferred upon Taylor Branson, according to custom.

Capt. Santelmann was born in Hanover, Germany, in 1863, and enlisted as a private in the band in

1887. He left the organization for a few years, but returned in 1898 as leader.

Santelmann became leader of the



CAPT. WILLIAM H. SANTELMANN

Marine band a few years after John Philip Sousa, the "march king," left the organization to direct his own band. Sousa wielded the Marine band baton from 1880 to 1892, and during the World War was given command of the Navy band at the Great Lakes Naval Training Station.

WHICH? BAND OR ORCHESTRA?

Follow Personal Choice in Selection, Sousa Advises.

By JOHN PHILIP SOUSA.

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I can only advise that in making a decision for the future one should be guided more by the instrument and the choosing of one which is truly loved than the choice of organizations as that is one which will readily follow.

I would like to know what other three instruments would go with an oboe to form a quartet.

CECIL NOLTON.

A quartette could be suggested

Technical High School Band. I receive bassoon parts in the band and have difficulty in transposing the part into my key.

I play saxophone, clarinet and piano. I am specializing in piano. Would you advise me to play these other instruments or would you just keep up piano?

I have difficulty in memorizing music for the piano could you tell me a way that might make memorizing easier for me?

Do you think it best to take something else up for an education with music or would you advise me to study only music?

HAROLD W. KUHLE, 4112 Clippert avenue.

In my own experience at the Es-puda Conservatory when I was a student we were compelled to sing by clefs and by using these various clefs, that is the Treble Soprano, Mezzo Soprano, Alto, Tenor and Bass clefs, we would transpose anything put before us. We sang entirely by the solfeggio system, Do, Re, Me, Fa, Sol, La, Si, Do. So in the Treble clef Do was the note one ledger line beneath the staff. The next note in the Tenor clef was Do, that was on the space beneath the staff. On the first line was Do being that note in the Soprano clef. And so on through the scale, using the clef for the transposition. In that way of using the clef every note in the

scale was Do. If you are making progress on the instrument you are playing keep it up, and practice the most on the one for which you care the most.

Have you any suggestions for memorizing music?

I have studied piano for four years, cello for three years and harp two years. I play flute and string-bass a little but have had trouble always in memorizing.

Do you think it unwise to specialize in more than one instrument? Would it be better to keep up the instrument I have played most and can play best or go on with the instruments not so com-

mon? I am a student at Cass Tech. High School. MARGARET E. GRAHAM, 12770 Joann road.

of two flutes, oboe and English horn.

I am studying the string-bass under Joseph Osikowski at Cass Technical High School and I would like you to answer a few questions. 1. Is it practical to use the vibrato on the string-bass in orchestra work?

2. What instrument would you advise me to double on in the band? HARRY ARTHUR BORDERS.

It is possible and proper to use any mark the orchestrator puts in your part, and is possible of execution.

As a rule string bass players double in a band on the brass bass, the E flat Tuba, the B flat Tuba, or Sousaphone.

Why hasn't the bagpipe been used more generally in the band or orchestra? With what combination could it be used? How can it best be featured in the band or orchestra? Would it be advisable for a girl to seriously take up the study of the bagpipe?

I am a member of the society of Music Historians of which Mr. Boillot is the founder. ANN KAZULEWSKI.

The vast majority of the good people of Scotland adore the bagpipe, while a vast majority of the good people of other lands do not favor the instrument. If you intend to make a thorough study of that instrument you may attract attention and make money. But there are so many other instruments that are more adaptable to the present age than the bagpipes I would think of it seriously before making a deep study of it. There have been many compositions in which the characteristics of the bagpipe have been featured, but I know of no concerto with orchestral accompaniment which has been written for the instrument.

I am very interested in music and have studied harp, piano, harmony, oboe, cello, orchestration, voice, band and orchestra in my high school course at Cass Tech. As I am a graduating senior I am glad the Detroit News has given me the opportunity of securing your invaluable advice concerning my musical career.

My parents wish to know what the best field is for a harpist, teaching, solo work or ensemble playing?

What is considered a reasonable solo charge for a harpist of average ability?

Being mixed up in the mixed chords of harmony can you suggest any references that have an especially clear explanation?

Is it necessary to finish harmony and counterpoint before beginning orchestration?

WILDEGARDE FIEHN, 1381 Lakeview avenue.

In orchestral and band work a capable harpist can usually command a higher compensation than the usual union rates. The best field for a harpist is where she is happiest. In regard to the mixed chords of harmony, I would refer you to a number of books that can be used as books of reference. Harmony, counterpoint and orchestration can be studied simultaneously, and your excellence in every branch will be proven by your talent.

Could you suggest an easy method of transposing? I play alto clarinet in the Cass

Memorizing is purely a cultivation of the intellect and one in which some people develop faster than others. There are various methods of memorizing such as photographing the material in your brain and visualizing the photograph. Another way is by continuity. I believe in specializing on one instrument to attain the nearest to perfection on that instrument. But it will do no harm to embody in your study some knowledge of other instruments.

I am the first harpist in the Cass Technical Harp Ensemble, under the direction of Miss Laurintta Kenk.

I had the sincere pleasure of playing harp under your direction at Orchestra Hall last year.

I am 17 years of age, am taking a music course at school. I have studied harp about two years and six years of piano. In school I have taken harmony, music history, my harp work and I have a year to go to school. I am planning to go to Finland to study harp.

I would like to know if there is a great demand for harpists in America today? MARTHA RANTALA.

I should say that when an orchestra or a theater needs a harp they need it badly and naturally look for the best in the profession to supply their demands. The harp in the hands of an artist is a most enchanting instrument and one that is growing very fast in the necessities of American musical voice, harp, harp ensemble, band and orchestra.

I am intending to keep up with culture. So if I were a harpist I would look forward to a successful career. Let us hope that if you go to Finland to make a further study of harp, you will find thorough professors on that instrument.

FRIDAY, APRIL 29, 1927.

WHICH? BAND OR ORCHESTRA?

Follow Personal Choice in Selection, Sousa Advises.

By JOHN PHILIP SOUSA.

In reading over the many, many letters I have received since coming to Detroit—and even in my discussions with seasoned musicians like those of the Michigan theater orchestra—I note an inclination to discuss the relative merits of concert bands organized and instrumented for indoor playing, and the string orchestral combinations. Many of my young correspondents ask which would be best for them to do—prepare for concert band work or for string orchestral endeavors. This discussion is as old as the concert band and it is futile to attempt to give an answer which will cover all conditions.

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I can only advise that in making a decision for the future one should be guided more by the instrument and the choosing of one which is truly loved than the choice of organizations as that is one which will readily follow.

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

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

THE DETROIT NEWS,

SATURDAY, APRIL 30, 1927.

SOUSA FINISHES EDITOR'S TASK

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

By JOHN PHILIP SOUSA.

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

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

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

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

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

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

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

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

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

Following are the concluding answers:

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

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

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

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

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

THE DETROIT NEWS,

SUNDAY, MAY 1, 1927.

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

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

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

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AND here's just a little notion, to be turned over in the mind during the week. Herbert Witherpoon recently made a speech in Memphis and, among many wise things, said of America:

"We have so much specialization today that we have no real education. We have training but no breadth of vision."

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GEORGE JENKINS, 9334 Waterloo street.—Mr. Jenkins plays first violin in the Scout orchestra, Troop 176, and asks what instrument of the wind family he should double on. I would suggest the clarinet.

MRS. ED. P. SCHULTE, 4524 Burns avenue.—My advice to Mrs. Schulte is to take her son to some thoroughly good violin teacher and have him play for him, and then decide whether he should continue the study of music. I am sure if the boy shows talent and ambition his teacher in the school will give him another chance.

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

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THIRTY MINUTES OF JAZZ IN SOUSA'S BAND

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

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

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

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

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

John Philip Sousa at Shrine Today



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

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

SOUSA HERE TODAY



WINIFRED BAMBRICK

It is doubtful if more than a few hundred people ever heard of the famed harp "that once through Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieutenant-Commander John Philip Sousa, who is now on his thirty-third annual tour at the head of the great band which bears his name. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright froc against the background of the one hundred number-clad musicians who make up the Sousa ensemble at the Shrine this afternoon and evening.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has wedded into his programs. Her appearance with Sousa organization, of course, is due to the fact that she is one of the best harpists in America of either sex, and Miss Bambrick's solos are one of the features of the Sousa program which are certain to be widely acclaimed. But she is more than a mere soloist. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program and during the band numbers she performs an important service which Sousa describes as maintaining liaison between the reed section and the brass. For some reason, not well understood either by Sousa or by sound experts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable. If Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all instruments, the harp, with its susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch.

Miss Bambrick was born in Canada, and like all of the Sousa soloists, received her training entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

SOUSA'S MARCHES STILL HOLD FAVORITE PLACE

John Philip Sousa is still primarily and essentially "the march king."

Bringing his band to the Shrine auditorium for two concerts Sunday, Lieutenant-Commander Sousa entered into pretentious programs showing the band's mastery of symphonic arrangements, tone poems and difficult overtures.

But it was the ringing marches that pleased the audience best. At the night performance the band presented "The Pride of the Wolverines," a new march composition by Sousa, and it ranked among the best of the program.

Sousa is still the showman in all respects. He does not seek to present a staid, conventional band program. Instead he offers diversity and variety.

Miss Marjorie Moody, a little girl with a big voice and personality with it, was vocal soloist and her soprano renditions of "Polonaise Mignon" and "Coming Thru the Rye" were features of the evening program. A saxophone sextet gave a few moments of "jazz" melodies and worked in a clever comedy bit based upon the antics of the bass sax.

John Dolan, cornetist, failed to equal some of Sousa's previous cornet soloists. His playing was ragged in spots, although he demonstrated mastery of triple-tonguing and fingering.

One of the most enjoyable features of the evening program was the band rendition of "The Cloister Clock," by Kunkel. Sousa has adapted the composition to give the reeds, woodwinds and flutes some excellent bird effects.

Compositions by John Verweire, Fort Wayne bandmaster and leader of the News-Sentinel band, were presented as encores by Sousa's band. "The Joyeux Caprice" was chosen as the night encore while at the afternoon program "The News-Sentinel March" was given.

Howard Goulden is one of the hardest worked members of the band. He won popularity with xylophone solos and, during the remainder of the time, rushed from one drum to another. Sousa, as usual, uses the drums extensively, perhaps somewhat excessively.

L. H. C.

SOUSA'S BAND PLAYS AT SHRINE TODAY

Two Performances Will Be Given; Many New Numbers on Program

John Philip Sousa and his famous band will give two programs at the Shrine auditorium today. A matinee program will be given at 3 o'clock and the night program at 8:15 o'clock.

The programs follow:

Matinee Program at 3 p. m.

Lieutenant-Commander John Philip Sousa, conductor. Harry Askin, manager.

Miss Marjorie Moody, soprano. Mr. John Dolan, cornetist. Mr. Howard Goulden, xylophone.

Overture, "Light Cavalry".....Suppe
Cornet solo, "Carnival of Venice".....Arban

Suite—"The Three S's"
"On the Beautiful Blue Danube".....Strauss

"The Lost Chord".....Sullivan
"Mars and Venus".....Sousa

Vocal solo, "A Fors e Lu!".....Verdi
Miss Marjorie Moody

Tone picture, "The Angelus".....Massenet
Interval.

A fancy "The Wets and Drys".....Sousa
"Have a Little Drink," says the wet to his friend, the dry, who has been singing "How Dry I Am." "I don't care if I do," says the dry. "How about 'Tea for Two'?" So they go off to a tea dansant where the orchestra is playing, "How Dry I Am," as a Spanish dance. Refreshed by the cup that cheers, but does not inebriate, the wets and the drys take a walk, "Down Where the Wurtzenberger Flows" and hear a lusty voice sing of the beauties of "Brown October Ale." "I know something better than that," says the dry. "Let's get a drink out of 'The Old Oaken Bucket.'" "What a kick!" exclaimed wet and dry in unison, as they quaff deep from the well. "We Won't Go Home Until Morning," and they stay at the well until dawn, finally parting to the tune of "Auld Lang Syne" as they think of the "good old days" before prohibition, when people drank water.

APPRECIATIVE AUDIENCE HEARS SOUSA'S BAND

Rousing music, which gave the audience a genuine thrill and served as a fitting musical event for the first day of National Music week in Fort Wayne, featured the program presented last evening by John Philip Sousa and his band at the Shrine auditorium. The march king has been before the public for many years and each season has added to his following, becoming a national institution.

Visions of marching men rose before one's eyes in some of the numbers, and worked the audience into a patriotic frenzy, which gave vent to the reaction by its enthusiastic applause. Glancing over the audience, one could see persons keeping time to the tunes with their hands and programs, so appealing was the program.

JOHN PHILIP SOUSA HERE—OUTDOOR L.

WILL PRESENT STIRRING AIRS WITH 50-PIECE BAND

REMEMBER when the Great Lakes Band went marching down the Boul Mich, playing "The Stars and Stripes Forever," the stirring composition always associated with its illustrious leader, John Philip Sousa?

Those days can hardly help but be recalled to those who visit the Chicago Theater this week, for there, on the stage, will be the March King himself in person, heading his fifty-piece military musical unit.

The appearance of the former lieutenant commander of the United States navy is another of the stage engagements which have become the proud boast of the B. & K. house and follows the appearance of Paul Whiteman, Van and Schenck, Gilda Gray, Nora Bayes and Gertrude Ederle.

While here the celebrated bandman will play all his famous marches and many new compositions, including his humoresque, "The Wets and the Drys," a satiric but non-partisan musical treatment of the prohibition issue. This is his thirty-fourth an-

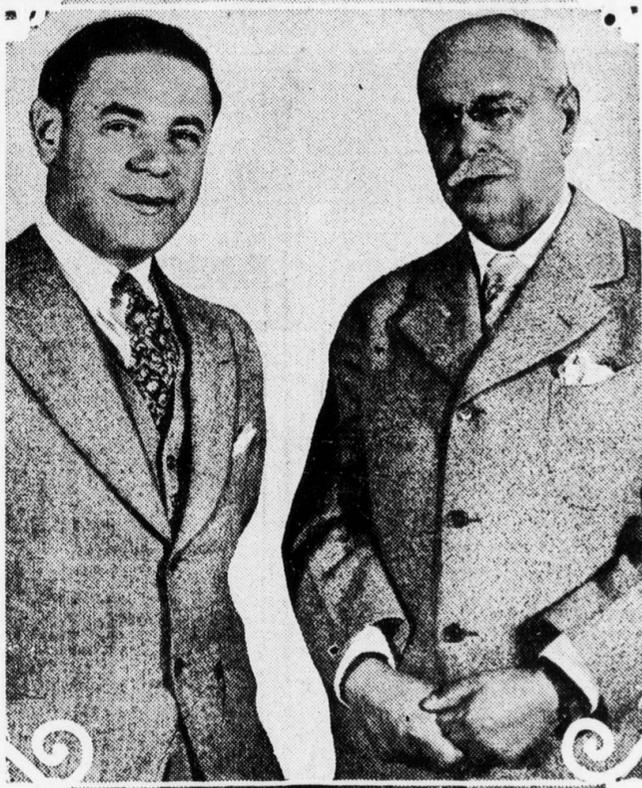
nual tour and the engagement will be the only one of the year in so far as this city is concerned.

An entirely new generation of Chicagoans has grown up since the great leader first attained fame as a band leader. The fact that they will get a chance to see and hear him in person at a motion picture theater is further significant of the growth and importance of the new art and industry.

The \$100,000 contract between Sousa and Public Theaters as signed a few weeks ago between the famous bandman and Sam Katz, president of the theater company, has resulted in new attendance records wherever he and his players have appeared, according to reports.

The Paramount Theater in New York, the Metropolitan in Boston, Shea's in Buffalo and the Michigan in Detroit have all reached their peak with the thrilling concerts given by the great musical leader. Preparations are thus being made for the greatest crowd in its history by the Chicago.

They're Both Leaders



John Philip Sousa (right), America's foremost bandman, is now touring the public circuit of theaters and is the chief magnet at the Chicago this week. He is shown here with Sam Katz (left), the man behind the Balaban & Katz guns, and one of the leading figures in the movie industry. The photo was taken immediately after negotiations were completed for the tour, which, if reports be true, will net Sousa \$100,000. He will also be one of the guest celebrities at the Movie Ball to be held at the Hotel Stevens Wednesday night.



A Thrilling Moment in the Lives of Senn High School Boys. John Philip Sousa, the "March King," Personally Directed a Number by the R. O. T. C. Band the Other Day in Grant Park. Capt. Albert Gish (Left) Is in Command of the Military Unit That Marched in Honor of the Great Bandmaster.

(By Russell V. Hamm, Staff Photographer of The Daily News)

SOUSA SEES U. S. LEADER IN MUSIC

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

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

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

"JOHN PHILIP SOUSA."

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

BY JOHN PHILIP SOUSA.

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

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

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

Profit for Good Composers.

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

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

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

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

Theaters Find Good Music Pays.

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

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

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

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

SOUSA SAYS EVERY CHILD NEEDS MUSIC

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

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

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

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

BY JOHN PHILIP SOUSA.

"Should I study music?"

"Should my child study music?"

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

The answer to each question is "Yes."

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

Will Enrich Every Life.

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

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

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

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

Men in Lead at Present.

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

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

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

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

SOUSA'S LOSS IS MENJOU'S GAIN

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

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

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

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

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

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

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

Sousa Swings His Baton in the Movies

And Didur Sings in Opera from Poland.

BY ERIC DeLAMARTER.

Between our international hero of the march-tune, Mr. Sousa, and the American premiere of "The Haunted Manor," a standard opera of the Polish literature, our inveterate concert-goer had his wild choice yesterday.

Like Paderewski and John McCormack and Babe Ruth, Mr. Sousa is an institution by himself and needs no extended introduction to the public. A usually sane and conservative expert on such matters declared that the March-King played to 20,000 people at the Chicago theater during the day, and this about ends the discussion.

Jazz-kings well may look to their laurels!

As to matters more earnest, if not more serious, your reporter submits record of an interesting evening at the Ashland auditorium in a language into whose mysteries he has not been initiated. While such ignorance is quite in style with our opera devotees, in this case it was more than usual. There may be an argument in this fact, but that argument we'll leave for the Opera in English Foundation.

Stanislaus Moniuszko, so the information goes, seems to be the Verdi of Polish opera. This work, "The Haunted Manor," was produced in Warsaw in 1865, which makes it a "classic." In fact, the style—so far as could be judged—rather follows the Italian tradition of that day, even to recitative of the earlier pattern.

The story deals with two "knights" of the first half of the eighteenth century partial to bachelorhood. A meddlesome aunt conceals a story of a haunted house to which the knights are bound, to prevent frustration of her plans for their matrimonial disposition. But auntie is foiled, and the spooks—well, the two young knights spoke Polish, anyway!

The cast boasted the names of three men who are notable in their work. Adam Didur, bass, from the Metropolitan Opera; F. Bedlewicz, tenor, from the Warsaw Opera, and Valentino Figaniak, baritone, made up the hard-working trio. Mr. Didur is known to our opera-goers. Mr. Bedlewicz proved to be a resourceful, vivid singer, with a brilliant, even, beautifully schooled voice. Mr. Figaniak would command attention, too, in almost any ensemble.

The remainder of the cast was recruited from professional ranks about the country, with a portion of the chorus from a Polish choir in Gary, Ind. And, after scrutiny of the maze of intriguing words, our decision is that Wladyslaw Grigaitis was the conductor, because the word "professor" prefaces his name. This is an important matter, for he deserves special mention in a record of the performance.

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

Starts Tour of Schools to Address Student Musicians.

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

He addressed the Harrison Technical high school at 2659 West 24th street today and coached and directed the school's R. O. T. C. military band in several of his compositions.

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

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

BY JOHN PHILIP SOUSA.

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

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

Has No Hostility to Jazz.

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

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

"AS ONE MUSICIAN TO ANOTHER"



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

(By a staff photographer.)

levee songs, and others are busy with this.

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

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

Range of French Horn.

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

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

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

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

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

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

JOHN PHILIP SOUSA GENIAL, INSPIRED

5,000 Crowd Chicago Theater to Hear Famous Commander's Band.

BY MAURICE ROSENFELD.

Shortly after noon yesterday a visit to the Chicago theater found it full to capacity with more than 5,000 persons in the theater and about 1,000 waiting outside for a chance to get in.

The attraction was Lieutenant-Commander John Philip Sousa and his band. Commander Sousa is making a new departure in bringing the bigger things in music to the general public. It is also a new departure for most theaters but it must not be forgotten that this theater was the first to devote a noon hour every Sunday, for a number of years, to symphony concerts and condensed and edited grand opera performances.

Exhilarating and Stimulating.

The commander and his unrivaled band were at their best yesterday and the brilliant playing which the band performed, under the genial and inspired direction of Sousa, was a most exhilarating and stimulating experience in many days and evenings of music reviewing.

His own marches, cornet solos and other pieces just came forth from the stage without much pause, and with that finish and fine tone coloring that are so typical of this band.

Sousa himself, as exact in poise and conduct as ever, was a great attraction, and none the less, the music that he brought forth by his expressive wield of the baton. The engagement includes four performances daily, two in the afternoon and two in the evening, and evidently the public likes that kind of music.

Moniusko's Polish Opera.

Last evening we heard in this city for the first time Stanislaw Moniusko's romantic opera in three acts and five scenes, under the title "The Haunted Manor," sung in Polish by a number of noted Polish opera singers, including the famous New York basso, Adamo Didur, from the Metropolitan opera house, who came here as a guest artist.

The performance was given under the direction of Vladislav Grigaiatis, who conducted.

There was an orchestra, hardly of the dimensions to adequately bring out the sonority of the score, but capable enough to support the singers. There was a chorus drilled for this part of the operatic interpretation and there were several singers who put their heart into the rendition of their music and who acted with temperamental spirit.

Several Long Solos Given.

There are several long solos and some concerted numbers for most of the principals, and M. Didur, the

guest, made a martial showing as Zbigniew, in his officer's costume, and sang his music with great gusto.

A. Bedlewicz, tenor, was the Stefan, possessed of a clear, high tenor voice of pleasing quality. Teodozja Wandycz, as the aunt, had considerable solo singing in the second act, and was a lively figure through her scene.

Marja Bogucka, Salomea Zbytnewska, Jozef Kallini, Edward Ryglewicz and others completed the cast.

CHICAGO EVENING POST, TUESDAY, MAY 3, 1927

Sousa and Band Thrill Audience at the Chicago

By Karleton Hackett.

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

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

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

Not an instant's pause, just a bow and they are off again. "The Lost Chord," with the lights properly dimmed and an efficient cornetist for the solo, then a capable and attractive soprano singing an Italian street song by Victor Herbert with plenty of high tones and decorative runs.

This, just by way of salted almonds and sherbet, and then down to the solid meat again with another march. The cornetists, the trombonists and the piccolists (is there any such word?) all lined up at the footlights and blowing their lungs out most melodiously.

Did we fall for it? We did. Now is the time, and four performances every day with Lieutenant Commander John Philip Sousa present in person.

CHICAGO DAILY JOURNAL, TUESDAY, MAY 3, 1927

Concerning Beards

Some of John Philip Sousa's older admirers who go to the Chicago theater this week will be surprised to discover the famous bandmaster no longer wearing a beard, but they will be even more surprised to see Adolphe Menjou with one. Menjou, in the first part of "Evening Clothes," is shabbily dressed and unshaven for the first time on the screen since "The Woman of Paris" brought him prominence.

Jetta Arrives Today

Jetta Goudal arrives in Chicago today, the first of the six film stars who are traveling half way across the continent to attend the movie ball tomorrow night at the new Stevens hotel. Jetta, coming from Hollywood, will be followed tomorrow morning by Virginia Valli, Victor McLaglen, George O'Brien and Louise Dresser. Milton Sills, another of the six, will arrive tomorrow afternoon from New York.

The ball is sponsored by the Motion Picture Theater Owners' association of Chicago and Ludwig Seigel is chairman of the committee making plans. John Philip Sousa will be one of the distinguished guests and he will contribute his services as guest conductor of the orchestra. Other music-makers present will be Paul Ash, Husk O'Hare, Verne Buck, Charles Kaley, Ted Leary, Del Delbridge, Benny Krueger and Art Kahn.

CHICAGO EVENING POST, TUESDAY, MAY 3, 1927

Sousa's Band Thrills Chicago's Patrons

"EVENING CLOTHES."

A Paramount picture, directed by Luther Reed, from the play, "The Man in Evening Dress," by Andre Picard. Presented at the Chicago theater. The cast:

Lucius	Adolphe Menjou
Germaine	Virginia Valli
Lazare	Noah Beery
Fox Trot	Louise Brooks
Francine	Lilyan Tashman

By Genevieve Harris.

Adolphe Menjou is the star of the screen play at the Chicago this week, but the reason for the large crowds waiting in the lobby is the star of the stage program, John Philip Sousa. He and his band are certainly worth waiting to hear! The Chicago is a fine setting for the stirring march music, and the strains of "El Capitán," "Washington Post," and "Semper Fidelis" fill the huge theater in thrilling fashion. The program is varied by the introduction of numbers such as "The Lost Chord," an Italian street song, but the feature are of course the feature of

the bill, and "The Stars and Stripes Forever" brings it to a brilliant close. The Chicago orchestra, under Director Spitalny, does its usual good share in providing entertainment, and wisely chosen for this week the kind of music which contrasts to the swinging martial airs of the band. It

CHICAGO DAILY NEWS, TUESDAY, MAY 3, 1927.

JOHN PHILIP SOUSA GENIAL, INSPIRED

Throng at Chicago Theater to Hear Famous Commander's Band.

BY MAURICE ROSENFELD. John Philip Sousa and his band are drawing record-breaking crowds to the Chicago theater.

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Marja Bogucka, Salomea Zbytniewska, Jozef Kallini, Edward Ryglewicz and others completed the cast.

CHICAGO EVENING AMERICAN

TUESDAY, MAY 3, 1927.

I found time, in my busy day, to hear that immortal favorite, John Philip Sousa, and his band at the Chicago Theater where the city told their loyalty and homage in thousands of enthusiastic numbers.

Sousa has never ceased to be the clever showman. He can make a march more compact of easy, contagious rhythm than any band master alive. His directorial credo is still "economy of motion to produce a maximum of effect."

takes applause unobtrusively, does his work, and disappears and, as unobtrusively, he brings out each section of this rattling good band for individual recognition by the audience.

Among the old favorites, acclaimed, I am told, by something like twenty thousand persons in all yesterday, were the "El Capitan," "Washington Post," "Semper Fidelis," the Sullivan "Lost Chord," and finally, among impressive and highly effective stage business, "The Stars and Stripes Forever."

John Dolan exhibited extraordinary breath technic in the "Lost Chord." The trombonists did their bit, likewise fifes and trumpets, and it would be unfair not to say a bravo for the percussion men, an example of precision and versatility. Miss Moody, the faithful companion of the band for several seasons, was, as usual, very successful, singing as well as ever.

This well-named "attraction" will hold the Chicago Theater program throughout the week. Hurrah for the

CHICAGO HERALD AND EXAMINER

TUESDAY, MAY 3, 1927

20,000 PACK THEATER TO HEAR SOUSA

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

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

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

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

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

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

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

CHICAGO DAILY NEWS, WEDNESDAY, MAY 4, 1927.

SOUSA CONDUCTS MORE BOY BANDS

Wields Baton at Lindblom and Lake View High Schools.

BY HAROLD O. TOTTEN.

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

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

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

Programs Built for Bands.

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

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

ORCHESTRA WORK URGED BY SOUSA

Concert Band Held Equally Good for Player of Wind Instrument.

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

BY JOHN PHILIP SOUSA

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

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

Opportunities Are Many.

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

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

Every addition to the number of instruments in a symphony orchestra

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

Questions Are Answered.

Letters to Mr. Sousa and his answers follow:

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

"ALFRED MACFARLAND, Libertyville, Ill."

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

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

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

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

Answer—If you are a contralto your

opportunities for extended years of singing are somewhat better than they would be were you a soprano. But in either case your interest in music and desire to return to it are guaranty enough that you should go ahead and revive your training. Your age is not sufficiently important to deter you.

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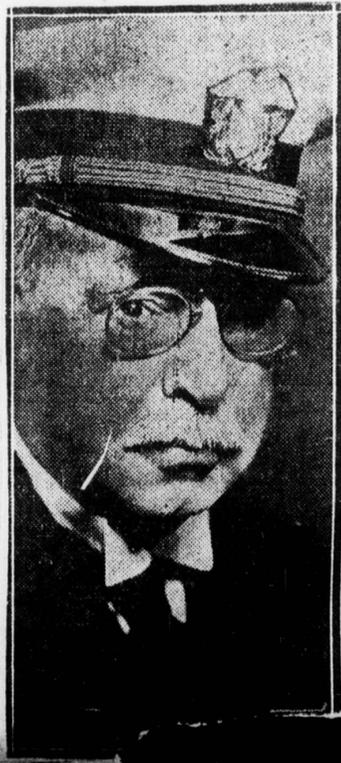
Will Present Sousa Trophy.

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

THE CHICAGO EVENING POST.

WEDNESDAY, MAY 4, 1927.

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



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TO SING IN ROSARY COLLEGE OPERA



MISS MARGARET M'COY.

(By Gibson studios.)

MISS MARGARET M'COY will sing the part of the witch in the opera, "Hansel and Gretel," to be produced by Rosary College Choral society Friday evening at Knights of Columbus clubhouse, 4715 Madison street.

opportunities for extended years of singing are somewhat better than they would be were you a soprano. But in either case your interest in music and desire to return to it are guaranty enough that you should go ahead and revive your training. Your age is not sufficiently important to deter you.

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CHICAGO DAILY JOURNAL WEDNESDAY, MAY 4, 1927

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

By ARTHUR SHEEKMAN

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

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

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

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

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



VIRGINIA VALLI

CHICAGO HERALD AND EXAMINER

WEDNESDAY, MAY 4, 1927

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(Reprinted from late editions of yesterday's Herald and Examiner.)
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CHICAGO EVENING AMERICAN

WEDNESDAY, MAY 4, 1927.

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

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



John Philip Sousa.

This test was given to John Philip Sousa, foremost band leader in America, now at the Chicago Theater. He made a score of 80 on them. What score can you make? The answers will be found on in the Want Ad Section of this paper.

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

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

Here Are Questions

1. What gases combine to make water?
2. Which is heavier, gold or platinum?
3. To whom is this saying popularly attributed, "There's one born every minute"?
4. Who is Mussolini?
5. Where is Harvard University located?
6. With what engineering feat is

7. What city in New York state is known as "the Collar City"?
 8. What foreign capital is named after a President of the United States?
 9. What is preferred stock?
 10. With what invention are the Wright brothers associated?
- The answers to these questions will be found in the Want Ad Section of this paper.

Eight Hollywood Idols Suffer Writers' Cramp at Film Ball

By ARTHUR SHEEKMAN

Eight of Hollywood's great ones traveled half way across the continent to dance at Chicago's movie ball at the new Stevens hotel last night. Only they didn't dance, because there were approximately 3,000 moviegoers and film exhibitors at the party, and 3,000 requests for autographs.

At 1:30 this morning, Virginia Valli and Victor McLaglen left the ball, suffering from acute cases of writer's cramp. They had put their names to hundreds of programs and were weary. Milton Sills, the scholar of Hollywood, found the evening less strenuous. At 3 o'clock he was still writing pieces on programs, posing for the insatiable photographers and discussing Freud, Will Durant, behaviorism and atoms with the intellectuals present.

Many Stars Attend

It was an enormously successful party, the first of an annual series of similar affairs. The stars were there—Miss Valli, Jetta Goudal, Mr. Sills, Louise Dresser, Victor McLaglen, George O'Brien, Eleanor Boardman, and her husband, King Vidor, the director who produced "The Big Parade." There was a great crowd, of course, and the game was to find the picture-players.

"There's Jetta Goudal," some one would say, and surely enough there would be Jetta Goudal, a delicate French lady, hair black with a few diamonds in the back, large dark eyes and a curiously small nose. She wore an ornate white gown, one side of which was covered with a green silk tulle (I think tulle's the word). And she spoke in charming French dialect.

"Eet's puffetty all right," said Jetta when the photographers asked her if she wouldn't please smile again at Mr. Sills, who always beamed amiably. Milton was back in his hometown and acted like a local boy who had made good. At 1 o'clock the gayeties ceased when he asked to make a speech in behalf of the flood sufferers. It was a sincere plea for funds, the speech of a professor—although Mr. Sills was never really a professor. He explained that last night.

Reads Neo-Psychology

"That's a story that was once printed," he said, "and I've found it hard to deny. The juxtaposition of professor and movie actor seemed to amuse the public and they preferred to believe it. I was a fellow in the school of philosophy at the University of Chicago, studying for my degree of philosophy.

"That's how the story began. You know, I'm thinking of returning to teaching some day. There's a calmness about it, an intellectual stimulus, understand, and I've always been interested in philosophy. I keep up with all the newest things in science—the theory of behaviorism, for example, and I read every thing written by Professor Dewey and Robinson and . . .

But there were more photographers and more requests for autographs. Sills barely had time to say that he was born in Chicago and liked the town when he was requested to pose once more with Miss Goudal.

While standing before the camera, Jetta talked a bit about her own plans. "He has," she said (referring to her employer, Cecil DeMille), "an adorably bad part for me. E says it's weeked, adorably weeked."

"What picture?" Miss Goudal was asked, and she replied with a smile and a pout.

"E don't say. I tell hem 'e is a bad man not to say what picture, but 'e don't say."

More Pictures Taken

Snap, and another picture was taken. The photographer and the young women who write about women's apparel were interested to notice that Jetta wore her bouquet on her left sleeve, that her pearl earrings were magnificent things, and that Mr. Sills' bow tie was partly concealed under the wings of his collar, which showed that he wasn't fussy about his dress.

"Hello, Milton! Hello, Milton!" men and women, perfect strangers, called out to him, and Sills smiled broadly, half closing his interesting, narrow eyes as he does so effectively in his he-man entertainments on the screen.

"How's Mrs. Sills?" asked one stranger, and Milton answered, "She's better than you." Mrs. Sills, as you probably know, is Doris Kenyon, the picture actress who has been ill and unable to perform before the camera for several months.

Eleanor Boardman and Henry King

were unexpected guests at the ball, and for that reason their pictures did not appear in the programs.

"Why," asked Eleanor good naturedly, "isn't my picture in there?"

"Because they didn't know you were coming."

Miss Boardman Is Blonde

"Well, we didn't know ourselves," she replied half defiantly.

Although apparently a brunette in most of her films, Miss Boardman has light hair. She says that hair has to be very, very light to photograph blond. A friendly young man, always ready with a kind word, told Miss Boardman how much he had liked "Tell It to the Marines," a recent comedy in which she appeared, but the compliment meant nothing to her.

"I didn't want to play in that picture," she said. "Yes, it was a good picture, but there was no part in it for me. It was a picture for the men, Lon Chaney and William Haines."

So the conversation turned away from pictures. Miss Boardman was offered a cigarette, and she smiled—a very nice smile, because her eyes are huge and amiable.

"No, thanks," Elinor said in a deep contralto voice, "I don't smoke. Not because I'm a prude, but because I've got to keep my looks; that's how I earn my living."

Hunt for More Stars

That seemed fair enough, and so the circle that had gathered around Miss Boardman and King Vidor's table finished their own cigarettes and went in search of more movie players. George O'Brien came by, a tall, handsome fellow. He said "Hello," and joined Clyde Eckhardt, the Fox company's Chicago manager. Then Victor McLaglen, the giant who gave such a memorable performance in "What Price Glory," joined the group and said a few shy, ingratiating words.

McLaglen, a former prize fighter, with an attractively irregular face, could still represent himself to be a pugilist and not be stopped by the door men in the gymnasiums. He said he would be in Chicago for several days.

After a word or two with Victor, the search for Miss Valli began again. She had remained elusive all evening. A. W. Sobler, the ubiquitous publicity man, would hear reports that Virginia was on the balcony, and on the balcony they would say Virginia was in such-and-such a corner on the dance floor. Not until she was returning to her room with writers' cramp (or so it was said) did the film correspondents find Miss Valli, who is remembered in Chicago as one of the stars of the old Essanay company. Lola May, another Chicago actress who was an Essanay player, also was present at the ball last night, and very lovely, too.

Music in Abundance

To make this report complete, Miss Valli wore a flesh-colored dress with a large, flesh-color flower at one shoulder, and Miss Boardman wore a black velvet dress and a red cape with an ermine collar that stood up around the back of her head.

As for the music and the other entertainments, there were performances by Paul Ash, Husk O'Hare, Del DeBeldge, Verne Buck, Bennie Krueger and the other leading jazzbos in town. John Phillip Sousa appeared briefly as guest conductor, and performances were given by many of the loop's theatrical headliners.

There will be another movie ball in Chicago next year.

CHICAGO DAILY JOURNAL, THURSDAY, MAY 5, 1927

Sousa Has the Secret

(From the Detroit News)

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

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

Fans Get Close-Up of Film Stars At Movie Ball; Flappers Mob Sills

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

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

But no. The party in the flapping swallowtails was only a guest who had been invited, peradventure, to the big party when the hotel opened, and hadn't found his way around yet.

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

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

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

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

Sills Mobbed by Flappers.

At that particular time Mr. Sills seemed perfectly composed. Indeed, he remained calm throughout the evening. But twice he was subjected to situations not compatible with complete dignity. He was mobbed—by flappers.

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



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

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



Virginia Valli Is Announced.

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

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

It rather looks as if the redcaps and the conductors on transcontinental trains have the edge on the citizenry at large, at that. They can see 'em free.

THE CHICAGO DAILY NEWS, THURSDAY, MAY 5, 1927.

HIT OR MISS

RECIPROCITY.

"Coolidge Lands Ties with Latin America. Mutual Helpfulness Held Basic Thread."—Headline

To the land of the manana
In exchange for the banana,
And mahogany, and oil, and coffee beans,
Our philanthropic nation
Sends without equivocation
Her very finest product, the marines!

"Twenty-Six Auto Tags Out of Date."—Headline.

Can any of our readers suggest a good use for old auto tags?

What, by the way, has become of the Slow clubs? Was the change to fast time too much for them?

"European Women Demand Polygamy."—Headline.

It looks as if the Turk had his place in Europe after all.

WHO?

Who is it knows that you've had a hard day? Whose smile and kind words make a dreary world gay? . . . Who understands you and helps you to fight and visions all for you so dark become bright? . . . Who, when you've made a mistake in the game, knows just how it happened but takes all your blame? . . . And, when you're troubled, whose sweet loving smile makes all of your thoughts and your efforts worth while? . . . Who is that woman—that helpmate so true—who works for you, with you, but never gets blue? . . . (I'll bet ten to one it's your stenographer.)

AHRIZ GHARTARZHON

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

SOUSA APPEARS AT SENN SCHOOL

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

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

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

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

BY JOHN PHILIP SOUSA.

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

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

Make More Money.

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

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

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

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

"F. T."

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

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

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

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

Asks About Harp.

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

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

"MILDRED BROWNELL."

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

THE CHICAGO DAILY NEWS, FRIDAY, MAY 6, 1927.

STRENUOUS WEEK DELIGHTS SOUSA

Bandmaster Concludes
"Thrilling" Time with
Tilden Youth Today.

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

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

Writes on Music.

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

BY JOHN PHILIP SOUSA.

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

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

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

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

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

Answers Letters.

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

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

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

matter in hand. Work at this and you will be astonished in a few weeks to find your memory improving.

I believe in specializing on one instrument to attain the nearest to perfection, but it will do no harm to learn something of other instruments. Do not scatter your interests, however. Center on one thing for 80 per cent of your time and play with others as a sort of recreation.

Asks How to Transpose Easily.

"Dear Mr. Sousa: Could you suggest an easy method of transposing?"

"I play alto clarinet in a high school band and receive bassoon parts and have difficulty transposing them to my key. K. H."

In my own experience at the Espuda Conservatory when I was a student we were compelled to sing by clefs and by using these various clefs, that is the treble soprano, mezzo soprano, alto, tenor and bass clefs, we would transpose anything put before us. We sang entirely by the solfeggio system, do, re, mi, fa, so, la, si, do. So in the treble clef do was the note one ledger line beneath the staff. The next note in the tenor clef was do, on the space beneath the staff. On the first line was do being that note in the soprano clef. And so on through the scale, string the clef for the transposition. In that manner of using the clef every note in the scale was do.

(Mr. Sousa's last article will appear tomorrow.)

THE CHICAGO DAILY NEWS,

FRIDAY, MAY 6, 1927

The Old Man Whose Heart Was a Drum

BY LLOYD LEWIS.

HE IS 73, is Sousa, and his heart has the steady march of the drums that have made him what he is. Men a whole generation younger wilt and whine under the day's program that leaves him fresh.

All this week Sousa has been out at 9 a. m. for visits to Chicago's high schools. He leads their bands, he makes them speeches, he shakes thousands of young hands, he laughs his cool, easy way through the mobs. He hurries back to the Chicago theater for three matinee performances with his fifty-three-piece band, motors to the Auditorium hotel, where he dines with never less than a dozen guests, reaches the theater again for two evening performances—and Wednesday night he stayed at the movie ball until 4 a. m. In his car, in his dressing room, everywhere, except on the stage, he smokes long and black, black cigars.

His heart never goes faster, never goes slower. The world is his front veranda and he sits there all day long, talking to the neighbors, cool, humorous, penetrating, detached, tolerant. He makes every man he talks to wish to be 70 years old forever.

His is the most untheatrical of temperaments. Stage waits that send most performers raging, slipups by stage hands—nothing disturbs him. Not even when his big band thunders into the finale of "Stars and Stripes Forever" do his arms or his heart leap. The band plays soft or it plays loud, his arms swing in just the same short swing. His is the economy of means and the simplicity of an independent artist.

But his heart is in the drum, the big bass drum. No other instrument does he recognize in his conducting. To no other instrument does he make gestures. But when the drum is to boom Sousa's right arm comes back and his baton hits like a flail, while the old drummer, back up on the top row, belts it like a military Gabriel summoning all dead soldiers to fight again.

They understand each other, these two old men, Sousa and the drummer. Some ancient understanding, unseen, mystic, there seems to be between them. Most likely this bond is the secret knowledge they share that the heart of this greatest of all military bands, as well as of all other military bands, lies in the drums. The bugles can go, the fifes be dead and the big bass drum can still call men to battle. Crowds may applaud the trumpets and the long trombones as Sousa displays them, but it is the drum upon which Sousa's incomparable, probably immortal, marches

Where are the other bandmen of that day when every outdoor park blossomed with military bands? Where are the eccentric, long-haired and maniac-gesturing conductors that rose with Sousa?

They must have worn out themselves as well as their public. Their hearts must not have been in their drums.

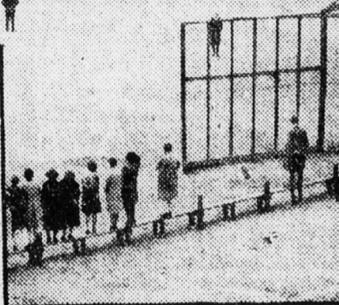
CHICAGO DAILY JOURNAL,

SATURDAY, MAY 7, 1927

"Orchestral Shows" Resumed

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

FAMOUS BANDMASTER AT SENN HIGH SCHOOL



ABOVE—SENN HIGH SCHOOL STUDENTS EAGERLY CROWDING ABOUT THE STEPS OF THE SCHOOL WHEN JOHN PHILIP SOUSA LED THE INSTITUTION'S BAND. BELOW—SOUSA PRESENTS A LOVING CUP TO CAPT. ALBERT R. GISH, BANDMASTER AT SENN, AND PRINCIPAL BENJAMIN F. BUCK, IN RECOGNITION OF SENN'S HAVING WON THE FIRST PRIZE IN STATE COMPETITION HELD AT URBANA LAST FRIDAY.

SOUSA WELCOMED AT TILDEN SCHOOL

Demonstration and Special Program Given for Famous Bandmaster.

BY HAROLD C. TOTTEN.

Tilden Technical high school, the great community of boys at 4747 South Union avenue, today was the scene of the final visit by John Philip Sousa, dean of bandmasters, to a number of the city's high schools as the guest of The Daily News.

Aiming to eclipse its rival institutions, Tilden laid every plan carefully and staged a remarkable demonstration for the march king. As was the case at the Nicholas Senn high school yesterday, the entire student body was lined up to greet Mr. Sousa.

A special program with the school band naturally featuring was given by the students under the personal direction of Principal Albert W. Evans. The meeting closed a strenuous week during which Mr. Sousa, ever attentive to youth in music, visited many of the high schools and personally led the student bands.

Stirred by Senn's Welcome.

The demonstration given yesterday at the Nicholas Senn high school, 5900 Glenwood avenue, was pronounced by Commander Sousa as one of the most stirring he ever has experienced in his long and colorful career.

With the day sunny and warm, Principal Benjamin F. Buck took advantage of the opportunity to have all of the students of the school take part in the ceremonies. As the assembly hall will seat only a few more than 2,000, the event, hailed as a "red-letter day" in the school's history, was held on the campus in front of the school.

The R. O. T. C. unit, with the band at the right, stretched the full length of the campus in a battalion line facing the school. Mr. Sousa, Mr. Buck, Maj. Frank Lee Beals and Maj. H. H. Moore of the R. O. T. C. unit in the high schools, and others, stood on the reviewing stand before the doors.

Presents "Sousa Cup."

The unit passed in review before the band leader. Then, with the band drawn up immediately in front of him and the other cadets grouped about it, Mr. Sousa presented to Mr. Buck and to Capt. Albert Gish, band instructor, the "John Philip Sousa trophy" in honor of the state championship won by the Senn band last week. It is a huge silver cup.

Capt. Gish then turned his baton over to Commander Sousa and the grand old man of the band world led the state champions in two of his immortal marches, the "Fairest of the Fair" and "The Stars and Stripes Forever." Mr. Sousa posed for pictures as the band played its final number, the "Victors' March" of the University of Michigan. This number is regularly given at all appearances of the Senn band, as Michigan is Mr. Buck's alma mater and the march naturally is his favorite.

THE CHICAGO DAILY NEWS, FRIDAY, MAY 6, 1927.

SCHOOL BANDS WIN ACCLAIM OF SOUSA

Youngsters of Chicago Praised by Bandmaster After Citywide Tour.

BY HAROLD O. TOTTEN.

Two rousing assemblies at the Tilden technical high school, 4747 South Union avenue, today wound up the tour of Chicago public high schools by John Philip Sousa as the guest of The Daily News.

It completed a week that Mr. Sousa characterized as "one of the most inspiring and enthusiastic I have ever experienced." And the march king had nothing but praise for Chicago's youthful bandmen as a result of his visits.

"Chicago's high-school bands as a whole are as good as any high-school bands I have ever listened to," said Mr. Sousa. "Some individual groups naturally are superior. Others need drilling.

Sees Encouraging Outlook.

"But the entire outlook is most encouraging. We must realize that in fifteen years foreign musicians will be a thing of the past in this country. Musicians will be coming to the

United States from Europe for musical education, not Americans going to the old world. That is approaching as sure as you are born.

"And the Chicago boy bandmen are right in the van when it comes to taking the lead in musical matters. This has been a strenuous week, but an inspiring one to me. Our nation is advancing in music."

When Mr. Sousa drew up at the Tilden the entire R. O. T. C. unit was drawn up on the sidewalk in front of the building. Sharp eyes of the youngsters spotted his car a block away and when he drew up at the school the band had swung into the strains of his number "El Capitan."

The boy soldiers then marched into seats reserved for them in the front of the assembly hall, the other seats being already occupied by other students. The Tilden students are all boys. A noisy ovation greeted Mr. Sousa as he mounted the stage.

Albert W. Evans, principal of Tilden, introduced Maj. Frank Lee Beals, commandant of the R. O. T. C. in the high schools, to the boys and he in turn called Commander Sousa to the center of the stage. After a brief talk he led the band in "Semper Fidelis."

The boys passed from the hall and immediately the other half of the school took their places. The program was repeated with Mr. Sousa leading the band in "The Invincible Eagle" this time. Robert Lipski played a saxophone solo, "Ballet Fantastique" in the first assembly and Walter Bitter played "Through the Air" as a piccolo solo in the second.

"Both those boys are remarkably clever; they will be heard from in music, you can mark my words," said Mr. Sousa of their playing.

[Today's article by Mr. Sousa is on page 28.]

CHICAGO EVENING POST, SATURDAY, MAY 7, 1927.

When Sousa and his band depart tomorrow night from the Chicago theater, H. Leopold Spitalny and his orchestra will resume their starring appearances in "Orchestral Productions," their Monday's offering being "Italian Caprice." Twenty-five singers will be on the stage.

STUDY MUSIC, IS SOUSA FINAL WORD

Bandmaster in Closing
Article Emphasizes Its
Importance to Child.

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

BY JOHN PHILIP SOUSA.

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

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

Ukulele Opens Way.

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

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

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

"E. P."

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

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

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

"G. J. B."

ATLANTIC CITY DAILY PRESS.

SATURDAY, JULY 16, 1927.

Creatore To Close Steel Pier Engagement Today

The inimitable Creatore, master of versatility, conqueror with the baton, actor one moment, actor the next, but always the conductor superb, makes his last appearance here this season today and tonight in the music hall of the Steel pier.

Creatore has been happy in the tremendous ovations that have awarded his earnest strivings. And his audiences have been happy in the majesty of his deeper music, in the spirituality of his own religious compositions and in the lilting, impelling strains of the popular hits that he has been good enough to include, so that the entire run of musical taste might be embraced.

When the last tune has died away tonight and the band has made its final bow of the season here, there must go with Pauline Talma, the young soprano, of engaging personality, the distinct knowledge that her singing with Creatore's band has been a notable achieve. Certainly, the ovations of her audiences must have conveyed to Miss Talma their earnest appreciation of her rare vocal skill.

As one master band-man departs another comes upon the scene. As Creatore goes to other fields of conquest, Lieut.-Commander John Philip Sousa and his baton take the platform here. They begin tomorrow a four weeks' engagement coming directly from New York.

Following out its policy of providing special operatic features Sundays the Steel pier brings tomorrow, two Metropolitan grand opera stars, in Charlotte Ryan, soprano, and Giovanni Martino, bass.

NEW YORK EVENING JOURNAL

THURSDAY, MAY 19, 1927

"Miss Sousa"



MISS RHONA PERKINS.
Youngest girl band leader in the United States. She swings a baton in the Brookline, Mass., High School Band.

ATLANTIC CITY EVENING UNION.

SATURDAY, JULY 16, 1927

SOUSA AND GESTURES

March King Dislikes Calisthenics
While Conducting

One of the aversions of Lieutenant Commander Sousa is the musical director who finds it necessary to do his daily ~~work~~ on the conductor's stand. The march king, who is now making his third-of-a-century tour at the head of his famous band, probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of 73.

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

Sousa and his unrivaled band open on the Steel pier Sunday.

ATLANTIC CITY SUNDAY PRESS,
SUNDAY, JULY 17, 1927.

Ocean Grove Relents and Allows 'Martha' In Costume

OCEAN GROVE, July 16 (AP).—The second act of the opera "Martha" was presented at the auditorium of the Ocean Grove Camp Meeting association tonight by singers in costumes after the Rev. Melville E. Snyder, secretary of the association, relented from his stand that the performances must not take on the semblance of the theatrical.

Mr. Snyder had requested that the members of the quartet wear evening clothes instead of costumes.

"When Mr. Snyder saw that the costumes covered everything," Phillip F. Jenni, of Newark, manager of the quartet, said, "he permitted he performance as scheduled."

Last summer the camp association required John Phillip Sousa to delete a composition of his own, entitled, "The Wets and the Drys," from the program given by his band. "The march king" substituted the "Follow the Swallows" and was not invited to return this season.

ATLANTIC CITY SUNDAY PRESS.

SUNDAY, JULY 17, 1927.



John Philip Sousa
at STEEL PIER.

Listen to the Band

In band concerts, too, does the Steel pier add to its musical reputation. Pryor and Creatore have been heard and gone and today John Philip Sousa, master of the thumping march, begins an engagement of four weeks. He is still the great American tradition of military music. This will be his 35th tour and his 50th year as a conductor. His return is usually a time for renewing old acquaintances rather than making new ones.

Right behind Sousa will be Franko Goldman, who can write a spirited march, too, and who has surrounded himself with skilled and well-disciplined performers. A new member of the group will be Wheelock, who will bring his Indian players in September, and to top off a lustrous season the United States Marine band will play here for one day. Truly it is the age of brass, but who knows, with such an ambitious management, that a season or two from now will not see a few weeks set aside for a prominent symphony orchestra.

Sousa, As of Old, Genial and Inspired

Opens 35th Annual Tour on Steel Pier—Ryan-Martino Concert Gives Delight

By GEORGE R. WEINTRAUB

He was the Sousa of old. Only he can fill the large music hall on the Steel pier as he did yesterday afternoon, when he opened his 35th annual tour. And to celebrate his 50th year as a conductor, the Steel pier management gave him a breakfast at the Shelburne at which Mayor Ruffo welcomed the beloved bandmaster to the city.

The commander and his unrivaled band gave a program which abounded in familiar marches with a few operatic fragments for rhythmic relief. There was a rousing handclap at his entrance and generous applause at the opening bars of "Pride of the Wolverines," "El Capitan," and "The High School Cadets," Sousas own marches, which he gave as encores to a program that included Suppe's "Light Cavalry," "March of the Blues," airs from "Carmen," a cornet solo by John Dolan and an aria from "Traviata," by Marjorie Moody.

Sousa conducted in his untheatrical manner. His band may play loud or it may play soft, his arms swing in just the same short swing. Only when the drum booms does his arm come back and his baton hits like a flail, while the old drummer, back up on the top row gives it a resounding belt like some summoning power calling all men to fight.

They seem to understand each other, Sousa and the old drummer. Perhaps they share the secret knowledge that the heart of all great military bands like theirs lies in the drums. For it is on the big bass drum that Sousa's marches are based, the big bass drum that has carried him through these many years, while other bandmasters have come and gone.

It is the marches with the booming rhythm that the audiences like best. And they are right; for Sousa can build a climax in march time as no other bandmaster can. How much better these stirring airs sound than "Glory, Hallelujah," and other limboes of jazz. For when John Philip Sousa sends a fanfare of brasses down stage under his genial and inspired direction he is a strange listener indeed, who does not tap his feet.

Ballroom Concert

Out in the ballroom of the Steel pier the concert yesterday brought two of the Metropolitan's bright stars, Charlotte Ryan, soprano, and Giovanni Martino, basso. Listed on the program of these artists were several arias from operas virtually unknown in this country and songs rarely heard on an Atlantic City concert stage.

Miss Ryan's first group included Salvatore Rosa's "Star Vieino," Staub's "L'Heure Silencieuse," Rachmaninoff's "Floods of Spring," and "Anthony Young's "Phyllis Has Such Charming Graces."



SOUSA

Miss Ryan has a soprano lovely and smooth, and is best with good stage presence, artistic intelligence and musical feeling. She knows how to shape a phrase, to shade a tone adroitly in accordance with the text. In the upper register, particularly, did Miss Ryan's tones give the hearer pleasure by their sheer quality and by the apparent ease with which they were produced. Her best vocal effects came on her loudest tones and on such her voice is bright, fresh and clear. This was evident in the aria from Puccini's "Manon Lescaut."

It is a rarity to hear a bass singer in the concert hall a pleasure to hear such a voice as possessed by Mr. Martino. He has preserved his low tones, retaining full-bodied resonance in them. No less has he cultivated middle and higher registers in all of which the quality is of the purest velvet roundness. That some of Mr. Martino's higher tones were of baritone quality made them more attractive to hear.

Mr. Martino's operatic aria was "Il Lacerto Spirito," from Verdi's almost forgotten piece, "Simon Boccanegra," and a group of tender melodies by Clusam, Soriano, Ferrari and McGill. The singer showed clear musical intelligence and a just feeling for each. All play of vocal color was always in the interest of the most artful reproduction of the text of the poet and composer.

It was a delightful concert that Miss Ryan and Mr. Martino tendered and justly deserved the warm applause with which the large audience greeted their offerings.

Marcella Geon was at the piano.

Sousa To Answer Musical Problems

John Philip Sousa, noted band master and one of America's greatest influences for good music, will answer through the news columns of the Press-Union newspapers all questions on music that would interest the young musicians and parents who are trying for musical careers for their children. Mr. Sousa will also reply through the Press-Union letters sent to him during his engagement on the Steel pier asking for musical advice and suggestions.

Send in your questions at once. They will be answered in the order in which they are received. Address letters to John Philip Sousa, Editorial department, Press-Union newspapers.

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Welcome Sousa Enroute To A.C.

White Horse Pike Citizens and Motorists Hear Music Master

EGG HARBOR CITY, July 17. More than 500 people jammed into Lincoln Park here this morning awaiting the arrival of John Philip Sousa on his triumphant motor tour to Atlantic City.

Mayor Adolph C. Goller, the members of City Council and other city officials; A. G. Vautrinot, of the local Chamber of Commerce who had charge of the local reception; the Boy Scouts, Girl Scouts, and Rudolph Elmer Post, American Legion, were present and flanked both sides of the walk up to the Soldier's Monument from which the great band leader addressed the gathering, thanking them for the wonderful reception accorded him.

The Sousa procession headed by six state police on motorcycles arrived here shortly before noon. Mayor Goller welcomed Colonel Sousa, and a picture of the gathering was taken at the base of the soldiers' monument. The boy scouts bugle corp and fife and drum corp played several times which the music master seemed to enjoy immensely.

The members of Sousa's band were here too, but they sat comfortably in their two big buses awaiting the termination of the ceremonies. Many of those assembled were greatly disappointed at not having the opportunity of enjoying a tune or two from the band, having come from far and near for that purpose. Several large bouquets were presented to Mr. Sousa, one of which he placed at the foot of the soldiers monument.

At Absecon the Sousa motor train halted again and the music master addressed a crowd of several hundred gathered at the pike to welcome him.

SOUSA SPEAKS IN EGG HARBOR

Band Master Addresses Citizens — Enroute to Shore by Motor

EGG HARBOR CITY, July 18.—More than 500 people jammed into Lincoln Park here Sunday morning awaiting the arrival of John Philip Sousa on his triumphant motor tour to Atlantic City.

Mayor Adolph C. Goller, the members of City Council and other city officials; A. G. Vautrinot, of the local Chamber of Commerce who had charge of the local reception; the Boy Scouts, Girl Scouts, and Rudolph Elmer Post, American Legion, were present and flanked both sides of the walk up to the Soldier's Monument from which the great band leader addressed the gathering, thanking them for the wonderful reception accorded him.

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Sousa Welcomed at Hammonton

HAMMONTON, July 19.—Hammonton folks greeted Lieut.-Commander John Philip Sousa and his band Sunday, when they entrained here enroute to Atlantic City to open an engagement on the Steel pier.

The noted bandmaster was met at the station by Mayor Charles Cunningham, Edward A. Cordery, president of Kiwanis; Charles B. Miller, commander of F. A. Funston Post, and a large gathering of townsmen.

Headed by the delegations, to which was added a reception committee from Atlantic City, the parade marched to the headquarters of the New Jersey state police, where they were greeted by Capt. William J. Carter, commandant.

Sousa Carries Large Library

Bandmaster's Musical Works on Steel Pier Insured at \$25,000

"What will become of the prolific musical writings of Sousa?" is frequently asked by music lovers. Sousa, who is appearing in the Music hall of the Steel pier for four weeks, has given the answer.

Public libraries, including the Congressional library in Washington, eventually will receive the entire musical collection of John Philip Sousa. The famous bandmaster's scores, valued at upwards of half a million dollars and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to Sousa's announcement.

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

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

Sousa carries with him on his average tour complete band arrangements of more than five hundred selections. As a rule about \$25,000 insurance is carried on the music taken on tour. The Sousa collection contains virtually all of the numbers which have been played by the Sousa organization during the thirty-three years of its history.

TUESDAY, JULY 19, 1927.

SOUSA CARRIES LARGE LIBRARY

Bandmaster's Musical
Works on Steel Pier In-
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THURSDAY, JULY 21, 1927.

Sousa Adds To His Programs

Novelties and Innovations
Are Found in Steel
Pier Concerts

Novelty and innovation always have been the controlling motives in the programs of Lieutenant Commander John Philip Sousa, who this season makes his thirty-fifth annual tour at the head of his famous organization. From the days when he played excerpts from the Wagnerian operas throughout America before the operas themselves had been performed in America, even at the Metropolitan Opera house, Sousa has insisted that his programs must contain many new numbers, both of his own writing and by others. This season is no exception.

Notable among the novelties for the new Sousa season is a band arrangement of George Chadwick's "The Ride of Tam O'Shanter." Chadwick is the president of the New England Conservatory of Music and the transcription for band has been made by Sousa himself. Sousa will also play a new composition by John Powell, the pianist, entitled "Fun at the Fair," a melodic picture of the Circassian day of the side shows of another generation. In addition Sousa has arranged for band the Juba dance movement from "In the Bottoms," the characteristic suite of R. Nathaniel Dett, the Negro composer.

Sousa's own contributions to the program in the way of original composition will be three marches, "Sesqui-Centennial," "Pride of the Wolverines" and "Gridiron Club." For Miss Marjorie Moody, for several years soprano soloist with the band, he has written a song, "The Thrush," which is a musical setting to the poem of that name by Lucy Larcom, a New England poetess, who lived from 1826 to 1894.

Sousa also has made the arrangements for his humorous numbers, which include two humoresques, "Waiting," based upon "Oh, How I've Waited For You," from "By the Way," and the Sousa musical debate, "The Wets and the Drys," as well as a musical burlesque entitled, "On Your Radio." In addition he has made the transcription for the jazz numbers which will be presented both by the band and the octette of saxophone comedians.

FRIDAY, JULY 22, 1927

SOUSA AND THE RESORT

Presence of John Philip Sousa as a speaker before Kiwanis, the receiver of felicitations and gifts, reminds us that Atlantic City is providing the public with a very high grade of public entertainment this season. Theatres, picture house and piers, especially, offer attractions which stand out in favorable comparison with some other years. Surely no visitor can want for interesting diversion with which to consume vacation leisure. For all of which, of course, the investor in amusement enterprise, normally a financial gamble, merits public appreciation; his progressiveness, faith and courage are the same that have contributed so substantially, through the years, to Atlantic City's growth and stability.

As for Sousa himself, Atlantic City regards him almost as a son, despite the fact that his name and praises are sung the world over. The same personal romance that must have inspired much of his best early musical composition had its setting in Atlantic City, which supplied his bride. In the early days of the old auditorium pier and other pioneer amusements it was the Sousa band glamour that impressed many a stranger with the dignity and importance of this playground center.

Those days were "early" to us. Doubtless they did not appear so to Sousa. He had long since achieved international renown. Born in 1854, when Atlantic City was just incorporated, he had toured the country as first violinist with the orchestra of Jacques Offenbach, composer of "The Tales of Hoffman," before this island was much more than a sand hill—less than 3500 people, 700 voters and a million dollars' worth of property all told! Few modern artists have had so full a life, or are able to delight the public at the age of 73 to an extent which insures that the lustre of their greatness shall not be dimmed long after they have passed from life's companionship. No wonder this remarkable man saw service in the World War, typically a struggle of young men, and, so the story goes, won it by shaving off a beard that had been neatly trimmed for decades. Sousa himself says that the Kaiser, when he heard the military band leader had shaved off his beard, quit, declaring that there was no use fighting a people who would make such sacrifices!

Long live Sousa and his American music!

WEDNESDAY, JULY 20, 1927.

Marjorie Moody



Soprano soloist with Sousa and his band playing on the Steel pier.

Sousa To Donate Cup In Life Guard Races

Lieut-Commander John Philip Sousa will officiate and donate a cup to the winner of the boat and swim races to be held today at 11 a. m. at Virginia av. and the beach. Under the direction of the Department of Public Safety, William S. Curthbert, commissioner, and Dr. Charles Bossert, chief of the A. C. B. P. The participants in the several events are all from the A. C. B. P.

ATLANTIC CITY UNION
JULY 22, 1927

Sousa To Answer Musical Problems

John Philip Sousa, noted band master and one of America's greatest influences for good music, will answer through the news columns of the Press-Union newspapers all questions on music that would interest the young musicians and parents who are trying for musical careers for their children. Mr. Sousa will also reply through the Press-Union letters sent to him during his engagement on the Steel pier asking for musical advice and suggestions.

Send in your questions at once. They will be answered in the order in which they are received. Address letters to John Philip Sousa, Editorial department, Press-Union newspapers.

JULY 21, 1927.

Sousa To Dedicate March To Pageant

Inspired by the national importance and the holiday atmosphere of the Atlantic City Pageant, Lieut-Comm. John Phillip Sousa is composing a march which he will dedicate to the Pageant. The new composition will be a feature of a special program during his concerts at the Steel pier. The definite date for the introduction of the new march has not been selected as yet, but it will probably be within the coming two weeks.

It is doubtful if any of the present day composers enjoy the distinction of the noted Sousa as his melodies spread like wildfire throughout the world, setting toes atingling and lips awhistling as joyously in far away Japan, and right here on our own Boardwalk.

A new Sousa march is always an event in the musical world and it is safe to assume that the Pageant march will be the outstanding melody of the season.

FRIDAY, JULY 22, 1927.

Sousa Is the Composer Of Innumerable Marches

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

Sousa is playing a four weeks' engagement at the Steel pier.

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

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the King's Court."

Sousa Finds Radio Gives Inadequate Idea Of Band

Lieutenant Commander John Philip Sousa is a progressive citizen who keeps abreast of the times and is quick to adopt the newest ideas and inventions. But he will have nothing to do with the radio. He recognizes its marvels, of course, but he is firmly of the belief that his concert value would be seriously affected should he permit his band to broadcast, thereby giving listeners in an inadequate idea of the perfection of his musicians.

"I have for years been building up my band," said Mr. Sousa the other day, between concerts on the Steel pier. "In the early days I was obliged to take men where I found them, and most of them were foreigners—by that I mean of foreign birth. I felt that something ought to be done about it. So I set out to change the personnel of the band by introducing wherever possible American born and American trained bandmen. There are plenty of bands throughout the country, but in the days of a quarter of a century and more ago, the bandmen to a great extent were not professional musicians—in the sense that they devoted all their time to music. Men with small businesses, artisans, clerks and others were in bands. Thus there was not developing a body of musicians comparable with those of foreign training. It wasn't that Americans were a bit less musical; but they didn't take music up for a livelihood because other occupations seemed more attractive from a pecuniary standpoint. It was necessary to develop a group. And so, as I traveled throughout the country I would take note of any instrumentalist who seemed to have the right idea about music and

who was a student. When there came opportunity I placed them under contract. Today the band is practically 100 per cent American and any foreigner in our personnel is fully imbued with the American spirit. That is one reason why I am so proud of my band. It is American in every way, and without egotism I have no hesitancy in asserting that it is the best in the world. The repertoire is most extensive and the band can play anything that I may set before the men—and on sight. America has just cause to be proud of these fine musicians and citizens."

Sousa's Work Keeps Him Fit

Uses Course of Calisthenics While Conducting Daily Concerts

This is the 35th annual tour of Lieutenant Commander John Philip Sousa and his band and it is the most sensational with respect to attendance and enthusiasm that he has experienced. That is saying much when it is recalled that for 35 years he has gone to every part of the United States and Canada and to Europe and that he has unremittingly been acclaimed wherever he was heard. On his long tour of his 33rd season, ending in March of 1926, he played to more "paid admissions" than for any similar period in his entire career. There was a short season that began in July and ended in November of 1926 and, although he had wanted to spend the winter and spring at ease, importunities were so many that he simply had to succumb and to take up offers for engagements that included a tremendous success at the handsome new Paramount theatre in New York. Just recently he was heard with his band at the great Chicago theatre in Chicago. There were four performances and the house was packed at each of them, fully 20,000 persons attending during one day.

Enthusiasm was great as he stood before the various crowds and he conducted with all that buoyancy so characteristic of him regardless of the more than 70 years of his span of life.

Sousa keeps well because he is happy and because he never lacks exercise. Formerly he did a great deal of horseback riding and he was an expert horseman. More recently he is content to walk whenever the opportunity presents itself and he likes to

ram the country, along wooded paths or on the banks of pleasant streams. At his Long Island home he has many pleasant places for pedestrianism and he is as much in the open as possible. At his concerts he

has a complete and regular daily course of calisthenics, for wielding a baton and keeping both arms in motion, together with swaying of the body is all that anyone needs for maintenance of perfect health. He never sits down during a concert and goes quickly from one selection to another. Yet he is never tired. It is all in keeping fit. Sousa is now in his second week on the Steel pier.



LIEUT.-COMMANDER JOHN PHILIP SOUSA AND HIS INTERNATIONALLY FAMOUS BAND NOW FILLING A FOUR WEEKS' ENGAGEMENT ON THE STEEL PIER.



MARJORIE MOODY SOPRANO SOLOIST SOUSA'S BAND



WINIFRED BAMBRICK HARPIST SOUSA'S BAND



NORA FAUCHALD SOPRANO SOLOIST SOUSA'S BAND

Urges Resort To Form Band

Elwood Declares More Attractions Are Needed to Win Conventions

Atlantic City may be the best convention city in the world because of its natural resources, Dr. Robert A. Elwood told members of the Atlantic City Exchange club yesterday. In no way is it a competitor to other convention places, and the sooner it offers state and national bodies other inducements than the beach and Boardwalk would the resort entertain bigger and more conventions, he said.

As a lecturer, Dr. Elwood told the Exchangeites he came in touch with thousands of people who have never been here, and many gave the excuse that other towns offered greater inducements and less vice and immorality. Defending the last statement, the speaker said: "Atlantic City has just as good, righteous and decent people as anywhere else in the world, even though there is sin and corruption here which can be found in any city."

Dr. Elwood offered three suggestions for bringing a larger number of conventions and visitors to the resort. First, a convention fund appropriated by the taxpayers to be used in entertaining the visitors; second, a municipal band as large and fine as that of Sousa's, and third, the organization of a "good-will" party to travel into the large cities of America and tell them of the benefits here.

The Exchangeites in a resolution recommended that the railroads extend its excursion ticket from a period of two days to four in order to induce larger crowds to participate in weekend travel here. They also voted \$10 for the Evening Union Ice Fund, and elected Oscar Shierstead as a delegate to the national convention at San Francisco.

LIEUTENANT COMMANDER JOHN PHILIP SOUSA, who is tantalizing the "sad sea waves" with his inspiring waltzes at Atlantic City, has been officially requested by the Mayor of that resort to write a march that shall be dedicated to the Atlantic City Pageant and that shall be the official march of the celebration. And the great bandmaster has apparently lent his endeavor to this more or less worthy affair, for it is said that he will jot down a sprightly march while playing his present engagement there—if the wild waves inspire him. He may find it difficult to do so, inasmuch as he is a victim of dinners, luncheons and other affairs, which consume a lot of valuable time.

Incidentally, it may be recorded that this is his fiftieth year as a conductor, yet he doesn't seem a day older than when he first became a writer of musical shows. Mr. Sousa was tendered a breakfast at a beach-front hotel a week ago, when he arrived at the resort. Mayor Ruffo was among those present and what more natural than he should make a request of the March King to aid in boosting a fast dimming commercial affair. Mr. Sousa was escorted into the city from Hammonton and other nearby towns in a parade led by motorcycle policemen and leading citizens. He was also presented with the key of Atlantic City, which may mean much or nothing—it has been so much in use.

Sousa Gets Commission

Mayor Ruffo, of Atlantic City, has officially requested Lieutenant Commander John Philip Sousa to write a march that shall be dedicated to the Atlantic City Pageant and that shall be the official march of the celebration. Mr. Sousa will, it is expected, complete the march before the conclusion of his engagement at the Steel Pier at Atlantic City, three weeks hence. He will have sufficient leisure, he believes, although his four daily concerts and numerous engagements to attend dinners, luncheons and to attend meetings of various kinds will occupy much of his time. His engagement at the shore is creating unusual interest, inasmuch as this is his fiftieth year as a conductor and as he is staying four weeks at the shore with a different and distinctive program each day and at each concert. His immense musical library made such a series of concerts possible—and, of course, the fact that he has an exceptional organization of musicians permitted him to carry into action his plan for ever new programs. The music

that he is offering represents every nation and every type, with a liberal amount of the modern American with its syncopated rhythms.

Mr. Sousa was tendered a breakfast at the Hotel Shelburne a week ago when he arrived in Atlantic City to begin his engagement. Mayor Ruffo

was among the distinguished folk who were the hosts, and he made earnest request for the pageant march that the bandmaster is to write.

MONDAY, JULY 25, 1927.

SOUSA RELATES A WORDY STORY

Disagrees With Author
Over Double Rate
'For-ever'

All the stories that Lieutenant Commander John Philip Sousa knows are not by any means in his splendid biography that he wrote about a year ago. In fact he has an inexhaustible supply of stories—most of them coming within his personal experience. One of them relates to the very volume just mentioned.

"My daughter started it," he said yesterday on the Steel pier, where he is now playing. "She is a bright girl, but that fact brought me some embarrassment and an actual loss. It was this way. I had agreed to write my personal collections for publication in the Saturday Evening Post. It was agreed that I should be paid 20 cents a word. That really isn't so bad when you think of it. I set to work and when I had completed my writing I showed the manuscript to my daughter.

"What do you think of it?" I queried. "It's all right," was her unenthusiastic—at least it sounded rather unenthusiastic—response, "but I think you should make several corrections." Could it be possible that my daughter found anything short of perfection in her father's manuscript? I was surprised. But I told her to point out my errors. She went through the pages and I discovered that she wanted to have me omit a certain "and," another "but," a definite "if" and a "for-ever." Do you realize that I am getting 20 cents a word and that I will lose 20 cents for each word cut out? I asked. "I certainly do," was her reply.

"I cut out the words she indicated. Then one day I met Henry Kitchell Webster. I told him about my loss through omission of the words. 'I'll buy them from you, Sousa,' he declared. I wrote the words on a slip of paper—and, but, if, for-ever. 'Here's your 80 cents,' he said. 'The bill's a dollar,' I countered, 'because for-ever is a double word and ought to be paid for doubly.' And do you know he didn't want to pay me a dollar—wanted to make it 80 cents. He hasn't bought them yet, for we can't agree and, you see, I am actually out a dollar because my daughter said I had to leave the words out of my article. A parent has a hard life."

UNION.

ATLANTIC CITY DAILY PRESS

THURSDAY, JULY 28, 1927

Sousa Playing New Marches

Includes Numbers in His
Programs on Steel
Pier

It all depends upon how you take it. That is, the present tour of John Philip Sousa and his band is either the thirty-fourth or the thirty-fifth. Perhaps it is proper to call it the thirty-fifth, for it was in Baltimore in November of 1925 when his actual touring ended. He had started his tour at Hershey, Pa., July 4, 1925, following his thirty-third annual season that had taken him and his organization over 30,000 miles, and had brought receipts of astonishingly large amount. It was thought to be good judgment to follow with a short tour that would begin on Independence Day. But when the band had completed its tour there came insistent demand for resumption. Mr. Sousa could not be aught but flattered, although it was apparent that he would have to forego the fine vacation that he had planned. He managed to get some days of relaxation, and then he listened to managerial pleas and succumbed to offers of engagements.

That is why it is not quite clear whether to say that this is the thirty-fifth or the thirty-fourth annual tour of the band. But one certainly prevails, and that is as to the tremendous popularity of the organization just at present. It is due to the fact that it is a superior organization, but still more to the magnificent leadership of Mr. Sousa, whose thorough knowledge of music enables him to provide fascinating programs without banality or boredom. Nothing unworthy is ever played under his baton, yet he has cheerful, sparkling music, and it is lively and up to date. His own marches, selections from his operas, his suites, his songs and other compositions from his numerous list, give distinctive character to his offerings. There is no one who has ever equalled him in the writing of marches, and they are played around the world and on every imaginable occasion. This season, as in the past, he has a number of new compositions of his own in his repertoire, and they are received with as much enthusiasm as his established favorites. His appearances in the great motion picture theatres of the country are events transcending all others in the field of entertainment.

UNION.

ATLANTIC CITY EVENING UNION

THURSDAY, JULY 28, 1927.

"Shrine Night" for Sousa

Alex Vollmer Heads Entertainment Committee—Ball to Follow Concert

The Atlantic City Shrine club will sponsor "Shrine Night" Tuesday evening, August 2, when the members of the organization will hold a ball on the Steel pier.

Lieut. Com. John Philip Sousa, a noble of Almas Temple, has issued an invitation to the Shriners to attend his band concert, for which he has prepared a special program. The "Shrine Night" will be given in honor of Mr. Sousa.

Alex. Vollmer, chairman of the entertainment committee, has formulated plans for the enjoyment of the nobles and their ladies, and a record attendance is expected at the affair.

Sousa and Gestures

March King Dislikes Calisthenics While Conducting

One of the pet aversion of Lieutenant Commander Sousa is the musical director who finds it necessary to do his daily ~~work~~ on the conductor's stand. The march king, who is now making his third-of-a-century tour at the head of his famous band, probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of 73.

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

Sousa and his unrivaled band open in the Steel pier Sunday.

Increased Call For Sousa Airs

Bandmaster on Steel Pier
to Dedicate Next to
Pageant

Like any other tried and true product that has become known as the best of its kind, the demand for the Sousa march increases with each passing year. There is the great Sousa public, of course, which eagerly awaits the new Sousa compositions and there are organizations, public and private, civic and military, which each year ask the March King that his new numbers may be written for them.

Sousa's first official march, oddly enough, is the only march composition which has been given such a status by law. That march is "Semper Fidelis," official march of the United States Marine Corps, and it was written at the order of President Arthur, during the days when Sousa was director of the United States Marine band.

Sousa keeps a high honor with himself and with those who have petitioned him for official marches. First he goes over the requests, eliminating all that it is obviously impossible to grant. Then he begins to consider seriously those that remain. If the inspiration comes, well and good, if it does not come, Sousa refuses to write and the requesting organization has no alternative but to wait. For instance, it recently took him three or four years to find the inspiration for a march to be dedicated to an American university, while the request from the famous "Black Horse Troop," the Cleveland military organization, resulted in an inspiration in a remarkably short time.

Marches which Sousa has composed in recent years and which have become the official ones of the organizations to which they were dedicated have included "The Gallant Seventh," dedicated to the Seventh New York regiment; "Comrades of the Legion," dedicated to the American Legion; "Ancient and Honorable Artillery," dedicated to the famous Boston military organization; "Nobles of the Mystic Shrine," dedicated to the Shriners of America, and "The National Game," dedicated to Judge Kenesaw Mountain Landis and the Baseball Players of America.

UNION

ATLANTIC CITY DAILY PRESS.

TUESDAY, JULY 26, 1927.

UNION

ATLANTIC CITY DAILY PRESS.

WEDNESDAY, JULY 27, 1927.

Sousa Almost Became Baker

Pie Determined Him to
Continue Violin
Lessons

When John Philip Sousa was a boy he was, as one might say, on the horns of a dilemma. It was as to what his life's work should be. "I was taking violin lessons," he said the other day, "but it was irksome. You know how it is with a boy—he wants to be doing something more active—to be outdoors or to be tinkering with a toy or with tools. Near the parental home was a baker shop. And they were baker's shops in those days.

"I can still remember the savory odors that emanated from the baker's cellar when he was baking cakes or bread. It was fascinating to peer down that cellar-way and to see the men with their long shovels taking loaves of bread or appetizing cakes from the oven. I didn't practice with the assiduity of an enthusiast so my father thought that I ought to be doing something else. That was my idea exactly. So I thought of that lovely baker's shop and all those nice baking odors. 'I think I'd like to work in the bakery,' I told my father. He was a sensible parent and accordingly he helped me to get a job in that shop. But I really hadn't counted upon the laborious part of the business. I soon found out that baking was not all nice things to eat and nice things to get a whiff of. And anyway bakers actually had to work—and work hard. I had to go to the bakery late at night and stay until daybreak. That was a hardship that on the first night, because of novelty, I didn't notice, because of novelty, I didn't notice. I certainly enjoyed the hot pie that I got directly from the oven. But I didn't have any time to idle away after that. There was more to be baked and more to come out of the oven. I began to realize that I hadn't picked out a sinecure. Somehow violin practicing didn't seem to be so monotonous—not as compared with the labor of the bake-shop. Next night I went back to the bakery. It seemed twice as hard as the first night. That settled it. The night dragged on and I ate a nice warm pie. Yet it didn't taste so wonderful. When morning came I hurried home. 'Father,' I said, 'I guess I'll keep on with violin lessons.' And that won me to music. Sometimes I wonder whether I would have become a good baker."

PRESS

ATLANTIC CITY EVENING UNION,

FRIDAY, JULY 29, 1927

WINIFRED BAMBRICK



Harpist with Sousa and his band now playing on Steel pier.

Sousa Writing March For the Pageant

John Philip Sousa, who is completing a four weeks' engagement on the Steel pier, announced yesterday that he has started the composition to be dedicated to the Pageant, and that it will be ready for Pageant week.

It will be known as "The Atlantic City Pageant March."

Sousa Master Of the March

Compositions Result of Combination of Necessity and Inspiration

Just great work await upon inspiration or can it be done upon the spur of necessity? Lieut. Com. John Philip Sousa should know, because he has been the March King for the better part of a half century and without much question he is the master of the march form. But the famous bandmaster, who this season is in his thirty-fifth annual at Steel pier says that almost as many of his famous marches have been written because he had to write a march, as were written upon pure inspiration. And occasionally there has been a march which has been the result of a combination of the two circumstances.

Let us take a few examples. "Stars and Stripes Forever," without much doubt, is the greatest of the Sousa marches. It was written aboard the S. S. Teutonic, in New York harbor, on a snowy day in 1896, when Sousa was returning from a long trip in Europe. "For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand, there is "Semper Fidelis." It was written while Sousa was director of the United States Marine band and it was written from necessity. At military reviews and formations in Washington it was customary for the Marine band to play "Hail to the Chief," as it marched past the Presidential reviewing stand. Now "Hail to the Chief" is short and fast, and having been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of President Arthur to write a new composition to take its place. "Semper Fidelis" was the result and it was deliberately written so that the trumpet band and drums would be played at the precise moments that the band passed the reviewing stand. "Semper Fidelis" is now the official march of the United States Marine corps.

An example of the combination of necessity and inspiration is "Liberty Bell." Sousa, who was spending the summer of 1893 in Philadelphia preparing for his first tour at the head of his own organization, was seeking an idea for a new march to be featured during the tour. Mrs. Sousa brought him the news that his son, John Philip Sousa Jr., now a New York business man, that day had marched in a procession of school children to Independence hall, to see the Liberty Bell. Sousa sat down and wrote a march.

"High School Cadets" was written for a Washington military organization and brought \$25. "The Washington Post" was written to be played at the awarding of prizes in an essay contest for school children conducted by that paper. "Imperial Edward" was written upon the inspiration of a "command" performance before King Edward VII at Sandringham, and was written and played in two days. "King Cotton" was six months in the writing. "Nobles of the Mystic Shrine" was written when Sousa was initiated into the order and "United States Field Artillery" was written for the First Liberty Loan parade, at the beginning of the World War.

Shrine Club

The Atlantic City Shrine club will sponsor "Shrine Night" this Tuesday night when the members of the

organization will hold a ball on the Steel pier.

Lieutenant-Commander John Philip Sousa, a noble of Almas Temple, has issued an invitation to the Shriners to attend his band concert for which he has arranged a special program. The affair will be given in honor of Lieutenant-Commander Sousa.

Alexander Vollmer is chairman of the committee in charge.

(EDITORIAL PAGE)

ATLANTIC CITY DAILY PRESS

ATLANTIC CITY GAZETTE-REVIEW

PUBLISHED MORNINGS BY PRESS-UNION PUBLISHING CO., COR. OF PENNA. & ATL. AVES.

ATLANTIC CITY, N. J., AUGUST 1, 1927.

Everyday Movies



The Music Lovers

"SHRINE NIGHT"

John Philip Sousa to Be Honored by Local Nobles

Lieutenant Commander John Philip Sousa will be the guest of honor at a "Shrine Night," to be given tomorrow evening by members of the Atlantic City Shrine club, on the Steel pier.

Commander Sousa is a noble of Almas Temple. He has issued an invitation for the Shriners to attend his band concert, for which he has prepared a special program. This will precede the ball to be given in his honor.

Alex Vollmer, is chairman of the entertainment committee, so the nobles and their guests are assured an enjoyable evening.

AMUSEMENTS TODAY

MUSICAL PLAYS
GARDEN PIER—Lorraine Howell, in "My Maryland"; 2.20 and 8.30.
APOLLO—"Good News"; 8.30.
VAUDEVILLE
GLOBE—Frank Fay, Albertina Rasch Girls and others; 3 and 8.30.
EARLE—"Fables of 1927," Bert Colman and others; on the screen, "Rich but Honest"; 2.30, 7 and 9.
PHOTOPLAYS
STANLEY—Dorothy Gish, in "Madame Pompadour"; 11 to 11.
VIRGINIA—Emil Jennings, in "The Way of All Flesh"; 11 to 11.
COLONIAL—John Barrymore, in "The Beloved Rogue"; 11 to 11.
STRAND—Lon Chaney, in "The Unknown"; 11 to 11.
CAPITOL—John Barrymore, in "Don Juan"; 1.30 to 11.
LIBERTY—Milton Sills, in "The Sea Tiger"; 2.30 to 11.
VENTNOR—Buster Keaton, in "The General"; 3, 7 and 9.
CITY SQUARE—Warner Baxter, in "Drums of the Desert"; 2 to 11.
ALDINE—Lewis Stone, in "The Golden Snare"; 1 to 11.
RIALTO (Pleasantville)—Gilda Gray in "Cabaret"; 2.30, 7 and 9.
CARLTON (Pleasantville)—William Boyd, in "The Yankee Clipper"; 7 and 9.
PIERS
STEEL—Sousa and his band, 3, 4.30, 8.30 and 10; minstrels, 3.30 and 8.30; Ted Weems' dance orchestra, 9; feature photoplay, "Love Makes 'Em Wild"; 4, 7 and 9.30.
MILLION DOLLAR—Isham Jones' and Fry's dance orchestras, 8; vaudeville, photoplays and minstrels, 2.15 to 11.45; other features.
STEEPLECHASE—Amusements and dancing; afternoon and evening.
COLORED SHOW
SAVOY—Mamie Smith and Her Gang; 2.30 and 8.30.

Smaller Towns Develop Bands

Sousa Declares American Instrumentalists Are Coming to Front

Any comment on music by John Philip Sousa, the march king, who is engaging the earnest attention of large audiences on the Steel pier this week, is certain to create wide interest.
In a talk on music he said:
"In the field of music, perhaps the most gratifying development of my time has been the gradual evolution of music as an American profession. In the past few years the movement has been gaining momentum until the past decade, at least, has found American instrumentalists the finest in the world.
"When I was beginning my musical career in Washington back in the seventies, American musicians were almost rarities, and I must confess that the real reason for the beard which I wore until my navy days was inspired by a desire to appear foreign so that Americans would take my music seriously. I had the beard when I assumed direction of the United States Marine band in 1880, at the age of 26, and I sincerely believe that it played its share in my career.
"I do not recall that the United States Marine band, when I assumed its direction, had more than half a dozen native Americans, although it was made up of enlisted men who had at least their first papers. I was resolved that I would have an American band, and when I began an independent career in 1892 I determined that my own band should be an American organization.
"This resolve I have kept in part, and I am a bit proud that I have not kept it in full. Instead of selecting men first because they were Americans and second because they were musicians, I have let the changing times take their course, and today I find that by selecting the best musicians I am selecting Americans in the majority of instances. I might easily make my organization entirely one of American-born instrumentalists, but I prefer to retain the three or four men who were born abroad, because they are still the best performers upon their various instruments of whom I know. To bar non-American

would be as snobbish and as priggish as to bar non-American music.
"It has been interesting to watch from the conductor's stand the growth of American musicianship, and perhaps the greatest factor in the production of fine bandsmen have been the town bands, which have flourished throughout America since the eighties and the nineties. During this period the 'town band' was the greatest pride of the town. It was a mark of distinction to play in the town band, so there came to me a succession of fine upstanding American boys, clean-cut, likable chaps, who were not only capable musicians, but young men, to whom, as I grew older, I began to point with fatherly pride. And I am really proud of the fact that three or four of my bandsmen of the early days have sent me their sons.
"For the past 10 years the finest American musicians have been developed, not in the small-town bands, but in the American colleges. Courses in band music have become parts of the curricula of universities and colleges. Young men who have prepared at these schools for musical careers have come to me in such numbers that this season I have in my organization more than 35 college and university men.
"There is a reason, of course, for the increased interest in music by the young men of America. That is because Americans have become real music lovers, and keen judges of music. Nowadays every home has its piano, its player piano, or its talking machine. The number of amateur vocalists and violinists is incredible, and whatever their degree of skill, they bring to their study a degree of musical appreciation which each season makes the American people generally more liberal and more enthusiastic."

Average American Himself When Listening to Music

Sheds All Pretenses and Indicates His Likes and Dislikes Clearly, Says Sousa

That the average American is nearest his true self when he is listening to music, is the opinion of Lieutenant Commander John Philip Sousa, who is now on his 35th annual tour at the head of the famous band which bears his name. When it comes to music, the average American sheds all pretense and with his applause and his enthusiasm clearly indicates his real likes and dislikes.
The average American will make a bluff at enjoying poetry or bridge, even if he cordially hates them, if he thinks it is to his advantage to pretend to enjoy them," says Sousa. "He even will go to a serious drama when his heart yearns for a musical comedy or a vaudeville show. But unless he enjoys a certain form of music, he lets it severely alone.
"I think the American listener is a little more ready to acknowledge merit than any other person in the world. He will applaud a well-performed piece of ragtime because he acknowledges that it is well performed and he will applaud a well performed symphony for the same reason. But he will not applaud a poorly performed symphony by an organization of more than 100 men any sooner than he would applaud a piece of badly played ragtime presented by a piano and violin orchestra with an out-of-tune piano and a squeaky violin.
"Another peculiarity of the average American listener is that he will not permit anyone to tell him what he is expected to enjoy in the way of music. Music is his enjoyment or it isn't and that's that. I have recognized this factor in program making almost since the beginning of my career, and I have always felt it was more essential to try and give music which was enjoyable or interesting through novelty than to try to offer programs which recommended themselves only because they appealed to trained musicians.
"I have constantly marvelled at the uniformity of high standard of taste in America, and I base this observation upon the requests which come to me. Each year, I build my programs as much as possible upon the kind of music for which I have had the greatest number of requests the previous season.

"Which is your best march?" was asked Lieutenant Commander John Philip Sousa. His reply was brief and to the point. "At the moment of writing each march has seemed to me to be my best," he declared. "I have tried to make each march better than its predecessor and thus my newest would be my best. That, of course, is not necessarily so, but as I put my best into my composition, I feel that I am creating the best within my powers. I realize that there must be no retrogression and so I strive always to do better than I have done and to make my band the best in all the world. Response to my efforts has always been encouraging to me and I honestly feel that my band of today is the best that I have ever directed."

Sousa Happiest When At Work

Famous Bandmaster Finds Strenuous Life Agrees With Him

A long life and a merry one has been the happy lot of the many-sided Sousa, the march king, now playing on the Steel pier.
In his 75th year, he is more vigorous and more youthful than many a man 20 years younger, and the fact that this season's tour in mileage is almost the equivalent of a tour around the globe is the best evidence that the "strenuous life" agrees with him. And even realizing the tremendous energy of the man one is surprised at the variety of the accomplishments and interests which he has crowded into his lifetime.
His musical accomplishments have been so many that one regrets occasionally that his facility with military music has detracted from his other musical virtues. Yet it must be remembered that in an era when the comic opera was in high favor in America that Sousa—then in his twenties and early thirties—was one of the leading composers. "The Smugglers," "Desire," "The Queen of Hearts," "El Capitan," "The Bride Elect," "Chris and the Wonderful Lamb" and "The American Maid" were Sousa operas and operettas, written before the march period or during his first years as director of the United States Marine band.
Because it is a third of a century since Sousa's band was formed, it is not generally remembered that the first marches, "Washington Post," "Hands Across the Sea," "Semper Paratus," "High School Cadets" and "United States Field Artillery" were written during his service with the Marine band from 1880 to 1892. Neither is it generally remembered that in those 12 years he knew intimately five presidents—Hayes, Garfield, Arthur, Cleveland and Harrison, and that he was really a national figure when he resigned his commission as a lieutenant in the marine corps in 1892. Nor is it given to many Americans to serve in two branches of the United States military service with an interval of a quarter of a century between services. Yet Sousa "came back" to become a lieutenant-commander in the United States navy during the world war, and it was with this rank that he retired upon reaching the age limit.
Sousa probably was happiest when he was writing new marches for each of his tours. But he wrote other music, too, suites, transcriptions, songs and arrangements, and a year or two ago, when he was approaching three score and ten, he completed one of his most pretentious works, "The Last Crusade," a work for orchestra, organ and choir, which was performed with an orchestra of more than 100 pieces and a choir of more than 200 voices in Philadelphia in 1924.
Sousa has written more than music. During his career he has written innumerable essays and critical articles for musical publications here and in Europe. He is the author of three novels, all successful in their time: "The Fifth String," "Pipetown Sandy," and "The Transit of Venus" during the spring.

Soloist With Sousa



MARJORIE MOODY

Soprano, who is featured in the concerts of Sousa and his band on the Steel pier.

Goldman Band
Follows Sousa

Opens 3-Weeks' Engage-
ment on Steel Pier
Next Sunday

The origin of the name, "A Symphony Orchestra in Brass," has an interesting history inasmuch as it was applied to the Goldman band during its second year and has been consistently used since then as the most apt description of this unusual organization headed by Edwin Franko Goldman, the famous conductor and composer.

When the Goldman band gave its first series of concerts on the "green" at Columbia university ten years ago, it excited unstinted praise from the critics because for the first time in history the conductor had organized a band of expert musicians, each of whom was in his own right a virtuoso, and because the programs presented were like symphony programs and filled a long felt lack of real music from band organizations. These concerts became not only "the talk of New York" but of the entire musical world.

In remarking that "a new standard has been set by this band, a standard that can be called symphonic without exaggeration," a nationally known critic pointed to the programs of the Goldman band which contained the great masters such as Tschaiikowsky, Wagner, Brahms, Beethoven, Verdi, Puccini and Strauss programs as well as popular programs and a most carefully ordered representation for all schools of music, from grand opera to light opera, modern and old music, and not forgetting the American composer. Never before had a band, an organization of wind instruments, attempted to present such an amazing array of the great music works which grace the symphony society programs, and this led the critic to remark that it was a veritable "Symphony Orchestra in Brass."

The name has been adopted throughout the country in speaking of the Goldman band which will be presented on the Steel Pier for three weeks beginning Sunday August 14.

Sousa Speeds
Up Programs

Leisurely Times Gone;
Loses No Time Be-
tween Numbers

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of John Philip Sousa, who is playing the last week of a four-week engagement at

the Steel pier. And Sousa practices his preaching by putting into his programs in about the same space of time, twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around 'the turn of the century,' will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible.

"Each season I find myself cutting down the length of my programmed numbers into the concert. The radio people have found that 20 minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as 10 minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of flivvers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number, are gone forever. I never leave the conductor's desk at any time during the program."

ATLANTIC CITY'S
BEAUTY QUEEN TO
BE CROWNED TODAY

(From First Page)
beauty court will be officially welcomed by Director General Armand T. Nichols as special aids for the great September event and informed of the nature of their pleasurable duties, which will include attendance at the most elaborate series of entertainment functions in Pageant history.

Louis E. Stern is chairman of the "Miss Atlantic City" beauty jury, which will make the final selection of "Miss Atlantic City" and her beauty court, the other members being James Fox, George Beatty, Frank Waugh Herron and Ray Yardoumian, all professional artists of high standing.

At the final conference of the beauty jury with Director General Nichols yesterday, it was decided that every entrant who has made formal application for place according to the rules laid down by the Director General and his aides will be given place on the stage of the Steel Pier ballroom. The first appearance of the beauties will be in sports or afternoon frocks, under which they are requested to wear bathing suits, in which they will appear immediately after their appearance in their walking frocks. Dressing rooms will be provided for making the change.

The judging will be based upon the beauty, charm, personality and general fitness to represent Atlantic City during both the Pageant and before and after that event in other cities, where "Miss Atlantic City" will be received as the typically high-class Atlantic City maiden. All judging will be done while the audience is present, and the final choice, both of "Miss Atlantic City" and members of her beauty court, will be announced immediately the decision is reached and before the candidates and audience leave the ballroom.

Director General Nichols also announced that for those of the candidates who have not had opportunity to answer the official questionnaire mailed to the entrants, facilities will be provided at the entrance to the pier for filling the necessary forms at the same time that admission tickets are presented to the "Miss Atlantic City" aspirants and their chaperones. All candidates are requested to arrive at the Steel pier at 1.30 p. m., that these formalities may be carried out.

Ted Weems' orchestra will play a special concert for the contest, but the first big event in which "Miss Atlantic City" and the beauty court will be guests of honor will be the formal reception to them to be given on Steel pier this evening. At that time they will be received by Lieutenant Commander John Philip Sousa, who also will play for the first time his new "Atlantic City Pageant March," dedicated to the Pageant and to Director General Nichols and the Pageant committee. This latest work of the "March King," which was suggested to him by Mayor Anthony M. Ruffo Jr., upon the arrival of the Sousa band here last month, was to have been given its premiere during Pageant week, but was completed by Sousa especially for presentation at the "Miss Atlantic City" reception. The new march also will be played by the bands leading the great parades of the Pageant.

SOUSA LEAVES
ON SATURDAY

Two Days Left to Hear
'March King' on Steel
Pier

John Philip Sousa packs up Saturday night and moves on. He has given Atlantic City the musical treat of years. If the attendance thus far is a criterion, it is safe to predict that his final performances will find audiences taxing the capacity of the Steel pier music hall.

Sousa will be followed Sunday by Edwin Franko Goldman and his band who comes direct from New York, where he has been playing all summer.

The management has arranged a particularly fine operatic program for Sunday afternoon and evening in the ball room at the end of the pier, with a recital by Pasquale Amato, the famous baritone of the Metropolitan Opera company, in the evening at 9:15, while Robt. Steele, baritone, will sing in the afternoon at 4:15. The associate artist at both recitals will be Miss Ethel Dobson, soprano.

SOUSA'S BAND LEAVES TONIGHT

Four Concerts on Steel Pier Closes Resort Engagement

Today's four concerts are the final opportunities this season to hear the famous John Philip Sousa band in Atlantic City. A remarkable engagement of four weeks which has drawn many thousands of enthralled music lovers comes to a close with the final concert that begins at 10 o'clock tonight.

The best of his repertoire have been reserved by Sousa for his performance of this afternoon and evening and because he is leaving for the year he plans to be more than usually generous in bestowing encore numbers.

An uncommonly good band feature is coming to Steel pier tomorrow when Edwin Franko Goldman and his band begin a three weeks' engagement. This wonderful organization comes direct from New York, where they have been playing all summer.

It is composed of sterling musicians, each an adept on his own particular instruments and practically ever one a soloist of note.

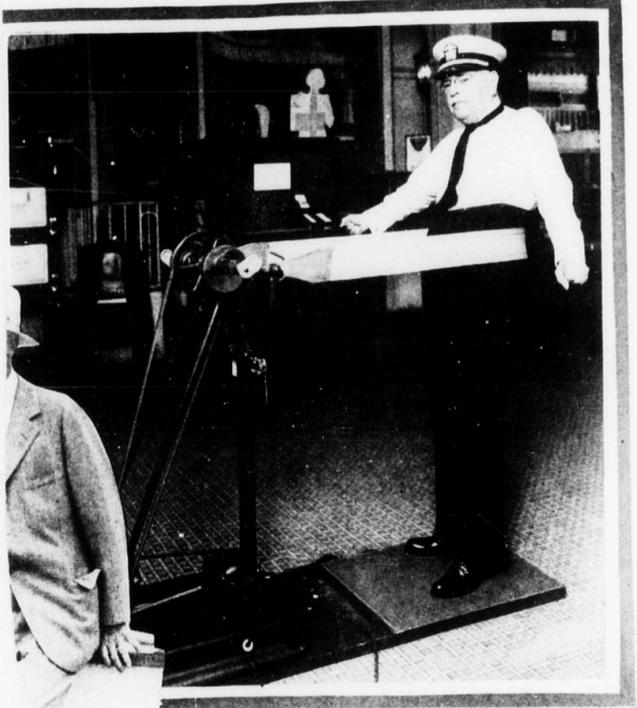
The operatic program for tomorrow afternoon and evening will bring forth two exceptional singers. One will be Judson House, a tenor of many national triumphs. The other will be Julia Clausen, prima donna mezzo soprano of the Metropolitan Opera company.

The schedule returns to that which

maintained before Sousa's advent. During the week band concerts will be held at 11.15 a. m., 3.30 p. m., 8.45 and 10.00 p. m. The Steel pier minstrels will perform at 3.00 and 8.30 on Monday, Tuesday, Wednesday, Thursday and Friday, and on Saturdays at 3, 7.30 and 10.00 p. m. The photoplays will be shown daily at 4 and 9.30, Saturday and Sunday starting at 1.30 p. m., and Ted Weems Victor Recording orchestra will play dance music at 9 o'clock, except Sunday.

August 15, 1927

er Musician and Sextette



MARCHING to John Philip Sousa's music is a means of reduction for many, but the master band leader himself steps on this electric reducer in the General Electric Exhibit on Central Pier.



THE popularity of Lieut.-Commander John Philip Sousa continues unabated on Steel Pier, where his daily concerts with soloists are a treat for the appreciative, and they're many, too.

BOARDWALK ILLUSTRATED NEWS

August 8, 1927

PHOTOS BY ATLANTIC CITY PHOTO SERVICE

SOUSA ARRIVES AT EXPO TOMORROW

Tower "Insides" Described as Complicated and Spacious.

(Continued From First Page)

Electric works in Schenectady, N. Y., is the man behind the scenes. He changes the records, and pushes the starting lever.

From this room, a steep ladder ascends thirty-five feet to another room where nine loud speakers are set in a sounding board facing the main part of the exhibition grounds. Nine more loud speakers occupy a level ten feet higher up.

Will It Stay?

The sides of this room are open save for a heavy cheesecloth covering, through which one can peer without being seen at the milling crowds passing through the arcade or sitting under the big parasols.

The sound is deafening. It is impossible to hear a person speak. But the openings which let out this volume of sounds are scarcely six inches in diameter.

Downstairs again, one sees the pump which keeps the water endlessly circulating for the cascade. It gives you the oddest feeling to look up through little green glass windows and see the water rushing overhead. The green glass is what gives the fountain its green tinge.

The Tower of Jewels is in charge of George W. Izant, of the Illuminating Co. He has asked hundreds of questions a day, but the most universal is: "Is it going to stay up?"

So far the intention seems to be to pull it down when the exposition closes.

Sits in Water.

Yesterday morning, Miss Helen Vance, who is demonstrating a health exerciser, took a swim in the pool at the foot of the tower.

Her bathing suit on, she did not mind getting wet as much as the electrician who waded in rubber boots to fix the lights, and sat down quite suddenly.

A cosmopolitan atmosphere pervaded the exposition yesterday. Foreign consuls of Cleveland were guests of the foreign trade committee of the Cleveland Chamber of Commerce, and their representatives attended the chamber booth in charge of Miss Mary Woods, foreign trade secretary, who is preparing for a foreign trade conference in Cleveland next October. "Arabs" and "Indians" roamed the grounds during the afternoon. They were from the 101 Ranch show; and their acrobatic performances at the foot of the Tower of Jewels was the gift of Frank Braden to the exposition.

The children squealed with delight as the Arabs catapulted towards them, turning complicated cartwheels, and stopping just in time.

Urges Home Building.

Joseph H. Genthner of the Parma Heights Development Co. last night urged Clevelanders to "Build a Home First," and told of the co-operative campaign under that slogan. It was real estate board night.

"The purpose is to demonstrate to home lovers who are not home renters, how they may become home owners," he said. "Every time a new home is constructed, every phase of the community life is bettered."

Yesterday's attendance was 20,245. Shrine fezzes will dot the crowd tonight, "Shrine Night." Last night was devoted to the Real Estate Board.

Citizens of Alliance, Massillon and Canton, and the surrounding neighborhood, will pour into the exposition today for Stark County Day. This is a very active industrial community, the Alliance Chamber of Commerce alone having taken eight large booths where are represented twenty-seven of the city's industries.

Demonstrates Life Saving.

A new daily event on the program was inaugurated yesterday when Assistant Fire Chief James Granger gave the first demonstration in resuscitation at 4 and 8:30 p. m.

Ten winners of the ticket-selling contest depart on their trip today. To Washington, New York and the east are going Gertrude Smith, 8207 Brookline avenue N. E.; Meta Wind, Center Ridge road, Rocky River; Virginia Hoffman, 16 Fulton street, Akron, O.

To the Thousand Islands and the Saguenay: Agnes Nevin, 10532 Bryant avenue N. E.; Dorothy Spitzig, 1464 W. 98th street; Juanita Hornbrook, 542 Broadway, Bedford, O.

To Denver and Estes park: Miss M. & M., 1213 Hathway avenue N. E., and Violette Quinn, 435 Monroe street, Conneaut.

To Yellowstone park: Polly Kraker, 3406 Hancock avenue S. W.; Mabel

SOUSA WILL ARRIVE AT EXPO TOMORROW

"Insides" of Tower Described as Roomy and Complicated; Today is Stark County Day.

Never for a moment during Export Day at the Ohio-Cleveland Industrial Exposition yesterday could one forget that along with valves, and cogs, and wheels, music is also made in Ohio, and that jazz is one of the most far-reaching of American exports.

"For she shall have music wherever she goes"—upstairs and downstairs in the auditorium the strolling players sang Italian melodies. From the time the doors open to the time the doors close daily there is a continuous program divided between the Auditorium Ensemble, Louis Rich Orchestral Band, and the Tower of Jewels reproduction.

The great musical treat of the exposition will begin tomorrow with the arrival of John Philip Sousa, whose band and compositions are universally known. The day will be dedicated to him.

Sousa will reach the exposition for

a twelve-day engagement at 11:30 a. m. His first performance will be at 2:15, with three other programs at 3:45, 8 and 9:15.

Perhaps more questions are asked about the mysterious insides of the Tower of Jewels than of any other one thing at the exposition.

On exploring this Niagara of sound and light, one finds:

A steep little ladder, under a "no admittance" sign, leading to the tunnel that conducts you beneath the water to another ladder, very muddy from the seepage of the picturesque cascades at the base of the tower.

You enter a room about twenty feet square, with the steel skeleton of the tower running up the sides. On the north side, there is a large board equipped with six 25-watt amplifiers, which were being "fed" from an ordinary sized phonograph playing ordinary sized records.

J. Flansburg, from the General (Continued on Page 10, Column 3)

SOUSA WILL PLAY REAL THING TODAY

"Stars and Stripes Forever" to Ring From Composer's Own Band.

Today at Expo.

SOUSA OPENING DAY.
10:30 A. M.—Doors open. Programs by Strolling Players; music from Tower of Jewels.
1:00 P. M.—Program by Auditorium Ensemble; Victor H. Percy, organ and piano; Walter Logan, violin, and Charles McBride, cello.
2:15 P. M.—Concert by John Philip Sousa's band.
3:00 P. M.—Tower of Jewels reproduction. Auditorium ensemble.
3:30 P. M.—Loop the loop by Babcock.
3:45 P. M.—Strolling Players. Sousa's band.
4:00 P. M.—Auditorium Ensemble.
4:30 P. M.—Tower of Jewels reproduction. Strolling Players.
7:00 P. M.—Auditorium Ensemble.
8:00 P. M.—Sousa's band. Strolling Players.
8:45 P. M.—Illumination of tower. Auditorium Ensemble.
9:15 P. M.—Sousa's band. Strolling Players.
10:05 P. M.—Loop the loop by Babcock.
10:10 P. M.—Fireworks.
10:30 P. M.—Doors close.

(Continued From First Page)

Atlantic City, where he has just completed a twenty-eight-day engagement.

Exposition officials are putting a special car at Sousa's disposal during his stay in Cleveland. Four buses will convey the members of the band to the Auditorium hotel. Sousa will be escorted to Hotel Cleveland for an informal luncheon, preceding his first performance at 2:15.

Sousa has a record of having served with the three branches of the national defense. He was with the marines from 1880-1892, becoming conductor of the United States Marine band at the age of 25. In the Spanish-American War he was a lieutenant in the army, and in the World War he was made lieutenant commander of the navy.

Plays Own Compositions.

His program for today will be found in the dramatic section of The Plain Dealer. He will play one of his own compositions at each performance. His newest march is "Minnesota," which is to be dedicated at the Minnesota State Fair in St. Paul.

Yesterday marked the beginning of the second week of the exposition. The total attendance to Friday night was 134,219, and the grounds were thronged yesterday and last with 21,339 persons. Stark county was in the limelight among the exhibitors.

Alliance is the one Ohio town which has a big co-operative exhibit. The Alliance Chamber of Commerce has eight booths on the main floor of Public hall, where thirty-seven products are represented. Lyman H. Reed, secretary of the chamber, is in charge of the booths.

Jacks, from small automobile jacks

to four-foot railroad jacks, are exhibited by the Buckeye Jack Co. of Alliance, which has just completely outfitted the Mexican railways. Next to this exhibit, is one of bath salts, powders and smelling salts. Other Alliance exhibits are of twist drills, registers, faucets and china dishes.

Canton is represented by the Car-Van Steel Co. and the Diebold Safe & Lock Co.

Tomorrow is to be Geauga County Day, the evening devoted to builders' associations. Last night was Shrine Night.

Another group of the girls winning prizes in the ticket selling competition starts on trips tomorrow. Going to Detroit, the Soo and Duluth on a lake cruise on the steamship Otstarora at 11 p. m. are Selma Miller, 4209 Euclid avenue; Ethel Upson, W. 3d street and Scranton road S. W., and Clara Fenn, 424 North Court street, Akron.

Complete Playground.
Going to Mackinac Island, Chicago and Lake Michigan on the City of Detroit at 11:30 p. m. are Mary Manning, 701 E. 118th street; Helen G. Johnson, 927 Brunswick road, East Cleveland; Phyllis White, 3471 West boulevard N. W.; Mrs. Eulalia Eiben, 1460 Roycroft avenue, Lakewood, and Ruth Kreiger, Westfield Inn, LeRoy, O.

While the exposition may be of primary interest to the breadwinners, the children are not forgotten. The junior exposition, which occupies a tent on the midway near the tower of Jewels, is put on by the playgrounds of Cleveland, both school and municipal.

A completely equipped playground entertains hundreds of children every day. The strolling musicians include this on their route through the buildings and grounds, too, and nowhere do they find a more appreciative audience.

One hundred Boy Scouts from Conneaut, O., are to be guests of the exposition Thursday. They will have a chance at all the thrills, from the machinery, locomotive and airplane exhibits to the loop the loop and the fireworks in the evening.

Pastry chefs and confectioners are turning out models of the tower of Jewels in sugar and frosting. The Mid-Day Club has one, and there is another on display at the Union Club.

This week the Building Owners' and Managers' Association plans to stretch exposition banners across downtown streets. These are to be decorated with the image of the tower of Jewels, according to M. S. Halliday of the association's committee on street decorations.

SOUSA TO PLAY REAL THING AT TOWER TODAY

"The Stars and Stripes Forever," which has sounded daily over the Ohio-Cleveland Industrial Exposition from the tower of Jewels and the auditorium phonograph, will take on added significance tonight when it is conducted by the white-gloved hand of its composer, John Philip Sousa.

In honor of Sousa's fiftieth anniversary tour, of which his twelve-day stay at the exposition is a part, Louis Rich's Orchestral band has been beginning and ending every one of its programs with one of the famous 117 Sousa marches in the past week. Rich will step aside today for the Sousa band to take the band stand, where daily programs will be given at 2:15, 3:45, 8 and 9:15.

A little over a year ago Sousa honored Cleveland by dedicating his march entitled "The Black Horse Troop" to Troop A of Cleveland. Today Cleveland will honor Sousa by dedicating the entire day at the exposition to him.

Joseph H. Alexander, president of the exposition, and Lincoln G. Dickey, manager, will meet Sousa at the Euclid avenue Pennsylvania station at 11:20 this morning. He is arriving with his 100 bandmen from

The Cleveland News
Sunday, August 14, 1927.

The March King

THIS week it will be Lieut. Com. John Philip Sousa and his world famous band who will be a feature of the Cleveland Industrial Exposition. There is music galore every day, along with the exhibits whose total value runs into many hundred thousands of dollars.

If you are anywhere within traveling distance from Cleveland the exposition ought surely to be included in your proposed line of travel. It is the biggest event in the United States at the present time.

Sousa's Band to Entertain Public Hall Visitors Today

Now on his thirty-fifth tour, John Philip Sousa, the "march king", comes to Cleveland today to open a twelve-day engagement at the Ohio-Cleveland Industrial Exposition, with two concerts daily.

Although Sousa's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's band has been the one with which Sousa himself has appeared. And never but once in his thirty-five years of touring America has Sousa been compelled to disappoint his audiences. That was six years ago when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

There is an element of luck, of course, in a career which is uninterrupted by illness for so long a period. But back of the luck is thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full instructions concerning alternative routes to be followed in case of railroad wreck, storm or other emergency. And Sousa gets there on time.

Even transfer facilities, when arranged for, must be demonstrated as more than ample to transport the band's baggage quickly and with a margin of safety for emergencies.

Sousa is a stickler for promptness. Every concert begins at the advertised hour—and to the minute. Tardiness is the one unforgivable sin on the part of a bandsman. The Cleve-

land programs are at 2:15, 3:45, 8:00 and 9:15.

The programs here will include latest in classical, humorous, jazz, martial and vocal novelties. Sousa's new marches are "Riders for the Flag," "Magnat Charta" and "Minnesota."

Instrumental novelties will be by a double quartet of saxophones, sextet of trombones and triple octet of clarinets. Soloists with Sousa are Marjorie Moody, soprano, Winifred Bambrick, harp, Howard Goulden, xylophone, E. J. Heney, saxophones, J. F. Schueler and Jay G. Sims, trombone, Joseph Deluca, euphonium, John Dolan and William Tong, cornet and Edmund Wall, clarinet.

The program for today is:

AFTERNOON.
Miss Marjorie Moody, soprano.
Mr. John Dolan, cornet.
Mr. Edw. J. Heney, saxophone.
Overture, "Light Cavalry".....Suppe
Cornet solo, "Carnival of Venice".....Arban
Mr. John Dolan.

Scenes, "Carmen".....Bizet
"Breezes From the South".....M Middleton
March, "The High School Cadets".....Sousa

INTERVAL.
Overture, "William Tell".....Rossini
Saxophone solo, "Erica".....Wiedoeft

Mr. Edw. J. Heney.
"A Bouquet of Beloved Inspirations".....Sousa
Vocal solo, "Traviata".....Verdi

Miss Marjorie Moody.
March, "King Cotton".....Sousa

EVENING.
Miss Marjorie Moody, soprano.
Mr. Joseph De Luca, euphonium.
Mr. William Tong, cornet.

Overture, "Tannhauser".....Wagner
Euphonium solo, "Beautiful Colorado".....De Luca

Mr. Joseph De Luca.
Valse, "On the Banks of the Beautiful Blue Danube".....Strauss

Scenes, "Bohemian Girl".....Ball
March, "The Stars and Stripes Forever".....Sousa

INTERVAL.
Overture, "Fra Diavolo".....Auber

(a) Cornet solo, "Centennial".....Beilstedt
Mr. John Dolan.

(b) "The Merry Merry Chorus".....Sousa
Valse, "Tres Jolie".....Waldteufel
Vocal solo, "Polonaise-Mignon".....Thomas
Miss Marjorie Moody.

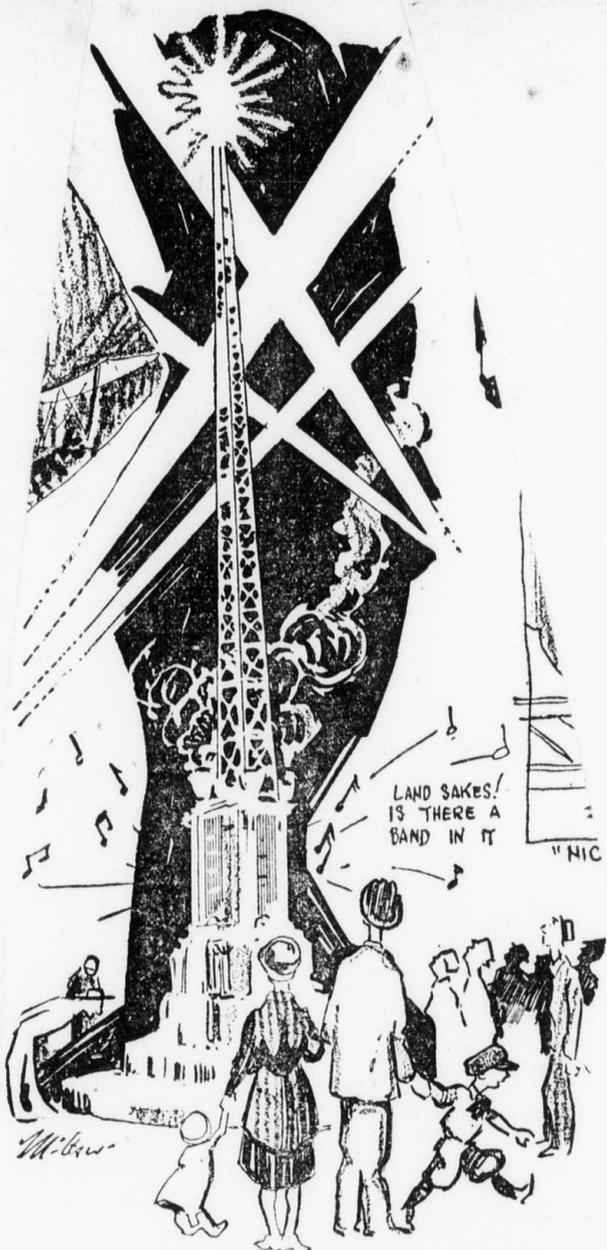
March, "The Invincible Eagle".....Sousa

March King Takes Good Look at His Newest Granddaughter



"Nize baby," is John Philip Sousa's comment as he gives his latest granddaughter the once

over. The little miss is Jane Priscilla Abert, whose mother is the march king's daughter, the former Helen Sousa.



LAND SAKES!
IS THERE A
BAND IN IT

Sousa Audition Coupon

JOHN PHILIP SOUSA,
Care THE CLEVELAND NEWS,
Cleveland, O.

I desire an audience with you or one of your assistants and will be present at The Cleveland News auditorium at 10:30 a. m., Friday, Aug. 19.

Signed

Address

(Fill out this coupon and mail it to John Philip Sousa, care The Cleveland News.)

Sousa to Be Met by Escort When He Arrives Today

First of His Daily "Columns" in The News Tomorrow; Audition Arranged for News Auditorium.

Today Cleveland hangs out its lathstring for John Philip Sousa. The venerable lieutenant commander, whose place of a twelve-day appointment as music editor of Cleveland News was announced Thursday, will arrive at 11:20 a. m. to open his engagement at the Cleveland industrial exposition.

Sousa, who is perhaps the best and most loved bandsman in the world, will conduct an exclusive column in The News, beginning Monday, in which he will answer any questions on musical and subjects put to him in writing. In addition to questions and answers, Sousa's column will consist of his views on past, present and future musical affairs. In accepting the post, Sousa indicated his desire to hear any band instrument players who would want the benefit of his advice. Accordingly, the Sousa audition was arranged for Friday, Aug. 19, at 10:30 a. m. in The News auditorium. Anyone who would like to play for him can do so by filling out the audition coupon, printed in today's News and by appearing at the auditorium at the above time.

Will Meet Conductor.
A reception committee, consisting of Colonel Joseph H. Alexander, president of the exposition, and Lincoln G. Dickey, its manager, will be at the Euclid station of the Pennsylvania today to meet the famous conductor. Accompanied by a police escort, the honor guest, together with members of his band, will be conducted to a downtown hotel, where an informal luncheon will be given in his honor. This is to be the first of a number of similar affairs which are to be tendered him during his twelve-day stay in the city.

tenant-commander in the navy during the World war. Inasmuch as Sousa is expected to be swamped with mail, those interested are urged to send in your questions at once, addressing him personally, in care of The Cleveland News. The auditions should be sent in the same way. Watch for Sousa's first column in Monday's News!

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Scenes, "Carmen".....Bizet
"Breezes From the South".....Mysdleton
March, "The High School Cadets".....Sousa

INTERVAL.
Overture, "William Tell".....Rossini
Saxophone solo, "Erica".....Wiedoeff
Mr. Edw. J. Heney.
"A Bouquet of Beloved Inspirations"
Vocal solo, "Traviata".....Verdi
Miss Marjorie Moody.
March, "King Cotton".....Sousa

EVENING.
Miss Marjorie Moody, soprano.
Mr. Joseph De Luca, euphonium.
Mr. William Tong, cornet.
Overture, "Tannhauser".....Wagner
Euphonium solo, "Beautiful Colorado"
.....De Luca
Mr. Joseph De Luca.
Valse, "On the Banks of the Beautiful Blue Danube".....Strauss
Scenes, "Bohemian Girl".....Balf
March, "The Stars and Stripes Forever"
.....Sousa

INTERVAL.
Overture, "Fra Diavolo".....Auber
(a) Cornet solo, "Centennial".....Bellstedt
Mr. John Dolan.
(b) "The Merry Merry Chorus".....Sousa
Valse, "Tres Jolie".....Waldteufel
Vocal solo, "Polonaise—Mignon".....Thomas
Miss Marjorie Moody.
March, "The Invincible Eagle".....Sousa

March King Takes Good Look at His Newest Granddaughter



"Nize baby," is John Phillip Sousa's comment as he gives his latest granddaughter the once

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Sousa this year is celebrating his fiftieth anniversary as a conductor. His first position wielding the baton was in his home city, Washington. The Nobles have come to Washington at the head of his own company. His director became ill, and on a few hours' notice, the young musician, who had been playing in a quadrille orchestra, left town to join the Nobles troupe, with whom he continued for more than a year. He then toured with Machey's Exotic Gaiety company and Matt Morley's living pictures, the first organization of its kind in America.

Headed Marine Band.

In 1880, at the age of twenty-six, Sousa was appointed director of the United States Marine band, resigning twelve years later to form his own organization, which has continued without interruption for fifty years.

Sousa has many claims to distinction, one of which is the fact that he is perhaps the only living musician who has served in all three branches of the United States military forces. He was a lieutenant in the marines from 1880 to 1892; a lieutenant in the army during the Spanish-American war, and a lieutenant

tenant-commander in the navy during the World war. Inasmuch as Sousa is expected to be swamped with mail, those interested are urged to send in your questions at once, addressing him personally, in care of The Cleveland News. The auditions should be sent in the same way. Watch for Sousa's first column in Monday's News!

The Cleveland News

Sunday, August 14, 1927.

Sousa Opens Engagement at Big Exposition Today

JOHAN PHILIP SOUSA, the march king, heading his famous band, comes to Cleveland today to open a twelve-day engagement at the Ohio-Cleveland Industrial Exposition.

The noted band leader, who is now making his thirty-fifth tour, is to give four concerts daily at the big show, at 2:15, 3:45, 8 and 9:15, directing each concert himself.

While on his thirty-fifth tour, Sousa also is celebrating his golden jubilee as conductor. On April 9, 1877, in Washington, D. C., his home city, Sousa, then 22 years old, made his first appearance on the director's platform. Milton Nobles, who died two or three years ago, came to Washington with his theatrical company. His musical director became ill, and Sousa, who had been playing with a quadrille orchestra, filled the gap and left Washington with the Nobles organization. Sousa continued with the Nobles company for more than a season. Then he traveled with Mackay's Extraganza company and Matt Morgan's Living Pictures. In 1880, at the age of 26, he became director of the United States Marine band. Twelve years later, in 1892, he formed his own organization.

Past his seventy-second birthday, Sousa this season undertook a tour as strenuous as any he has made in the past. His season opened July 17 at Atlantic City, where he was the attraction for four weeks on the Steel pier. Other extended engagements will include the Iowa State fair at Des Moines, Aug. 27 to Sept. 2, and the Minnesota State fair, at Minneapolis, Sept. 3 to Sept. 10. Sousa will conclude his regular season late in November, when he will go to South Carolina for his annual duck hunting.

The March King's new marches

this season are "Riders For the Flag," "Magna Charta" and "Minnesota."

Instrumental novelties will be by the double quartet of saxophones, sextet of trombones and triple octet of clarinets. At each appearance will be played a selection of the greatest marches ever written, including "Stars and Stripes Forever."

Soloists with the Sousa band this season are Marjorie Moody soprano; Winifred Bambrick, harp; Howard Goulden, xylophone; Edward J. Heney, saxophone; J. F. Schueler and Jay G. Sims, trombone; Joseph Deluca, euphonium; John Dolan and William Tong, cornet, and Edmund Wall, clarinet.

Programs for today are:

AFTERNOON

Miss Marjorie Moody, Soprano.
Mr. John Dolan, Cornet.
Mr. Edw. J. Heney, Saxophone.

A PROGRAM OF PERPETUAL FAVORITES

Overture, "Light Cavalry".....Suppe
Cornet Solo, "Carnival of Venice".....Arban
Mr. John Dolan.

Scenes, "Carmen".....Bizet
"Breezes From the South".....Myddleton
March, "The High School Cadets".....Sousa

INTERVAL

Overture, "William Tell".....Rossini
Saxophone Solo, "Erica".....Wiedoeft
Mr. Edw. J. Heney.

"A Bouquet of Beloved Inspirations".....Sousa
Vocal Solo, "Traviata".....Verdi
Miss Marjorie Moody.

March, "King Cotton".....Sousa

EVENING

Miss Marjorie Moody, Soprano.
Mr. Jos. Deluca, Euphonium.
Mr. William Tong, Cornet.

Overture, "Tannhauser".....Wagner
Euphonium Solo, "Beautiful Colorado".....De Luca
Mr. Jos. Deluca.

Valse, "On the Banks of the Beautiful Blue Danube".....Strauss
Scenes, "Bohemian Girl".....Ball
March, "The Stars and Stripes Forever".....Sousa

INTERVAL

Overture, "Fra Diavolo".....Auber
(a) Cornet Solo, "Centennial".....Bellstedt
Mr. John Dolan.

(b) "The Merry Merry Chorus".....Sousa
Valse, "Tres Jolie".....Waldenfel
Vocal Solo, "Polonaise".....Mignon.....Thomas
Miss Marjorie Moody.

March, "The Invincible Eagle".....Sousa

SOUSA BAND TUNES UP WITH INDUSTRY

"March King" Draws More Than 30,000 to Expo for New Record.

(Continued From First Page)

frequently, his father thought. He was enrolled for violin lessons in a conservatory "to keep him off the street." Six years later, after the annual prize recital, the conservatory director remonstrated to his father, "that boy of yours won all the medals. How can we hold contests when he wins everything?"

Sousa became familiar with the characteristics of brass music at the conservatory. He wrote several marches, among them his famous "Gladiators" before he was 20. At 25, after directing an orchestra at a Philadelphia celebration, he was invited to head a Marine Corps band. He directed that for twelve years, made a tour, and shortly afterward formed his own organization.

He has been conducting bands ever since. Moderate enough in motion, appearance and speech, when he conducts he is czar. "No," he said, "I never have an alternate. There are several men in the band who could conduct. But my band is like an act in Robinson, the circus man's show years ago, when the leading man felt indisposed and sent in an understudy. Unless you appear, Robinson told him, there will be no show."

"Every time I mount the platform, I feel a wild desire to put on the best concert of my career. I have felt that since I first led an orchestra. Lord knows what will happen to me if that feeling ever stops. Probably will be the end of me."

Must Face Truth.

"And, after all, you know, I'm in the twilight of life. We have to face the truth once in a while."

And he chuckled.

While his compositions were timed to martial music by the echoes of Washington forces in the Civil War, his inspirations have come from beyond him, he said. "It might have come from the divine or from nature or whatever you care to call it—this orderliness in life," he said.

"An atheist cannot compose a truly great piece of music. He may be an accomplished technician, he may take a morning of your time to prove to you the non-existence, as he thinks, of a God. But his work dies, he dies, and where is he?"

"You may not believe all this. I don't give a darn if you don't." Sousa's eyes twinkled. He talks in the quiet voice of a man of 71 but when he speaks of his beliefs, his voice takes on a tone of authority. He can handle practically any instrument but bagpipes.

"It is strange why the Scotch, western people, should have such a liking for bagpipes. The bagpipes are essentially oriental," he remarked. "Many of the Scotch songs are based on the oriental scale."

Sousa is probably one of the most prolific of modern composers. He has 400 pieces to his credit. More than 100, he said, were marches, ten were operas, and nine of those were successful. One is still playing—"El Capitán."

His most recent piece, "The March of the Atlantic City Pageant," was played only a few weeks ago for the first time, he said.

"For five days I thought about that, wanting to write it. I found only ashes. Then it came to me."

He is to play it here this week.

Sousa arrived at the E. 55th street and Euclid avenue station at 11:15 yesterday morning. He and his band of 100, and soloists, managers and secretaries occupied most of the train. They came from Atlantic City, N. J.

Col. Joseph H. Alexander, president of the exposition, and Lincoln G. Dickey, manager, met them with a fleet of cars and busses. An escort of police headed the line down Euclid avenue and to Public Hall.

Gauga Shines Today.

Today is Gauga County Day at the exposition and tonight is Builders' Night.

Gauga county, just east of Cuyahoga, sends the "country's best" maple syrup far and wide, and its wooded knolls send cordwood to Cleveland hearths.

That part of the population that makes things grow will be visiting the urban portion that fashions materials into equipment with tools and machines. The Industrial Exposition is almost entirely of the latter type of product. One small booth, decorated by the annual county fair organization, alone calls attention to the "industry" of agriculture.

The Wood Homes Bureau, which has taken a leading part in the "Build a Home First" movement, will put on the Builders' night program. The bureau has a colony of different types and sizes of model wooden houses on display and samples of joints and insulations and other phases of construction.

George A. Donley, president of the "Build a Home First" movement; Brig. Gen. J. R. McQuigg, president of the Cuyahoga Savings & Loan Association; Harry Gillett, president of the Builders' Exchange; B. A. Briggs, president of the Lumber Board; and Conant Van Blarcom, president of the Carpenter Contractors' Association, will give five-minute talks on the expense, style, credit, material and advisability of owning a home.

"March King" Arrives to Direct His Band at Expo



JOHN PHILIP SOUSA

THE CLEVELAND NEWS

Sunday, August 14, 1927.

Sousa Arrives Today for 12-Day Program at Expo

Cleveland Prepares to Welcome Famed Band Master and Composer Who Brings One Hundred Musicians.

Hail to Sousa!

Cleveland will pay tribute to the "march king" today.

For the greatest bandmaster in the world, acclaimed by millions, will arrive here in a special train from Atlantic City to begin a twelve-day engagement at the Ohio-Cleveland Industrial exposition in public hall.

And, not only all Cleveland and Ohio will turn out to hear the master composer-director, but visitors from all parts of the country will come to Cleveland, officials of the exposition predicted last night.

More Visitors Recorded.

Already, it was declared, more than 155,000 persons have paced the thousands of square feet crowded with exhibits of Cleveland and Ohio products.

Last night's attendance total was 21,339, second largest number of visitors since the opening of the exposition Aug. 6.

Sousa and his 100-piece band will be met by Colonel Joseph Alexander, president of the exposition, and Lincoln G. Dickey, manager of the auditorium and the exhibition.

The band will be taken to the Auditorium hotel in six busses furnished by the Cleveland Railway Co.

The great bandmaster's first concert will begin in the remodeled bandstand between public hall and the west wing at 2:15 p. m. today. Other concerts will be given at 3:45, 8 and 9:15 p. m.

At this gigantic exposition in Cleveland's mall is represented, not only the lives of Cleveland citizens,

Continued on 5th Page 1st Column

SUNDAY'S PROGRAM

John Philip Sousa Day.

10:30 a. m.—Doors open. Program by "Tower of Jewels" reproducer.

1 p. m.—Program by Auditorium ensemble; Vincent H. Percy at the organ and piano; Walter Logan, violin, and Charles McBride, cello.

2:15 p. m.—Opening concert by Sousa's band. Strolling players.

3 p. m.—"Tower of Jewels" reproductions and program by Auditorium ensemble.

3:30 p. m.—Loop-the-loop by Oscar V. Babcock.

3:45 p. m.—Program by Sousa's band. Strolling players.

4 p. m.—Program by Auditorium ensemble.

4:30 p. m.—Strolling players and program by Auditorium ensemble.

7 p. m.—Program by Auditorium ensemble.

8 p. m.—Sousa concert and Strolling players.

8:45 p. m.—Illumination of "Tower of Jewels." Program by Sousa's band.

9:15 p. m.—Sousa concert and Strolling players.

10:05 p. m.—Loop-the-loop by Oscar V. Babcock.

10:10 p. m.—Fireworks display.

10:30 p. m.—Doors close.

THE CLEVELAND PRESS

AUGUST 15, 1927

CLEVELAND RAILWAY TAKES LEADING PART IN INDUSTRIAL EXPO

To the sweeping tunes of Sousa's Band, things electrical throughout northern Ohio are to be concentrated during this second week of Cleveland's Industrial Exposition at Public Hall.

John Phillip Sousa marched up to the band leader's rostrum Sunday to the roar of approval from thousands of throats. A little bow, a wave of his hand, and his band struck up, filling the Auditorium with a march that made every foot tingle and every head bob in rhythm.

Sousa and his band will entertain four times a day, every day from now until next Thursday. His presentation here is looked upon by exposition boosters and backers as one of the crowning entertainment features of the entire program.

Monday was to be devoted to the importance of the Cleveland railways. Other utilities in northern Ohio as well as the manufacture of electrical machinery and appliances will be featured during the remaining days of the week.

In honor of the day, the Cleveland Railway Co. will take the front door position at the exposition.

Statistical data shows the interest-

ing activities of the company's lines. Cleveland Railway consumes 120,450,000 kilowatt hours of electricity annually. Fifteen sub-stations scattered over the city turn this energy to the yellow cars thru 3400 tons of wire.

During the last 12 months, 388,000,000 passengers were carried, a number 300 times the population of Greater Cleveland.

It costs \$55,000 to lay a mile of Cleveland Railway track, and the company must be prepared to relay as many as 25 miles of track a year. This requires 4000 tons of rails, 66,000 ties, 90,000 tons of concrete, and 250,000 square yards of paving.

Spread over 16 acres at Harvard avenue and E. 49th street are the Cleveland Railway shops. These, with smaller repair shops scattered throughout the system, overhaul and repair 3200 cars annually, paint and varnish 1000 cars and coaches; replace 48,800 brake shoes; change 5600 car wheels, and paint 9400 signs.

The importance of shop work is seen in the costs of new rolling stock. A street car costs \$13,000, a trailer \$8000, a single-deck motor coach \$7500, and a double-deck coach \$13,000.

Six thousand persons are employed by the Cleveland Railway, and they draw wages amounting to \$10,000,000 a year.

The Wood Homes Bureau, which has taken a leading part in the "Build a Home First" movement, has arranged a program of five-minute talks at their display in the annex of the exposition. Speakers for tonight are as follows:

George A. Donley, president of the Build a Home First movement; Col. J. R. McQuigg, president Cuyahoga Savings & Loan Association; Harry Gillette, president of the Builders' Exchange; B. A. Briggs, president of the Lumber Board, and Conant Van Blarcom, president of the Carpenter Contractors' Association.



TOWER OF JEWELS

"March King" Answers Questions by Beginners

Editor's Note—This is the third of a series of twelve daily columns which will be conducted exclusively for The Cleveland News by Lieut. Com. John Philip Sousa, during his engagement at the Cleveland Industrial Exposition. Readers are invited to address him, in care of this paper, letters containing questions on musical and band topics. Answers will appear daily in this column. Sousa will conduct a public audition in The News auditorium at 10:30 a. m. Friday, for those who fill out the coupon appearing in The News.

BY LIEUT. COM. JOHN PHILIP SOUSA

Guest Music Editor The Cleveland News.

Gap in Teeth.

Dear Mr. Sousa:—My two front teeth are separated by a space of about one-eighth of an inch. I am a trumpet player. Do you think the gap affects my playing ability?

M. WOHL.

In my opinion and also in the opinion of the first trumpeter of my orchestra, it is a handicap to have a space of an eighth of an inch among your teeth. I would certainly advise you to have the gap filled either with gold or, I prefer, platinum.

Rhapsody in Blue.

Dear Mr. Sousa:—What is your opinion of George Gershwin's "Rhapsody in Blue," and other of his compositions?

DON.

Mr. Gershwin's "Rhapsody in

Blue" is generally liked by musicians and it is the consensus of all of us that Mr. Gershwin is a composer of ability.

Piano in Orchestra.

Dear Mr. Sousa:—Do you think a piano is essential to every orchestra?

H. O. G.

Of late years and mostly since the inception of jazz bands, the piano has become essential, but in the symphonic orchestras and the work of the larger orchestras the piano is only used as a solo instrument, and while it may readily be called the basic instrument of the entire family, yet I have felt, and many others with me, that it is not essential to a fully equipped orchestra, and

should only be used as a solo instrument.

Oboe for Orchestra.

Dear Mr. Sousa:—I would like to know a good reliable firm from whom I can buy an oboe for symphony orchestra work.

ELGIN DAY, Lorain.

I would advise you to write to a reliable firm for their catalog and descriptions of the oboes they sell. A good oboe is just as necessary in one orchestra as in another, and a poor oboe is just as bad in a five-man orchestra as it would be in a symphonic orchestra.

Playing Xylophone.

Dear Mr. Sousa:—My favorite instrument is the xylophone and I am very anxious to learn how to play it. Many people tell me that it is one of the hardest instruments to master. What do you think?

ANN E. JOHNSON, Lakewood.

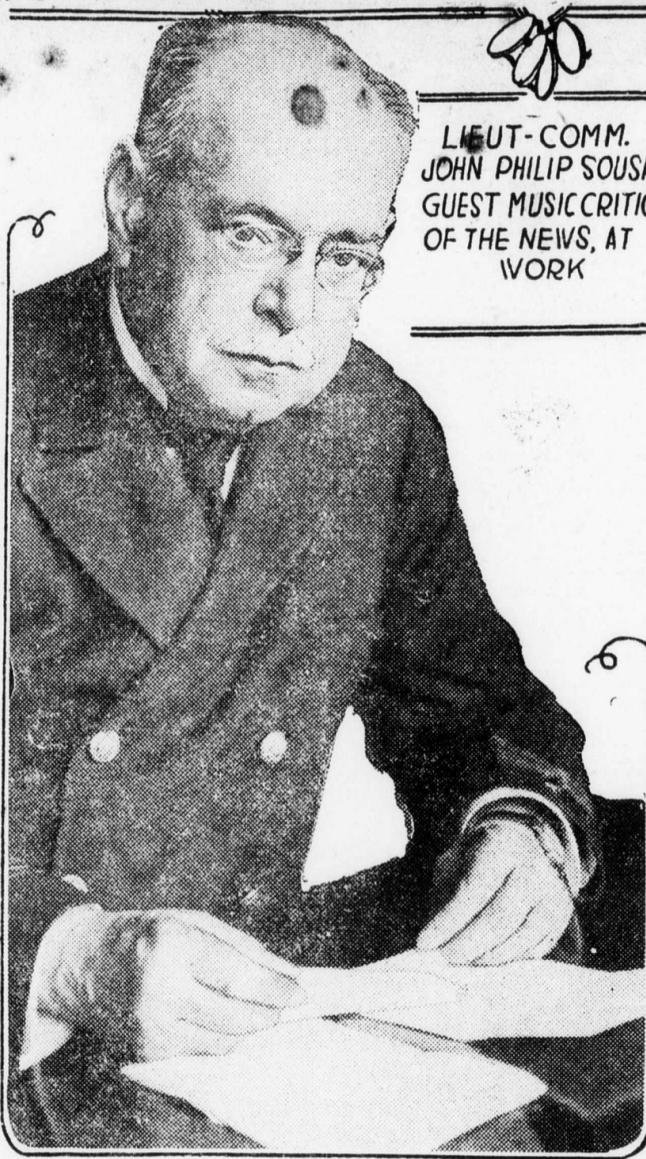
For your information I would say that there is no musical instrument that is easy to play musically. The xylophone in the hands of an artist can do some very brilliant things, but with any instrument your liking for the instrument has a great deal to do with your ultimate success. The xylophone has been developed in America far beyond what it was in the early days of my life, when it was simply called a straw fiddle and possibly originated in Germany, but composers have found its value in the symphonic orchestra and in concert bands. Among the great players of America may be named: Howard Goulden, C. Carey and the Green brothers.

Best Paid Players.

Dear Mr. Sousa:—What instrument would you advise anyone to study, results of which, if followed professionally, would be the most remunerative? What players are the best paid?

C. C. BRANDT.

While filthy lucre is a desirable thing to have in more or less great quantities, still it does not follow, if you study music with the idea of making a lot of money out of it, that you will be successful. In selecting an instrument to study you should select one that appeals to you mentally and physically. The band players paid the biggest salaries are those who play the best, and I might add that the top of the ladder is not overcrowded. Salaries in my band run from \$74 to \$200 a week and railroad fare. If you ever get to be a \$200 man, call around.



LIEUT.-COMM. JOHN PHILIP SOUSA, GUEST MUSIC CRITIC OF THE NEWS, AT WORK

THE CLEVELAND NEWS

Monday, August 15, 1927.

Sousa, in City, Starts His Career as Critic for News

Noted Bandsman Ready to Hear and Advise Aspiring Musicians of Cleveland.

Lieut. Comm. John Philip Sousa, the world's most famous bandmaster and composer of marches, started his twelve-day "career" Monday as music critic for The Cleveland News.

In the famous director's column will be found advice to aspiring Cleveland bandsmen and criticisms sought by readers of The News.

Already scores of questions have been received at The News office for Sousa to answer during his stay here with his 100-piece band and scores more are received in each mail, in addition to applications for an audition Friday at 10:30 a. m. in The News auditorium.

Will Hear Aspirants.

At that time those who have filled out the audition coupon, which

During the mornings the lieutenant commander will write his column of criticism and advice for readers of The News and an office in The News building will be placed at his disposal.

Sousa's career as a bandmaster was well under way before the bicycle craze struck this country, and when he picked up his baton for the first time, in 1892, Thomas A. Edison was just ready to patent his first incandescent lamp.

When Sousa's band first appeared the country was getting excited

EXPO PROGRAM GIVEN OVER TO GEAUGA COUNTY

Geauga County day and Builders' night was to be observed Monday at the Ohio-Cleveland industrial exposition, in its second big week at public hall and annex.

John Philip Sousa, world-honored bandmaster, drew thousands of Clevelanders and Ohioans and some from other parts of the country Sunday when he opened his twelve-day engagement at the exposition.

Sousa's tremendous popularity in Cleveland lies partly in his dedication more than a year ago of a march entitled "The Black Horse Troop," to Troop A of Cleveland.

Sousa Audition Coupon

JOHN PHILIP SOUSA,
Care THE CLEVELAND NEWS,
Cleveland, O.

I desire an audience with you or one of your assistants and will be present at The Cleveland News auditorium at 10:30 a. m., Friday, Aug. 19.

Signed

Address

(Fill out this coupon and mail it to John Philip Sousa, care The Cleveland News.)

appears daily in The News, will have an opportunity to play a short selection for the "march master" and receive his frank advice and criticism.

Sousa was met Sunday noon, upon his arrival in Cleveland aboard a special train from Atlantic City, by Joseph H. Alexander, president of the Ohio-Cleveland Industrial Exposition, and Lincoln G. Dickey, managing director of the exhibit in public hall.

Before opening his schedule for four daily concerts at the exhibition the band was taken to the auditorium hotel where a luncheon had been planned.

Time of Concerts.

Sousa's industrial exposition concerts, each of which will be opened with the rendition of one of the director-composer's own compositions, will be given at 2:15, 3:45, 8 and 9:15 p. m.

about the world's fair and Benjamin Harrison was President.

And, in his seventy-third year, with fifty years as a bandmaster nearing conclusion, Sousa still remains one of the most beloved characters in the world.

He has played before kings and queens and has been accorded acclaim by royalty and commoners alike.

Remember, readers of The News, this man, greatest of all band leaders, will give you the advantage of his advice and criticism.

So send in your questions and fill out the audition application blank.

See Sousa, talk with Sousa and avail yourself of this opportunity, which comes once in a lifetime!

THE CLEVELAND PRESS

- AUG. 15, 1927

200,000 ATTEND INDUSTRIAL EXPO

Sousa and Famous Band to Head Attractions in Next Two Weeks

Attendance at the Cleveland Industrial Exposition in Public Hall reached 200,000 at noon Monday.

During the next two weeks John Philip Sousa's band will thrill visitors with four presentations daily.

Monday's events are in honor of dairymen and maple sugar growers of Geauga County. Tuesday is to be Ashland County day.

Marcella Callahan, Jackie Horner and Agnes Holden, Cleveland girls who won in the ticket selling contest, start Tuesday on their tour of the world.

Monday was also devoted to the importance of the Cleveland railways. Other utilities in northern Ohio as well as the manufacture of electrical machinery and appliances will be featured during the remaining days of the week.

The Wood Homes Bureau, which has taken a leading part in the "Build a Home First" movement, has arranged a program of five-minute talks at their display in the annex of the exposition. Speakers for tonight are as follows:

George A. Donley, president of the Build a Home First movement; Col. J. R. McQuigg, president Cuyahoga Savings & Loan Association; Harry Gillette, president of the Builders' Exchange; B. A. Briggs, president of the Lumber Board, and Conant Van Blarcom, president of the Carpenters-Contractors' Association.

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Signed

Address

(Fill out this coupon and mail it to John Philip Sousa, care The Cleveland News.)

Auto Dives Into Beach, Man Escapes

Harold Beem, 17604 Cannon ave., Lakewood, was able to boast Tuesday of having a genuine "sailing automobile."

While Beem and his dog sat in the car at the top of a twenty-foot embankment at Perkins beach, West boulevard, the brakes suddenly released and the car plunged down the steep grade. It stopped when it stood in two feet of water. Beem suffered only a slight laceration on his nose. The dog escaped unhurt.

Just Folks, by Edgar Guest, is a daily feature on the magazine page.

"March King" Answers Questions by Musicians

(Editor's Note—This is the fourth of a series of twelve daily columns which will be conducted exclusively for The Cleveland News by Lieut. Com. John Philip Sousa, during his engagement at the Cleveland Industrial Exposition. Readers are invited to address him, in care of this paper, letters containing questions on musical and band topics. Answers will appear daily in this column. Sousa will conduct a public audition in The News auditorium at 10:30 a. m. Friday, for those who fill out the coupon appearing in The News.)

BY LIEUT. COM. JOHN PHILIP SOUSA

Guest Music Editor The Cleveland News.

About His Name.

I have heard several times that your name is not Sousa. According to the story your name is Philip So and when you came to America from Greece, your native country, folks thought the "U. S. A." which appeared on your trunk was part of your name and you called yourself "Sousa." Is there any truth in this story?

CLARA L. EMERY,
1348 Irene st.

In answer to your inquiry whether my name was really Sousa or not, I must first of all say emphatically that my name IS Sousa, but the story that has been going around the press the last twenty odd years is such a splendid one that if it were not for the evergrowing family of Sousas, who are very proud of the name, I should keep you on the tenter-hooks of doubt and let it go at that.

This story is a polite fiction and originated with a former press agent and like many fictions it follows the idea of Tennyson's "Brook," and seems to go on forever.

The first version of the story was that I am a Greek and emigrated to America, and had my trunk marked "Philip So," and so I added the initials of our country "U. S. A." and when I reached Castle Garden the superabundance of vowels in the name caught my fancy and I changed it from "So" to "Sousa."

The German version is that my name was Sigismun Ochs, emigrated to America, and on looking at my trunk, the initials of "S" for "Sigismun" and "O" for "Ochs" with U. S. A. following them again struck my fancy, and I adopted Sousa as my cognomen.

The English version (these various versions were made when I was in these various countries) is that my name was Sam Ogden, a Yorkshire man, and a great musician; that I emigrated to America and my box (which the Englishman calls his trunk) was marked "S. O." for Sam Ogden, and "U. S. A." and after that it again caught my fancy and I adopted "Sousa" as my appellation.

It is suggested by statistical people that these stories make a circumnavigation of the earth every three years. It's a rattling good fable and permits of international variations. That is the fiction. Now the fact:

The fact is that I was born in Washington, D. C., Nov. 6, 1854. My father's name was Antonio Sousa and my mother's, Elizabeth Sousa. I was christened in the Concordia church in the northwest section of the city. I would say that if I had to go over it again, I would be born in the same place, of the same parents, and at the same time.

In other words, I have no kick coming.

Urges Study of Piano.

Dear Mr. Sousa: I am sixteen and never learned to play any instrument. Am very fond of piano or violin. Which would you advise me to learn?

RENE SINGER,
1599 E. 94th st.

If you are equally interested in the piano or violin, I would advise that you study the piano first, and if you have any extra time on your hands, take up the study of the violin. The piano for an amateur has perhaps more advantages than any other instrument. If you are at a party and someone calls on you to play, the chances are 999 that there is a piano in the house and you don't have to lug your instrument around. Secondly, the piano, I would say, is the basic instrument of the world today. Whichever instrument you take up, I sincerely trust you will be an earnest pupil and reflect credit on your art and on your teachers.

Told to Practice.

Dear Mr. Sousa: I play a "B" flat trumpet and find that lately my tone has been "hollow." What causes this and how can it be remedied? What is the method of tonguing your trumpeters use?

O. L. E.,
11604 Carolina rd.

My advice is to play long notes and strengthen your lips thereby. If you will write to Carl Fisher, Cooper Union, New York, he will undoubtedly inform you of various methods for the trumpet, and you can very quickly find which is the best method to employ to improve your tone condition.

A LETTER FROM SOUSA!

August 15, 1927.

Mr. L. F. Wright,
The Wright Music Co.,
Euclid Ave. E. 102nd St.,
Cleveland, Ohio.

My dear Mr. Wright:

I am only too glad to endorse and recommend Conn Band and Orchestra Instruments for the supreme excellence which I have always found in their use.

Conn Instruments have been used by me and my entire Band for thirty-five years and I consider them to be of vital importance to the success of my organization.

Yours very truly,

John Philip Sousa

Conn Band Instruments are sold in Cleveland Exclusively by

THE WRIGHT MUSIC CO.

Euclid Ave. at E. 102d St.

CLEVELAND PLAIN DEALER

MONDAY, AUGUST 15, 1927

SOUSA BAND TUNES UP WITH INDUSTRY

"March King" Draws More Than 30,000 to Expo for New Record. Recalls How Civil War Helped Shape His Career.

John Philip Sousa, bandmaster, stepped into the focus of the Ohio-Cleveland Industrial Exposition yesterday.

The rhythm of his martial music assembled 30,677 Clevelanders, more than ever attended any single day's show in the history of Public hall. That was 8,000 more than Wednesday's attendance. It sent away the armies of Cleveland industrialists whistling and humming the march of triumph of Ohio-made products across the world's markets.

As a boy in Civil War times, Sousa followed the regimental music over the flagstones of Washington, listening with all his soul. Today he is the general among bandmasters.

Sousa will play four times a day until a week from Thursday. Cleveland will hear him on the plaza at 2:15, 3:45, 8 and 9:15. Instead of regiments of men armed with guns and bayonets, he is playing for armies of industry, armed with Ohio-made machines.

A short-statured, grave man, Sousa picked his way among his players to the rostrum yesterday, mounted the platform, and saluted. A volley of applause followed. Then Sousa turned and with a sweep of his baton, the band struck up "Light Cavalry March." His twelve-day program here was on.

Between programs yesterday Sousa told how the regiments in Washington during the Civil War had molded his career. He inherited a leaning for music from his father, who was a cello and euphonium player.

"My mother was the most beautiful soul without music I have ever met," he said. "She was my audience."

He was 8 when he composed his first piece.

"My mother was in the kitchen," he said, removing his cigar the better to relate an important incident in his life.

"Sit down," he ordered. She sat, and he played his piece on his violin.

"That was beautiful," she told him, and to that and similar encouragements Sousa said he owed a great deal of his talent.

THE CLEVELAND PRESS

— AUG. 16, 1927

REACHES GOLF AGE

Sousa, 73, Occasionally Drops Baton to Swing Driver

John Philip Sousa came to the conclusion a year ago that he was old enough to play golf. Until then he thought it was an old man's game.

The famous bandmaster, whose band is playing this week at the Cleveland Industrial Exposition, was to play golf at Shaker Heights Tuesday morning with Marjorie Mooney, his soloist, and Stuart Bell, The Press sports editor.

Sousa is 73 but he has taken up golf with the enthusiasm of a man much younger. Until last year he confined his exercising to trap-shooting and horseback riding.

THE CLEVELAND PRESS

AUG. 15, 1927

MARY RENNELS SAYS:

John Philip Sousa, march king, is neither amused nor annoyed by jazz-dancing youngsters of today, because he says rag-time age is only passing diversion and only marches and good music can last.

JOHN PHILIP SOUSA'S age

J should never be published. Womanlike, I'll tell you, it's 72. Yet he is one of those ageless and deathless people who remember the years only for their gifts. Shaking his hand on the Auditorium stage at the Industrial Exposition, I forgot to drop it in studying his face. In it are lines of good living, of serenity. He looks like exactly what he is, a southern gentleman with military bearing who meets life and ladies with equal grace.

When asked if this 50th anniversary as a conductor which he celebrates would

end his career of composing and directing, he said: "Never." And why should it? Tennyson wrote "In Memoriam" at 82, and Dan O'Leary walked 100 miles on his 88th birthday.

In manner, Sousa is the cosmopolitan, easy, humorous and elastic. The sparkle of his repartee and the richness of his reminiscences give credence to the fact that this year he starts on his second millions miles of travel.

His Attitude

The jazz dancing youngsters of today neither amuse nor annoy Sousa. He is philosophical about them. "It is the rhythm in jazz that attracts the people. Rhythm appeals to the feet, harmony and melody to the mind. It will last only until the people tire," he says.

Sousa's is the calm manner of the experienced. In his time he has seen many phases. There was one called the "Racket," a galloping dance; the "Vesuvian," then came the waltz, the tango and so on. They all pass, he tells you. "Only marches and good music will survive in the end."

His Compositions

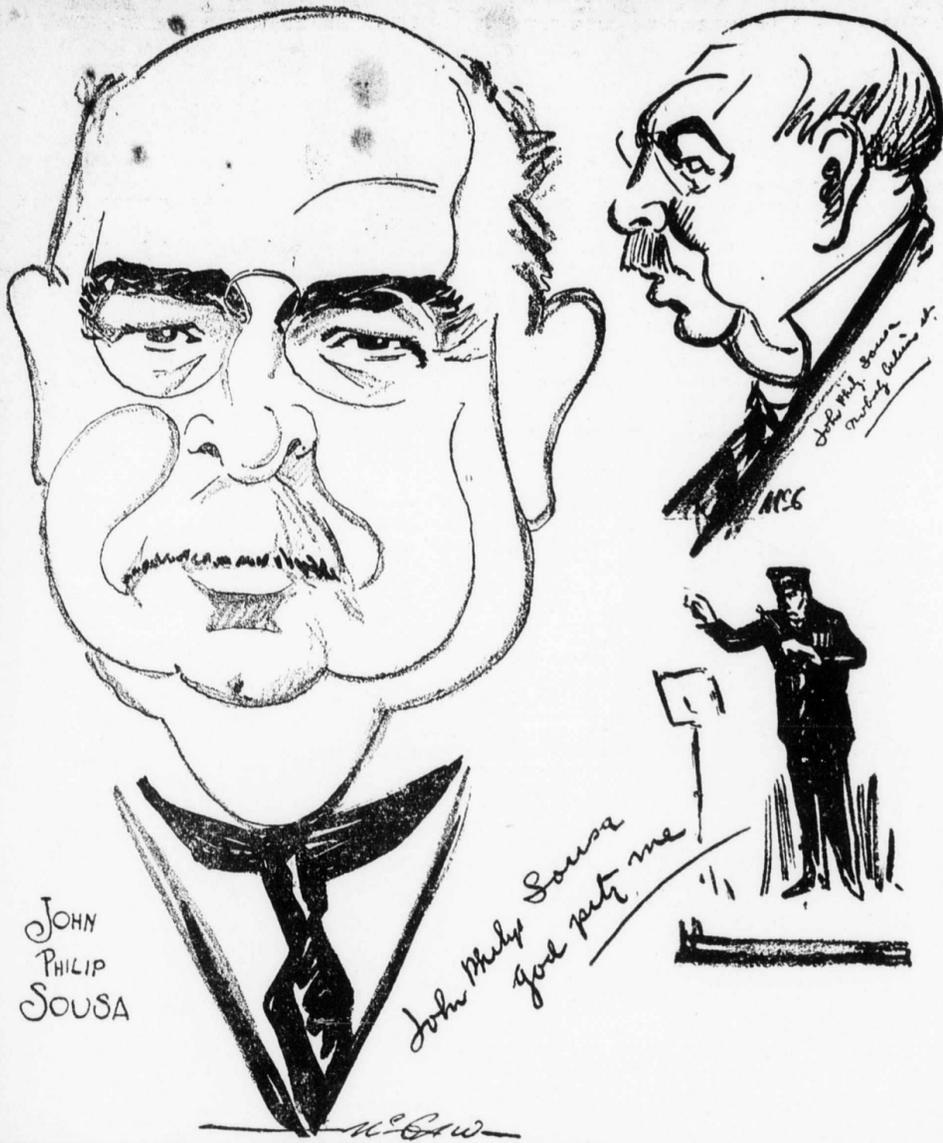
In speaking of his favorite composition among his four hundred or more, Sousa illustrated: "In Vienna I told a friend: 'Tonight I shall play the greatest waltz and the greatest march ever written. I played Strauss' 'The Blue Danube' and my 'Stars and Stripes, Forever.'" (This with becoming modesty).

"The march will last as long as the world. Civilization was ushered in with marching men and it will be led out the same way. It combines the patriotic, the adventurous and primitive.

Sousa began his career at the age of 9, playing a violin. At 25 he had the rank of lieutenant as conductor of the United States Marine Band. He is perhaps the only living man who has held commissions in all three branches of the national defense. Lieutenant in the army during the Spanish-American war, lieutenant commander in the navy during the World War.

More remarkable than the fact that he has amassed a million dollars in music alone, is his perpetuation of his vigorous attitude toward the remainder of the world.

As Artist Saw Sousa at Work



"March King" Answers Questions by Beginners

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BY LIEUT. COM. JOHN PHILIP SOUSA
Guest Music Editor The Cleveland News.

For Ten-Piece Band.

Dear Mr. Sousa:—I am considering organizing a band of about ten pieces and would like your opinion as to the instrumentation I could best use.

RALPH FRENCH,
1321 Shawview ave.

If you are going to make your ten-piece band entirely brass, I should advise four B flat cornets, two horns, two trombones, one euphonium and one tuba.

Must Develop Lips.

Dear Mr. Sousa:—I am trying to be a trumpet player but seem to be meeting with poor success. I have been trying to play a B flat trumpet

for the last five years but my lips give out if I play any length of time.

GEORGE ZAPO,
10630 St. Clair ave.

Perhaps your manner of study has not produced endurance in your trumpet muscles. I would advise you to go to a thoroughly good teacher and let him see if your mouth piece is properly adjusted and if you produce tones in a proper manner. Endurance is accomplished by playing very long notes increasing and diminishing the sound so that the muscles of the lips are able to keep on an almost indefinite period. Of course, some people have very weak muscles but all of them can be cultivated up to a certain point.

Criticizes Composition.

Dear Mr. Sousa:—Knowing the high esteem in which the people of this country hold you I would be pleased if you would criticize the song and orchestration I am sending you.

STANLEY J. CARP,
1143 E 112th st.

I note with pleasure that a composition of yours has been accepted by a New York publisher. You are luckier than most of the starters in the composing line, for sometimes they go for years before they find a publisher willing to undertake the publication of an unknown author. No man knows what makes a composition popular, but after it does become popular you know why it is popular. Let us trust yours will be popular.

Stick to One Instrument.

Dear Mr. Sousa:—Is it possible to be a professional on both the trombone and tuba?

WILLIAM WENZEL,
3104 Daisy ave.

I am not a believer in a man learning to use professionally two brass instruments at the same time. A man accomplishing good artistic merit on either the trombone or the tuba will be amply repaid by engagements. There are a lot of men who are versatile and can play anything they are called upon to, but among those there are a few who serve a place in the first-class orchestra or first-class band.

Girl Has Ambitions.

Dear Mr. Sousa:—I am 13 and have made up my mind to become an orchestra conductor. Will you

HERE is Lieut.-Com. John Philip Sousa, guest music editor of The Cleveland News during the Cleveland Industrial exposition, as sketched by John McGaw, News artist, during an interlude in his activities as the guide to aspiring Cleveland musicians.

ery instrumentate or orchestrate it. I sincerely trust in the future you will be able to do all of these things.

EXPO CURES EVEN 'CUSTODIAN BLUES'

John Q. Anybody Comes Cussing, Goes Home Figuring.

Today at Expo

- ASHLAND COUNTY DAY.**
10:30 A. M.—Doors open.
1:30 P. M.—Program by Auditorium Ensemble.
2:15 P. M.—Sousa band concert: Strolling Players.
3:00 P. M.—Auditorium Ensemble.
3:30 P. M.—Loop the loop, by Oscar V. Babcock.
3:45 P. M.—Sousa band concert.
4:00 P. M.—Auditorium Ensemble.
4:30 P. M.—Tower of jewels reproduction: Strolling Players.
AL SIRAT GROTTTO NIGHT.
7:00 P. M.—Auditorium Ensemble.
8:00 P. M.—Strolling Players.
8:30 P. M.—Concert by Al Sirat Grotto band.
8:45 P. M.—Illumination of tower of jewels: Auditorium Ensemble.
9:15 P. M.—Sousa band concert: Strolling Players.
10:05 P. M.—Loop the loop, by Babcock.
10:10 P. M.—Fireworks.
10:30 P. M.—Doors close.

Photo on Picture Page.

It really doesn't matter what their names were. Both of them were still hopping mad when they arrived at the Ohio-Cleveland Industrial Exposition at Public hall last night. We'll call 'em Mr. and Mrs. John Jones. The difficulty, it developed, was all because of a new janitor.

"The big stiff," said Jones—after two years of married life he wasn't as careful with his speech as he once was. "So he won't let us keep the baby carriage in the laundry. Well, we'll just show that bird something."

"That isn't all," said Mrs. Jones. "He says the baby can't play out in front."

After they entered the hall John Philip Sousa's band dispelled the gloom, and they forgot their woes and the janitor and the apartment half way to Buffalo. They wandered through great halls filled with the products of Ohio ingenuity and workmanship. Then they entered the annex Jones' face lighted up suddenly, and he made a bee line for an exhibit at the north end of the hall. Mrs. Jones caught up with him.

Storm Passes.

The photographer snapped them as they stood taking in the detail of a trim little house with green shutters and green grass and green flower boxes on the front porch. As luck would have it, last night was Builders' Night at the show, and the crowd around the block of miniature houses was large.

Jones didn't see 'em at all. George A. Donley, president of the "Build a Home First" movement, spoke for five minutes. So did Brig. Gen. John R. McQuigg, president of the Cuyahoga County Savings & Loan Association; Harry Gillette, president of the Builders Exchange; B. A. Briggs, president of the Lumber Board, and Conant Van Blarcom, president of the Carpenter Contractors' Association.

"A city of home owners," they said, "far outdistances a city of home renters and 'cliff dwellers.' Bring back the old fashioned fire-side, and you will go a long way toward solving the problem of juvenile delinquency."

Didn't Hear 'Em Either.

Jones didn't hear 'em. He was figuring on the back of an envelope and talking to a man with a red badge. Mrs. Jones was studying the model house. The lawn would be plenty large enough for the baby to play in. They'd dispell the janitor blues forever.

Attendance yesterday was 29,485, a high Monday mark, bringing the exposition total to 215,721.

In the lower exhibition hall of the main building, the Cleveland stockyards district is shown in miniature, even to the trains which bring to Cleveland half of the live stock sent to market from Ohio farms.

And one learns at the exposition that Ohio ranks fifth in hog production, sixth in sheep production and tenth in cattle production of any state in the Union. And this despite the vast areas covered by cities and non-agricultural industries.

Ohio Fifth in Hogs.

The live stock and meat packing industry ranks third in Cleveland industries.

Today celebrates the departure of the three women who won the round-the-world tours in the ticket selling contest and of the girls who won the circle tour by way of the Panama

canal, San Francisco and return. Mrs. Agnes Holden of Elyria, O., will be known as "Miss Ohio" and the Misses Marcella Callahan and Jack Horner as "Miss Cleveland" on the world trip.

Tonight is Grotto Night and Al Sirat will be out in full force. The band, drum corps and patrol will march from Euclid avenue and E. 21st street, down Euclid to E. 6th street, thence north on E. 6th to the exposition. A program will be given during the evening from the auditorium stage. Sousa will lead the Grotto band for one number.

Complete musical programs today follow:

AUDITORIUM ENSEMBLE.

- 1:30 P. M.
"On the Bosphorus".....Linke
"Dream Shadows".....Lange
"In the Heart of the Hills".....Lee
Serenade.....Pierne
Cello solo, "A Dream".....Bartlett
"Spring Song".....Mendelssohn
"Moment Musical".....Schubert

SOUSA'S BAND.

- 2:15 P. M.
Numbers from "El Capitán".....Sousa
Piccolo solo, "Silvia".....LeFluere
Fantasia "The Musketeers in a Cop-vent".....Varney
Gems from "The Chocolate Soldier".....Oscar Strauss
Excerpts from "The Chimes of Normandy".....Plaqueette

DAILY PROGRAM

- 10:30 a. m.—Doors open.
2:15, 3:45, 8 and 9:15 p. m.—Sousa's concerts.
10:05 p. m.—Loop-the-loop by Oscar V. Babcock.
10:10 p. m.—Fireworks display.
10:30 p.m.—Doors close.

doors opened Tuesday at 10:30 a. m. three of the dozen invalid chairs kept at the hall were pressed into use for several aged visitors and several hundred persons, who had been waiting in line outside the two entrances were tramping around the auditorium and west wing, inspecting each exhibit with the minutest care, asking questions galore and showing the keenest interest in everything.

Tuesday night at the exposition will be a gala night and will be featured by a colorful parade of Al Sirat Grotto band, drum corps and patrol from E. 22d st. and Euclid ave. to public hall. This day has been named Ashland County day and Grotto night.

In honor of the occasion Lieut. Com. John Philip Sousa, guest music critic of The Cleveland News and conductor of a column in this paper, will direct one number for the Grotto band.

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*John Philip Sousa
god put me*

"March King" Answers Questions by Beginners

(Editor's Note—this is the second of a series of twelve daily columns which will be conducted exclusively for The Cleveland News by Lieut. Com. John Philip Sousa, during his engagement at the Cleveland Industrial Exposition. Readers are invited to address him, in care of this paper, letters containing questions on musical and band topics. Answers will appear daily in this column. Sousa will conduct a public audition in The News auditorium at 10:30 a. m. Friday, for those who fill out the coupon appearing in The News.)

BY LIEUT. COM. JOHN PHILIP SOUSA
Guest Music Editor The Cleveland News.

For Ten-Piece Band.
Dear Mr. Sousa:—I am considering organizing a band of about ten pieces and would like your opinion as to the instrumentation I could best use.
RALPH FRENCH,
1321 Shawview ave.

If you are going to make your ten-piece band entirely brass, I should advise four B flat cornets, two horns, two trombones, one euphonium and one tuba.

Must Develop Lips.
Dear Mr. Sousa:—I am trying to be a trumpet player but seem to be meeting with poor success. I have been trying to play a B flat trumpet

for the last five years but my lips give out if I play any length of time.
GEORGE ZAPO,
10630 St. Clair ave.

Perhaps your manner of study has not produced endurance in your trumpet muscles. I would advise you to go to a thoroughly good teacher and let him see if your mouth piece is properly adjusted and if you produce tones in a proper manner. Endurance is accomplished by playing very long notes increasing and diminishing the sound so that the muscles of the lips are able to keep on an almost indefinite period. Of course, some people have very weak muscles but all of them can be cultivated up to a certain point.

Criticizes Composition.
Dear Mr. Sousa:—Knowing the high esteem in which the people of this country hold you I would be pleased if you would criticize the song and orchestration I am sending you.
STANLEY J. CARP,
1143 E 112th st.

I note with pleasure that a composition of yours has been accepted by a New York publisher. You are luckier than most of the starters in the composing line, for sometimes they go for years before they find a publisher willing to undertake the publication of an unknown author. No man knows what makes a composition popular, but after it does become popular you know why it is popular. Let us trust yours will be popular.

Stick to One Instrument.
Dear Mr. Sousa:—Is it possible to be a professional on both the trombone and tuba?
WILLIAM WENZEL,
3104 Daisy ave

I am not a believer in a man learning to use professionally two brass instruments at the same time. A man accomplishing good artistic merit on either the trombone or the tuba will be amply repaid by engagements. There are a lot of men who are versatile and can play anything they are called upon to, but among those there are a few who serve a place in the first-class orchestra or first-class band.

Girl Has Ambitions.
Dear Mr. Sousa:—I am 13 and have made up my mind to become an orchestra conductor. Will you be so kind as to tell me if a girl can become a conductor of a symphony orchestra and also if one can succeed as a composer when one cannot write the melody but can compose pieces worth printing.
MARY JANE CLARK,
1115 E. 169th st.

One can always wish what their future should be and it is a splendid thing when that wish comes true. Your desire to become an orchestra conductor is a laudable one, and I sincerely trust you will have the ambition and energy to study all of the requirements of the business. There is a lady, a famous pianist, Miss Leginske, of whom you no doubt have heard, who is conducting a symphony concert in the musical city of Boston. I am told she is an able conductor but I have never had the pleasure of hearing her performances up to date although I hope to sometime in the future. Remember that the first man that uttered a sound with his voice probably started the idea of writing melody, but to be a composer one should receive his inspiration from a power beyond himself, a technique in the business and a pure sense of harmony and an ability to put your composition on paper, harmonize it and if neces-

HERE is Lieut.-Com. John Philip Sousa, guest music editor of The Cleveland News during the Cleveland Industrial exposition, as sketched by John McGaw, News artist, during an interlude in his activities as the guide to aspiring Cleveland musicians.

sary instrumentate or orchestrate it. I sincerely trust in the future you will be able to do all of these things.

3:15 P. M.—Sousa band concert.
4:00 P. M.—Auditorium Ensemble.
4:30 P. M.—Tower of jewels reproduction; Strolling Players.
AL SIRAT GROTTO NIGHT.
7:00 P. M.—Auditorium Ensemble.
8:00 P. M.—Strolling Players.
8:30 P. M.—Concert by Al Sirat Grotto band.
8:45 P. M.—Illumination of tower of jewels; Auditorium Ensemble.
9:15 P. M.—Sousa band concert; Strolling Players.
10:05 P. M.—Loop the loop, by Babcock.
10:10 P. M.—Fireworks.
10:30 P. M.—Doors close.

Photo on Picture Page.
It really doesn't matter what their names were. Both of them were still hopping mad when they arrived at the Ohio-Cleveland Industrial Exposition at Public hall last night. We'll call 'em Mr. and Mrs. John Jones. The difficulty, it developed, was all because of a new janitor.

"The big stiff," said Jones—for after two years of married life he wasn't as careful with his speech as he once was. "So he won't let us keep the baby carriage in the laundry. Well, we'll just show that bird something."
"That isn't all," said Mrs. Jones. "He says the baby can't play out in front."

After they entered the hall John Philip Sousa's band dispelled the gloom, and they forgot their woes and the janitor and the apartment half way to Buffalo. They wandered through great halls filled with the products of Ohio ingenuity and workmanship. Then they entered the annex. Jones' face lighted up suddenly, and he made a bee line for an exhibit at the north end of the hall. Mrs. Jones caught up with him.

Storm Passes.
The photographer snapped them as they stood taking in the detail of a trim little house with green shutters and green grass and green flower boxes on the front porch. As luck would have it, last night was Builders' Night at the show, and the crowd around the block of miniature houses was large.

Jones didn't see 'em at all. George A. Donley, president of the "Build a Home First" movement, spoke for five minutes. So did Brig. Gen. John R. McQuigg, president of the Cuyahoga County Savings & Loan Association; Harry Gillette, president of the Builders Exchange; B. A. Briggs, president of the Lumber Board, and Conant Van Blarcom, president of the Carpenter Contractors' Association.

"A city of home owners," they said, "far outdistances a city of home renters and cliff dwellers. Bring back the old fashioned fire-side, and you will go a long way toward solving the problem of juvenile delinquency."

Didn't Hear 'Em Either.
Jones didn't hear 'em. He was figuring on the back of an envelope and talking to a man with a red badge. Mrs. Jones was studying the model house. The lawn would be plenty large enough for the baby to play in. They'd dispel the janitor blues forever.

Attendance yesterday was 29,455, a high Monday mark, bringing the exposition total to 215,721.

In the lower exhibition hall of the main building, the Cleveland stockyards district is shown in miniature, even to the trains which bring to Cleveland half of the live stock sent to market from Ohio farms.

And one learns at the exposition that Ohio ranks fifth in hog production, sixth in sheep production and tenth in cattle production of any state in the Union. And this despite the vast areas covered by cities and non-agricultural industries.

Ohio Fifth in Hogs.
The live stock and meat packing industry ranks third in Cleveland industries.

Today celebrates the departure of the three women who won the round-the-world tours in the ticket selling contest and of the girls who won the circle tour by way of the Panama

Numbers from "El Capitan".....Sousa
Piccolo solo, "Sylvia".....LeThiere
Fantasia "The Musketeers in a Con-
vent".....Varney
Gems from "The Chocolate Soldier"
Excerpts from "The Chimes of
Normandy".....Plaqueette

THE CLEVELAND NEWS

Tuesday, August 16, 1927

DAILY PROGRAM
10:30 a. m.—Doors open.
2:15, 3:45, 8 and 9:15 p. m.—Sousa's concerts.
10:05 p. m.—Loop-the-loop by Oscar V. Babcock.
10:10 p. m.—Fireworks display.
10:30 p. m.—Doors close.

doors opened Tuesday at 10:30 a. m. three of the dozen invalid chairs kept at the hall were pressed into use for several aged visitors and several hundred persons, who had been waiting in line outside the two entrances were tramping around the auditorium and west wing, inspecting each exhibit with the minutest care, asking questions galore and showing the keenest interest in everything.

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Predict New Attendance Record at Industry Expo

Officials Look on Ad Club Day as Greatest Yet; Show Is Called City's Best Advertisement.

Attendance records at public hall during the Ohio-Cleveland Industrial exposition are being broken like New Year's resolutions.

Tuesday's number of visitors, 32,653, topped by more than 2,000 the total number admitted last Sunday when Lieut. Com. John Philip Sousa and his 100-piece band opened their twelve-day program at the great exhibition.

Monday, when the attendance totaled well over 28,000, officials announced that it was the largest Monday attendance since the auditorium was opened.

And so it goes. Still exhibition directors announced Wednesday that the peak is yet to be reached.

It's Ad Club Day.

Wednesday's attendance was expected to equal if not surpass last Sunday's figure, as every member of the Cleveland Advertising club, his or her family and friends are scheduled to view the thousands of industrial products on display in public hall and the west wing.

As a feature of the Ad Club day and night at the exposition every booth operated by a member of the organization was to bear placards boosting the club and the exhibition. Ad club members were to wear special badges for the occasion.

Sousa Gets Ovation.

Still another feature for the thousands of visitors is an arrangement completed with a number of Cleveland's largest manufacturing plants whereby all those viewing the exhibits in the auditorium and annex will be invited to make inspection trips through these plants. This feature was arranged by the Cleveland Chamber of Commerce and

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visitors have been asked to make application for the sightseeing excursions at the Chamber of Commerce booth to the right of the main entrance.

Between 7 and 7:30 p. m. Wednesday, Dale Brown, secretary of the Better Business bureau, and Wilbur Hyde, president of the Cleveland Advertising club, will "be on the air" from WTAM's broadcasting station at the exposition.

City's Greatest Boon.

Hyde told officials earlier in the day that the exposition is the greatest advertisement this city has had in many years.

"This gigantic exhibition of Ohio and Cleveland made products emphasizes to the nth degree Cleveland's industrial, commercial and financial progress," Hyde said. "Cleveland industries spend more

than \$25,000,000 in advertising their products in all parts of the world. More than half of this amount, however, is spent right here in the city through newspapers, magazines and other advertising media," he said.

The widespread publicity given the exposition by the throngs who visited Cleveland from other towns and states was illustrated Tuesday night when a man walked to the ticket window and drawled in southern accents, "I'm from South Carolina and heard about this show from a friend who came up here. Give me a ticket."

Sousa, as usual was given a great ovation as he stepped to the platform of the bandstand Tuesday afternoon in the esplanade between the auditorium and annex. So popular was his first concert of the day that he was forced to heed the applause of those who jammed the 500 benches around the stand and play two encores.

Even then the admiring throng was reluctant to release the "music master."

Dickey Plans Innovation.

The attractiveness of the evening program will be further enhanced, it was announced Wednesday by Exposition Director Lincoln G. Dickey, by a new scheme of illuminating the scintillating "Tower of Jewels" in conjunction with Sousa's program at 8 p. m.

At 8:15 the tower fountains will be shut off and five minutes later will reappear with their greenish tinge as Sousa's band plays "Nearer, My God, to Thee." The spotlights from adjacent buildings then will play upon the jewels at the base of the tower, rising gradually until the entire tower is illuminated.

At this point the band will whip into "The Stars and Stripes Forever," and a flow of red, white and blue light will illuminate the jeweled shaft.

Statistics Show Greatness.

The hundreds of exhibits of Cleveland-made products seem to be attracting more attention than the others of late, particularly several displays of paints and varnishes.

Statistics compiled by the industrial development committee of the Cleveland Chamber of Commerce and the United States census bureau show that thirty-eight plants in this city produce annually more than \$30,000,000 worth of paints, stains, lacquers and enamels. In addition to this there is produced here such a tremendous variety of paint products that there is no part of the world where one or more can not be found.

The annual payroll of these plants, according to the chamber's figures, amounts to more than \$2,250,000.

Cleveland can rightly be called the "paint headquarters of the world" when it is realized that a considerable portion of the products output of such great industrial centers as New York city, Detroit, Chicago and other cities comes first from plants owned by Cleveland paint and varnish manufacturers.

YOU SEE, IT IS LIKE THIS

MR. SOUSA TELLS ABOUT HIS GOLF GAME



MARTY CROMB, professional at Shaker Heights, heard Bandmaster John Philip Sousa tell Tuesday afternoon just how the game should be played. Stuart Bell, The Press sports editor, also got an earful and now isn't so sure that Mr. Sousa's kind of golf isn't superior to that played by Bobby Jones. Cromb is on the left and Mr. Sousa is in the center. The gray-haired composer is a daily visitor to the links during the daylight hours he isn't leading his band at the Industrial Exposition.

THE CLEVELAND PRESS

WEDNESDAY, AUGUST 17, 1927

SOUSA PLAYS GOLF TO BEAT THE BAND

By STUART BELL

The Press Sports Editor

If John Philip Sousa was late with the first wave of his baton in public Hall Tuesday afternoon it was because he spent the morning giving lessons in Besserabian golf on the links of the Shaker Heights Country Club.

When you play Besserabian golf you can't always be as expedient as you wish and when the lessons are so absorbing as Sousa makes them one is apt to forget about engagements.

Besserabian golf is played with the same clubs as American or Scottish golf, but the scoring principles are reversed. To succeed at Besserabian golf you must make many strokes instead of few.

Sousa's favorite sport is trap-shooting, in which he has won several trophies. He has participated in many of the Grand American Handicaps as well as state and independent meets.

While the famous band leader did not say so, I imagine the reason he prefers shooting to golf is that he can get as much distance as anybody with a rifle.

The author of "Stars and Stripes Forever" recently challenged Bobby Jones to a golf match under Besserabian rules but Jones declined on the excuse that he had to be back in school by September.

Sousa plays a very good game of American golf for a man who did not take up the sport until he reached the 70's (in age not par). There are many golfers younger than he who consider themselves so old that they pass up the first 18 holes entirely.

One of the difficulties the band-

master runs into in our brand of golf is the necessity of keeping the head down.

Marty Cromb, one of the professionals at Shaker Heights, advised him to keep his head down Tuesday.

"That is impossible," said Sousa. "For 50 years I have always been taught to hold my head up and I can't break years of training in an instant."

The big objection the composer has to matinee engagements is that they keep him away from the ball parks. He was a pitcher in his younger days and said Tuesday that he played baseball until he was 45. "When I was a boy I had a fear of death for I knew that death would keep me away from the ball parks."

He knows many of the big league stars intimately and he is composing a piece now, I understand, which he is going to dedicate to baseball.

Right now Sousa's athletic pursuits are handicapped by a stiff left arm, the result of an injury received when he was thrown from a horse.

The stiffened arm has helped him in American golf but it has been a handicap for the Besserabian brand. A loose left arm is necessary to score successfully at Besserabian. In fact, the whole game is very loose, according to Sousa, who says that the only hole on a Besserabian course where one must be tight is the 19th, which is much the same as it is in this country.

THE CLEVELAND NEWS

Thursday, August 18, 1927.

JOHN PHILIP SOUSA, who is visiting us again, always reminds me of Leonardo da Vinci—on account of the number of things that he can do well. He's a writer of the world's most popular march music, of a string of musical comedies, of "best seller" novels, can make speeches like a trained orator—and then, unlike Da Vinci, he can make oodles of money. One artist, at least, who is rich from his own "makings."

CLEVELAND PLAIN DEALER WEDNESDAY, AUGUST 17, 1927

PHYLLIS, 4, KNOWS HER 'PERMANENTS'

Father is Surprised, but Buys Her an Expo Hair Wave.

Photo on Picture Page.

Phyllis Geraldine Boitel, 4, of 1471 Newman avenue, Lakewood, went to the Ohio-Cleveland Industrial Exposition at Public hall yesterday.

There was a crowd around the booth in the auditorium annex, when Phyllis and her father, M. J. Boitel, a mechanic at the airport, drifted by.

Phyllis astonished her father. He had no idea she knew what a "permanent" was.

"I want a permanent," Boitel knew it was useless to argue with a woman whose mind was made up, even if she was only 4.

Phyllis Demands.

"I want a permanent," Phyllis told the man in charge.

He looked down at her and laughed. "You're only a little girl," he said.

Phyllis stamped her foot and tears came into her eyes.

"I want a permanent," she repeated.

It took about an hour. Phyllis clambered out of the chair with a grin on her face, and she walked out of the hall, pulse quickened by the knowledge that all the girls in the neighborhood would be envying her tomorrow.

Yesterday's attendance set a new record, 32,653, bringing the exposition total to 248,374.

It was Ashland County Day at the exposition, and Ashland county turned out by the thousands.

Yesterday was Ashland County Day at the exposition, and Ashland county turned out by the thousands. They were a bit disappointed yesterday afternoon when it was announced at the last minute that there was too much wind for Oscar V. Babcock to risk his neck on the loop-the-loop.

Winning Girls Depart.

Last night at 6:05 the three women who won the round-the-world trip by selling exposition tickets left the Pennsylvania depot at E. 55th street and Euclid avenue on their tour of four and a half months.

Accompanying them through the Panama canal as far as San Francisco are eight other girls, who will return from there by way of the Grand Canyon of Arizona.

These girls carried the brunt of the campaign which resulted in assuring an attendance of nearly a quarter of a million in advance of the exposition's opening.

Praises Girls.

"The sponsors and officials therefore feel that they deserve the appreciation of all Cleveland and Ohio for contributing so much to the successful promoting of this district's industrial prosperity."

Early in January three other prize winners will take the Florida tours they won in the ticket sale.

It was also announced yesterday that George Herman Ruth, the New York home run king, has been invited to direct Sousa's band when it plays "Stars of the National Game," a march written by Sousa two years ago at the fiftieth anniversary of the National league.

Exposition officials pointed out last night that in the event of rain, predicted for today, Sousa's band will play inside the auditorium where there are 6,000 good seats.

The "Spirit of St. Louis" march played by Sousa and his band at the exposition was composed by L. M. Turner, Plain Dealer employee.

280,000 Attendance Places. Expo in First Rank in Ohio

Cleveland Officials Predict Half Million Will See Great Industrial Show Before Close, August 28.

The Ohio-Cleveland industrial exposition is the biggest show ever conducted in the history of the state!

Such was the unhesitant declaration made Thursday by officials of the huge exhibit, now at the half-way mark, after compiling attendance figures and comparing them with other similar events staged in Ohio.

Ordinarily the Ohio state fair at Columbus, which annually draws more than 200,000 visitors, has been considered Ohio's greatest enterprise and no other event has ever approached that figure.

Already the industrial exposition has drawn more than 280,000 people from all parts of the state and from various sections of the nation.

Officials expect a total attendance of well over half a million at the close of the exhibition, Aug. 28. The number of visitors has been steadily increasing since the opening day and attendance records for Public hall have been shattered several times.

Attendance Wednesday again broke all records for the auditorium. Officials stated that 32,819 persons viewed the exhibits during the day, making a grand total of 281,193.

Special days bring thousands from various counties in the state and added attractions play no small part in the ever-increasing number of visitors.

Thursday has been "christened" Sandusky and Erie county day and Gyro club and Brooklyn night. The evening program is being sponsored by the Brooklyn business chamber and a number of special features have been arranged by both the chamber and members of the Gyro club.

Thousands Hear Sousa. Lieut. Com. John Philip Sousa, guest music critic for The Cleveland News, who will personally conduct a public audition Friday at 10:30 a. m. in The News auditorium,

THE CLEVELAND PRESS AUG. 18, 1927 EXPO EXCEEDS ALL MARKS FOR SHOWS IN OHIO

Attendance Tops 250,000 With Event Only Half Way Thru Its Course

Cleveland's Industrial Exposition now is called the largest show ever held in Ohio.

Statisticians went to work Thursday at Public Hall and discovered some interesting things for Clevelanders to wonder over.

They found that the show is half over; it is to go on for 10 more days.

Over 250,000 men, women and children have attended. Checking this number with other events held in Ohio state during the last decade, the figure jugglers discovered that the Industrial Expo is 50,000 above the Ohio State Fair's usual attendance.

Ordinarily the Ohio State Fair is considered Ohio's biggest show, attracting 200,000 persons each year, and no other attractions have ever approached it.

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MUST HAVE HANDS FULL; JOHN THINKS

Mr. Anybody at Expo Finds No End of Chamber Activities.

Today at Expo

ERIE COUNTY DAY.

- 10:30 A. M.—Doors open. 1:00 P. M.—Program by Auditorium Ensemble. 2:15 P. M.—Concert by Sousa's band. 3:00 P. M.—Auditorium Ensemble. 3:30 P. M.—Loop the loop by Oscar V. Babcock. 3:45 p. m.—Sousa's band. 4:00 p. m.—Auditorium Ensemble. Gyro Club and Brooklyn Chamber Night. 7:00 P. M.—Auditorium Ensemble. 8:00 P. M.—Sousa's band. 8:15 P. M.—Illumination of tower of Gyro Club. Auditorium Ensemble. 9:15 P. M.—Sousa's band. 10:05 P. M.—Loop the loop by Babcock. 10:10 P. M.—Fireworks. 10:30 P. M.—Doors close.

John Q. Anybody from the East Side went to the Ohio-Cleveland Industrial Exposition yesterday and stopped in front of the Chamber of Commerce booth.

John had heard of the chamber, but he didn't know very much about it. He knew in a general way that the chamber held forth in a big building on Public square, and that the exposition was the work of the industrial development committee of the chamber.

The stereopticon machine in front of the chamber booth interested John, and he stuck his hands in his pockets and looked at the slides which dropped down in rapid succession.

"The Cleveland Chamber of Commerce," the slide read, "helps legislation favorable to Cleveland's interests—and opposes harmful legislation."

Works for Cleveland.

"So far, so good," said John Q. Anybody.

Then followed in rapid succession these statements, showing what the chamber has done, what it is doing and what it hopes to accomplish for the community.

Initiated establishment of the Cleveland Museum of Natural History; offers advice to those with business problems; is supported by 4,000 business men who want the best for Cleveland; answers thousands of inquiries from every part of the world about Cleveland business, thus bringing more business to Cleveland;

Is working for a "just" taxation system for Ohio; furnishes accurate statistics on Cleveland; promotes co-operation between the governmental agencies; has a hay and grain exchange which inspects and weighs every car load of grain and hay that enters Cleveland.

Still More.

Mr. Anybody was about to move on, certain that the slides would begin to repeat. But still they kept coming, announcing that the Cleveland Chamber of Commerce:

Awards each year the Cleveland medal to distinguished Clevelanders for public service; arranges conferences between foreign officials and Cleveland manufacturers; is co-operating to get better postal facilities for the city;

Examines every bill introduced into congress, the legislature and the city council; promotes trade education in Cleveland public schools; works for the improvement of Cleveland's harbor; helps to bring good people into Cleveland and helps to send bad people out of Cleveland.

"Their hands must be full," said John looking back at:

Erie County Day.

Helped to secure the Federal Reserve district bank for Cleveland; established the Cleveland Federation for Charity and Philanthropy, out of which grew the Community Fund; drafted Cleveland's tenement house and sanitary codes; is promoting construction of the Great Lakes-St. Lawrence waterway, which will make Cleveland an ocean port.

Brought 129 conventions to Cleveland last year—in which approximately \$4,000,000 was spent in Cleveland; is offering a \$30,000 prize for a non-stop flight from Paris to Cleveland.

Attendance made another record yesterday with 32,819, lifting the exposition total to 281,193.

Today is Erie County Day at the exposition. This noon, Lieutenant Commander John Philip Sousa, whose band is playing at the exposition, will be a guest of the Shrine Luncheon Club at Hotel Allerton. Sousa is a member of Almas Shrine temple of Washington.

280,000 At Expo in I

Cleveland Official See Great In Clos

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Over 280,000 Attend.

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CLEVELAND PLAIN DEALER

WEDNESDAY, AUGUST 17, 1927

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Father is Surprised, but Buys Her an Expo Hair Wave.

Photo on Picture Page.

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There was a crowd around the booth in the auditorium annex, when Phyllis and her father, M. J. Boitel, a mechanic at the airport, drifted by. Phyllis, despite her age, was intrigued. She looked at the women sitting in the chairs, with funny looking things on their heads, wires leading from the funny looking things.

Phyllis astonished her father. He had no idea she knew what a "permanent" was. But she edged close to him, and said:

"I want a permanent."

Boitel knew it was useless to argue with a woman whose mind was made up, even if she was only 4. He helped her squeeze through the crowd of spectators.

Phyllis Demands.

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He looked down at her and laughed.

"You're only a little girl," he said.

"There would be no point in putting a wave in your hair. Your hair's pretty enough as it is." And he

chucked her under the chin.

Phyllis stamped her foot and tears came into her eyes.

"I want a permanent," she repeated.

It took about an hour. Phyllis clambered out of the chair with a grin on her face, and she walked out of the hall, pulse quickened by the knowledge that all the girls in the neighborhood would be envying her tomorrow.

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They were a bit disappointed yesterday afternoon when it was announced at the last minute that there was too much wind for Oscar V. Babcock to risk his neck on the loop-loop.

Winning Girls Depart.

Last night at 6:05 the three women who won the round-the-world trip by selling exposition tickets left the Pennsylvania depot at E. 55th street and Euclid avenue on their tour of four and a half months. Hundreds of friends, relatives and boosters were at the station to cheer them. The two "Miss Clevelands" are Miss Marcella Callahan, 957 E. 128th street, and Mrs. Jean Wallace (Miss Jack Horner) 1681 Fulton road N. W. "Miss Ohio" is Mrs. Agnes Holden, 229 Washington avenue, Elyria.

Accompanying them through the Panama canal as far as San Francisco are eight other girls, who will return from there by way of the Grand Canyon of Arizona. The party of eleven is being chaperoned by New York by Mrs. A. R. Shaffer. Mr. Shaffer, associate director of the exposition, is accompanying the party.

These girls carried the brunt of the campaign which resulted in assuring an attendance of nearly a quarter of a million in advance of the exposition's opening," Col. Joseph H. Alexander, exposition president, said last night.

Praises Girls.

"The sponsors and officials therefore feel that they deserve the appreciation of all Cleveland and Ohio for contributing so much to the successful promoting of this district's industrial prosperity."

Early in January three other prize winners will take the Florida tours they won in the ticket sale. They are: Dora Chesler, 11202 Greenview avenue N. E.; Mildred Hoagland, 14126 Detroit avenue N. W.; Mrs. T. C. Hamilton, Kelly's Island.

It was also announced yesterday that George Herman Ruth, the New York home run king, has been invited to direct Sousa's band when it plays "Stars of the National Game," a march written by Sousa two years ago at the fiftieth anniversary of the National league. Ruth will be in Cleveland Saturday, Sunday and Monday. His acceptance of the offer is expected.

Exposition officials pointed out last night that in the event of rain, predicted for today, Sousa's band will play inside the auditorium where there are 6,000 good seats.

The "Spirit of St. Louis" march played by Sousa and his band at the exposition was composed by L. M. Turner, Plain Dealer employe. It was arranged by H. A. Hummel. This is the second number in as many years by Turner which has been played by Sousa.

To Entertain at the Big Exposition



MARJORIE MOODY SOLOIST



JOHN PHILIP SOUSA



OSCAR V. BABCOCK

Entertainment of a greater variety and of greater frequency than ever offered at any exposition at Public hall will be provided in connection with the Cleveland Industrial Exposition which opened there yesterday, to continue up to and including Aug. 28, Managing Director Lincoln G. Dickey has announced.

Standing out as a dominant feature is the engagement of Lieutenant Commander John Philip Sousa and his famous band which opens at the exposition Aug. 14 to continue through Aug. 25 with concerts each afternoon and evening. Sousa and his band are starting their thirty-fifth tour and the engagement in Cleveland is one of the longest on the schedule. Miss Marjorie Moody is soprano soloist with the Sousa organization and Miss



WINIFRED BAMBRICK HARPIST

Winifred Bambrick is the harpist. On days the Sousa band is not

playing, Louis Rich and his orchestral band, a Cleveland favorite, will give concert programs twice each day.

Another feature with two appearances daily is Oscar V. Babcock, the famous loop-the-loop bicyclist, who has appeared at the biggest events in this country and abroad. His act is the big thriller of the exposition.

Vincent H. Percy, auditorium organist, will be heard in frequent organ numbers. With him will appear the auditorium ensemble of instrumentalists and vocalists giving exposition visitors programs similar to those given over the radio from the blue room.

Additional entertainments provided by the strolling under the direction of Wade Lane. Included these are the Harmony colored women singers, an in cotton pickers' costume Lemley Trio, two banjos accordion; the Columbian money Four, vocalists; Gr. Griner, Toledo vocalist; Barro with his accord; ever and Miller folk songs

THE CLEVELAND EXPO EXCEEDS ALL MARKS FOR SHOWS IN OH

Attendance Tops 250 With Event Only Half W Thru Its Course

Cleveland's Industrial Exposition is called the largest show held in Ohio.

Statisticians went to work Tuesday at Public Hall and discovered some interesting things for Clevelanders to wonder over. They found that the show is half over; it is to go on for 10 more days.

Over 250,000 men, women and children have attended. Checking this number with other events held in Ohio state during the last decade, the figure jugglers discovered that the Industrial Expo is 50,000 above the Ohio State Fair's usual attendance.

Ordinarily the Ohio State Fair is considered

Ohio's biggest show, attracting 200,000 persons each year, and no other attractions have ever approached



CLEVELAND PLAIN DEALER
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280,000 Attendance Places. Expo in First Rank in Ohio

Cleveland Officials Predict Half Million Will See Great Industrial Show Before Close, August 28.

The Ohio-Cleveland industrial exposition is the biggest show ever conducted in the history of the state!

Such was the unhesitant declaration made Thursday by officials of the huge exhibit, now at the half-way mark, after compiling attendance figures and comparing them with other similar events staged in Ohio.

Ordinarily the Ohio state fair at Columbus, which annually draws more than 200,000 visitors, has been considered Ohio's greatest enterprise and no other event has ever approached that figure.

Until now!

Over 280,000 Attend.

Already the industrial exposition has drawn more than 280,000 people from all parts of the state and from various sections of the nation. Officials expect a total attendance of well over half a million at the close of the exhibition, Aug. 28. The number of visitors has been steadily increasing since the opening day and attendance records for Public hall have been shattered several times.

Attendance Wednesday again broke all records for the auditorium. Officials stated that 32,819 persons viewed the exhibits during the day, making a grand total of 281,193.

Special days bring thousands from various counties in the state and added attractions play no small part in the ever-increasing number of visitors.

Thursday has been "christened" Sandusky and Erie county day and Gyro club and Brooklyn night. The evening program is being sponsored by the Brooklyn business chamber and a number of special features have been arranged by both the chamber and members of the Gyro club.

Thousands Hear Sousa.

Lieut. Com. John Philip Sousa, guest music critic for The Cleveland News, who will personally conduct a public audition Friday at 10:30 a. m. in The News auditorium,

DAILY PROGRAM

10:30 a. m.—Doors open.
2:15, 3:45, 8 and 9:15 p. m.—Sousa's concerts.
10:05 p. m.—Loop-the-loop by Oscar V. Babcock.
10:10 p. m.—Fireworks display.
10:30 p. m.—Doors close.

continues to jam the hall with his four daily concerts by his 100-piece orchestra. Sousa's engagement here closes next Thursday night.

However, in spite of the drawing power of the "march king," thousands of persons are not coming just to hear Sousa. They walk miles to see every exhibit in the auditorium basement and main floor and in the esplanade and the west wing across E. 3rd st.

Wyman Z. Fuller, in charge of the Cleveland branch of the Ohio Chamber of Commerce, announced yesterday that the exhibition is drawing more and more out-of-town and out-of-state visitors daily.

Most of those coming any distance register at the Ohio chamber's exhibit on the main floor of the auditorium and already hundreds have signed their names. They come from New York city, Chicago, Detroit, Pittsburgh, Denver and Canadian cities.

Railroads Cut Rates

Aiding the attendance each day are special excursion rates now in effect on various railroads running into Cleveland from cities and towns within a 100-mile radius of Cleveland.

According to a statement issued by Joseph H. Alexander, president of the exposition company, all profits accruing from the exhibition will be placed at the disposal of the industrial development committee of the Cleveland Chamber of Commerce for the further development of the city.

AUG. 18, 1927

Old Fashioned

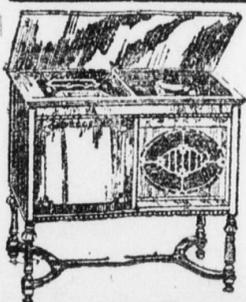
BY RICHARD WATTS, JR.

NEW YORK, Aug. 6.—Sedulous attendant upon first nights though you may be, you really don't know premieres unless you had the ecstatic pleasure of being present at the opening performance of "Little Lost Sister," as given aboard the Cotton Blossom show boat—or "floating theater," as the ads had it—anchored in the Kanawha river off Charleston, W. Va., last week. And, incidentally, you don't know wistful pride if you didn't hear the announcer inform the first audience that the Cotton Blossom is, of course, the original of the show boat Edna Ferber glorified in her novel.

The only flaw in your joy as a sentimental playgoer would have been in the attitude of the audience. Instead of taking the play and the players with the correct seriousness, the assembled guests had an unfortunate inclination to mock with audible sophistication the activities they were attending. In fact, in an ap-

Then suddenly you began to hear dancers. The sound of a familiar r... Could it be—was it possible? It would industry.

BRUNSWICK PANAT



\$550

BUESCH

1310 Huron Rd.

UKULELES

AT LOWER PRICES

\$2.50 Ukulele now.....\$1.95
\$3.25 Ukulele now.....\$2.65
\$4.00 Ukulele now.....\$3.25
\$9.50 Ukulele outfit special.....\$6.95

Free instruction book and pick with each ukulele.

EVERYTHING MUSICAL

EXPERT REPAIRING ON ALL PHONOGRAPHS
AND MUSICAL INSTRUMENTS

THE ROBT. L. WHITE

45-47 Old Arcade
Known as the Old Reliable
Place for Musical Instru-
ments Since 1847.

MUST HAVE HANDS FULL; JOHN THINKS

Mr. Anybody at Expo Finds No End of Chamber Activities.

Today at Expo

ERIE COUNTY DAY.

10:30 A. M.—Doors open.
1:00 P. M.—Program by Auditorium Ensemble.
2:15 P. M.—Concert by Sousa's band.
3:00 P. M.—Auditorium Ensemble.
3:30 P. M.—Loop the loop by Oscar V. Babcock.
3:45 P. M.—Sousa's band.
4:00 P. M.—Auditorium Ensemble.
Gyro Club and Brooklyn Chamber Night.
7:00 P. M.—Auditorium Ensemble.
8:00 P. M.—Sousa's band.
8:15 P. M.—Illumination of tower of reels; Auditorium Ensemble.
9:15 P. M.—Sousa's band.
10:05 P. M.—Loop the loop by Babcock.
10:10 P. M.—Fireworks.
10:30 P. M.—Doors close.

John Q. Anybody from the East Side went to the Ohio-Cleveland Industrial Exposition yesterday and stopped in front of the Chamber of Commerce booth.

John had heard of the chamber, but he didn't know very much about it. He knew in a general way that the chamber held forth in a big building on Public square, and that the exposition was the work of the industrial development committee of the chamber.

The stereopticon machine in front of the chamber booth interested John, and he stuck his hands in his pockets and looked at the slides which dropped down in rapid succession.

"The Cleveland Chamber of Commerce," the slide read, "helps legislation favorable to Cleveland's interests—and opposes harmful legislation."

Works for Cleveland.

"So far, so good," said John Q. Anybody.

Then followed in rapid succession these statements, showing what the chamber has done, what it is doing and what it hopes to accomplish for the community. The chamber, according to the stereopticon slides:

Initiated establishment of the Cleveland Museum of Natural History; offers advice to those with business problems; is supported by 4,000 business men who want the best for Cleveland; answers thousands of inquiries from every part of the world about Cleveland business, thus bringing more business to Cleveland;

Is working for a "just" taxation system for Ohio; furnishes accurate statistics on Cleveland; promotes co-operation between the governmental agencies; has a hay and grain exchange which inspects and weighs every car load of grain and hay that enters Cleveland.

Still More.

Mr. Anybody was about to move on, certain that the slides would begin to repeat. But still they kept coming, announcing that the Cleveland Chamber of Commerce:

Awards each year the Cleveland medal to distinguished Clevelanders for public service; arranges conferences between foreign officials and Cleveland manufacturers; is co-operating to get better postal facilities for the city.

Examines every bill introduced into congress, the legislature and the city council; promotes trade education in Cleveland public schools; works for the improvement of Cleveland's harbor; helps to bring good people into Cleveland and helps to send bad people out of Cleveland.

"Their hands must be full," said John looking back at:

Erie County Day.

Helped to secure the Federal Reserve district bank for Cleveland; established the Cleveland Federation for Charity and Philanthropy, out of which grew the Community Fund; drafted Cleveland's tenement house and sanitary codes; is promoting construction of the Great Lakes-St. Lawrence waterway, which will make Cleveland an ocean port.

Brought 129 conventions to Cleveland last year—in which approximately \$4,000,000 was spent in Cleveland; is offering a \$30,000 prize for a non-stop flight from Paris to Cleveland.

Attendance made another record yesterday with 32,819, lifting the exposition total to 281,193.

Today is Erie County Day at the exposition. This noon, Lieutenant Commander John Philip Sousa, whose band is playing at the exposition, will be a guest of the Shrine Luncheon Club at Hotel Allerton. Sousa is a member of Almas Shrine temple of Washington.

Sousa Audition Coupon

JOHN PHILIP SOUSA,
Care THE CLEVELAND NEWS,
Cleveland, O.

I desire an audience with you or one of your assistants and will be present at The Cleveland News auditorium at 10:30 a. m., Friday, Aug. 19.

Signed

Address

(Fill out this coupon and mail it to John Philip Sousa, care The Cleveland News.)

A LETTER FROM SOUSA!

August 15, 1927.

Mr. L. P. Wright,
The Wright Music Co.,
Euclid Ave. E. 102nd St.,
Cleveland, Ohio.

My dear Mr. Wright:

I am only too glad to endorse and recommend Conn Band and Orchestra Instruments for the supreme excellence which I have always found in their use.

Conn Instruments have been used by me and my entire Band for thirty-five years and I consider them to be of vital importance to the success of my organization.

Yours very truly,
John Philip Sousa

Conn Band Instruments are sold
in Cleveland Exclusively by
THE WRIGHT MUSIC CO.
Euclid Ave. at E. 102d St.

"March King" Answers Questions by Beginners

(Editor's Note—This is the fourth of a series of twelve daily columns which will be conducted exclusively for The Cleveland News by Lieut. Com. John Philip Sousa, during his engagement at the Cleveland Industrial Exposition. Readers are invited to address him, in care of this paper, letters containing questions on musical and band topics. Answers will appear daily in this column. Sousa will conduct a public audition in The News auditorium at 10:30 a. m. Friday, for those who fill out the coupon appearing in The News.)

BY LIEUT. COM. JOHN PHILIP SOUSA
Guest Music Editor The Cleveland News.

About His Name.

I have heard several times that your name is not Sousa. According to the story your name is Philip So and when you came to America from Greece, your native country, folks thought the "U. S. A." which appeared on your trunk was part of your name and you called yourself "Sousa." Is there any truth in this story?

CLARA L. EMERY,
1348 Irene st.

In answer to your inquiry whether my name was really Sousa or not, I must first of all say emphatically that my name IS Sousa, but the story that has been going around the press the last twenty odd years is such a splendid one that if it were not for the evergrowing family of Sousas, who are very proud of the name, I should keep you on the tenterhooks of doubt and let it go at that.

This story is a polite fiction and originated with a former press agent and like many fictions it follows the idea of Tennyson's "Brook," and seems to go on forever.

The first version of the story was that I am a Greek and emigrated to America, and had my trunk marked "Philip So," and so I added the initials of our country "U. S. A." and when I reached Castle Garden the superabundance of vowels in the name caught my fancy and I changed it from "So" to "Sousa."

The German version is that my name was Sigismun Ochs, emigrated to America, and on looking at my trunk, the initials of "S" for "Sigismun" and "O" for "Ochs" with U. S. A. following them again struck my fancy, and I adopted Sousa as my cognomen.

The English version (these various versions were made when I was in these various countries) is that my name was Sam Ogden, a Yorkshire man, and a great musician; that I emigrated to America and my box (which the Englishman calls his trunk) was marked "S. O." for Sam Ogden, and "U. S. A." and after that it again caught my fancy and I adopted "Sousa" as my appellation.

It is suggested by statistical people that these stories make a circumnavigation of the earth every three years. It's a rattling good fable and permits of international variations. That is the fiction. Now the fact:

The fact is that I was born in Washington, D. C., Nov. 6, 1854. My father's name was Antonio Sousa and my mother's, Elizabeth Sousa. I was christened in the Concordia church in the north-west section of the city. I would say that if I had to go over it again, I would be born in the same place, of the same parents, and at the same time.

In other words, I have no kick coming.

Urges Study of Piano.

Dear Mr. Sousa: I am sixteen and never learned to play any instrument. Am very fond of piano or violin. Which would you advise me to learn?

RENE SINGER,
1599 E. 94th st.

If you are equally interested in the piano or violin, I would advise that you study the piano first, and if you have any extra time on your hands, take up the study of the violin. The piano for an amateur has perhaps more advantages than any other instrument. If you are at a party and someone calls on you to play, the chances are 999 that there is a piano in the house and you don't have to lug your instrument around. Secondly, the piano, I would say, is the basic instrument of the world today. Whichever instrument you take up, I sincerely trust you will be an earnest pupil and reflect credit on your art and on your teachers.

Told to Practice.

Dear Mr. Sousa: I play a "B" flat trumpet and find that lately my tone has been "hollow." What causes this and how can it be remedied? What is the method of tonguing your trumpeters use.

O. L. E.,
11604 Carolina rd.

is the best method to employ to improve your tone condition.

Friday, August 19, 1927.

SOUSA GIVES ADVICE

Aspiring bandmen were "put through their paces" in the auditorium of The Cleveland News Friday by Lieut. Com. John Philip Sousa, "march king," and given a frank opinion of their ability by the noted band leader.

Sousa was assisted by Harold Stambaugh, first trumpeter in the Sousa band; John Dolan, cornet soloist, and John P. Schueler, trombone soloist. Miss Helen Moody, soprano with the band, accompanied Sousa to the audition.

OUT OUR WAY

—By J. R. Williams



REG. U. S. PAT. OFF.

Friday, August 19, 1927.

THE CLEVELAND NEWS

Visiting Auditorium Heads Give Exposition "Once Over"

New York, Chicago, Detroit, Milwaukee and Other Cities Send Men to Inspect Exhibition at Public Hall.

Auditorium managers from other cities were busy Friday giving the Ohio-Cleveland Industrial exposition the "once-over" as guests of exhibition officials.

Members of the party, headed by public hall, where the exposition Public hall, where the exposition will be held until Aug. 23, were Joseph Grieb, Milwaukee; Charles Payne, New York city; James Devoe, Detroit; Joseph Hall, Chicago, and others from Pittsburgh, Columbus, Chattanooga and Omaha.

Friday night will be "International night" and the thousands who make up Cleveland's foreign colonies will be at the exposition ensemble. A program of folk dances will be given on the auditorium stage and will include an Italian quardille, Ukrainian folk dances, Hungarian dances and numbers by other nationalities.

The day has been "christened" Richland county day and particular attention will be paid the exhibits of locomotives, clay-working machinery, steel tubing and other exhibits by manufacturers from that Ohio section.

Many thousands continue to jam the auditorium daily. John Philip Sousa, "master of marches," acting during his twelve-day engagement at the exhibition with his 100-piece band as guest music critic for The Cleveland News and who is conducting a column in The News, continues to draw round after round of applause from the multitude which crowds the esplanade each afternoon and evening to hear his concerts.

The total attendance for the exposition was raised to 317,870 by the visits of 36,677 at Thursday's programs.

More than 150 members of the Alliance Chamber of Commerce left for Cleveland at noon Friday in automobiles to attend the industrial exposition and give a dinner at 6 p. m. for officials of the exhibition.

The dinner will be held at The Hollenden and speakers will include City Manager Hopkins, Allard Smith, Lincoln G. Dickey, Colonel Joseph Alexander and L. H. Reed, secretary of the Alliance chamber.

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10:05 p. m.—Loop-the-loop by Oscar V. Babcock.
10:15 p. m.—Fireworks display.
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Friday, August 19, 1927. THE CLEVELAND NEWS

"March King" Answers Questions by Musicians

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BY LIEUT. COM. JOHN PHILIP SOUSA

Guest Music Editor The Cleveland News.

Piano Technique.

Dear Mr. Sousa:

If one is an accomplished classical piano player, will jazz lessons ruin one's technique?

J. R. GOODMAN, Parkgate ave.

To your inquiry whether, if one is an accomplished piano player, will jazz lessons ruin his technique, I might say nothing will ruin his technique if one is faithful in his practice as a fine technician.

Difference in Tone.

Dear Mr. Sousa:

I am interested in knowing the difference between the violoncello, the viola and violin. Can one in-

strument be substituted for the other for volume of tone, etc.?

B. L. MILLER,
10113 Pierpont ave.

Looking down the corridor of time there have been various instruments invented even before the violin had a place in the orchestra. The violin is written in the treble clef and its strings are E on the fourth space, A on the second space, D on the space below the first line, and G on the space below the first two added lines beneath the staff.

The viola written in the alto clef has A on the space above the fifth line, D on the third space, G on the space between the first and second line and C on the space beneath the added line below the staff. The 'cello is written in the bass clef and its first string is on the fifth line and is A, its next string is written on the third line and is D, its next note is G written on the first line of the staff, and its next note is C written two lines below the staff. It will be noted that all the strings tune in fifths. On the violin E, A, D and G are the open tones; on the viola, A, D, G and C are the open tones; and on the 'cello, A, D, G and C are the open tones.

The 'cello is tuned an octave lower than the viola, and the viola is tuned a fifth lower than the violin.

THE CLEVELAND NEWS

Sunday, August 21, 1927.

Sousa Plays Song of Dell Rd. Youth

H. D. Mehling of 227 Dell rd., Euclid Village, was singularly honored last night when his composition, "The Song of the Legionaire," was played at the Cleveland Industrial exposition by John Philip Sousa and his band.

The song, which is as yet unpublished, was recently introduced at the state American Legion convention at Canton and has been broadcast several times from local stations.

Issued Every

Sunday Morning

THIS WEEK
CLEVELAND
and Official Cleveland Guide

August 21, 1927



Winifred Bambrick
Miss Winifred Bambrick is harpist with John Philip Sousa's band which now is filling an engagement with the Cleveland Industrial Exposition and will continue through next Thursday. Harp solo numbers are played by Miss Bambrick who has been with the Sousa organization for years. The Sousa band gives concerts at the Exposition daily at 2:15, 3:45, 8:00 and 9:15 p. m.

When you find this book in your room or on restaurant table please do not take away. Get one at Cashier's Desk. No charge.

Sunday, August 21, 1927.

EXPO BOASTING MANY RECORDS IN FINAL WEEK

Attendance Near 400,000 Mark; Officials Expect 200,000 Visitors During the Next Seven Days.

With yesterday's attendance of 33,608 bringing the total number of visitors well over 380,000 the Ohio-Cleveland Industrial Exposition in public hall today enters its third and last week.

Exposition officials announced last night that total attendance is expected to be more than 600,000. All records for the number of persons admitted to the auditorium for any show have been shattered time and time again at the mammoth exhibition. On several days more than 30,000 passed through the great hall's turnstiles.

Hundreds of exhibits have made a handsome profit during the show and virtually every display has paid its own expenses.

Sells Thousands of Suits.

One clothing manufacturing concern has sold between 7,500 and 10,000 suits of clothes during the exposition. One of the buyers was a doctor from St. Jacques, N. F., who purchased four suits and will have to pay heavy duty on them when re-entering his native country.

Yesterday, a man who has carried thousands and thousands of envelopes—William "Billy" Llewellyn, dean of Cleveland postmen—saw for the first time how an envelope is made. For an hour the mail carrier watched a machine fold, gum and count 8,000 envelopes.

City Can't Keep Tower.

Despite the fact that more than 300,000 people have asked exposition directors, "What will become of the 'Tower of Jewels' after the exposition closes a week from today?" officials are no nearer an answer.

"Apparently the tower cannot be kept in Cleveland," Col. Joseph Alexander, president of the big show, said yesterday. "The joint arrangement between the Cleveland Illuminating Co. and the exposition provides for the rental of the 20,000 crystals only until Aug. 28."

"It really seems a pity that this shaft, which has drawn thousands to Cleveland from all parts of the country and which has gained publicity even in foreign presses, can't be kept here."

Sousa Praises Tower.

John Philip Sousa, whose band is one of the biggest attractions, regards the tower as the most spectacular feature of all shows and expositions he has visited in his tours of the world.

Officials said last night that there is a remote possibility that the shaft may be kept in the plaza, shorn of its resplendent brilliants, which may in time be replaced.

SUNDAY, AUGUST 21, 1927

TOWER OF JEWELS TO END WITH EXPO

Cleveland Unable to Save Spectacle; Veterans Get Medals Today.

Today at Expo

- INDUSTRIAL SERVICE DAY.**
 10:30 A. M.—Doors open.
 1:00 P. M.—Program by auditorium ensemble.
 2:15 P. M.—Sousa's band concert.
 3:00 P. M.—Awarding of prizes in The Plain Dealer Oldest Employee Contest by Theodore G. Risley, solicitor of United States department of labor, Auditorium ensemble.
 3:30 P. M.—Loop the loop by Oscar V. Babcock.
 3:45 P. M.—Sousa's band concert. Soloists, John Dolan, Miss Marjorie Moody.
 4:00 P. M.—Auditorium ensemble.
 7:00 P. M.—Auditorium ensemble.
 8:00 P. M.—Sousa's band concert.
 8:15 P. M.—Illumination of tower of Jewels. Auditorium ensemble.
 9:15 P. M.—Sousa's band. Soloists, William Tong, Miss Marjorie Moody.
 10:05 P. M.—Loop the loop by Oscar V. Babcock.
 10:10 P. M.—Fireworks display.
 10:30 P. M.—Doors close.

The third and last week of the Ohio-Cleveland Industrial Exposition was begun yesterday with a promise of passing the 600,000 mark in attendance before the closing Saturday night. More than 370,000 had passed the doors last night, with an average daily attendance for the week of around 30,000.

The fate of the central fascination at the exposition, the tower of Jewels, has finally been decided by Col. Joseph Alexander, president of the exposition. It will come down when the exposition closes.

"All who have visited the exposition have been enchanted with this symbol of the progress of electrical lighting and have been disappointed when we have to tell them that the tower apparently cannot be kept for Cleveland," he said last night.

"The joint arrangement between the Cleveland Electric Illuminating Co. and the exposition provides for the rental of the 20,000 crystals only until Aug. 28. A crew of thirteen men is required to operate the tower and its batteries of light."

Sousa Praises Tower.

Lieutenant Commander John Philip Sousa expressed his admiration for the tower yesterday.

"I have never seen anything fit so admirably into an exposition program as the tower," he said. "To play 'Stars and Stripes Forever' with the tower wrapped in stripes or red, white and blue puts a new pleasure into conducting the march that I have played at every concert for years and years."

Today has been set aside as Industrial Service Day in honor of the record of service of the winners of The Plain Dealer Oldest Employee Contest, who will receive their medals at 3 this afternoon immediately following the Sousa concert.

Theodore G. Risley, solicitor of the United States department of labor, will come from New York to present the medals. He will be met at the Union station at 8:50 a. m. by exposition officials, and at 3 p. m. Col. Alexander will introduce him to the prize winners, whom he will address on the progress of modern industry.

Louis Brown, 74, Wins.

He then will begin the awards by handing Louis Brown, 74, 1349 Belle avenue, Lakewood, the diamond-studded gold medal for the longest continuous service. The second and third prizes and the company prizes for the oldest employe in each Cleveland company exhibiting at the exposition will be awarded.

The prize winners are to assemble at 2:45 p. m. back of the band stand if the weather is fair. In case of rain they will meet on the band stand, which is covered, and the presentation will take place inside the auditorium.

Lincoln G. Dickey, manager of the exposition, is having special amplifiers installed so that everyone may hear the speeches.

Yesterday was Huron County Day and tomorrow is to be devoted to Wayne county. Last night was dedicated to the Lions Club.

TUESDAY, AUGUST 23, 1927

EX-SCHOOL HEAD IS NOW IN EXPO BAND

Former Superintendent is Cornet Player With Sousa.

The year 1908. Peg top trousers. Wheezing automobiles. Clarence J. Russell, science teacher and acting superintendent of the Pittsfield (Mass.) public schools looked disgruntled. He had done well enough in the teaching profession since being graduated from Williams college in 1896 and his bachelor of arts degree was still untarnished. But he didn't want to teach. He wanted to play a cornet in a band.

He recalled the days of his youth, when he gave up fishing and swimming to practice on his cornet; when he came down to dinner out of breath, announcing to his family that some day he'd be a great musician. They neither scoffed at nor encouraged him. And here he was, a superintendent of schools!

For a year he ate his heart out—then he made the break. Through a friend, a member of the New York Symphony orchestra, an audition was arranged for Russell with Walter Damrosch. The school teacher redoubled his practice, played and was accepted.

Librarian to Boot.

A year later, John Philip Sousa, who was about to take his band on a trip around the world needed a cornet player. Sousa knew of Russell's reputation and, without having heard him play, offered him a contract. Russell accepted and has been with Sousa ever since.

Ten years ago the duties of librarian were added to those Russell originally had contracted for, and today he's the busiest man in the band. Yesterday afternoon, between sessions at the Ohio-Cleveland Industrial Exposition, Russell, coatless and wearing an apron, was head over heels in work. He had been on the job since 9 a. m., and was expecting to be there long after midnight.

In his custody on this tour are more than 35,000 separate sheets of music.

Worth \$100,000.

A few minutes before each concert Russell replaces the apron with his uniform coat and takes his place at the third desk in the cornet section. The fifteen trunks of music which Russell watches on the road are but a part of his charge. The main Sousa library, heavily insured, is stored in a fireproof warehouse in New York.

"The music there is worth about \$100,000," Russell said. "Practically everything that has been written for bands is represented—about 10,000

numbers. We don't take it all on the road, because it isn't all needed and it would take several baggage cars to haul it. As it is, we have enough with us to give concerts for three months without repeating a number, except the 'Stars and Stripes, Forever,' which is demanded of Mr. Sousa by practically all of his audiences."

The Russells, including their three children, all in school, live in a little bungalow just outside New York.

Yesterday's attendance was 29,907, bringing the exposition total to 441,957.

AUGUST 23, 1927

WILL HONOR SOUSA

Testimonial Luncheon for Famous Band Leader to Be Held Wednesday

A testimonial luncheon to Lieutenant Commander Noble John Philip Sousa of Almas Temple, Washington, D. C., will be held by the Shrine Luncheon Club Wednesday noon at the Allerton Club residence. A large number of Sousa's band, also members of the Shrine, will attend.

The meeting will be open to all Nobles of the Mystic Shrine, whether members of the luncheon club or not, and their ladies and families, according to Ansel E. Beckwith, president.

EXPO TOWER LIT ON RIGID PROGRAM

Watches Set Every Night, Colors Appear by Appointment.

The red, white and blue lights which transform the tower of jewels at the Ohio-Cleveland Industrial Exposition into a shaft carrying the national colors, are not the result of accident or inspiration on the part of the eight men who have charge of the four batteries which play on the tower.

The national color combination on the tower is the result of methodical preparation—a schedule. Every evening George W. Izant of the Cleveland Electric Illuminating Co. goes to see Lieutenant Commander John Philip Sousa, and sets his watch by Sousa's. Then the eight men who have charge of the great searchlights meet with Izant and synchronize their watches with his.

Izant gives the men who operate the light cards which contain a time schedule. The rest of the job is easy. The men, widely separated, follow their watches and their instructions written on the cards. At 8:20 every night the four batteries play white light on the tower. And later, while Sousa and his band plays national airs, the tower is diffused with red, white and blue.

Hot Job!

One of the batteries is a pilot battery, and during part of the time the rest of the batteries follow suit, using the same colored light used by the pilot battery. The rest of the time the men who operate the tower are free to use whatever lights they choose. Each light is equipped with

five gelatin colored screens—red, amber, green, blue and magenta (reddish-blue violet). These combinations apparently are "fool proof."

But the men who operate the lights have a hot job. About 12 per cent. of the energy developed by the searchlights goes out in light. The rest goes out in heat. And the men work above the heat!

Afternoon and evening, heavy rain struck the exposition yesterday, yet 25,280 visited it. Total exposition attendance was brought to 467,237.

Sousa's band made a break for the auditorium, carrying their instruments under their coats. Their leader, Lieutenant Commander John Philip Sousa, didn't wait for an umbrella which was on the way, but ran to the hall with his men.

Tonight is both "Purchasing Agents' Night" and "Elks' Night." This noon Sousa will be the guest of the Shrine Luncheon Club at Hotel Allerton.

Pilot Thought Her Smile Was Request for Stunts



MISS MARJORIE MOODY

EXPO RINGS BELL AS 41,424 ATTEND

Crowd Goes 5,000 Above Record: Gross Now 508,661.

Today at Expo

SOUSA FAREWELL DAY.

- 10:30 A. M.—Doors open.
- 1:00 P. M.—Program by Auditorium Ensemble.
- 2:15 P. M.—Sousa's band concert.
- 3:00 P. M.—Auditorium Ensemble.
- 3:50 P. M.—Loop-the-loop by Oscar V. Babcock.
- 3:55 P. M.—Sousa's band.
- 4:00 P. M.—Auditorium Ensemble.

AUTOMOBILE CLUB NIGHT.

- 7:00 P. M.—Auditorium Ensemble.
- 8:00 P. M.—Sousa's band.
- 8:55 P. M.—Illumination of tower of jewels; Auditorium Ensemble.
- 9:15 P. M.—Sousa's band.
- 10:05 P. M.—Loop-the-loop by Babcock.
- 10:10 P. M.—Fireworks.
- 10:30 P. M.—Doors close.

The expo's previous attendance record was left more than 5,000 behind yesterday when 41,424 turned out.

Gross attendance was lifted above a half million and stood at 508,661.

Miss Marjorie Moody, soprano soloist with Sousa's band which today closes its engagement at the exposition, yesterday jammed her crinkly black hair into a leather helmet at the airport and took her first airplane ride.

Lieutenant Commander John Philip Sousa wasn't particularly enthusiastic about the flight, but his attempts to dissuade the young woman were futile. She arrived at the airport at 11:15 a. m. Five minutes later W. R. Vine, piloting an Embry-Riddle Co. plane which carried freight to Cleveland from Louisville, dropped out of the clouds.

Mistakes Smile.

Miss Moody didn't give Vine a chance to stretch his legs after his three-hour hop. Out came the freight. In went Miss Moody, her throat carefully wrapped against exposure. The take-off was the thing which caused Miss Moody the most concern. She was afraid the ship would crash into other planes at the airport. It didn't. It soared, and started to trace the outline of the city in the clouds.

The air was bumpy, the ceiling low, but Miss Moody liked it. She turned around in her seat and smiled back at the pilot, indicating that she was having the time of her life.

Vine misunderstood the smile.

"So she wants a few stunts, eh?" he said, and proceeded to act. The plane suddenly went almost straight up, and fell back again in a sickening twist. Then Vine made a few figure eights. He thought of another thriller and executed that.

Miss Moody shut her eyes, gritted her teeth and hung on. She didn't smile again, till the plane landed—but she did try to sing. She always had wanted to sing above the clouds, but the result was discouraging. The voice that can fill Public hall couldn't be heard above the roar of the motor.



LIEUTENANT COMMANDER JOHN PHILIP SOUSA, bandmaster and musician extraordinary, still keeps physically fit, though he's now on his fiftieth anniversary tour. At 73, Sousa is learning handball. He practised the game yesterday at Hotel Allerton.

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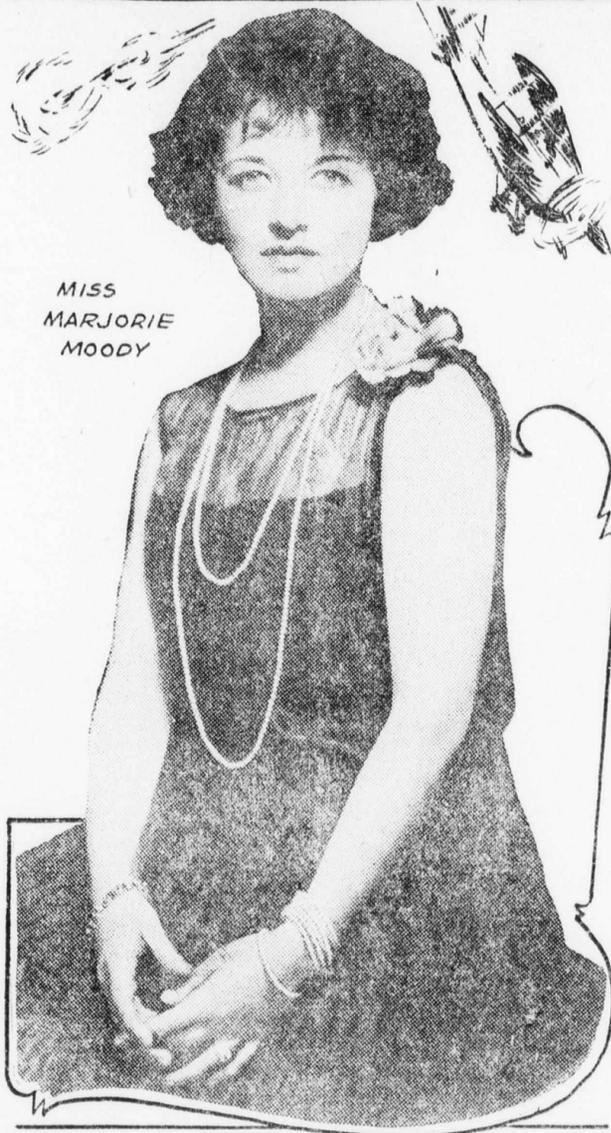
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"It's the greatest thrill I ever had," said Miss Moody. "I'd like to go right back up again."

Yesterday was Lake county day at the expo, and 300 automobiles from the county brought hundreds to the expo. Including their bands. Today has been called Sousa Farewell Day. Tonight is Cleveland Automobile Club Night.

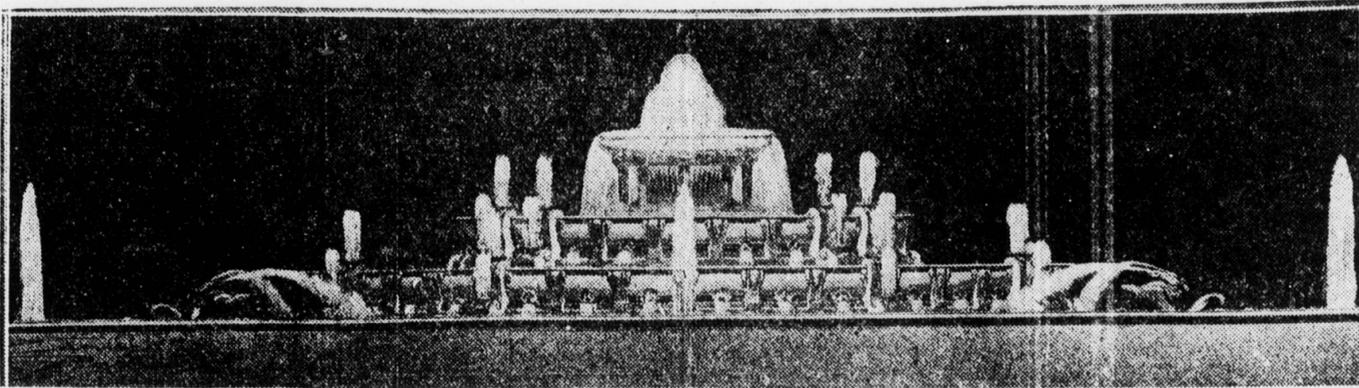
CLEVELAND PLAIN DEALER

THURSDAY, AUGUST 25, 1927



LIEUTENANT COMMANDER JOHN PHILIP SOUSA, bandmaster and musician extraordinary, still keeps physically fit, though he's now on his fiftieth anniversary tour. At 73, Sousa is learning handball. He practised the game yesterday at Hotel Allerton.

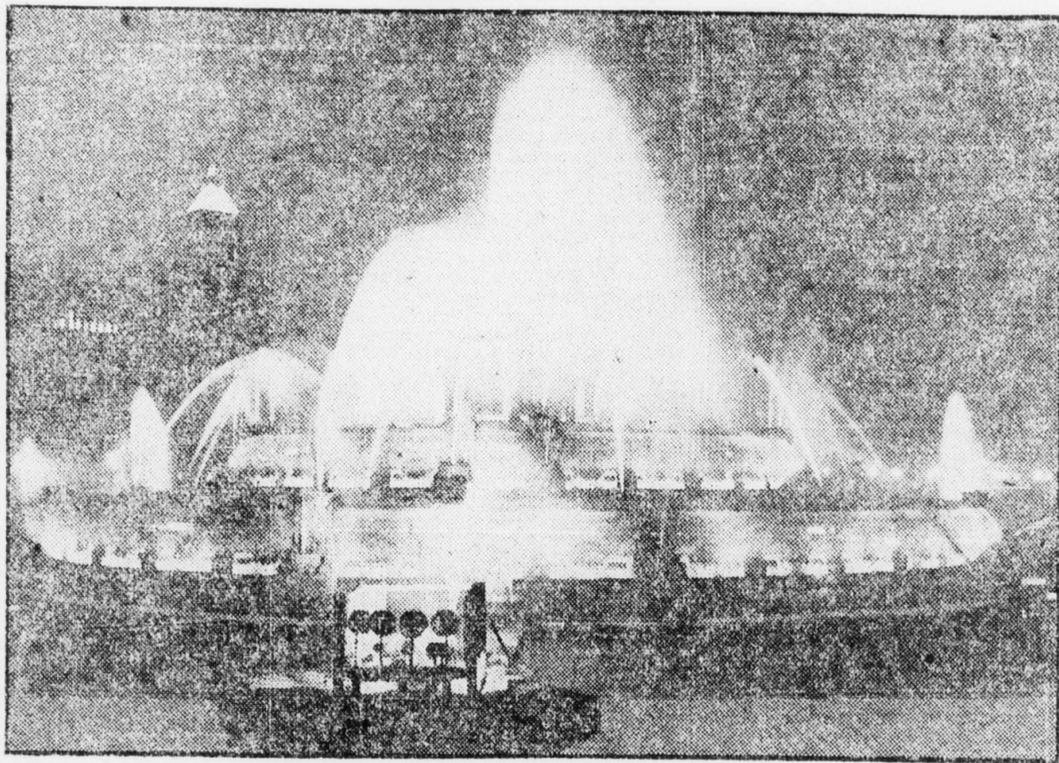
FOUNTAIN TO BE DEDICATED TONIGHT



A sleeping beauty that will be awakened to the music of "The Water Sprites" tonight. The \$700,000 Buckingham memorial fountain, a dream of bronze, marble and concrete, will be dedicated with elaborate ceremonies. Sousa's band will give a concert and at 9 o'clock the valves will be opened and the colored lights switched on. From the mouths of bronze sea horses and from a hundred jets streams of water will gush forth, forming an opalescent crown, the central column rising more than 100 feet above the lower basin. The fountain gems a formal garden in Grant park near Congress street. It is the largest structure of its kind in the world, being four times larger than the famous Latona fountain at Versailles, which it resembles in design. It is the gift to the city of Miss Kate S. Buckingham, in memory of her brother, Clarence Buckingham, philanthropist and patron of arts. The fountain was designed under the supervision of Edward H. Bennett. The public is invited to the opening display. Entrance to the garden is over the Monroe street viaduct and south along the parkway to the fountain.

THE CHICAGO DAILY NEWS,
FRIDAY, AUGUST 26, 1927.

DEDICATE BUCKINGHAM FOUNTAIN TONIGHT



MEMORIAL FOUNTAIN IN GRANT PARK AT CONGRESS STREET, WHICH WILL BE FORMALLY PRESENTED TO CITY.

BUCKINGHAM FOUNTAIN IS DEDICATED TONIGHT

Chicagoans will have their first opportunity to see the new Buckingham fountain in operation tonight, when it will be dedicated and formally presented to the city. The dedication ceremonies will be preceded by an hour's concert by Sousa's band under direction of John Philip Sousa. The concert will begin at 8:00 p. m.

The fountain is in Grant park opposite Congress street. It may be reached by the Monroe street bridge across the Illinois Central tracks, thence south to the garden surrounding the fountain.

Miss Kate Buckingham, donor of the fountain Edward H. Bennett, the architect, and officials of the Art institute and the south park board will participate in the ceremonies. Following the dedication the water and electric displays of the fountain will be turned on for one hour.

The fountain, while modeled after the Latona fountain at Versailles, is far larger and more elaborate than any other fountain in the world, and is the first large fountain to make use of modern electric and hydraulic equipment. The pumping and lighting equipment were specially designed to meet the requirements of the fountain.

At the height of its water display it will spout forth 14,000 gallons of water a minute, while banks of colored flood lights entirely surrounding the basin will concentrate a 30,000,000 candle power blaze of illumination upon the waters.

A feature of the fountain is four massive pairs of bronze sea horses cast in France. These monsters are each more than twenty feet in length and appear to be swimming in the main basin.

CHICAGO EVENING AMERICAN
SATURDAY, AUGUST 27, 1927.

SOUSA AIDS IN DEDICATION OF FOUNTAIN

BY HERMAN DEVRIES.

Chicago was treated to a little bit of Versailles last night when the Buckingham Fountain was formally given to its citizens. Only a dyspeptic professional carper could find fault with the spectacle, a cascade of exquisitely shaded color, unlike anything I have seen in this country.

The ceremonial of dedication was enhanced by the presence of Lieut. Commander John Philip Sousa and his inimitable band, which played for an hour or so during the evening. The ever-young Sousa was in holiday mood.

It is therefore useless to inform readers of this column that he and his men were successful with the public—that goes without saying, and also that "encores" were as natural and numerous as though the audience were seated in the Auditorium for one of his usual "walk-away" triumphs.

The program to which last night a crowd listened was the Sousa mixture of romantic and modern, to which we have grown accustomed, all played with his stimulating rhythmic precision and clarity. We append it:

"Coronation" Tchaikowski
Overture, "Tannhauser" Wagner
A Fantasia, "Songs of Grace and" Sousa
"Songs of Glory" Sousa
"Dream of the Ocean," Gungl
"Pomp and Circumstances," Elgar
March, "The Stars and Stripes Forever" Sousa
Symphonic Poem, "The Fountains of Rome" Reszai
"The Water Sprites" Kunkel
"The Wedding of the Rose" Jessel
"I'll Dance Till the Sun Breaks Through" Sousa
Fine motive from "The Valkyries" Jorje
Final number, "The Star-Spangled Banner" Smith

Grant Park open-air concerts were at one time the joy of Summer city dwellers in Chicago. What has become of them?

Your reporter might have missed the concert, not having had his credentials for entrance to the "charmed circle," but the law in the persons of Officer Arthur Mehnke and Sergt. C. Obonez saved the day for the music department of The Chicago Evening American!

CHICAGO EVENING AMERICAN
FRIDAY, AUGUST 26, 1927.

DEDICATE NEW GRANT PARK FOUNTAIN TONIGHT

Thousands of persons are expected to attend the exercises and spectacular lighting display dedicating the latest addition to the "city beautiful"—the Buckingham Memorial Fountain in Grant Park—tonight.

Lieut.-Com. John Philip Sousa and his band will present a one-hour concert beginning promptly at 8 o'clock. Numbers will be Tchaikowski's "Coronation," overture from "Tannhauser," Sousa's own "Songs of Grace and Songs of Glory," Gungl's "Dream of the Ocean," Elgar's "Pomp and Circumstances," Sousa's "Stars and Stripes Forever" and Reszai's "Fountains of Rome."

Edward H. Bennett, architect and city planner, will present the fountain to the South Park Commissioners in behalf of Miss Kate S. Buckingham. The fountain is a memorial to Miss Buckingham's brother, Clarence Buckingham, for eleven years a trustee of the Art Institute of Chicago.

THOUSANDS TO SEE FOUNTAIN

Called World's Most Beautiful; 134 Jets Will Spray to Concert by Sousa

IGOE TO ACCEPT ART GIFT

Thousands will view the new Buckingham Memorial fountain, Grant park, in the first public demonstration of its full activity tonight.

The occasion will be the dedication of what is generally conceded to be the world's largest and most beautiful fountain. The program will open at 8 p. m. with a band concert lasting an hour, under the direction of John Phillip Sousa, the ceremonies being held adjacent to the fountain, east of the Illinois Central tracks, opposite the foot of Congress street.

Walter B. Smith, friend and business advisor of Miss Kate S. Buckingham, the donor of the fountain, will make the presentation. The gift will be received by South Park commissioner Michael L. Igoe in behalf of the park board.

Prior to the dedication exercises, Miss Buckingham will be represented at a dinner for the architects, sculptors and builders of the fountain by Mr. Smith at the Blackstone hotel. Among those at the dinner will be Edward H. Bennett, architect; Marcel Loyau, Jacques Lambert, John Phillip Sousa, Michael L. Igoe and E. J. Kelly.

Will Turn on Jets

The operation of the fountain will begin with the turning on of a few jets of water, gradually increasing until every one of the 134 geysers is doing full duty. The band will play to an accompaniment of murmuring water, and color will be lent by the 20,000,000-candlepower flood lights.

The fountain will have two display programs during the summer. One will be operated every day from 9 a. m. to 10 p. m. The other will be a major and more elaborate water display on Wednesdays, Saturdays and Sundays, for one hour at noon and for hour after dark. It will be closed during the winter.

The fountain will begin to play as the band strikes up Kunkel's "The Water Sprites," and the entire musical program will be in accord with the event. Rainbow hues will play over the water throughout, changing from amber to white, from white to green and thence to rose and back again.

- The program follows:
- 8 P. M.—Music.
 1. "Coronation".....Tchaikowski
 2. Overture, "Tannhauser".....Wagner
 3. A Fantasia, "Songs of Grace and Songs of Glory".....Sousa
 4. "Vream of the Ocean".....Gungl
 5. "Pomp and Circumstances".....Elgar
 6. "The Stars and Stripes Forever".....Sousa
 7. Symphonic Poem, "The Fountains of Rome".....Respighi
- 9:15 P. M.—Presentation of fountain to the south park commissioners.

Given by Miss Buckingham

The fountain was designed by Bennett, Parsons and Frost of Chicago. Associated with these architects were C. W. Farrier of the architects' staff and Jacques H. Lambert. Engineers included Alvord, Burdick and Howson and L. E. Ritter. The general contractors were the Dahl Stedman company.

The fountain was made possible by the generosity of Miss Buckingham, well-known patron of arts in Chicago. It is erected to the memory of her brother, Clarence Buckingham, Chicago capitalist and art collector. For thirty years Mr. Buckingham was a governing member of the Art Institute. He served for eleven years as a trustee.

CHICAGO DAILY TRIBUNE:

AUGUST 27, 1927.

50,000 Attend Dedication of New Fountain

Buckingham Memorial Is Presented to City.

(Picture on back page.)

While John Phillip Sousa stood waving his baton and his band played the march king's own "Stars and Stripes Forever," the \$700,000 Buckingham memorial fountain in Grant park gave its inaugural performance last night to some 50,000 Chicagoans. A stirring tableau accompanied the turning on of the waters.

For an hour the band had played in the temporary bandstand, erected on the terrace east of the great fountain. To the west, across Michigan boulevard, glowed the myriad electric lights marking the city's skyline. Massed scores deep, thousands of persons crowded against the ropes that encircled the fountain.

The majestic measures of Elgar's "Pomp" and "Circumstance" died away. A few moments later, a dozen flutists, cornetists and trombonists from the band, in their military style uniforms, ranged themselves across the front of the bandstand, Sousa in the center, and the great crowd broke into applause as the first few bars of the "Stars and Stripes" march were heard.

As though responding to the direction of the bandmaster and the magic of his baton, the fountain began to flow with misty blue lights circling each of the three tiers. A moment later the rush of water started.

For half an hour the lights were played on the 134 jets, through which 5,500 gallons of water were poured each minute, and all the various lighting effects were displayed.

While the central part was illuminated with a soft green light, the smaller outside fountains glowed ruby red, then slowly the entire column of the central part grew red, and the green faded. A few moments later the red had died away and the water was shooting down in golden cascades.

Walter B. Smith, a friend of Miss Kate Buckingham, who has donated the fountain to the city as a memorial to her brother, Clarence Buckingham, for eleven years a trustee of the Art Institute, made the address of presentation in her behalf. The fountain was formally accepted for the city by Michael L. Igoe. Miss Buckingham was present in the grandstand for the ceremony.

CHICAGO EVENING AMERICAN

SATURDAY, AUGUST 27, 1927.

GIANT FOUNTAIN DEDICATED TO CHICAGO

In the presence of 50,000 persons, the Buckingham memorial fountain in Grant Park, said to be the largest in the world, became a part of Chicago's attractions as Miss Kate S. Buckingham, donor of the fountain to the memory of her brother, Clarence Buckingham, dedicated it to the service of the city.

The ceremony was preceded by an hour's concert by Sousa's band under the direction of John Phillip Sousa.

Walter B. Smith, representing Miss Buckingham, presented the fountain to the South Park Commissioners, who in turn dedicated it to Chicago. Representative Michael L. Igoe made the presentation.

The fountain is modeled after the Latona fountain in the gardens at Versailles.

At the height of its display the fountain spouted 14,000 gallons of water a minute with a concentrated illumination of 20,000,000 candle power blaze.

50,000 SEE CITY GIVEN BIG FOUNTAIN

Sousa Leads Band as Chicago Receives Buckingham Gift; Lights Blaze Through Spray

Making an epoch in the beautification of Chicago's lake front development, the Buckingham Memorial Fountain in Grant Park was dedicated to the city last night before 50,000 people.

Miss Kate S. Buckingham, donor of the fountain to the memory of her brother, Clarence Buckingham, one of Chicago's pioneers, and Edward H. Bennett, the architect, were present with officials of the South Park Board. The ceremony was preceded by an hour's concert by Sousa's band under the direction of John Phillip Sousa.

DEDICATED TO CHICAGO.

Walter B. Smith, representing Miss Buckingham, presented the fountain to the South Park Commissioners, who in turn dedicated it to Chicago. Representative Michael L. Igoe made the presentation.

The fountain modeled after the Latona fountain in the gardens at Versailles and reputed to be the largest in the world, was officially turned on at 9 o'clock. An amber effect changed rapidly to white, then green and finally to flame color.

FLAMES THROUGH WATER.

At the height of its display the fountain spouted 14,000 gallons of water a minute with a concentrated illumination of 20,000,000 candle-power blaze.

Four massive pairs of bronze sea horses designed by Monsieur Marcel Loyau of Paris, winner of the Prix National at the 1927 salon, are features of the fountain.

Buckingham Memorial Fountain Dedicated

John Phillip Sousa and his band played while 50,000 people witnessed the formal dedication of a new link in the beautification of Chicago's lake front—the Buckingham memorial fountain in Grant park.

Among those present was Miss Kate S. Buckingham, donor of the monument, named in memory of her brother, a Chicago pioneer, Clarence Buckingham.

The fountain, with its four monster sea horses, is said to be the largest in the world. It will spout every night and was modeled after the Latona fountain in the gardens at Versailles. Its spouting capacity is 14,000 gallons a minute. Edward H. Bennett was the architect. Walter B. Smith, representing Miss Buckingham, presented the fountain to the south park commissioners, who in turn dedicated it to Chicago. Representative Michael L. Igoe acted for the south park board.

SOUSA AND BAND ARRIVE TODAY

Lieut. Com. John Phillip Sousa will arrive in the city this morning with his famous seventy piece band to give morning, afternoon, and evening concerts daily at the state fair. The first program will be given today, and an afternoon and evening concert before the grandstand will feature tomorrow's entertainment.



-Gift, Tribune-Capital Photo.

FAMOUS BAND MASTER AT FAIR. John Phillip Sousa, America's most famous band master is a feature of the state fair this year. He's shown upon his arrival this morning. At left is Winifred Bambrick, harpist, and right, Marjorie Moody soloist.

THOUSANDS SEE STATE FAIR ON CHILDREN'S DAY

World War Veterans Will Attend Exposition Today.

ATTENDANCE.		
	1926	1927
Wednesday	8,517	9,044
Thursday	14,065	15,143
Friday	65,507	66,338

Iowa's future farmers and their city cousins, escorted by adults who temporarily took a back seat, mobilized so heavily yesterday at the state fair that at 9 p. m. officials announced a new record of 66,338 had been set for children's day.

Of this number, however, only 19,992 were children under 15 years old, admitted free, against 20,442 of the juveniles a year ago. Thus the increase was due to an increase in paid adult admissions.

All Seats Are Sold.

In the afternoon, every grandstand seat was sold, and by sunset it was said that half of the reserved seats had been taken for today's races. The management announced that grandstand seats for the two Sunday concerts will be reserved this year, due to the presence of Sousa, in lieu of the "first come, first served" rule of previous years.

Endless columns of 15-year-old Iowans marched all day past spectacles—educational and diverting. With them were their younger brothers and sisters, less interested, perhaps, in machinery and animals of the farm than in cotton candy.

But the 15 year olds, both boys and girls, divided their time fairly between the six-legged cows of the midway and the more important milk and meat producing four legged animals in the cattle buildings.

Soprano Soloist

Marjorie Moody will arrive today with Sousa's band, and will appear at the band's concerts as soprano soloist.



Iowa Products Exhibited.

Not only are the exhibition buildings filled with the implements of the Iowa agriculturist, but they hold the best of the kitchen products indigenous to Iowa. In one stroll the visitor sees the panorama of agriculture, the great plows, the prize ears of corn, the champion animals, the jellies and cakes, the artistic flowering of young people of this agricultural area, and the favorite amusements of the world's most fertile 56,000 square miles.

Today the fair has a four-fold emphasis—it is Des Moines day, world war veterans' day, educational day and derby day. John Phillip Sousa and his seventy-five musicians will arrive, and give their first concerts. At the request of the management, Lieutenant Commander Sousa will play the Iowa corn song intermittently.

The racing automobile will yield the half-mile track today to swift horseflesh and to whippets, fastest of running dogs. All six races will be running races, climaxed by the Iowa fair derby, whose winner is crowned with the floral horseshoe famed in Kentucky.

Sousa Forced to Show Pass to Enter Fairground.

Even John Phillip Sousa, musical emperor of the state fair, must go through the usual formality of having his pass honored.

At the gate yesterday Sousa protested against the annoyance of signing his name.

"You either sign your name or you don't get in," the gate keeper told him.

"I can't write," Sousa said. "Make your mark then," insisted the gate keeper.

A cross made by John Phillip Sousa in lieu of his name is the unusual autograph now stored with the records of the fair.

Sousa Arrives For Concert Program At the State Fair



John Philip Sousa.

BY MARY LITTLE.

Sousa has a God. And this God writes music of Sousa.

Sousa can write man made music, he declares, but it is his God inspired music which thrills the hearts of sturdy warriors, turns the footsteps of the wanderers to their homes and generates new life in the souls of drifters.

Modestly, the great band leader and composer admits this to his interviewers.

Brands Atheist Coward.

Sousa can compose a masterpiece in an hour. It may take him a week, a month or a year, but he doesn't take credit for the work, rather he explains the

Sousa's program for this evening from 7 to 8 o'clock follows:

- Miss Marjorie Moody, soprano.
- Edw. J. Heney, saxophone.
- "On With the Dance" ... Sousa
- Saxophone solo, "Good Night Ladies" ... Heney
- EDW. J. HENEY.
- Valse, "España" ... Waldteufel
- Vocal solo, "The World Is Waiting for the Sunrise" Seltz
- MISS MARJORIE MOODY.
- March, "U. S. Field Artillery" ... Sousa

power which inspires may be busy with something else when the weeks go into months—and, "that is all right I have been well taken care of by my inspirer," he explains.

An atheist is a coward, afraid to face facts, Sousa believes.

Does all this feeling toward your God account for your supreme modesty, which has been heralded since you were a child?

Praises Bell Boy.

He smiled. And he didn't answer directly.

Just then a bell boy came in the room, very courteous and alert. And when he said "Yes sir" it was with a rising inflection.

"That boy will be a hotel owner. He has the material of a doer and a leader," Sousa said.

"All people have their place in the world, but it is fate or something else, which assists the individual in finding himself."

People should not take too much credit for their position in life.

Had Grudge for Teacher.

Only for the fact that a professor started a music conservatory in the Sousas' neighborhood in Washington, D. C., he might have been a writer, a professor or a doctor.

It was in this school that a quiet retiring little chap, with grudge against his teacher, learned the rudiments of music and finished his course with all the medals awarded by the school.

Temperament is extreme vanity or extreme stupidity, the artist declares.

"Modesty is very becoming to all people and temperament is not tolerated in our organization. Why should it be—it is surplus luggage."

Flays Temperament.

"The day of giving vent to one's anger is rapidly passing for star performers. Minor irritations occur in every vocation and why should an artist take liberties just because he can?"

Sousa told of his experience in the composition of "The Stars and Stripes Forever," which has been declared his masterpiece.

Sousa was in Europe and had just received word that his manager had dropped dead and he decided to return home. Pacing up and down the deck, the mental band which plays for Sousa, started playing harmonious strains.

"This mental band played 'The Stars and Stripes Forever.' It played it more than twenty times before I reached New York City," Sousa said.

Writes Masterpiece.

"On arriving, I wrote the composition on paper. I talked baby talk to it for six months and then sent it to my publisher. Months later he wrote to me that it was not selling. I knew the piece was inspired so told him not to worry.

Today 'The Stars and Stripes Forever,' has been sold in all parts of the world. More than 4,

000,000 copies have been printed and for each copy Sousa is given a royalty of 7 1/2 cents. More than 10,000,000 phonograph records of the song have been made but no royalties are declared since it was written before phonographs were considered.

Sousa and his seventy piece band are playing at the Iowa state fair.

SUNDAY WILL BE SOUSA DAY AT STATE FAIR

March King's Band to Give Two Concerts.

Lieut. Com. John Philip Sousa and his band will be the main attraction at the state fair on Sunday, which has been designated as Music day, and Sousa day as well.

The band will give two programs tomorrow and three every day for the remainder of the fair. Sunday's programs will be from 3 to 5 p. m. and from 7:30 to 9:30 p. m. Both concerts will be given in front of the grandstand.

A vocal solo, "The Beautiful Blue Danube," will be sung by Miss Marjorie Moody, soprano, in the afternoon. In the evening Miss Moody will sing "Caro Nome." Howard Goulden, who plays the xylophone, will play a solo Sunday afternoon and John Dolan will play a cornet solo and Joseph Deluca will give "Beautiful Colorado" on the euphonium.

Religious Services Start Day.

The program Sunday will start with Sunday school service, under the leadership of the Iowa State Sunday School council, for children and young people in the women's and children's building, and for adults in the stock pavilion. Dr. Hugh S. Magill, general secretary, International Council of Religious Education, Chicago, will preach the sermon at 10:59 o'clock.

The Third District Legion band of Iowa, from Ackley, will give programs Sunday from 3:30 to 5:30 p. m. and from 8 to 10 p. m. Howard Boots, cornet, and D. Lee Chenette, trombone, will play solos. Lynn L. Sames, baritone, will sing a solo in the evening.

In the stock pavilion the Argonne Post band, Des Moines, will give programs from 3:30 to 5:30 and from 8 to 10 p. m. Leo Spalti will play a saxophone solo, and Roy Lott will give a xylophone solo at the afternoon concert. Spalti and Stewart Watson, vocal baritone, will do the solo work in the evening.

Soloists Are Announced.

Six of Sousa's own compositions are on the two programs for tomorrow, and there are several more of his selections on the other programs for the week.

Marjorie Moody is featured every day as soloist. Other soloists are Howard Goulden, xylophone; John Dolan, cornet; Joseph Deluca, euphonium; Edward J. Heney, saxophone; J. W. Bell, piccolo, and William Tong, cornet.

The day nursery, with all necessary facilities, and the livestock barns will be open Sunday as usual. The exhibit buildings, the amusement shows and rides will be closed. Autos will be admitted free Sunday.

DES MOINES SUNDAY REGISTER

AUG. 28, 1927.

Sousa's Band to Appear in Two Concerts Today.

Lieut. Com. John Philip Sousa and his seventy-five piece band will present two concerts at the Iowa state fair today in recognition of music day. The programs will be presented in the amphitheater from 3 until 5 p. m. and from 7:30 until 9:30 p. m.

There will be a large variety of selections in the offering, including classical, popular and march music. Four soloists will participate in the two programs—Miss Marjorie Moody, soprano; Howard Goulden, xylophone; John Dolan, cornet, and Joseph De Luca, euphonium.

The afternoon program which will be presented by Sousa and his band, is as follows:

- March, "Power and Glory" (Introducing Arthur Sullivan) "Onward Christian Soldiers" ... Sousa
- Overture, "Tannhauser" ... Wagner
- Suite, "Cubana" ... Sousa
- a. "Under the Spanish Flag"
- b. "Under the American Flag"
- c. "Under the Cuban Flag"
- Vocal solo, "The Beautiful Blue Danube" ... Strauss
- Miss Marjorie Moody.
- Grand scene, "The Blessing of the Fishards" ... Meyerbeer
- Interval.
- Meditation, "Songs of Grace and Songs of Glory" ... Sousa
- Xylophone solo, "Liebesfreud" ... Kreisler
- Mr. Howard Goulden.
- (a) Valse, "Tres Jolie" ... Waldteufel
- (b) March, "Riders for the Flag" ... Sousa
- Rhapsody, "The Southern" ... Holmes

Sousa's evening concert program will be as follows:

- Fantasia, "Aida" ... Verdi
- Cornet solo, "Carnival" ... Arban
- Mr. John Dolan.
- Scenes, "The Walkure" ... Wagner
- Vocal solo, "Caro Nome" ... Verdi
- Miss Marjorie Moody.
- Excerpt, "La Gioconda" ... Ponchielli
- Interval.
- "In Pulpit and Pew" ... Sousa
- Euphonium solo, "Beautiful Colorado" ... De Luca
- Mr. Joseph De Luca.
- Scenes, "The Mikado" ... Sullivan
- "A Bouquet of Beloved Inspirations" ... Sousa
- Scenes, "The Mikado" ... Sullivan

Many of Lieutenant Commander Sousa's old favorite marches and compositions will be interspersed throughout the program as encores.

Music day at the fair will also include concerts by the Thru District Legion band, directed by Clate W. Chenette; and the Argonne Post band, directed by A. Paul Atkins. This organization will present concerts on the plaza from 3:30 to 5:30 o'clock in the afternoon, and from 8 to 10 o'clock in the evening. Argonne Post band will play in the livestock pavilion from 3:30 to 5:30 in the afternoon, and from 8 to 10 o'clock in the evening.

DES MOINES SUNDAY REGISTER—AUG. 28, 1927.

SOUSA PINS MEDAL ON CHAMPION FIDDLER

John Philip Sousa (right), famous bandmaster whose musicians are playing at the state fair, pinned the gold medal on George Ringgenberg (left) of Clear Lake, who was named champion old fiddler in the contest yesterday. Sousa is shown here inspecting the champion's violin. Ringgenberg has been fiddling for forty years.



VETERANS' DAY LURES THRONGS TO STATE FAIR

Sousa, Races and Other Attractions Boost Attendance.

ATTENDANCE.		
	1926.	1927.
Wednesday	8,517	9,044
Thursday	14,065	15,143
Friday	65,507	66,338
Saturday	43,452	45,272

Sousa and the race horses, the motorcycle poloists and the galloping dogs attracted another vast throng to the state fair yesterday. Before the completion of the official count, executives of the exposition estimated the crowd at 45,000, or more than 1,000 above the tally a year ago on Saturday. Several thousand warriors who fought in the world war hunted up their bronze buttons and were admitted free, as it was world war veterans' day. It was also Des Moines day, and many a townsman who could leave his desk for the afternoon took his family to see the exposition and the visitors from Iowa's ninety-nine counties.

One for Each Square Mile.
Observers with an inclination for the statistical waggled their pencils and discovered that both Friday and yesterday there was one person at the fair for every square mile in Iowa. Moreover, they reached the amazing conclusion that one-twentieth of Iowa's population crowded through the gates on these two days.

A gray-haired, plump little man of military bearing, John Philip Sousa, was the object of much attention yesterday. He led his seventy-five musicians in three concerts, and it was apparent that Sousa means more to Iowa in a musical way than Paderewski, Beethoven and Irving Berlin combined.

Today the spotlight will bathe the lieutenant commander to the exclusion of nearly all else, on Sousa-Music day, as he will lead two concerts in front of the grandstand, the first from 3 to 5 p. m., the second from 7:30 to 9:30 p. m.

Hammill Visits Grounds.
With Sousa there vied for distinction the stalwart figure of Governor Hammill, who sauntered about the grounds, attired in his light gray summer suit. Shortly before the race program began at 2 p. m. he was seen escorting two ladies to a forward box.

This morning several thousand children and adults will be given an opportunity to attend a Sunday school session conducted by Governor Hammill as general superintendent. He has not yet announced what his lesson will concern. Children will hear the governor in the women's and children's building, adults in the stock pavilion, at 10 a. m. At 10:50 a. m. Dr. Hugh S. Magill, the Chicago pastor, will preach in the livestock pavilion.

Catch Youths on Grandstand.
A flurry of excitement not on the program occurred when the vigilant fair ground police, clad in diverse uniforms, overalls and khaki pants, but all armed with white canes, discovered ten boys atop the grandstand.

How they reached this altitude, and what risks they took of falling to the concrete below, none of the plain clothes force could decide. Nor were there any among the stalwart police who could climb up to dislodge the boys, so atop the grandstand they remained, defiant of the orders from below to jolly-well get off their perch. No one seemed to know the way to the attic stairs.

Meanwhile, old fiddlers fiddled away, old soldiers drummed in the plaza, three bands and two orchestras produced harmonies and melodies to mingle with the ubiquitous aroma of hamburger and hot dogs. These melodies and aromas penetrated to the pavilions where the boys and girls who had painstakingly fed baby beeves and lambs to make champions of them were watching the judges appraise their handiwork.

THE DES MOINES REGISTER MONDAY MORNING, AUG. 29, 1927.

SOUSA'S MUSIC LURES 31,207 CROWD TO FAIR

Sunday Throng Surpasses Former Attendance Records.

ATTENDANCE.		
	1926.	1927.
Wednesday	8,517	9,044
Thursday	14,065	15,143
Friday	65,507	66,338
Saturday	43,452	45,272
Sunday	23,358	31,207

Music and the magic baton of John Philip Sousa lured more than six times as many persons to the fair yesterday as a championship doubleheader ever draws here, and the throng of 31,207 surpassed any Sunday crowd in the statistical records of the exposition.

This was nearly 8,000 more than the attendance on Sunday a year ago.

The tumultuous and gaudy amusements of the midway were closed for the day, as were the exposition buildings. In their stead, Governor Hammill presided at religious services and Sunday school in the morning. More than 1,200 persons heard the governor utter a responsive reading in the stock pavilion, and listened to a sermon by Dr. Hugh Magill, general secretary of the International Council of Religious Education.

Sousa Gets Ovation.
More than 8,000 persons filed into the grandstand in the afternoon to hear Sousa's seventy-five musicians. They gave the dean of American bandmasters a great ovation and he responded with the encores that have made him famous.

Meanwhile, the Argonne post band and the American Legion band from the third district played to crowds which filled the tiers of seats in the stock pavilion and covered the broad lawns south of the administration building.

Agriculture will vie with aviation today at the fair grounds. While it is farm bureau day at the exposition, it is, as the official program proclaims, "Lindbergh day in Des Moines," and the two interests will meet when the flying colonel drives past the Grand avenue entrance shortly after 3 p. m.

Will Fly Over Grounds.
Colonel Lindbergh probably will fly above the fair grounds, at a low altitude, on his way to the municipal airport, fair officials predicted last night.

They based their hope on the promise of his advance representative, received yesterday, that he would circle over the exposition crowds if his time permits.

Although the terms of his tour forbid his appearance at any event where admission is charged, he crossed the Mississippi from Moline to Davenport last week to fly above the Mississippi Valley fair there, and this led the Iowa officials to extend him an invitation.

If he does appear above the fair grounds, it probably will be at approximately 1:55 p. m.

Invited to Attend Fair.
An invitation to be Iowa's guest, incognito, at the fair tonight also has been extended Colonel Lindbergh. If he journeys to the amphitheater after the banquet in his honor ends at 9 p. m. he will view special fireworks signaling his transoceanic flight, as well as his own portrait in pyrotechnics.

One set piece will include images of the Statue of Liberty and the Eiffel tower, and shows an illuminated monoplane speeding across the intervening void.

When and if Lindy flies over the flying field just north of the race track, he will see parked below him a monoplane which is al-

most a twin sister of the "Spirit of St. Louis." A telegram was received from Frank Hawks, owner of the plane, that he will arrive at noon today with the ship, which will be at Lieut. Col. Clarence Chamberlin's disposal when he is the guest of the fair on Wednesday.

Will Exhibit Plane.
This plane will be on exhibition today at the fair grounds aviation field, after its arrival, as well as tomorrow and Wednesday. It is of the same design and type as Lindbergh's, and is equipped with an identical motor, but its cabin is slightly larger and its wing spread slightly less.

The Lindbergh ovation, however, will interfere but briefly with the agricultural program, which will be conducted by Charles E. Hearst president of the Iowa Farm Bureau federation.

At 10 a. m., after a greeting by C. E. Cameron, president of the fair board, Mr. Hearst will introduce the Hon. Charles Brand, member of congress from Ohio, who will discuss agricultural problems. Mr. Brand was a foremost supporter of the McNary-Haugen bill in the campaign at Washington which ended with its veto by President Coolidge.

At 1:30 p. m. another farm bureau program will be held, at which Vice President C. W. Huntley of the federation will preside.

Livestock Shows.
Meanwhile, the livestock shows will be in full swing, with the stalls filled by animals arrived from the Illinois and Missouri fairs. Today also is automobile and implement dealers' day.

In the women's building, activities ranging from the making of lamp shades to the production of "little country theater" plays will be demonstrated, and the infant aspirants for baby championships will be judged. Sousa's musicians will play at 11 a. m. and 1:30 and 7:30 p. m., accompanied by the fifteen act hi podrome show in the afternoon and evening.

The society horse show will begin at 7:30 p. m. today in the stock pavilion. Horse races, whippet races and stunt flying will provide the remainder of the afternoon program.

Sidelights State Fair

MISS DELPHINE HOUSEL of Humboldt is here assisting in the office of the democratic headquarters. She is a daughter of L. W. Housel who has been a candidate twice for lieutenant governor of Iowa on the democratic ticket.

J. J. Cavanaugh of Dubuque, an enemy of jazz art, is here for the state fair exhibit. His father was Thomas Cavanaugh, who started the statue of General Jackson, which was left uncompleted when colia broke out in Dubuque. Cavanaugh is a democrat and a backer of Al Smith.

John Philip Sousa eats a good substantial breakfast. He is not reducing, does not believe in it. For good health he claims that he remains interested in people and their works.

Marjorie Moody, soloist with Sousa's band, came from Boston and is the greatest singer in America—Sousa declares. She is also the most modest girl in the profession, in the opinion of her leader.

Three Bands.
Sunday evening's program included music by three bands and fireworks. And Sousa's offerings as was expected proved the luring card. The much admired band leader and his band men have been brought here by fair officials at a cost of \$12,000—this is the highest priced attraction on the fair program. And by most people considered the very best. Sousa is always popular.

Lindy, Chamberlin, Sousa and

Davidsons Removal Sale

Four Big Attractions Bring Thousands of Visitors to Des Moines This Week

SOUSA PLAYS WALTZ OF LOCAL COMPOSER

A tribute to Dr. Lew Arntz, local composer, was paid yesterday at the state fair grounds by Sousa and his band.

Several months ago Dr. Arntz composed the Iowa Dream Waltz, a semi-classical piece. Yesterday the composition was incorporated into the afternoon and evening band programs.



DR. LEW ARNTZ

Old Soldiers Admitted Free Today; Livestock Day Observed.

With 70,363 people on the grounds, the state fair shattered all previous records for attendance yesterday.

The previous high water mark for fair attendance was in 1925 when 69,876 people passed through the turnstiles of the fair grounds. Yesterday's attendance exceeded the old mark by more than 21,000.

Despite the fact that Colonel Lindbergh was in the city and could not enter the fairgrounds, fair goers paid tribute to his presence during the afternoon when the firing of bombs saluted Lindy's flight about Des Moines.

Brand Speaker.
Iowa's favorite topic, farm relief, received another boost when Congressman Charles Brand of Urbana, Ill., spoke before members of the Iowa Farm Bureau on what is now the corn belt's holy subject.

Sousa's band, fireworks, races and midway attractions vied with displays of homemade bread, fancy needlework, horseshoe pitching, the society horse show and a duplicate of Lindbergh's airplane flown by Frank Hawks for the attention of crowds larger than any heretofore.

Few Casualties.
Despite hot weather there were few casualties at the fair. Blistered heels, headaches, three cases of fainting and minor ailments kept the staff at the emergency hospital busy.

M. D. Bryan of Jefferson, Ia., sustained a fracture of the arm at the elbow when he fell off a wagon yesterday afternoon. Policemen had an easy day with no one but misinformed drivers to cope with, when the latter tried to park where they are not allowed.

Large attendance is a good forecast for tomorrow, when Clarence Chamberlin is scheduled to be part of the day's program. It is expected that his presence will push attendance records over the 80,000 or 90,000 mark.

Today's program emphasizes the affairs of old soldiers who will be admitted free.

ONLY 17 ENTER IN HOG CALLING EVENT AT FAIR

Sousa, Band Leader, to Be
One of the Judges.

Whether the advent of the self-feeder or cafeteria system of feeding Iowa hogs will tend to reduce interest in the state championship hog calling contest remains to be seen, but entries in the event are lagging this year. Only seventeen have signified their intention of testing their warbling ability in an effort to entice the swine from the far corners of the field to taste the delectable viands that the Iowa farm affords.

The event will be given a certain amount of prestige this year because John Philip Sousa, famous band leader, will act as one of the judges. With him, John P. Wallace and John Thompson will help judge the contest.

Interest in the advance entries centers around the announced intention of Mrs. Bertha Moshy of Winterset, who is more than 70 years old, to compete. The contest this year will not be an easy victory, for Milford M. Beeghly Pierson, state champion, will be on hand to defend his title.

Entries to date in hog calling contest:

W. L. Gregory, Percy; Eva L. Parkings, Earlham; Everett Bishop, New London; S. C. Stanley, Beaconfield; Mrs. Bertha Moshy, Winterset; C. J. Metcalf, Pleasantville; Homer Cummings, Carlisle; J. D. Ledlie, Des Moines; Linnie Butler, Prole; H. Ray Butler, Indianola; Francis Waldron, Granger; A. C. Howard, Ankeny; Gladys Howard, Ankeny; W. B. Yost, Libertyville; J. W. Frazel, Marion; C. A. Thompson, Storm Lake, and Wayne Hodgson, Pleasantville.

Auto Races! Sousa's Band! Airplanes! Fireworks!



"It's the greatest opening program the Old State Fair has ever had," says Pa Snuckle-Snap. "They couldn't keep me away from it if they chucked me in jail."

THE MINNEAPOLIS MORNING TRIBUNE: SATURDAY SEPTEMBER 3 1927

State Fair's Gates Swing Open Today

Exhibitors and Workmen
Toil All Night on
Preparations.

Sousa's Band, Auto Races,
Stunt Flying Feature
First Program.

'Fall of Troy' to Be De-
picted in Fireworks at
Evening Display.

TODAY'S PROGRAM.

6:00 a. m.—Admission gates open.
8:00 a. m.—Building and exhibits opened to public.
9:00 a. m.—Judging begins in poultry, agriculture, horticulture and beekeeping.
11:00 a. m.—First concert of Sousa's band in plaza bandstand.
1:30 p. m.—Sousa's band concert in grandstand.
2:30 p. m.—Auto races, and stunt flying by Lieutenant F. M. Hawks.
6:45 p. m.—Music before grandstand by Minnesota State band.
7:30 p. m.—Sousa's band concert in grandstand.
8:30 p. m.—Special vaudeville program before grandstand, followed by the fireworks spectacle "The Fall of Troy."

With exhibits and attractions surpassing those of former years, the sixty-eighth annual Minnesota State fair and Northwest Dairy exposition will throw open its gates at 6 a. m. Saturday, prepared to play host to the people of the northwest for eight days.

Final preparations for the fair were completed Friday night by special crews of workmen and exhibitors, many of them toiling all night to get their exhibits and booths in place and decorated before the deadline.

With the state fair grounds the mecca of thousands of persons from all parts of the northwest Saturday, Minneapolis was in readiness to play its part in welcoming the in-coming crowds. Arches of ripe grain, surmounted by American flags, draped Nicollet avenue through the loop district and window-displays bore out the state fair motif.

Carriers Crowded.

Hotels reported a heavy influx of fair visitors Friday night and railroads and bus lines were taxed to capacity in handling the fair bound throngs.

While the gates of the fair grounds were to open at 6 a. m., most of the display and exhibits were not to be placed on exhibition until two hours later. But by 8 a. m. every building and booth on the grounds will be ready to take care of the visitors during the eight-day period.

The opening day program will be complete in every detail and will contain a series of feature events that will run continuously through the day.

Chief in interest on the morning program is the arrival of John Philip Sousa and his military band, which will play its first program on the plaza stand at 11 a. m.

The afternoon will be featured by auto races and stunt flying by Lieutenant Frank Hawks in the Spirit of San Diego, a Ryan monoplane of the same type as Colonel Lindbergh's. Lieutenant Hawks, one of the country's outstanding fliers, will give exhibitions daily for the benefit of fair visitors.

Aircraft on Display.

Other planes, too, are expected to rear over the heads of the crowds on the fair grounds Saturday morning, marking the arrival of army, navy and department of commerce ships to take part in the aircraft show which will be one of the outstanding features of the fair this year.

Most of the planes entered in the show will come to the fair grounds under their own power and some of them are expected in Saturday morning.

The aircraft show presented by the fair this year marks a new epoch in its attitude toward aviation and reflects the change that has been wrought in public opinion by successful long-distance flights. It is the first time in history that the fair management has attempted anything in the way of a display of leading commercial airplane models or government owned ships and it is expected to be one of the most popular spots on the grounds. The aircraft exhibit will be installed in a "big top" on the east of Machinery

The fireworks spectacle, "The Fall of Troy" will headline the evening program at the fair grounds. It is one of the largest pyrotechnic displays ever engaged for the fair.

Exhibits Worth \$10,000,000.

Exhibits valued at between \$10,000,000 and \$16,000,000 make up the displays that will show the fair visitors graphically what Minnesota and the northwest is doing industrially, commercially and socially. It will be the most extensive display in history.

8 a. m. judging will get under way in the agricultural departments, and the boys and girls of the 4-H clubs will open a program which will continue through the day.

In the woman's building there will be displays of garment making, early American handicraft, a health show and demonstrations of baby care.

As a part of the Northwest Dairy exposition, in the cattle barns exhibits and demonstrations of the importance of pure-bred cattle in developing a high standard of dairy products will begin, and in the livestock pavilion cattle inspection will get under way.

Will Show Early Handicraft.

The territorial pioneers will open their displays of early pioneer handicraft and the territorial guild's collection of pioneer women's needlework will be placed on exhibition for the first time.

In the afternoon there will be log-rolling contests by champions of the north woods and demonstrations of boy scout craft, the latter in the agricultural building. The Red Cross will demonstrate life saving methods in the pool near the state departments' exhibit building and a series of lectures will be given by Dudley Crafts Watson, of the Chicago Institute of Arts, in the fine arts galleries.

The state departments building will be a center of interest for thousands of fair visitors Saturday. In this building on Machinery hill is lodged a series of displays by all the state governmental departments,

showing graphically just how the taxpayers' money is spent. Among the most outstanding of the exhibits is one by the state highway department showing the steps in the construction of highways and the importance of good roads.

THE MINNEAPOLIS MORNING TRIBUNE SEPTEMBER 3 1927

Sousa and His Band Arrive for State Fair

Leader Goes to St. Paul
for Night Fearing Trom-
bone Practice.

Season First in Years He
Has Taken Players Off
Concert Stage.

John Philip Sousa and his band arrived in the Twin Cities late Friday night to get thoroughly acquainted with Minnesota folks, by playing daily at the Minnesota state fair, which opens Saturday morning.

After engaging rooms for his bandmen at the Dyckman hotel, where he left them under the care of William Snyder, his road manager, Commander Sousa drove away to the Saint Paul hotel for the night. "I want lots of sleep," he said, "and you know how it is, if some of my trombone players should want to practice."

This is the first season in about 20 years that Commander Sousa has taken his band off the concert stage for performances and placed it out in the open air. He just finished an engagement at the Iowa State fair, Des Moines, where his music met with great favor.

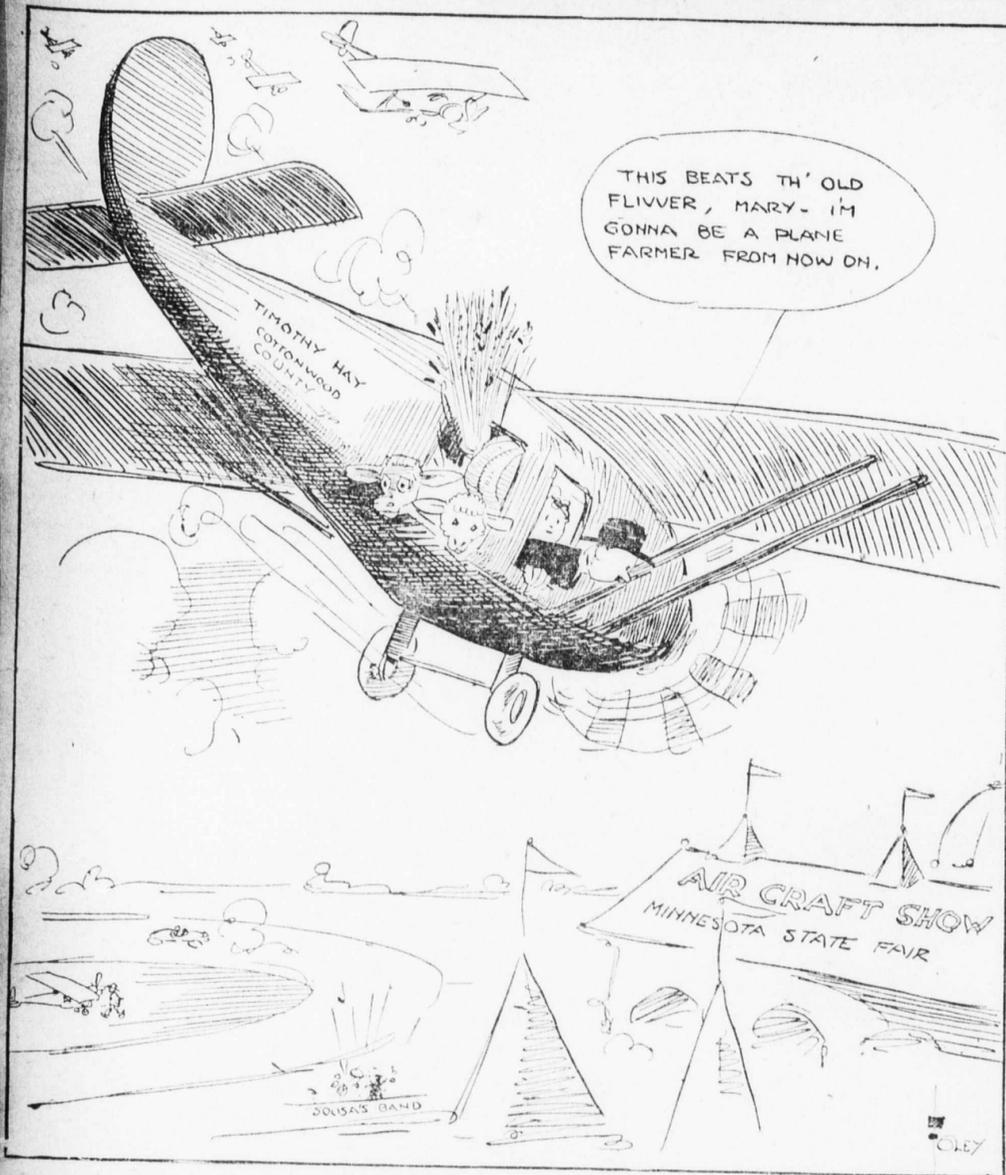
"We are glad to have the opportunity to play for the fair audiences," Commander Sousa said, "because it enables us to entertain thousands of persons who otherwise would not hear the band. The experiences of playing under the blue sky before thousands of persons also is a novel change after so many years of concerts behind the foot-lights."

The first Sousa concert at the fair will begin at 11 a. m. Saturday and continue for an hour. Other concerts will be given daily.

A feature number at the fair will be the playing for the first time of "The Minnesota March," written for and dedicated to the University of Minnesota. This number will be played daily.

Popular musical numbers from the better composers will comprise the fair programs, Mr. Snyder said. As encores, the band will play the varied and popular Sousa marches, including the famous "Stars and Stripes Forever."

Going to the Fair--1927



THE STATE FAIR OPENS

What is the greatest show on earth? Ringlings with its marvelous organization, its high salaried performers and all the wonders it is able to present beneath the big top proudly lays claim to the honor—and not without some justification.

But after all, how does that gigantic circus compare with the show just opened at the state fair grounds to continue for a week and one day added for gospel measure?

It has been said quite truly that a prophet is not without honor save in his own country. And it might have been written quite as truthfully that a wonder is not without recognition, except among the home folks.

We have grown to think that all sights and scenes worth seeing must be at a distance.

Take our flour mills—an instance that has been cited before—how many Minneapolitans have ever troubled themselves to go through them?

And yet visitors from almost every quarter of the globe, once they reach Minneapolis, ask to be shown the flour mills first of all!

Thousands of Minneapolitans have never visited the state fair. Others have gone there once or more and deciding they have seen all they will ever be able to see, never think of going there again.

Perhaps they are like the man who when a friend offered him a new book, remarked, "I don't need it, we've got a book at home."

For each year finds scores of new exhibits and attractions that none of us have ever seen before or that are well worth seeing again.

Undoubtedly one could put in a full day at the fair, viewing only these instead of paying heed to those that the oversophisticated will describe as "chestnuts."

And that gets us back to the idea of "the biggest show on earth." Certainly there is no state fair in this broad land of ours that equals in magnitude and variety the attractions Minnesota offers.

What a show Ringling's would have to present were it to equal that which is attracting many thousands of visitors to the Twin Cities just now!

The big top, instead of featuring a band of questionable merit by comparison, would need to have John Philip Sousa and his celebrated musicians to play the fanfares and the incidental music while the performance was going on.

It would need to have skilled aviators in the finest airplanes on the market flitting about under the canvas instead of the flimsy whirling missiles of the Australian boomerang throwers from Baraboo, Wis., or Chicago's northside.

Instead of a few finely groomed horses, most of them with very broad backs to help the performers keep their perch more easily, it would need the finest riding and driving horses in the Northwest for mounts.

Instead of a hippodrome race about a sawdust circle, it would require dozens of splendid race horses and snorting automobiles to circle about a track so large that the largest circus tent would be lost on the inside of the circle.

Aside from a few more trapeze performers, and they probably a trifle more expert, what other attractions, save for the menagerie does a circus offer, that is not to be found—and on a more vast scale—at the state fair? And what spectacle can a circus offer which appeals to the eye as pleasantly as the fireworks shows of this and recent seasons?

Perhaps you do not care for circuses either! The state fair has something to attract all tastes. The fine arts, floriculture, horticulture, agriculture, the domestic arts, stock raising—even the hokum of the circus and the carnival—all are represented in heroic measure.

And what is quite as much to be emphasized, it offers a rendezvous to meet old friends, friends you will probably not encounter any other place in the year unless you go poking about the exhibits. It is a great reunion place—the state fair.

It offers more for the price in the entertainment way, than any other show in the world.

He who overlooks an opportunity to enjoy it is the real loser.

IDEAL DAY, STATE FAIR AUTO RACES LURE CROWD

Sousa's Band Gives First Concert at Great Exposition

Huge Attendance During Eight Days Predicted by Officials

Thirteen thousand four hundred ninety-six persons had passed the turnstile at noon today at the Minnesota State Fair, the second largest opening day morning attendance in fair history. The record was approximately 14,000 in 1922.

Ten thousand people passed the turnstiles during the morning hours following the formal opening of the Minnesota State Fair and Northwest Dairy Exposition today, exceeding the opening attendance for the past several years.

Weather conditions for an opening day were ideal for the first time in many years, forecasting what may prove to be record-breaking attendance throughout the eight days of the fair, officials of the exposition announced.

During the noon hour thousands of additional visitors were headed toward the fair grounds, coming by auto, bus and train from every section of the state, intent on witnessing a program of automobile races in which Sig Haugdahl and more than a score of other noted dirt track speed kings will be pitted against each other this afternoon.

Sousa Band Gives Concert

Thousands of exhibits, representing practically everything of general interest in the agricultural, commercial and social life of Minnesota and the northwest, were massed at the huge exposition today, while admiring thousands commented on the variety and noticeable advancement of interest in the 1927 exhibits.

John Philip Sousa and his military

FAIR OPENING ON IDEAL DAY DRAWS CROWDS

(Continued from page one)

band played its first program shortly before noon, proving one of the focal points of interest at the exposition.

Great crowds entered the "big top" on machinery hill where for the first time in history the fair management had set up a display of leading commercial airplanes as well as government owned aircraft. The fair this year has a distinct aviation "tinge." One of the main features during the afternoon program will be stunt flying by Lieut. Frank Hawks, in the Spirit of San Diego, sister ship of Col. Charles A. Lindbergh's monoplane, Spirit of St. Louis.

Fireworks Tonight

The program tonight will be headlined by a brilliant spectacle, "The Fall of Troy," but Sunday there will be no formal program, with the exception of Sousa band concerts at 3 p.m. and at 7:30 p.m.

More than 10,000 persons were stationed at concession stands, and in charge of the various exhibits when the fair opened today. The exhibits this year are valued in excess of \$10,000,000.

Judging of exhibits started in the agricultural department shortly after the exposition was thrown open to the public today. Field exhibits indicated that Minnesota has enjoyed a favorable crop year, while the livestock displays were equal in quality and size to any in fair history. Cattle inspection in the livestock pavilion got underway early in the morning, while in the cattle barns exhibits and demonstrations stressed the importance of the development by northwest farmers of purebred livestock.

Special Police Handle Traffic

The initial crowds indicated that the traffic problem will be a difficult one to contend with, but the fair management has placed several hundred special policemen to handle the crowds and auto traffic.

John I. Levin of St. Paul officiated as special assistant attorney general in charge of prosecution for law violations.

SOUSA HELD UP; HE'S OIL MAN

Station Attendant Bearing Composer's Name Robbed of \$65

John Sousa, attendant of the Crescent Oil station at 1351 La Salle avenue, who bears the same name as the famous composer and band conductor, gave up \$65 when an armed bandit held him up in the station at 2:45 a.m. today. Sousa lives at 307 Fourth avenue S.

The bandit drove into the station and asked for two gallons of gasoline. After receiving the gas he gave Sousa a dollar bill and followed him into the station where Sousa made change. The bandit then thrust a gun into Sousa's ribs and backed him into a corner while he "cleaned" the register.

SOUSA MARCH DEDICATED TO MINNESOTA AT FAIR CEREMONY

(Earlier account of Coffman-Sousa affair, page 1, regular news section.)

The new march, "Minnesota," composed by John Philip Sousa, was formally dedicated "to the faculty and students of the University of Minnesota" at ceremonies at the State fair today, notwithstanding the attitude of President Lotus D. Coffman of the university who refused to have anything to do with the ceremonies.

Sousa and his band played the march for the first time after the original manuscript had been formally presented by the author and accepted "in behalf of the state of Minnesota" by William F. Sanger, president of the State fair board.

It was announced late today that Mayor William Hale Thompson of Chicago would speak from the platform at the fair Wednesday on "Flood Control."

St. Paul Pioneer Press

ALL ROADS LEAD TO THE BIG SHOW

SEPTEMBER 3, 1927.

THE MINNEAPOLIS JOURNAL

September 3, 1927.

University Balks On Sousa's March Dedication Today

Coffman Declines to Become Part of Commercialized Plan, He Says—Will Not Receive Manuscript at Fair

The University of Minnesota Saturday declined to take part in ceremonies at the Minnesota State Fair late in the day at which Lieutenant Commander John Philip Sousa was to dedicate his new march, "Minnesota March," to the University of Minnesota.

President Lotus D. Coffman of the university, in a statement, said he believed Sousa planned to commercialize the march and he did not believe it would be proper for representatives of the university to go to the State Fair to accept the original, autographed manuscript of the march from Lieutenant Commander Sousa.

"E. F. Pierce, president of the Alumni Association, is not in the city at this time," President Coffman said. "He is in possession of all the correspondence concerning this matter."

Wants Campus Acceptance

"Although I am not acquainted with details of the matter, it is my understanding that the march was written for the use of the university students."

"If this is the case, I think the march should be accepted from Mr. Sousa on the University campus in the presence of the student body."

"If Sousa had written the march for the state of Minnesota, it would be just as proper for officers of the State Fair to accept it on behalf of the state as it would for representatives of the university."

"I do not think it would be proper for representatives of the university to go to the State Fair to accept the march for the university."

Sousa composed the new "Minnesota March" at the request of a committee of University of Minnesota officials, who wrote to him in October, 1925, asking for a march which would fill the university's needs for stirring music at football games.

Members of the committee who made this request of Sousa included Carlyle Scott, head of the University music department; E. B. Killen, Donald Ferguson, Michael Jalma, university bandmaster; Otto Zellner and Mr. Pierce, president of the Alumni Association.

"The State Fair is merely an innocent third party in this matter," W. F. Sanger, president of the State Fair, said Saturday. "We were merely carrying out the personal wishes of Sousa in arranging the dedication ceremonies at the fair. Neither the Fair nor the University are privately operated, both are state institutions and both represent the people of Minnesota."

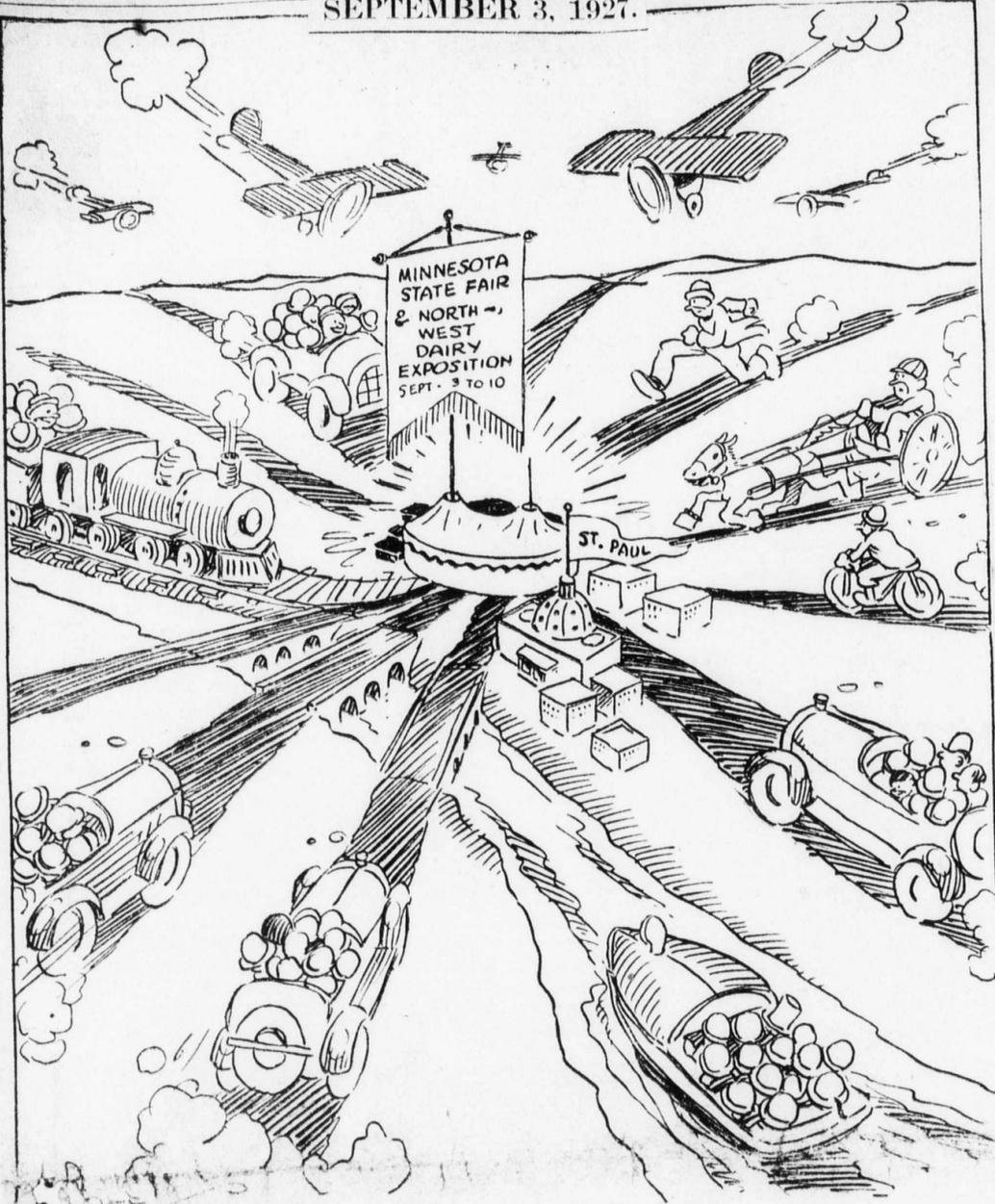
"Mr. Sousa was asked to compose the march by a delegation of university representatives. He completed it this spring. His manager was here a month ago and said Mr. Sousa was very much interested in the success of the march and wanted to have an opportunity to present it to the university in the same spirit in which it was asked."

Planned Personal Presentation
"He said Sousa thought, since he would be in Minnesota for the State Fair, it would be an excellent opportunity for him to present the march to the university personally. He said Sousa had planned to give the university the original copy of the march, autographed."

"Mr. Sousa planned this dedication ceremony with an honest and sincere desire to do something to please the university."

"Of course, Mr. Sousa will get his regular royalty on 'Minnesota March.' Why shouldn't he?"

"Mr. Sousa has given the university his time and his effort to compose this march and he has done it without any ulterior motives."



SOUSA'S BAND TO GIVE 3 CONCERTS ON OPENING DAY

Hundreds Labor Throughout
Night to Make Ready for
Most Elaborate Exposition.

22 DRIVERS, HEADED BY HAUGDAHL, IN AUTO RACES

Children Under 12 to Be Admitted
Free; Gates Open at 6 A. M., Ex-
hibits Two Hours Later.

Minnesota's sixty-eighth annual State Fair and Northwest Dairy Exposition will open here today.

Hundreds of men labored most of the night putting the finishing touches on preparations for the first day of the most pretentious program the State Fair ever has put on.

Many special features have been arranged for today. Chief of these are three concerts by John Philip Sousa's famous band, which will appear at the fair all the week, the Aircraft show, and the auto race program.

The races have attracted 22 widely known drivers. Heading the list is the name of Sig Haugdahl, the champion dirt track driver of the world.

Children under 12 years old will be admitted free to the fair grounds.

Band to Play "Minnesota."

At the afternoon concert, before the auto races, Sousa will present the original manuscript of his march "Minnesota" to a representative of the University.

The march is a "light" song, written especially for the University by Mr. Sousa on the request of University authorities. The march will be played at all concerts throughout the week. This is the first year that Sousa's band ever has appeared at a state fair anywhere.

The grandstand attraction in the evening will be "The Fall of Troy," a gigantic fireworks display representing the closing scenes of the story from Homer's Iliad.

The aircraft show, a new feature this year, will open in the morning with a comprehensive display of the latest aircraft of all types, including ships designed for warfare, passenger service and freight-carrying.

The feature of the exhibit will be the *Pride of San Diego*, sister ship to the *Spirit of St. Louis*, Lieutenant Frank M. Hawks, Houston, Texas, will take the "Spirit of San Diego" into the air for exhibition flying every afternoon beginning today.

The admission gates will be open at 6 A. M. Two hours later the exhibition buildings will be opened to the public, to remain open until 8 P. M.

39 Counties to Exhibit.

The livestock show this year is a million dollar affair and there will be nearly 1,200 head of cattle on exhibition. Record entries of horses, sheep and swine also have been received.

Every booth in the Agriculture building is occupied with exhibits from 39 counties.

A total of 1,100 children from every county in the state are at the fair competing for state honors in boys' and girls' club work.

Auto races will start at 2:30 P. M. A dozen other entertainment features are on the grandstand bill, including vaudeville acts, cyclists and bareback riders.

IDEAL DAY AIDS TO SWELL THROG OF EARLY VISITORS

Auto Races Expected to Attract Additional Thousands.

13,496 IS NOON ATTENDANCE

Children, Admitted Free Today, Flock to Grounds.

Ideal weather and a record crowd, along with the most varied program in its history, marked the opening today of Minnesota's 68th annual state fair.

At noon a crowd of 13,496 was on the grounds compared to a noon attendance of 9,227 a year ago.

The automobile racing program this afternoon was expected to attract another 15,000, since the world's greatest dirt track drivers are to appear in more than a dozen events. Included in the number is Sig Haugdahl, formerly of Albert Lea, who held the track championship for many years. His appearance today also marks his comeback. He retired two years ago from the racing game, but the lure of the track was too strong for him longer to resist.

SOUSA'S BAND PLAYS.

Sousa and his band were on today's program for three concerts, the final one being this evening at the start of the evening show in front of the grandstand. This is the first time the famous band of 70 pieces has ever

Today's Fair Program

AUTO RACING, CHILDREN'S DAY.

1:30 p. m.—Concert in front of grandstand by Sousa's band.
2 p. m.—Boy Scout demonstrations in agricultural building; repeated hourly until 5 p. m.

2 p. m.—Art lecture by Dudley Crafts Watson in annex between art galleries and women's activities building; other talks at 4 p. m. and 5 p. m.

2:30 p. m.—Automobile racing program, special entertainment features and flight in Spirit of San Diego in front of grandstand.

Table service demonstration in women's activities building; repeated at 4:30 p. m.

Log-rolling contests in pool northwest of state department's building; repeated at 3 p. m., 4 p. m. and 5 p. m.

Red Cross life-saving demonstrations in same pool at 2 p. m. and 4 p. m.

3:30 p. m.—Art gallery tour; repeated at 4:30 p. m. and 7 p. m.

4:30 p. m.—Special fair program broadcasted by WCCO from automobile showroom in grandstand; repeated at 4:30 p. m. and 5 p. m.

6:45 p. m.—Start of evening performance in front of grandstand with concerts by Minnesota State band, Sousa's band, special entertainment features and fireworks spectacle, "The Fall of Troy."

played at a state fair. It is on the program daily until the fair ends a week from today.

It has been six years since the fair was opened on a Saturday instead of Monday, thus providing an eight-day exhibition. Today is the first of those Saturdays when weather conditions were perfect. In 1923, 1925 and 1926 it rained. In spite of this fact the attendance in those years ranged from 21,000 to 27,000.

Fair officials were confident at noon today that the admissions today would pass the 30,000 mark. The record for an opening Saturday was made in 1922 with 33,975 persons entering the gates.

COFFMAN WON'T HELP DEDICATE SOUSA'S MARCH

"U" President Feels Exercises Planned for Fair Opening Inappropriate.

"COMMERCIALISM" IS CITED

A dispute which may prevent the dedication of the new Sousa march "Minnesota" has arisen between Pres. L. D. Coffman, University of Minnesota, and the state fair management.

Sousa, who is appearing with his band of 70 pieces at the fair, wrote the march at the request of students and others at the university.

The march was to be dedicated this afternoon in front of the grandstand at the fair, but Pres. Coffman refused to participate. As a result William F. Sanger, state fair president, made the following statement:

SOUSA'S SUGGESTION.

"This afternoon's proposed dedication ceremonies for the new Sousa march were planned to be held in front of the grandstand. The ceremonies were suggested by Sousa several months ago, after he agreed to come to the Minnesota fair. He felt it would be a splendid thing for this march to be presented by his own band when tens of thousands of Minnesotans interested in the university assembled to hear him and his band.

"The fair management acceded to his request and programed it for the opening day. Pres. Coffman today refused to participate in the ceremonies, which makes the holding of them uncertain. I am at a loss to understand Mr. Coffman's attitude.

"As I understand it, Sousa was tendered an invitation by a committee of students, alumni and faculty members of the university to write this march. Although he has hundreds of invitations of this character every year, Sousa honored our university by accepting this one. We wrote the march without compensation, and gave it free to the university. He felt it would be a splendid thing for him to present the march in person to the university at the state fair.

SOUSA SINCERE.

"At these ceremonies he thought it appropriate that the original manuscript should be presented to the university, autographed by himself, to be placed in the university archives.

Possibly he might have planned to do this at the university instead of at the fair, but since the university does not open until a week after the fair is over, this was obviously impossible.

"I know that Sousa planned the ceremonies honestly and sincerely, and we greatly regret that Mr. Coffman should feel the exercise inappropriate at the fair grounds. I understand it is contended that Sousa will benefit greatly by the sale of sheet music stimulated by the playing of the march at the fair. It seems to me the university should have taken this into consideration when the invitation was tendered.

AFFAIR REGRETTED.

"Sousa has always received royalties on every piece of music written by him. All composers reserve this right, as do professors at the university when they write a book or play. Since Sousa has tendered this march to the university without compensation I do not see how the university can deny his right to royalties on any music sold.

"The fair is sorry this controversy has arisen, but it is an innocent party to it. It is an affair between Sousa and Pres. Coffman, and the latter seems to have decided what is to be done."

Sunday's crowds contented themselves mainly with the band concert by Lieutenant Commander John Phillip Sousa's band in the plaza grandstand. When the concert was over the crowds sauntered through the various exhibit buildings and many waited for the evening concert. The band will again play this morning between 11 A. M. and 12 M. at the Plaza bandstand and from 1:30 to 2:30 and 6:30 to 7:30 P. M. in front of the grandstand.

March Titles of Sousa Give Cue For Interview

Just One Plank in Commander's Platform—"The Stars and Stripes Forever."

It was none other than the March King himself who entered the lobby of The Saint Paul late Friday night. And what the March King—alias Commander John Phillip Sousa—wanted more than anything else just then was a good night's sleep, for today he and his famous band commences their series of daily appearances at the Minnesota State Fair.

However, in the accommodating spirit which has shared applause with his music the world around, he became a party to what must easily be his nine millionth newspaper interview.

"King Cotton" Not There.

"So you're back, Mr. Sousa, to open our music season as usual?"

"Yes," he answered with a smile, "yes—Semper Fidelis!"

On being told that he would find just about everything on exhibition at the Fair, he snook his head slightly observing, "all but 'King Cotton,' eh? And I understand that in the arena there is no 'Picador,' either."

He was assured, however, that the "Boy Scouts of America" would be conspicuously in evidence, and that he might even see a "High School Cadet" or two. Whereas a peck into the American Legion headquarters undoubtedly would net a glimpse of "Bullets and Bayonets."

"What about your horse show?" he queried. "Will there be any mounts that this young 'Imperial Edward' could stick to, do you suppose?"

No one present knew the answer to that.

Told to Ask "El Capitan."

Asked where he is to go from St. Paul, he said, "Well, not 'Manhattan Beach,' certainly, and I'm not stretching any 'Hands Across the Sea' this season, either. But for specific information you'll have to go to 'El Capitan,'—indicating his manager.

"Suppose, Mr. Sousa, that Coolidge continues not to choose to run in 1928—who is likely, do you think, to get 'The Washington Post'?"

"Don't draw me into discussion of politics," he said. "I have just one platform, and that has just one plank—The Stars and Stripes Forever!"

P. S.—On being notified that the above interview had taken place, Commander Sousa said it was all right with him—and there you are.

MINNEAPOLIS MORNING TRIBUNE SEPTEMBER 3 1927

Saturday's program will start at 1:30 p. m. Sousa's band will open the program with a special concert. The first race is scheduled for 2:30 p. m. Other attractions will include a trick flying exhibition by Lieutenant Frank M. Hawks in his Spirit of San Diego monoplane.

Lieut. Frank M. Hawks, pilot of the Spirit of San Diego, monoplane, was to give an exhibition today, there was to be a concert by Sousa's band, special entertainment before the grandstand, auto races, and demonstrations by Boys and Girls' Calf club members.

A big program was ready, including horse races, airplane stunting, with some of the newest planes going through their paces; three programs by Sousa's band, judging in all classes of livestock, the big horse show starting tonight, and the grandstand attractions afternoon and evening.

SOUSA'S MARCH, 'MINNESOTA,' IS PLAYED AT FAIR

Manuscript Accepted on Behalf of State by Board.

Band Leader Expresses Surprise at Action of 'U' President.

Sousa's new march, "Minnesota," written by the famous band leader and dedicated to the students and faculty of the University of Minnesota, was played for the first time in public at the state fair Saturday afternoon.

The march, played as a part of a dedication program at which the manuscript was presented by Mr. Sousa to the state, received an enthusiastic reception from the thousands who filled the stands.

Difficulty Arises.

Earlier in the day a difficulty arose which threatened to interfere with the dedicatory presentation of the march, when President Lotus D. Coffman of the university declined to accept the manuscript in behalf of the school. The state fair board, however, hurriedly called a meeting at noon when it was decided to delegate William F. Sanger, president of the board, to accept the march in behalf of the state.

President Coffman had explained his position by stating that arrangements with Mr. Sousa for composition of the march were solely in the hands of university students and alumni and that he had nothing to do with them. He also expressed the opinion that if the march was written for the university it should be presented to the students after the university opens to enable them to participate in the ceremony.

Sousa Expresses Surprise.

The fair board adopted the resolution authorizing Mr. Sanger to accept the march. Mr. Sousa expressed surprise when he learned that President Coffman would not be present at the dedication.

"This is the first time in my long career that I have written any music at the invitation of anyone," he said. "The march has been ready for some time, but we have withheld playing it for seven weeks in order that the people of Minnesota would be the first to hear it."

Twin City musicians who heard the march played at the concert complimented the composer. The march was described as "lively, melodious and full of fire."

A crowd of 15,000 heard afternoon and evening concerts Sunday in the Plaza bandstand by Sousa and his band.

Programs for Saturday Sousa Concerts at Fair

PLAZA CONCERT.

11 a. m. to 12 noon.

Plaza Concert, 11 a. m. to 12 noon.
Overture—"Raymond" Thomas
Scenes—"Andre Chene" Giardano
Favorite Melodies from Old Operas—

Kappay
Gems—"Tales of Hoffman" Offenbach
March—"The Gridiron Club" Sousa

GRANDSTAND CONCERT.

1:30 to 2:30 p. m.

Overture—"Thuringia Festival" Lassen
"Breezes from the South" Middleton
"Invitation to the Waltz" Schubert
Vocal Solo—"Sweet Mystery of Life" Herbert

Miss Marjorie Moody.
March—"Minnesota" Sousa
Dedication of new Sousa march "Minnesota," and presentation of manuscript copy by Lieut. Com. John Phillip Sousa to faculty representatives of the University of Minnesota.

GRANDSTAND CONCERT.

7:30 to 8:30 p. m.

"On with the Dance" Sousa
Saxophone Solo—"Good Night, Ladies" Heney

Mr. Edw. J. Heney.

Valse—"Espana" Waldteufel
Vocal Solo—"The World Is Waiting for the Sunrise" Seltz

Miss Marjorie Moody.
March—"Minnesota" Sousa

Students' Absence Causes Hitch in Dedication Plans for Sousa's New 'U' March

Coffman Says He Will Be Unable to Accept Manuscript of Composition at Fair—Directors Seek Solution of Problem.

The Minnesota march, written by John Philip Sousa at the request of students of the University of Minnesota, was ready for the preparatory command "Forward!" Saturday noon, but the destination of the original manuscript had not been determined.

The march was to be played for the first time at 1:30 p. m., as the feature number of the Sousa band concert at the state fair, and it was originally planned to dedicate the piece at the afternoon fair program and officially present Mr. Sousa's manuscript to the university.

But just who was to be delegated to accept the manuscript, however, remained undecided, pending a special meeting of the fair board, hurriedly called for Saturday afternoon.

Coffman Unable to Accept March.

President Lotus D. Coffman of the university informed the fair board that he would be unable to accept the new march. He took the stand that if it was written for use by the university students, it should be dedicated and officially presented at some time when the students themselves are present. This is impossible at the fair, for the university does not open for another week.

E. V. Pierce, secretary of the Alumni association, has handled all the correspondence concerning the new march," Dr. Coffman said, "and he naturally represents the students and alumni in the matter. Mr. Pierce will not return to Minneapolis until next week."

While President Coffman's attitude left the members of the state fair board perturbed, Mr. Sousa tranquilly went ahead with his first concert at the fair grounds, to all intents and appearances, unconcerned over the whole matter. He said, however, that he probably would have a statement to make during the afternoon. By that time, it was hoped, the fair board probably would have taken some action to clear the somewhat muddled affair.

If the march is to be dedicated to the state as a whole, then Dr. Coffman believes that President Sanger of the state fair board is as well qualified to receive it as the university president.

Coffman Gives Viewpoint.

"I have received the state fair board's invitation to accept the manuscript at the dedication ceremonies," Mr. Coffman said, "but have replied that it would be impossible for me to attend the fair Saturday. If the piece was written for the university students, I think it's or"

Coffman Refuses to Accept Manuscript With Students Absent.

(Continued From Page 1.)

logical to presume that they should be on hand to receive it when it is presented. I have not been delegated to act for them in the matter nor have I been authorized in any way to receive the new march. Mr. Pierce, who has handled all the negotiations concerning it, is out of town and will not be back until next week.

"However, if the piece is for the state as a whole, then President Sanger is as well qualified to participate in the ceremonies as I am."

Sanger Says He's Puzzled.

"I am at a loss to understand Mr. Coffman's attitude," President Sanger of the fair board said. "As I understand it, Mr. Sousa was invited by a committee of students, alumni and faculty members to write this march. Although he has hundreds of invitations of this kind every year, he has honored our university by accepting the invitation. He wrote the march without compensation of any kind and is giving it free to the university. He felt that it would be a splendid thing for him to present this march in person to the university at the state fair—a state institution of equal rank to the university."

"He thought it appropriate that the original manuscript be presented to the university, autographed by himself, to be placed in the university archives. Possibly he might have planned to do this at the university, instead of at the fair, but since the university has not opened yet, this is obviously impossible."

Sousa Withholds Comment.

Mr. Sousa himself had nothing to say, at least until after the fair board's meeting. He said that the manuscript was ready, autographed and ready for delivery. He indicated that he might have something to say after the fair board's meeting.

So that's the way it stands. And the fair board will attempt to determine, at its meeting Saturday afternoon, what will be done with the manuscript. It was not expected, however, that the controversy would interfere in any way with the scheduled playing of the piece by Sousa's band.

Sousa Opens Program.

John Phillip Sousa, famous composer and bandmaster, opened the program at the fair with a band concert played in the bandstand near the grandstand. Several thousand persons listened to the concert. Sousa's band was to play again Saturday afternoon during an interlude in the racing program, and again at night, during the fireworks spectacle.

More than 1,000 boys and girls, members of the 4-H clubs throughout the state, were on hand early to exhibit their wares, running from handwork made by girls, to prize calves, developed and raised by the boys. They were housed in the boys' and girls' club building.

Sousa's band concerts continued to be among the major events of the day and in the evening the horse show was destined to attract a large crowd to the livestock pavilion.

Coffman Refuses to Join in Public Presentation of Sousa's New March

University Head Hints He Is Opposed to Giving Official Approval to Gift of Original Manuscript Because Noted Band Director Is to Commercialize Composition.

Scheduled to direct his famous band in the first playing of his new march, "Minnesota," at the State Fair at 1:30 P. M. today, and to make a formal presentation of the original manuscript to the University of Minnesota, Commander John Phillip Sousa, internationally known band director and composer, at noon faced the possibility that no one would be present from the University to accept his gift.

A statement given out this morning by William F. Sanger, president of the State Fair board, revealed something of a controversy has arisen over the presentation of the new march to the University and that President Lotus D. Coffman, denying any knowledge of arrangements for the acceptance, has declined to participate in the ceremonies.

President Coffman, explaining his attitude, intimated an aversion to

giving the new march the stamp of official approval because he understood Sousa intended to commercialize the composition. Mr. Sanger called a meeting of State Fair officials at noon today to consider plans to have representatives of the University Alumni association accept the manuscript on behalf of the University.

Sousa composed the new "Minnesota March" at the request of a committee of University of Minnesota officials, who wrote to him in October, 1926, asking for a march which would fill the University's needs for stirring music at football games, according to Mr. Sanger.

Members of the committee who made this request of Sousa included Carlyle Scott, E. G. Killen, Donald Ferguson, Michael Jahn, bandmaster, Otto Zelnor, and E. B. Pierce, secretary of the alumni association.

"The state fair is merely an innocent third party in this matter," Mr. Sanger said today. "We were merely carrying out the personal wishes of Sousa in arranging the dedication ceremonies at the fair."

"Mr. Pierce is not in the city at this time," President Coffman said.

"He is in possession of all the correspondence concerning this matter."

"Although I am not acquainted with details of the matter, it is my understanding that the march was written for the use of University students."

Commenting on the "commercialization" of the new march to which President Coffman took objection, Mr. Sanger said:

"I am at a loss to understand Mr. Coffman's attitude. As I understand it, Mr. Sousa was tendered an invitation by a committee of students, alumni and faculty members to write this march. Although he had numbers of invitations of this character every year, Mr. Sousa honored our University by accepting the invitation. He wrote the march without compensation of any kind, and offered it free to the University. He felt it would be a splendid thing to present this march in person to the University at the State Fair—a state institution of equal rank with the University. At this ceremony he thought it appropriate that the original manuscript of the march should be presented to the University, to be placed in the University archives. Possibly he might have planned to do this at the university, instead of the fair, but since the University does not open until a week or so after the fair is over, this obviously was impossible."

Expresses Regret.

"I know that Mr. Sousa planned the ceremony honestly and sincerely, and we greatly regret that Mr. Coffman should feel that it is inappropriate."

"I understand that it is contended that Mr. Sousa will benefit greatly by the sale of sheet music stimulated by the playing of this march at the State Fair. It seems to me that the University should have taken this into consideration when the invitation was tendered. Mr. Sousa has not reversed his position in this particular since the march was written, since he has always received royalties on every piece of music written by him. All composers reserve this right, as do the professors at the University when they write a book or play. Since Mr. Sousa has given the march to the University without compensation, I do not see how the University can deny his right to royalties on any music sold—which is the right of every music composer the world over."

SOUSA DAY SUNDAY

Sunday will be John Phillip Sousa day at the Fair.

The famous conductor and his band will give two concerts, at 3 P. M. and 7 P. M. in the Plaza. Exhibition buildings will be open from 8 A. M. to 8 P. M., but there will be no machinery in motion and no entertainment except the two concerts.

Sousa's world famous band, appearing at a state fair for the first time in its history, was another of the major attractions of the opening day.

Chief in interest on the morning program is the arrival of John Phillip Sousa and his military band, which will play its first program on the plaza stand at 11 a. m.

RAIN KEPT THIS FAIR CROWD FROM GROWING TO RECORD SIZE



This photograph taken from in front of the grandstand at the State Fair Monday shows a section of the huge Labor day crowd which, until rain descended on the grounds in the afternoon, bid fair to break all attendance records since the record Labor day crowd attendance of 186,000 in 1913.

SOUSA PRESENTING MANUSCRIPT OF "MINNESOTA" TO FAIR HEAD



John Phillip Sousa, recognized as the world's most renowned band leader and march composer, is shown at the State Fair grounds Saturday afternoon, officially presenting the original of his new march, "Minnesota," to W. F. Sanger, president of the State Fair board.

The march was composed at the request of a committee of faculty, students and alumni of the University of Minnesota, which called on Mr. Sousa last year.

It was originally requested, and intended, that it be presented to the University of Minnesota on the occasion of its first public playing at the Fair grounds this year.

However, President Lotus D. Coffman of the University decided Saturday morning that he would not go to the Fair grounds to receive the original manuscript as a part of the planned ceremony.

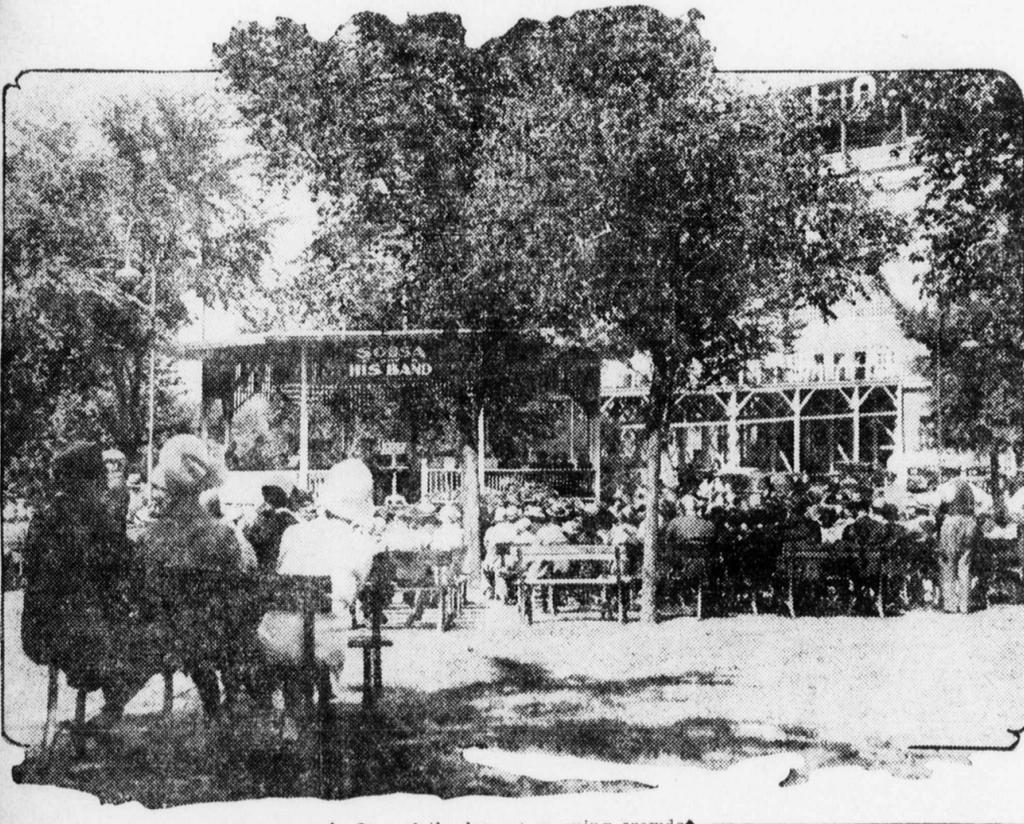
He said that, since Mr. Sousa would receive royalties on sales, he believed

it would be commercializing the ceremony.

He stated, however, that his decision not to participate in the ceremony did not mean that the University will not use the march.

A hasty meeting of the State Fair board was called and it was agreed that Mr. Sanger should receive the manuscript. It probably will be placed in the archives of the state historical society.

SOUSA'S OPENING CONCERT DRAWS RECORD CROWD



One of the largest morning crowds ever to assemble on the Plaza at the State Fair gathered at 11 A. M. Saturday to hear the first concert by Sousa's 70-piece band.

The benches surrounding the bandstand were filled to capacity and many listeners had to stand up.

day at the Fair. The noted marching will give two concerts, at 3 P. M. and 7:30 P. M. in the Plaza.

Exhibition buildings will be open from 8 A. M. to 8 P. M., but there will be no machinery in motion and no entertainment except the two concerts.

THE MINNEAPOLIS SUNDAY TRIBUNE

Commander Sousa's first appearance was the signal for an ovation as he stepped out on the plaza bandstand at 11 a. m. The world-famed musical organization appeared again in concerts at 1:30 p. m. and at 7:30 p. m. The two latter programs were given in the grandstand and were enthusiastically received.

MUSIC—Sousa's internationally famous band of 70 pieces, conducted by Lieutenant Commander John Phillip Sousa, will be a feature of the fair its first seven days. Twenty individual concerts, each different, will be played. Mr. Sousa brings with him, in addition to the regular members of his band, a number of soloists of wide individual reputation who will augment his program each morning, afternoon and evening.

The Morris & Castle Shows, one of the largest midway shows in the world, will play on the midway. A special train of double length cars are needed to transport this aggregation of shows.

AVIATION—Frank M. Hawks, Houston, Tex., owner of the Spirit of San Diego, a sister ship of the Spirit of St. Louis, will fly each day. This ship is a Ryan monoplane, with the same kind of air-cooled motor used by Col. Charles A. Lindbergh in his epochal flight from New York to Paris this spring.

Charles W. (Speed) Holman will give exhibitions and stunt flights Sept. 5, 6 and 7 in a Laird biplane, The National Eagle, entered by the National Lead Battery Co., St. Paul, in the national air derby from New York to Spokane.

Both of the above planes have Wright air-cooled motors and will be on display in the aircraft show when not engaged in flights.

SEPTEMBER 4 1927

State Fair Head Accepts Sousa's Minnesota Piece

March for University Received in Name of People on Coffman's Failure to Send Acceptance Delegates

John Philip Sousa's new march, "Minnesota," written at the request of a committee of University of Minnesota officials and dedicated by Sousa to the university and its students, was accepted at dedication ceremonies at the State Fair late yesterday by W. F. Sanger, president of the State Fair, "on behalf of the state of Minnesota."

This action was taken as a result of the refusal of President Lotus D. Coffman of the university to send a university representative to the State Fair to accept the original, autographed manuscript of the march from Lieutenant Commander Sousa.

President Coffman, in a statement issued Friday, declined to "have anything to do" with the dedication ceremonies at the State Fair, stating he believed Sousa was commercializing the march. President Coffman said he believed the march should be accepted from Sousa on the university campus, since the march was dedicated to the university and its students.

"I do not think it would be proper for representatives of the university to go to the State Fair to accept the march," he said.

Officers of the State Fair board met with Mr. Sousa yesterday, shortly before the dedication ceremonies were scheduled, and explained the situation to the noted bandmaster, reading to him President Coffman's letter declining to send a representative to the affair.

"I'm dumbfounded," Lieutenant Commander Sousa said.

"This is the first march I have ever composed at the invitation of anyone. I always had refused to do such a thing. But when the committee of University of Minnesota officials met me and made this request of me, I was so impressed with their earnestness and sincerity that I wrote the march."

Mr. Sousa said his military band had been on the road seven weeks this season and everywhere they went they had been requested to play his new march, "Minnesota."

"I did not play it in public, however," he said. "I wanted to save it for this occasion, so that I could play it for the first time in public before representatives of the university."

"I think the Minnesota march is the best piece I have ever written," Mr. Sousa said last night.

The march was enthusiastically received by the crowded grandstand, sharing first honors in applause with the old favorite "Stars and Stripes Forever."

The piece opens with the theme given out by the full band and is a curious Indian strain, which was inspired by the Minnesota yell Ski-U-Mah; then follows a loud "Rah." Every time the original theme appears it is followed by the crash of the "Rah." The second theme is a plaintive melody, introduced first by the clarinets and developed by the baritone horns. The two themes are worked together until the finale, and the march ends with a brilliant coda.

Although the piece has not the vigor of some of his former compositions it is a stirring march which is intended to go far on the football field. Mr. Sousa wrote the march but two months ago and it is his opinion that words can be adapted to it.

"I hope that one of the students will write the words," Mr. Sousa said, "for I wrote the march for them especially to be used for a football song."

THE ST. PAUL DAILY NEWS

Sousa Entertains Crowd.

Sousa and his band continue to satisfy the music lovers with three concerts daily. A large crowd is always on hand when the concert begins.

A colorful parade of the members of the Boys' and Girls' clubs taking an active part in the Fair took place before the grandstand Wednesday night.

These boys and girls sang their songs, yelled their cheers and waved their banners under the rays of the 14 powerful searchlights mounted on the roof of the grandstand.

The six horse teams on exhibition maneuvered in front of the grandstand also at the night show and were applauded.

State Fair Crowd of 12,000 Gives Sousa Ovation as Band Plays New Minnesota March

President of Fair Board Takes Original Manuscript of Composition After Coffman Says He Could Not Accept for 'U.'

While 12,000 persons packed the grandstand to listen Saturday, John Philip Sousa's band for the first time played the new march "Minnesota," composed by the famous bandmaster and dedicated to the University of Minnesota.

The march was played as a part of the dedication program at which the original manuscript of "Minnesota" was presented formally to William F. Sanger, president of the Minnesota State Agricultural society, on behalf of the state.

It was the first march the famous bandmaster has ever written in response to a request, and it climaxed a day of uncertainty when for a time no one knew just who was to be selected to accept the dedicated manuscript.

Coffman Refuses to Accept.

The uncertainty arose when President Lotus D. Coffman of the university notified the fair board that he would be unable to accept the manuscript on behalf of the state university. He took the stand that if the composition had been written for use by the university students, it should be dedicated and officially presented at some time when the entire student body could be assembled. This, he pointed out, would be impossible at the fair because classes do not open for several weeks.

"E. V. Pierce, secretary of the alumni association, has handled all correspondence concerning the new march," Dr. Coffman said, "and he naturally represents the students and alumni in this matter. He will not return to Minneapolis until next week.

"I received the fair board's invitation to accept the manuscript, but replied that it would be impossible for me to attend the fair Saturday. I was not delegated to act for the students in the matter or authorized in any way to receive the new march.

"However, if the piece is dedicated to the state as a whole, then President Sanger of the fair board is well-qualified to participate in the ceremonies."

Up until noon there was uncertainty as to the procedure that would be followed in the presentation of the manuscript, and the matter was taken up at a meeting of the fair board at noon. At that time it was moved that Mr. Sanger, as president of the state agricultural society, accept the document on behalf of the state of Minnesota.

The dedication ceremonies took place on a canopied platform fronting the grandstand, just at the close of the Sousa band's program Saturday afternoon.

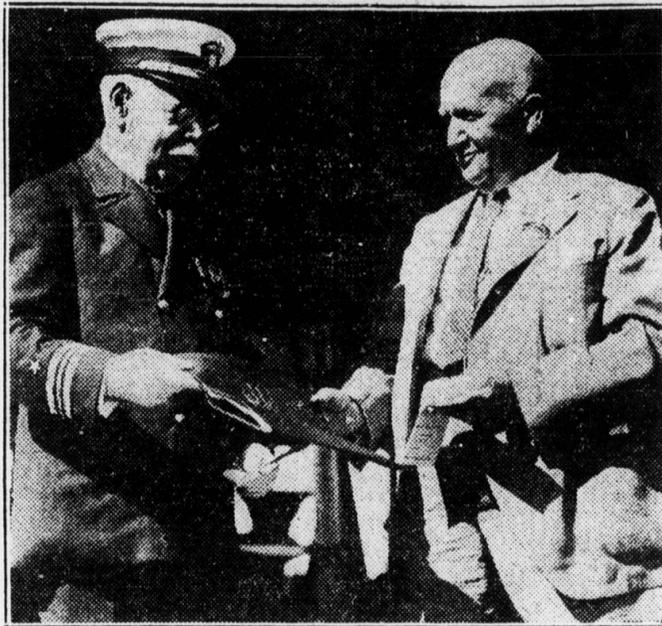
Sousa Hands Over Manuscript.

When the last note of the concert had died away, Mr. Sanger stepped up on the platform. Mr. Sousa dropped his baton, walked over to the front of the small stage and with a bow, handed Mr. Sanger the original manuscript of the march. Mr. Sanger spoke a few words of thanks, and Mr. Sousa bowed once more and retired to his director's stand.

There was a short burst of applause from the thousands in the grandstand who watched the proceedings, and then Mr. Sousa lifted his baton sharply and the 60-piece band swung into the opening strains of the new piece.

Quiet settled over the arena while the march was being played with the zest and fire that characterize Sousa's band. Even a line man working on a light pole in preparation for the fireworks exhibition in the evening, hushed his pounding while the march was being played. When the band crashed into the finale and the music died off into silence, there was a burst of applause from the audience that continued while the bandmen gathered up their instruments and moved off the platform.

Sousa Presents 'Minnesota' March Manuscript to State



Lieut. Commander John Philip Sousa, world renowned band leader, was snapped by The Daily News photographer at the state fair grounds Saturday afternoon when he presented the original manuscript of his march, "Minnesota," to William F. Sanger of Windom, state fair president.

Mr. Sousa is at the left and Mr. Sanger at the right. The march is dedicated to the University of Minnesota. It was written by invitation of university students, alumni and faculty members after a visit of Mr. Sousa with his band to the Twin Cities last winter. This is the only time in his more than 50 years' career as a composer and band leader that the famed "March King" has consented to accept such an invitation.

Ceremonies attending presentation

of the march were simple. They took place during the one-hour's afternoon concert by the 70-piece Sousa band in front of the grandstand.

"I wish to now present the manuscript copy," said Mr. Sousa, "of my march, 'Minnesota,' to the Minnesota state fair and to the people of Minnesota."

"I am glad to accept," responded Mr. Sanger, "on behalf of the people of Minnesota your original manuscript of the march dedicated to the student body and the faculty of the University of Minnesota. I thank you on behalf of the people of our state, and assure you of our deep appreciation of your interest in us."

The band then played the march, a typical, lively, rollicking Sousa tune. It will be played on most of the three programs given each day by the Sousa band at the fair this week.

SOUSA AFFAIR SETTLED

Fair Board Accepts March Manuscript After "U" Prexy Declines.

Saturday proved an unparalleled opening day in Minnesota state fair history.

A crowd of 33,199 saw a program completely carried out under unclouded skies. This was the second largest gathering that ever came to the fair grounds during the six years that the opening has been on Saturday, thus providing an eight-day fair.

The grandstand crowd saw two fair-raising accidents during the afternoon automobile racing program, neither of which proved serious but furnished plenty of thrills.

DISAGREEMENTS SETTLED.

Two affairs threatening disruption of the fair for a time were straightened out by the management.

The first came without warning during the morning when Pres. L. D. Coffman, University of Minnesota, refused to attend the Sousa band concert in the afternoon at which was scheduled the acceptance of the original manuscript by John Philip Sousa of his latest march dedicated to the University of Minnesota.

After more than an hour's session of the fair board at noon, with Mr. Sousa present, it was decided to accept the manuscript on behalf of the fair and the people of Minnesota without Pres. Coffman or any other representative of the university be-

REMOVE THOMPSON BAN.

The other matter has been hanging fire for several days. It involved the making of a speech on the fair grounds by William Hale Thompson, radical mayor of Chicago. The fair board first notified those seeking to invite Mr. Thompson to speak that the program was completed and there was no place on it for him.

Saturday morning, however, a demand was made that Mr. Thompson be given a chance to talk. It finally was decided that he should make a nonpolitical speech, confining himself to problems of flood control in the Plaza bandstand at 10 a. m. Wednesday. Mayors Hodgson, St. Paul, and Leach, Minneapolis, were invited to attend and sit with Mayor Thompson.

The attitude of Pres. Coffman toward Mr. Sousa could not be understood. Mr. Sousa has been a composer and band leader for more than 50 years. He now heads the most famous band in the world, which is giving three concerts daily on the fair grounds.

FIRST ACCEPTANCE.

During his career he never accepted an invitation to compose a piece of music until invited during a visit with his band to the Twin Cities last winter to compose a march dedicated to the University of Minnesota. He was waited upon by a committee of students, alumni and faculty members of the institution. He acceded to their request that he write a Minnesota march.

Acceptance of his manuscript was set for Saturday afternoon. All was expected to be harmonious when the bombshell alighted in the form of a letter from Pres. Coffman. He wrote: "I have your letter requesting the university to designate someone to represent it at the state fair on Saturday to receive the march 'Minnesota' composed by Lieut. Com. John Philip Sousa. I regret that it is not possible for me to be present at these exercises nor for me to send any representative of the university to participate in the ceremony."

OBJECTS TO METHOD.

"As I told your representative over the telephone, I am not wholly familiar with all of the correspondence which has passed between Lieut. Com. Sousa and the representatives of the University of Minnesota, but it has been my understanding that this march was written for the students of this institution. If that be true and if there should be any ceremony connected with the acceptance of the march, the ceremony should be at the university at a time when the students are present.

"If the march was written with some other object in view it seems to me it is quite obvious and fitting for you to accept the march in the name of the state and to allow the University of Minnesota and the student body to drop out of the picture. I am confident from articles which have appeared in the Minnesota Daily on numerous occasions that the opinion prevails throughout this institution that the march was written at the request of the students of the university and for their use.

"I am placing your communication together with a copy of mine in the hands of E. B. Pierce for his information. He will be pleased, I am sure, in case you desire him to do so, to apprise you of all the facts pertaining to the preparation of this march."

COMPOSER OFFENDED.

Mr. Sousa turned white with surprise when the communication was read at the fair board meeting in his presence. He never suspected that any question would arise as to where or how his march written gratuitously by invitation would be accepted. The board smoothed the trouble out by adopting this resolution:

"That the president of the State Agricultural society accept on behalf of the state of Minnesota the manuscript copy of the march 'Minnesota' dedicated to the faculty and students of the University of Minnesota."

First difficulty in the racing program arose when Sig Haugdahl, who holds all dirt track records that can be won, could not race in his new Miller Straight 8, because of a gear broken while bringing the machine to the fair grounds. In one race he used a companion car of Fred Horey, St. Paul driver, and easily won, making the fastest time of the day, 3:55 minutes for five miles.

"Minnesota" March Accepted.

Thousands came especially to hear John Philip Sousa's 70-piece band, which is appearing at the Fair for the first time, and by their thunderous applause showed that they were not disappointed. The famous band gave three concerts; one in the morning, one in an interlude during the races, and one during the fireworks spectacle in the evening.

The original manuscript of Sousa's new march, "Minnesota," was accepted from the march king by Mr. Sanger, after the afternoon concert, "on behalf of the people of the state."

Thus ended an unexpected controversy which arose earlier in the day between the State Fair board and representatives of the University.

SOUSA'S BAND PLAYS.

Twenty other drivers in more than a dozen races also will compete.

Sousa and his band will give three concerts during the day. Ten numbers are on a special vaudeville program for this afternoon and evening in front of the grandstand. The evening program will conclude with the fireworks spectacle, "The Fall of Troy."

Children under 12 will be admitted free today, which is known as automobile racing and children's day.

Today's State Fair Program

JOHN PHILIP SOUSA DAY.

6 a. m.—Admission gates open to public until 8 p. m. No machinery will be permitted to operate. No shows, rides, races or entertainment features will be staged.

3 p. m.—Concert in Plaza bandstand by Sousa's 70-piece band; Miss Marjorie Moody, soprano, and Howard Goulden, xylophone soloists.

7:30 p. m.—Evening concert in Plaza bandstand by Sousa and his band; Miss Moody, John Dolan, cornet; Joseph De Luca, euphonium, soloists.

ing present. The acceptance was by William F. Sanger of Windom, president of the fair.

September 5, 1927.

63,112 NOON FAIR CROWD PROMISES RECORD FOR DAY

Last Year's Labor Day Throng of 127,920 Expected to Be Surpassed

ENTIRE PROGRAM IN SWING FOR FIRST TIME

Horse Show to Open Tonight —Minneapolis Day Set for Tomorrow

Today's Program

1 p.m.—Sousa's Band concert before grandstand.
1 p.m.—Livestock judging in livestock pavilion, swine arena and sheep barn.
2 p.m.—Horse races, vaudeville program and stunt flying by Lieutenant Frank M. Hawks and Charles W. "Speed" Holman.
6:45 p.m.—Amusement program before grandstand opens.
7:30 p.m.—Horse show in Hippodrome.
7:30 p.m.—Sousa's Band concert before grandstand.
8:30 p.m.—Vaudeville program and "The Fall of Troy" in fireworks.

Celebrating the last of the summer's holidays, a record crowd took advantage of the continued fine weather to observe Labor day today at the 68th Minnesota State Fair and fifth annual Northwest Dairy Exposition.

By noon 63,112 persons had passed through the turnstiles and thousands more were expected to arrive during the afternoon and evening to surpass last year's figure of 127,920 for the day's attendance. The noon figure was higher than last year's noon reading on Labor day. And the largest crowd by noon on Labor day since 1923.

Continued warm weather with a hint of showers was promised for tomorrow in the U. S. Weather Bureau's forecast for Labor day of "Partly cloudy tonight and Tuesday; probably showers; not much change in temperature."

Freed from office cares and household duties for the day, thousands of Twin City residents flocked to the Fair Grounds today to augment the crowds of out-of-town visitors.

Minneapolis Day Tomorrow

Tomorrow will be Minneapolis and Power Farming day at the fair. Minneapolis residents, with fair weather to help them, are expected to break all records for Minneapolis day.

Judging in boys and girls contests will be one of the outstanding features of the day. Three concerts by Sousa's Band, stunt flying, horse races, log rolling contests and demonstrations in connection with the majority of exhibits also are scheduled for the day.

First awards of the week were made for county school exhibits today. The 10 highest counties in the sweepstakes, each of whom was awarded a banner were as follows: McLeod county, first; Otter Tail county, second; St. Louis county, third; Ramsey county, fourth; Chisago county, fifth; Carver county, sixth; Anoka county, seventh; Polk county, eighth; Isanti county, ninth; and Meeker county, tenth.

16,895 Attend Sunday

A record crowd of 16,895 persons visited the fair Sunday, the largest crowd since the fair's biggest year in 1920. Yesterday's visitors devoted themselves chiefly to the two concerts given by Sousa's band. In the interval they wandered back and forth through the exhibit buildings. There were no formal demonstrations or entertainment programs yesterday.

Today's crowd saw the first horse races of the week when five races were run off for \$1,100 in prizes. There was a trot for the Twin City purse of \$1,000 and a pace for the Gopher State purse of \$1,500 in the afternoon's races.

Lieutenant Frank M. Hawks, pilot of the Spirit of San Diego, exact duplicate of the Spirit of St. Louis, monoplane in which Colonel Charles A. Lindbergh made the first flight across the Atlantic ocean, gave another exhibition of the stunt flying with which he thrilled Saturday's crowds. Charles W. "Speed" Holman of St. Paul, also gave an exhibition of stunt flying in a biplane, the National Eagle, entered in the national air derby from New York to Spokane.

MINNEAPOLIS MORNING TRIBUNE:

MONDAY SEPTEMBER 5 1927

Record Sunday Crowd Turns Out at Fair

Sousa and Famous Band Draw 16,895 Persons to Exposition.

Racing and Plane Stunts Will Feature Labor Day Program.

First Horse Show to Be Presented in Pavilion This Evening.

MONDAY'S PROGRAM.

6:00 a. m.—Admission gates open.
8:00 a. m.—Boys' and girls' club contests start.
9:00 a. m.—Log rolling contests begin.
10:30 a. m.—Sousa band concert.
1:00 p. m.—Airplane stunt flying.
1:00 p. m.—Sousa band concert.
2 p. m.—Horse races and vaudeville.
7:30 p. m.—"Fall of Troy" fireworks and vaudeville.
7:30 p. m.—Sousa's band concert.

Sunday was John Philip Sousa day at the Minnesota State fair and Northwest Dairy exposition, and the famous conductor-composer and his band of 70 pieces drew a record Sunday attendance of 16,895, these figures being well in excess of any since the banner year of 1920. No other entertainment features were staged, but all the buildings were open from 8 a. m. to 8 p. m., although no machinery was operated.

With favorable weather forecast for Monday, Labor day promises to draw another record crowd, as the program is replete with interesting features and attractions. Among these are the airplane exhibit, three Sousa concerts, one in the morning, one in the afternoon and one in the evening; harness races, stunt flying by Frank M. Hawks and "Speed" Holman, and the evening horse show, which opens in the livestock pavilion, and continues for five days.

Two Navy Planes Arrive.

Added attention was drawn to the aviation exhibit with the arrival of two planes Sunday sent by the navy department at Washington. Their arrival increased the total number of planes on exhibition to 16. Major Ray Miller, in charge of the show, reported Sunday night.

The aircraft show is housed in a big tent just west of the state exhibits building. Of the two that arrived Sunday, one is a V-E-9 plane, of Wright type, with a 200 horsepower engine; the other is a U-O-1 two-passenger plane, equipped with a Wright whirlwind motor.

Other entries include a Mohawk sport monoplane, with a Wright whirlwind motor; a Buhl biplane with Wright motor; a Waco 10 sport biplane, the National Eagle biplane, entered by St. Paul in the New York-Spokane cross-country race late this month; a Hess Blue Bird with a Hispano-Suiza motor; the Ryan monoplane, Pride of San Diego, entered by Frank M. Hawks of Houston, Texas; a Curtiss JN4K, a DeHavilland and a PTI, all entered by the 109th aero squadron, Minnesota national guard; the Trump mid-gut plane, designed by F. L. Trump of Minneapolis; a Thomas-Morse plane with Le Rhone motor, and two commercial planes.

MONDAY, SEPTEMBER 5, 1927

An Ungracious Act

Pres. Loftus D. Coffman of the state university won no friends for the institution over which he presides Saturday.

John Philip Sousa, world-renowned bandmaster, last spring wrote a march for the University of Minnesota, at the request of students, alumni and members of the faculty, and made no charge for the composition.

It was proposed to present the manuscript of the march to the university on the opening day of the Sousa band's engagement at the state fair and Pres. Coffman was asked to be present to receive it from the noted musician. He declined the invitation.

In view of the fact that the state fair is as much a state institution as is the university, and also that it is scarcely within the power of Pres. Coffman to do anything that could be construed as advertising the renowned bandmaster, Pres. Coffman's refusal, in the absence of any explanation, was an ungracious act.

THE SAINT PAUL PIONEER PRESS.

MONDAY, SEPTEMBER 5, 1927.

ALL FAIR EXHIBITS SET FOR BIGGEST LABOR DAY HOST

Final Trainloads of Livestock Arrive; Planes and Midway Shows Also in Place.

SOUSA'S BAND BIG CARD, ATTRACTING THOUSANDS

Horse Racing on Program Today; Flier to Repeat Stunts; Horse Show Will Open Tonight.

Augmented by Sousa's band, to which several thousand persons listened Sunday afternoon and night, the Minnesota State Fair is all prepared for the largest crowds of its history today, Labor day.

Sunday's attendance was 16,895, compared to 12,519 a year ago.

Arrival early Sunday of several trainloads of prize cattle, horses, swine and sheep completed the exhibition in the annual Northwest Dairy and Cattle exposition. The Morris & Castle Midway shows also arrived Sunday and were set up ready to entertain the throngs today.

Horse racing fans are all prepared today to see their favorites score on the mile track for large purses.

MINNEAPOLIS EVENING TRIBUNE

MONDAY SEPTEMBER 5 1927.

Sunday was John Philip Sousa day at the fair and Northwest Dairy exposition, and the famous conductor-composer and his band of 70 pieces drew a record Sunday attendance of 16,895, these figures being well in excess of any since the banner year of 1920. No other entertainment features were staged, but all the buildings were open from 8 a. m. to 8 p. m., although no machinery was operated.

Two Navy Planes Arrive.

Added attention was drawn to the aviation exhibit with the arrival of two planes Sunday sent by the navy department at Washington. Their arrival increased the total number of planes on exhibition to 16. Major Ray Miller, in charge of the show, reported Sunday night.

The aircraft show is housed in a big tent just west of the state exhibits building. Of the two that arrived Sunday, one is a V-E-9 plane, of Wright type, with a 200 horsepower engine; the other is a U-O-1 two-passenger plane, equipped with a Wright whirlwind motor.

Other entries include a Mohawk sport monoplane, with a Wright whirlwind motor; a Buhl biplane

Sousa Minnesota March Will Be Dedicated Today At Convocation for Songs

Band Conducts Special Rehearsal to Prepare Work for Program

STUDENTS SPONSOR PLAN FOR PRACTICE OF VOICES

Freshmen Will Repeat Pledge as Part of Ceremony for Event

"The March Minnesota," new musical number written by Lt. Commander John Phillip Sousa, famed band leader, and dedicated to the students and faculty of the University of Minnesota will be officially introduced to the student body and the faculty at the "song" convocation at the Armory at 11:30 a. m. today.

Copies of the new march were purchased by Michael M. Jalma, band director, and the 100 piece University concert band went through the first rehearsal of the new musical number late yesterday.

The song was written by the great composer by special request of an all-University music committee composed of Prof. Carlyle M. Scott, Prof. Otto S. Zelner, E. J. Heron and Michael M. Jalma, and was dedicated to the

115,993 FLOCK IN, THEN DOWNPOUR SCATTERS CROWD

Night Grandstand Show Has to Be Postponed; Sousa Tops Record Band Gathering.

COW'S CONTRIBUTION PROVES MAIN ATTRACTION

Radio Fans Given Opportunity to See Broadcasting Studio; Pig Clubs Big Feature.

After getting off to a nice start for a new Labor day attendance record the Minnesota State Fair ran into a rain Monday afternoon and its crowds thereafter dwindled.

At that 115,993 persons clicked the turnstiles. Last year the Labor day attendance was 127,920.

The showers held off until 4:15 P. M. and the extremely fast horse racing program was nearly over before the first drops fell.

Most of the crowd sought temporary shelter, but as the rain continued they gradually trickled away toward their homes. The night grandstand show had to be postponed.

Sousa Heads Big Musical Array.

This year's fair may truly be called a musical one. Sousa's band heads the group of 18 bands, orchestras and drum corps engaged for the week or a part of it, and the Minnesota State band led by A. L. Snyder follows it in popularity.

Other bands on the program during the week are American Legion Bearcat band, Minneapolis; Granite Falls band, Detroit Lakes band, Blue Earth band, Spring Valley Municipal band, Wright County Concert band; Minneapolis Working Boys' band, State Training School band, Red Wing; Brown & Bigelow Quality Park band, St. Paul; Great Northern band, St. Paul; Post No. 8 American Legion Drum and Bugle corps, Beatrice E. Linquist's orchestra, Minneapolis; Mildred Couch and Her Rosebud Entertainers, Minneapolis; Pro Arte String Trio, St. Paul; Yeomen Kiltie Girls, Milwaukee; and Veterans of Foreign Wars Fife Drum and Bugle corps, Minneapolis.

Today is Minneapolis and Power Farming day at the Fair, with chief interest centering around the \$2,000 Minneapolis purse 2:12 trot in the afternoon. There are a 2:15 pace and a 2:18 trot for \$1,000 each also on the harness program. Two running races, one of which is a feature one-mile, 70-yard run for \$250, and the other six and a half furlongs for \$400, are scheduled.

115,993 Visit Fair Grounds on Labor Day

Holiday Attendance Halted Late in Afternoon by Rainstorm.

Log Rolling Contest Is Feature of Program for Today.

Five Horseracing Events Will Furnish Sport on Track.

TUESDAY'S PROGRAM.

6:00 a. m.—Admission gates open.

8:00 a. m.—Boys' and girls' judging contests begin.

9:00 a. m.—Demonstrations start in Woman's building, boys' and girls' club building, and livestock pavilion.

10:30 a. m.—Log rolling contests.

11:00 a. m.—Sousa's band concert; gallery tour of art exhibit.

1:30 p. m.—Sousa's band concert.

2:30 p. m.—Horse races and vaudeville acts.

7:30 p. m.—Sousa's band concert; Horse show.

8:30 p. m.—Vaudeville and "The Fall of Troy" in fireworks.

Although an evening rainstorm made it necessary to cancel the night grandstand performance, the Labor day crowd at the Minnesota State fair and Northwest Dairy exposition Monday numbered 115,993 visitors. The attendance figures Monday were climbing at a rate which bid fair to top last year's attendance figures of 127,920 when the rain interfered in the afternoon.

Tuesday has been designated as Minneapolis and power-farming day. The complete fair program will be under way in all buildings and departments and the judging of exhibits, which was started Monday, will continue.

Monday for the greater part was warm and clear and thousands of persons elected to spend the holiday at the fair. By noon the attendance had reached 63,172 persons, which was above the noon figure last year. The afternoon saw the visitors continuing to arrive in a steady stream, and by 6 p. m. the attendance was 110,310. The rain started falling shortly before 5 p. m., which practically ended the flow of visitors.

\$14,000 Refunded.

Because of the rain it was necessary to cancel the evening show, which included the fireworks display, "The Fall of Troy." Nearly \$14,000 was refunded to purchasers of tickets for the evening grandstand show.

While the rain halted the outdoor entertainment, it increased attendance at the indoor exhibits, and the display rooms and the art galleries were crowded during the evening hours. The horse show, in the coliseum, was crowded to capacity by enthusiastic spectators Monday night.

Judging of the entries, which was started Monday, will be continued Tuesday, beginning at 9 a. m. This will include the judging of hogs raised by members of boys' and girls' clubs, and the judging of horses, cattle, swine and sheep in the livestock pavilion.

For the women there will be continuous demonstrations in the women's activities building and table service demonstrations.

Log-Rolling Contests.

Other features of the fair will include log-rolling contests in a pool west of the state department exhibits building, at 10:30 and 11:30 a. m., and at 2, 3, 4, and 5 p. m. Dudley Crafts Watson, extension lecturer for the Chicago Art institute, will conduct gallery tours of the art section at 11 a. m., 12 noon, 1, 3:30, 4:30, and 7 p. m. Boy scout demonstrations will be held hourly in the agricultural building and there will be Red Cross life saving demonstrations at 11 a. m., and 2 and 4 p. m. in the log rolling pool.

John Phillip Sousa and his band will give their first concert of the day from 11 to 12 a. m. In the Plaza bandstand, and the same band will open the grandstand performance at 1:30 p. m.

Horse racing will furnish the sport on the track Tuesday afternoon, with five events listed, for a total of \$4,750 in the day's purses. These include the 2:18 trot, a 2:15 pace, a 2:12 trot, a one-mile run, and a six and one-half furlongs run.

The Tuesday night horse show will begin at 7 p. m. with a band concert by the American Legion band. Besides the regular events, there will be a special exhibition of "Bob McDonald," billed as "America's champion high-schooled horse," owned by R. C. Maxwell, Waterloo, Iowa.

Sousa's Band to Play.

At 7:30 p. m. Sousa's band will open the evening performance in front of the grandstand with an hour's concert, and will be followed by the vaudeville and circus feature acts. The programs of the day will be concluded with the fireworks display, "The Fall of Troy," in which will be seen the famous wooden horse which aided in the capture of the city.

'FIRST SHEET OF SOUSA'S "MINNESOTA'

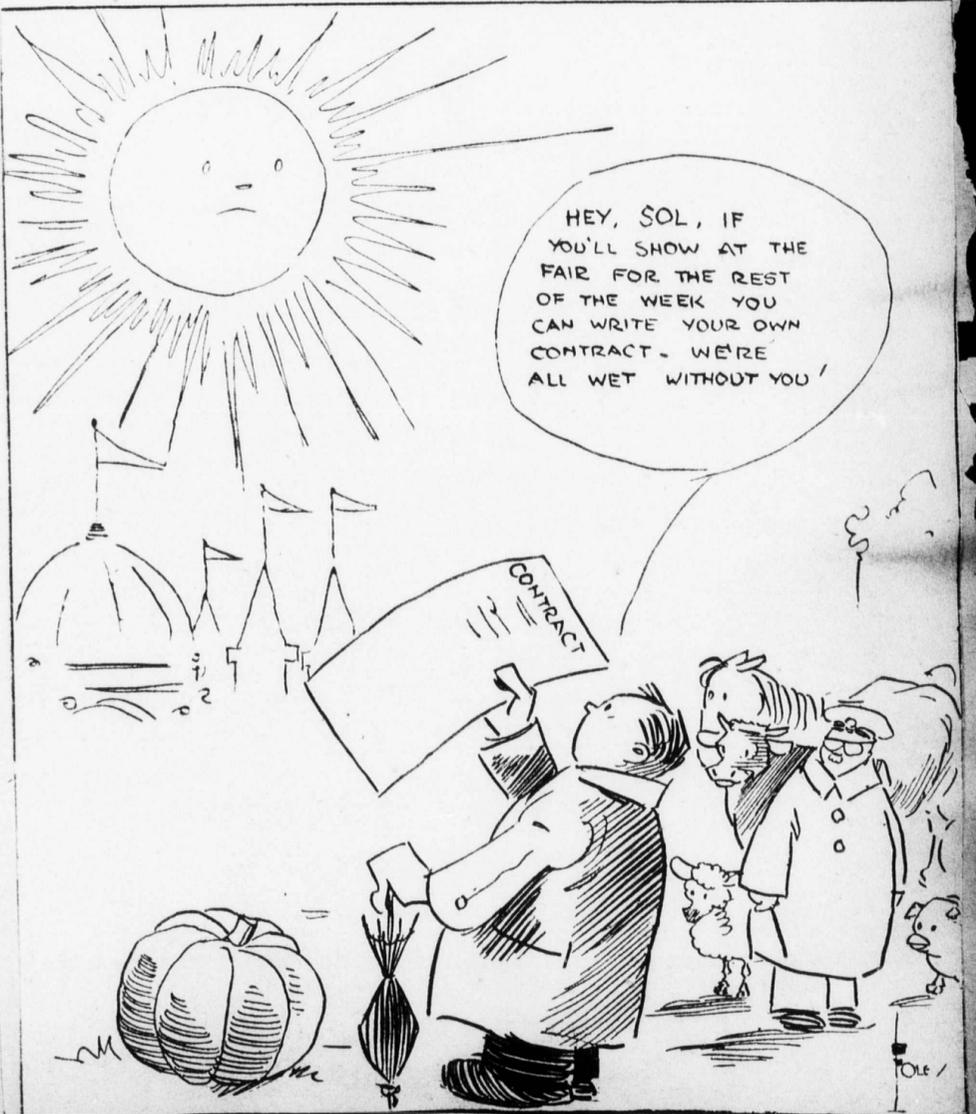


This is the first sheet of Commander John Phillip Sousa's march "Minnesota," which was played in public for the first time on the opening day of the State Fair. The copy pictured above is to be placed in the state's historical files. It is copyrighted, 1927, by Sam Fox Publishing company, of Cleveland.

MINNEAPOLIS DAILY STAR

WEDNESDAY, SEPTEMBER 7, 1927

A Bright Attraction Needed



MINNEAPOLIS MORNING TRIBUNE: WEDNESDAY SEPTEMBER 7 1927

John Phillip Sousa and his band entertained at the Plaza bandstand. Preceded by a band concert by the American Legion band the horse show for Tuesday night will start at 7 o'clock. In addition to the regular events there will be a special exhibit of "Bob McDonald," billed as "America's Champion high school horse" owned by R. C. Maxwell, Waterloo, Iowa.

First Page of Manuscript of New Minnesota March

To the faculty and students of the University of Minnesota
"The Minnesota March" John Philip Sousa

The first page of the original manuscript of the new "Minnesota March," composed by John Philip Sousa, "the March King," and dedicated by him to "the faculty and students of the University of Minnesota." The dedication ceremonies were held at the state fair where Sousa and his band are playing this week. It is expected that the march, which was composed in response to a request by alumni, faculty members and students, will become the battle music of the great university athletic contests, such as the big intercollegiate football games.

MINNEAPOLIS DAILY STAR

THURSDAY, SEPTEMBER 8, 1927

A Letter From Sousa!

Sept. 5, 1927

B. A. Rose,
41 So. 6th St.,
Minneapolis, Minn.

My Dear Mr. Rose:

I am only too glad to endorse and recommend Conn Band and Orchestra Instruments for the supreme excellence which I have always found in their use.

Conn Instruments have been used by me and my entire Band for thirty-five years and I consider them to be of vital importance to the success of my organization.

Yours very truly,

John Philip Sousa

Conn Band Instruments are sold in Minneapolis Exclusively by

B. A. ROSE, 41 South 6th St.

Metropolitan Music Co. Bldg.

FAIR BOARD EYES WEATHER, HOPES JINX IS BANISHED

Plans for Final Three Days Designed to Give Visitor More Than Money's Worth.

AUTO RACE FANS THRILLED AS DRIVERS BRAVE MUD

State Farm Bureau Session, Fat Cattle Judging, Boys', Girls' Contests on Card for Today.

Believing that the weather jinx is broken, the State Fair board late Wednesday made plans for the final three days of the fair, which will afford every visitor a chance to get more than his money's worth.

Despite the weather Wednesday, 46,571 persons passed through the gates, compared with 46,622 last year.

Auto race fans had thrills galore despite the heavy, treacherous track and the danger to the racers. The grandstand nearly was filled when the races finally began, after more than 100 privately owned cars had teared the mile oval for more than an hour to pack down the track.

Sewell to Speak.

Today is Pioneers', Duluth and Farm Bureau day. The Minnesota Farm Bureau meeting, held annually, will be addressed this morning by Mrs. Charles W. Sewell, chairman of the Home Community Work of the American Farm Bureau Federation, and Governor Howard M. Gore of West Virginia. Governor Gore formerly was United States Secretary of Agriculture. This meeting will be held in the Territorial Pioneer hall.

Judging of fat cattle will begin this morning in the livestock pavilion, and contest work in the Boys' and Girls' club work in their own building will be resumed at 9 A. M.

The state declamatory contest for rural schools will take place at 10 A. M. in the school exhibits annex of the Agricultural building.

Today Troop 45, the Pine Tree Patrol of the Boy Scouts, a St. Paul unit, will take over the demonstrations of the Boy Scout work in the Agricultural building. These boys will demonstrate how to set up a camp, rope work, archery, bow and arrow making and special daily stunts. They will be on the grounds until the end of the fair.

Horses to Race Again.

This afternoon the horse racing program will be resumed in front of the grand stand. There will be a 2:05 pace for \$1,000; a 2:08 trot, the Duluth purse, for \$1,500, and the 2:14 pace for a purse of \$1,000. There will be two running races. The first is five furlongs for a purse of \$300 and the second six and a half furlongs for \$350.

Drags and rollers went to work on the track Wednesday night as soon as the automobile racing was over to insure a fast track for the horses today and it was predicted among the lovers of the harness events that today's races will be equal if not surpass those of Monday when track records were approached.

Frank M. Hawkes, Houston, Texas, pilot of the Spirit of San Diego, will again perform for the crowd. Wednesday afternoon he added to his bag of tricks several not thought possible for such a large plane and he promises to repeat them today.

The Horse Show and the evening performance again will be given for the entertainment of the night crowds. The Horse Show has a special program for tonight.

Sousa Entertains Crowd.

Sousa and his band continue to satisfy the music lovers with three concerts daily. A large crowd is always on hand when the concert begins.

A colorful parade of the members of the Boys' and Girls' clubs taking an active part in the Fair took place before the grandstand Wednesday night.

These boys and girls sang their songs, yelled their cheers and waved their banners under the rays of the 14 powerful searchlights mounted on the roof of the grandstand.

The six horse teams on exhibition maneuvered in front of the grandstand also at the night show and were applauded.

MARCH "MINNESOTA" DEDICATED TO UNIVERSITY, IN SOUSA'S OWN HANDWRITING

To the Faculty and Students of the University of Minnesota
The Minnesota March by Philip Sousa

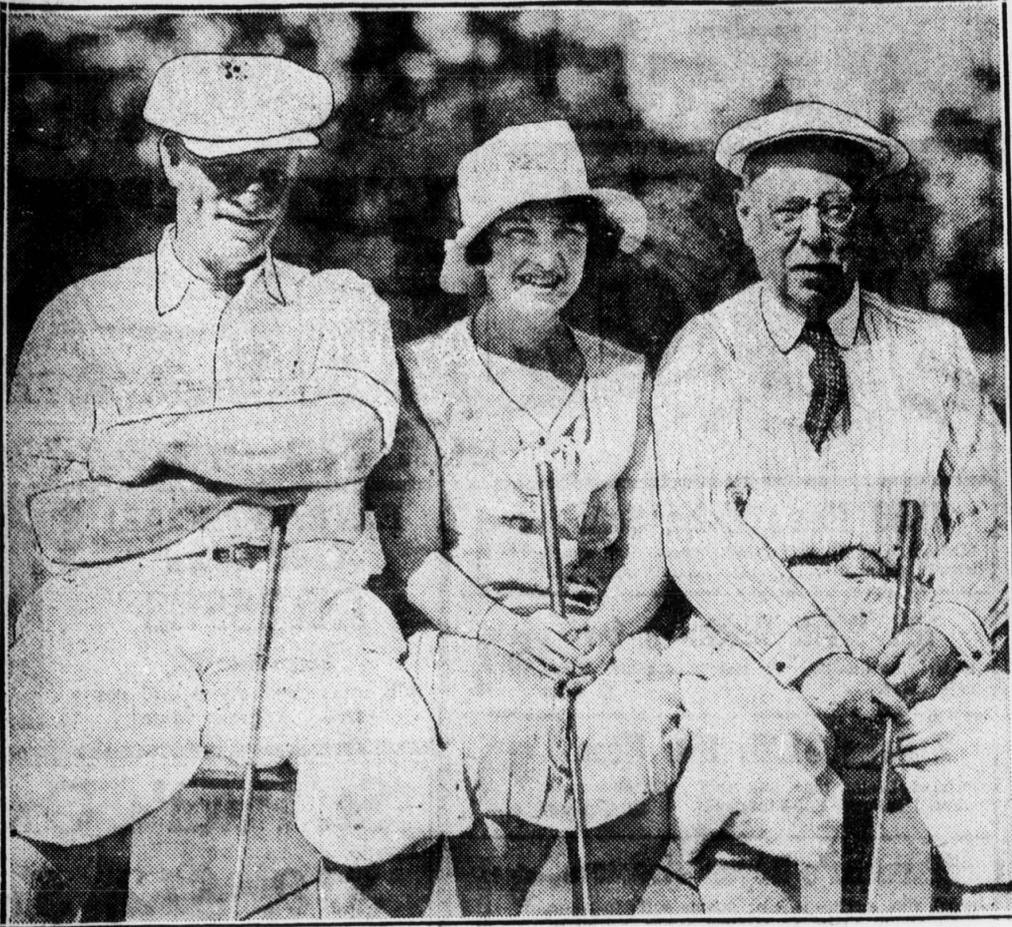
Handwritten musical score for the vocal line of the march. It includes lyrics such as "ski-u-mah" and "oh-u-mah". The notation is in a single staff with various musical markings like accents and slurs.

Handwritten musical score for the piano accompaniment. It consists of two staves (treble and bass clef) with complex rhythmic patterns and chordal structures.

Handwritten musical score for the vocal line, continuing from the previous section. It includes a section marked with the number "3" and continues with the lyrics "ski-u-mah".

Handwritten musical score for the piano accompaniment, continuing from the previous section. It includes a section marked with the number "4" and features more intricate piano textures.

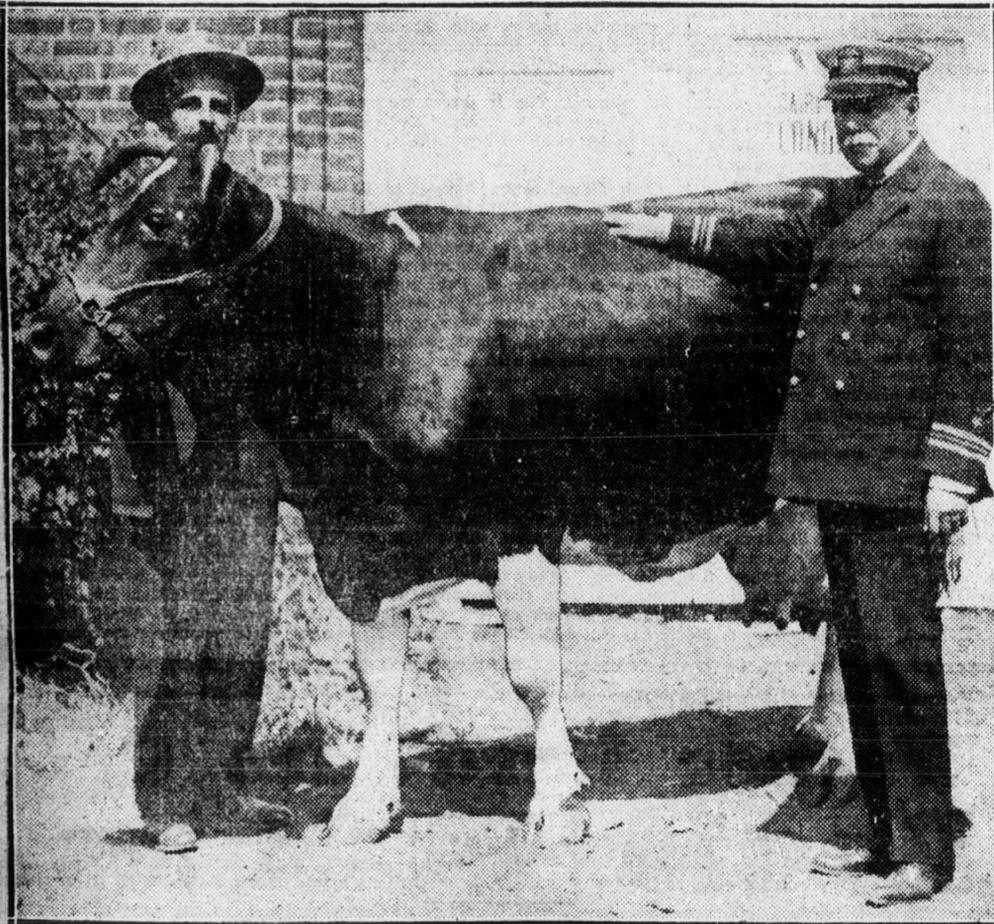
MARCH KING FINDS DIVERSION IN GOLF



Lee F. Warner, 56 Arundel st.; Miss Marjorie Moody and John Philip Sousa snapped at Somerset club after a golf game. Miss Moody is the soprano with the Sousa band playing at the state fair this week.

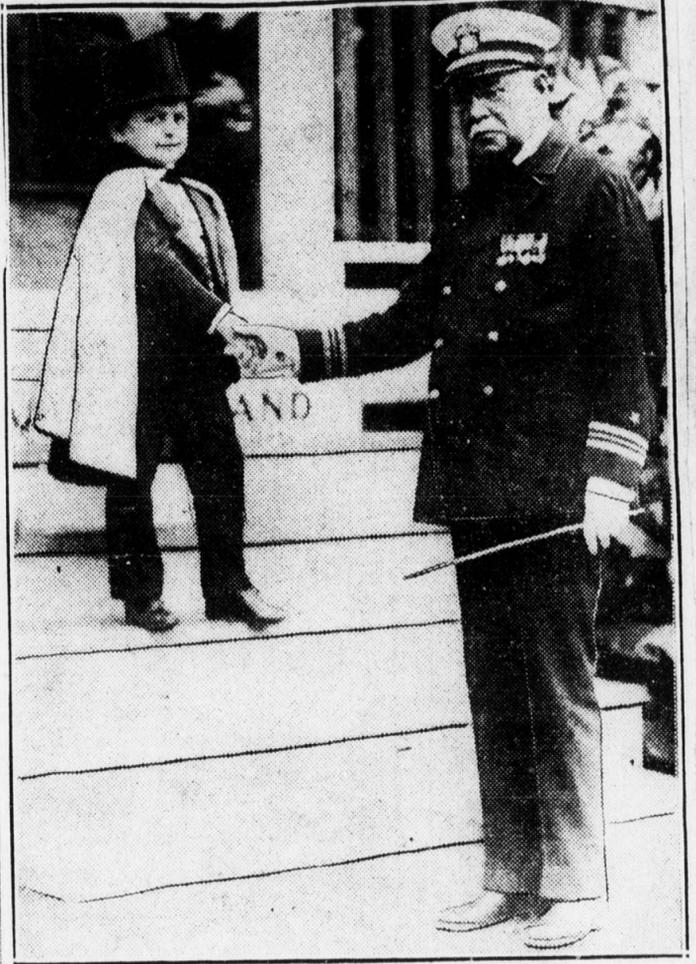
MINNEAPOLIS EVENING TRIBUNE
THURSDAY SEPTEMBER 8 1927.

Sousa Views Butter Champion



John Philip Sousa, noted band master and composer, learned a thing or two about the science of raising and caring for prize thoroughbred cows, when he viewed May Walker Ollie Homestead, United States champion butter producer, at the State Fair. Mr. Sousa expressed keen interest over the history of this world famous cow and he pried Walter H. Johnson, the cow's manager, with queries. "May Walker" is making a circuit of cattle shows which will take her to many sections of the United States in what is termed her "farewell tour." She has a record of 1,523 pounds of butter in one year, and at the end of the present season will be retired from the show ring by her owner, F. E. Murphy of Minneapolis, to continue her outstanding work in producing Holstein champions. The cow is a member of the Femco herd at Breckenridge, Minn.

World's Greatest Bandmaster,
Artistically, and Its Smallest,
Physically, Meet at State Fair



Minnesota's state fair brought about the meeting of the world's smallest and the world's greatest band directors. The greatest one is not necessarily the largest one, but the small one's title is unquestionably his. John Philip Sousa, conductor of the 70-piece band bearing his name, which is giving daily concerts at the fair, had to stoop to shake hands with Stephen Taylor, singer midget, 24 years old, 33 inches tall and conductor of a 14-piece band in the Morris & Castle shows at the fair. Mr. Taylor plays all reed instruments and conducts his band with just as much dignity as the famous Sousa displays with his.

THE MINNEAPOLIS JOURNAL

September 8, 1927.

Sousa Pays to Hear
Midgets' Band Play

"Have to Watch Contemporaries"
Says Conductor After
State Fair Concert

"Keep an eye on your contemporaries" is the slogan of John Philip Sousa, who is directing his band at the State Fair this week.

Yesterday, after his own concert, the conductor went down to the midway and purchased a ticket for the midgets' band concert. He sat through the entire concert. At its conclusion he stepped up and congratulated the tiny band master.

"I have to keep an eye on my contemporaries," the veteran musician said.

THE ST. PAUL DAILY NEWS
FRIDAY, SEPTEMBER 9, 1927

SOUSA MADE
INDIAN CHIEF
AT FAIR

Lieut. Commander. John Philip Sousa was made a chief of the Blackfeet Indian tribe at a grandstand ceremony at the state fair this afternoon.

Thirty-two of the Indians, including several squaws and papooses from Glacier National park were guests of the fair today.

WORLD'S GREATEST STATE EXPOSITION CALLED BEST EVER

New and Numerous Features Make Event Nation's Most Stupendous Entertainment

SOUSA'S BAND, HORSE, AUTO RACES ATTRACT

Evening Horse Show, Aircraft Exposition and Automobile Show Among Features

What is probably the most colossal entertainment program ever staged in the northwest will be presented by the 68th annual Minnesota State Fair and Northwest Dairy Exposition, this week. Many new features never seen at former fairs have been engaged.

A gigantic Aircraft Show, John Philip Sousa's internationally-famous band of 70 pieces, three days of auto racing, four days of harness and running horse racing, the mammoth fireworks spectacle "The Fall of Troy," stunt-flying by Lieutenant Frank M. Hawks and "Speed" Holman, an Evening Horse Show lasting five nights, music by a dozen of the northwest's best bands and orchestras, and Morris and Castle's big midway exposition are among the leading attractions.

Sousa Big Feature

The feature of features this year is seven days' engagement of John Philip Sousa, America's greatest band conductor, and the "March King" of the world. Mr. Sousa will play an afternoon and evening concert at the fair Sunday, and three concerts a day, Monday, Tuesday, Wednesday, Thursday and Friday. He will not play Saturday, the last day. While here his playing of "Minnesota," the new march he has just written for the University of Minnesota, will be the stellar number of every program. This is the only new march Mr. Sousa is introducing to the American public this year. A different program will be played at every concert.

Another new and interesting feature is the Aircraft Show, which is housed in a great circus tent covering 40,000 square feet of ground just west of the State Exhibits Building. "Plane Like Lindy's Here"

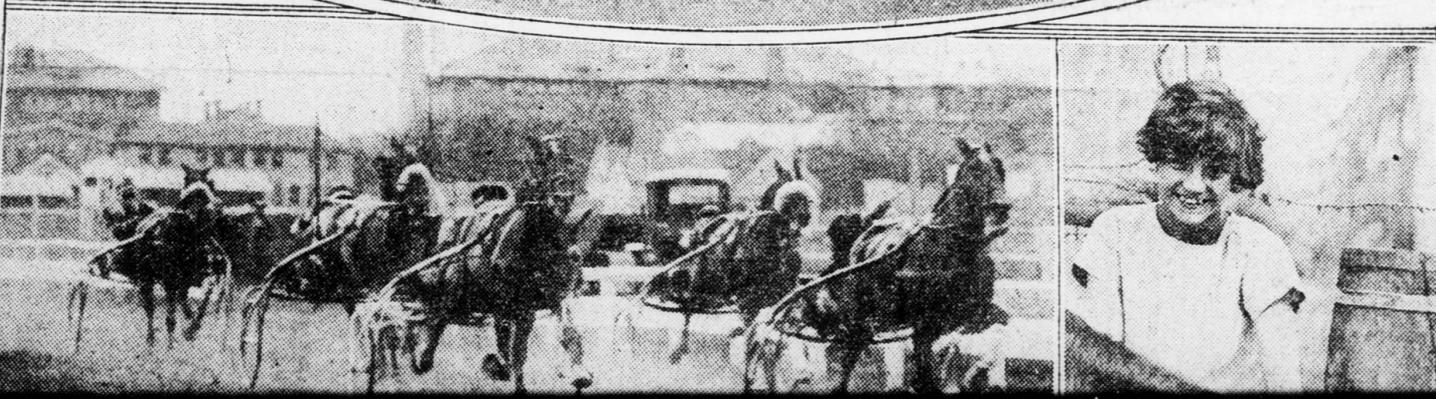
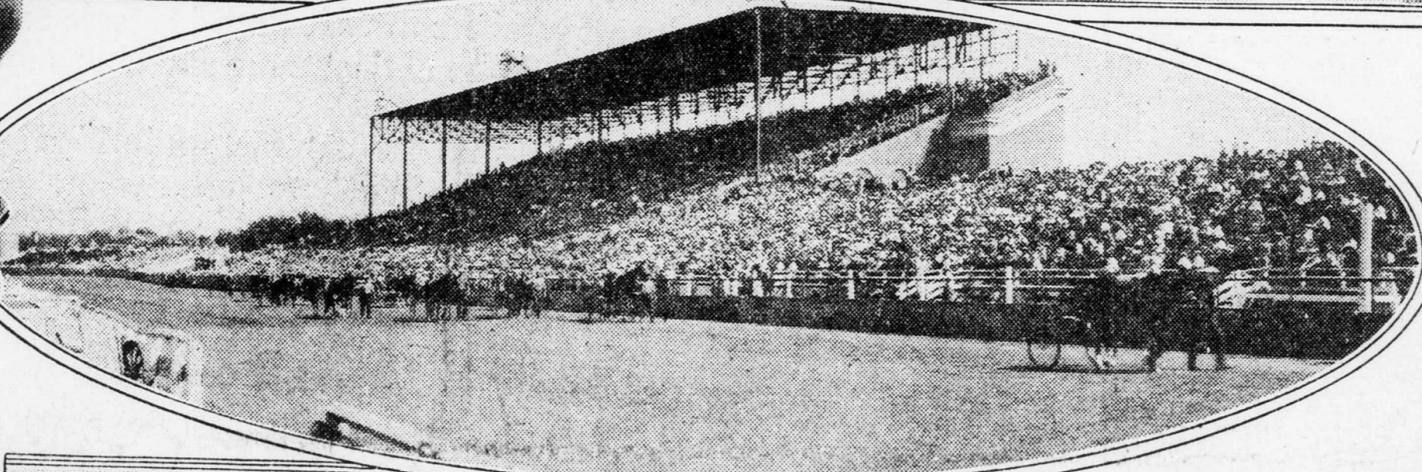
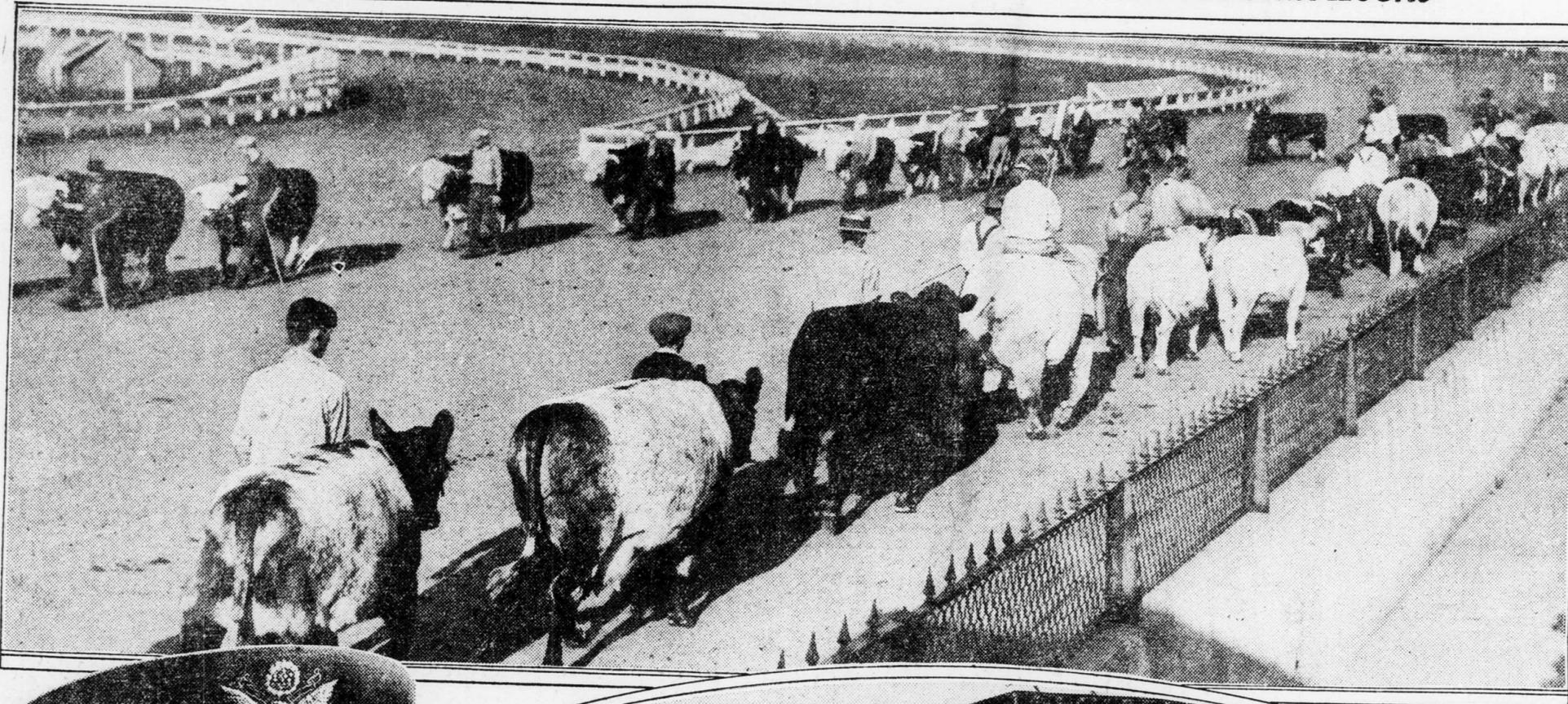
In this tent more than a dozen of the latest types of airplanes for pleasure, war, freight, and passenger use are being shown. The outstanding ship is a Ryan monoplane with a Wright whirlwind motor, named the Spirit of San Diego, and owned by Frank W. Hawks, of Houston, Texas. It is a duplicate of the Spirit of St. Louis, the ship piloted by Colonel Charles A. Lindbergh across the Atlantic. Its owner will stunt-fly in it at the fair each day.

The show at the State Fair will be one of the leading aircraft shows held in the world this year.

Haugdahl Racing Leader

Auto racing is to be staged Wednesday and Saturday afternoons. Twenty-two of the world's leading dirt track drivers will compete in them, headed by Sig Haugdahl, champion dirt track driver of

Highlights of America's Largest Entertainment and Educational Event



orchestras, and Morris and Castle's big midway exposition are among the leading attractions.

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Haugdahl Racing Leader

Auto racing is to be staged Wednesday and Saturday afternoons. Twenty-two of the world's leading dirt track drivers will compete in them, headed by Sig Haugdahl, champion dirt track driver of America. Sousa's band will play at each racing program.

Fifteen of the country's greatest open-air circus acts will be programmed each afternoon and evening in front of the grandstand. Clowns, acrobats, high-wire artists, gymnasts and tumblers, comedians and balancing performers will vie for attention.

"The Fall of Troy"

The fireworks spectacle this year is "The Fall of Troy," telling the story of that ancient war between the Greeks and Trojans made immortal by Homer's Iliad. The scenic background of this spectacle is more than 400 feet long, and tons of explosives will be blown up in putting it on.

The evening horse show is to be held five nights, beginning Monday night. The increased prize list has attracted the largest entry ever received by the show, and some exceptional competitions are predicted.

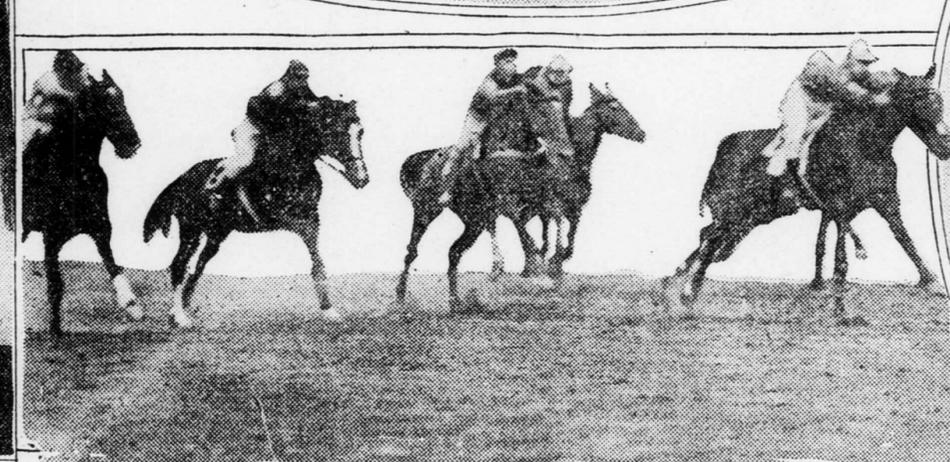
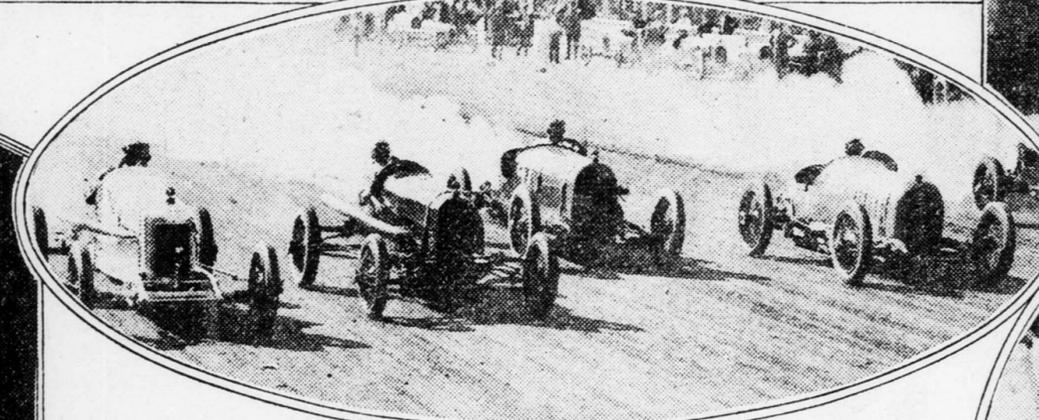
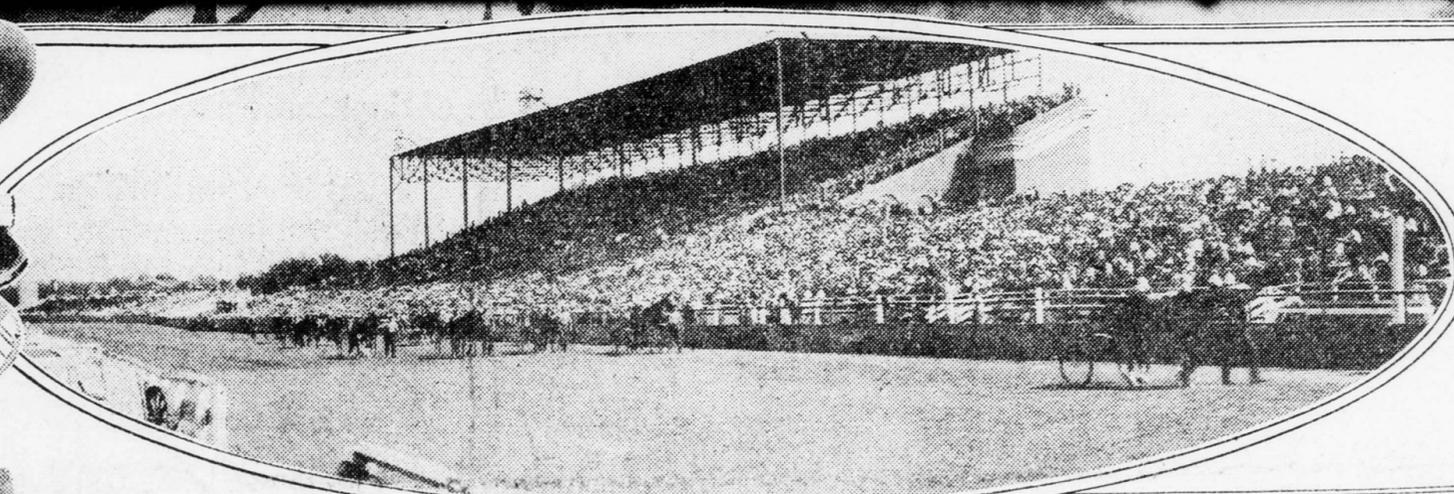
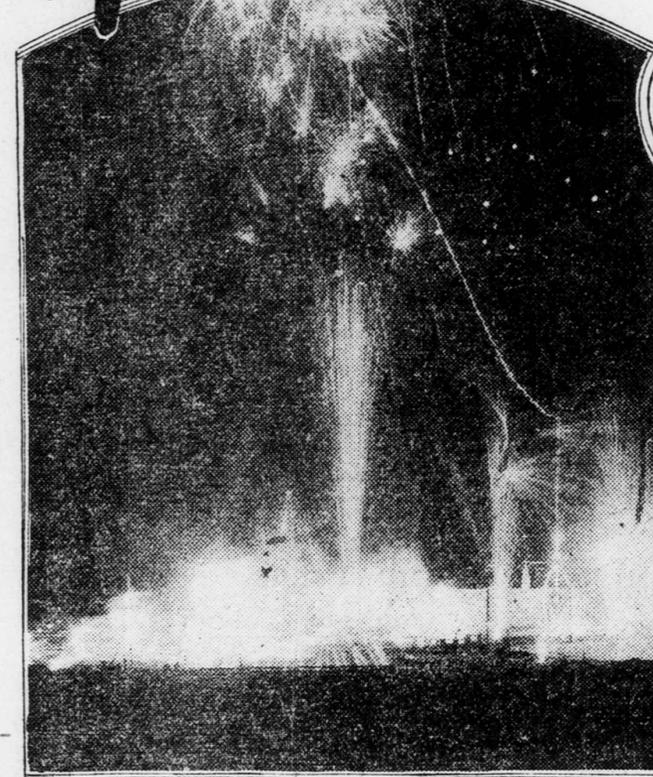
Some of the best saddle horses, roadsters, ponies, hunters and jumpers in the country will compete. There is an unusually large local entry.

The Morris & Castle Shows, with a 40-car train of rides and tent shows, will play the entire week on the Midway. It has one of the largest collections of rides carried by any moving show of its size in the country.

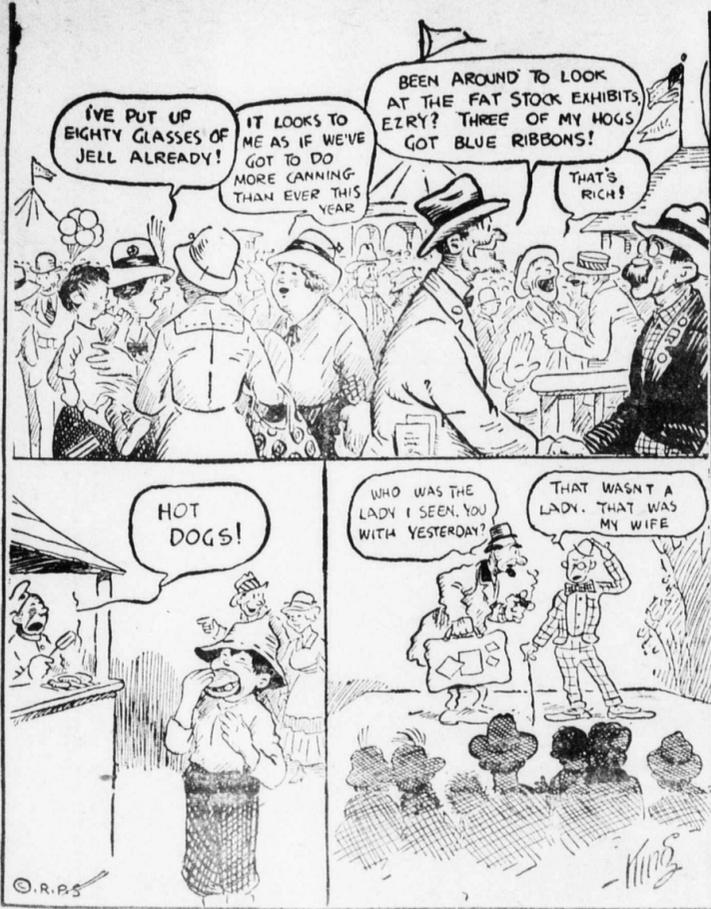
Several Bands Engaged

The following bands and orchestras have been engaged for the week, in addition to Sousa's band: The Minnesota State band, Tony Snyder, director; the Bearcat band, American Legion Post No. 504, Minneapolis, John P. Rossiter, director; the Granite Falls, Detroit Lakes, Spring Valley and Blue Earth concert bands; Beatrice K. Linquist's orchestra, Mildred Couch and her Rosebud entertainers, and the Pro Arte String Trio.

The roller coaster, merry-go-rounds and olde mill will be in operation as usual during fair week.



HERE are some of the feature attractions that await the hundreds of thousands of Minnesotans and other Northwest residents who will visit the Minnesota State Fair and Northwest Dairy Show this week. At the top, a glimpse of the Million Dollar Livestock parade. Just below on the left, John Phillip Sousa, whose world famous band will be an outstanding attraction at the Fair. To the right, a view of a typical State Fair crowd. Below the throng, a hair-raising finish in a harness race, and a little girl tending to one of the 1,200 cattle to be seen at the exposition. Fireworks, such as will be seen every night of Fair week, a group of auto racers waiting for "go" signal, a running race, and Lieutenant Frank M. Hawks, pilot of "The Spirit of San Diego," complete the setting.



The great Minnesota State Fair and Northwest Dairy Exposition, held this year on September 3 to 10, will soon be here. The most spectacular entertainment and educational program ever staged by any state fair in the world is being planned. Sousa's band of 70 pieces, headed by Lt. Commander John Philip Sousa, will play the first seven days—the most famous band which has ever appeared at the fair.

Minn. Fair Biggest Despite Heavy Rains

HAMLIN, Sept. 17.—The 68th annual Minnesota State Fair, which came to a close Saturday night, was a complete success.

Despite the unfavorable weather of the week, with rain on three days and threatening weather the remainder of the time, the attendance was 31,011 greater than a year ago. A total of 442,286 admissions was collected at the outside gates, as compared with 411,275 in 1926.

Three grand-stand shows were lost this year on account of rain, cutting heavily into the receipts of the fair. Rain began falling Monday afternoon, Labor Day, and the evening show had to be canceled after the entire stand has been sold out. More than \$15,000 worth of tickets had to be refunded by the treasurer's office. Neither afternoon nor evening shows were staged on Tuesday, a steady drizzle falling all day. It rained hard an hour before race time Wednesday, but despite the heavy track the automobile races were staged.

While it is a bit early to determine the financial status of this year's fair, it is believed that enough revenue was taken in to pay all bills. It will be several weeks before all receipts are in and disbursements have been made, so that an accurate statement can be issued.

W. F. Sanger, of Windom, president, is highly pleased with the results of the 1927 fair. In a statement, he said:

"I am confident that all expenses incurred this year can be paid out of our 1927 receipts, and that a small profit will be realized. We feel that the 1927 fair was a distinct success. Our educational and entertainment program was the best we have ever had. Sousa's Band, engaged for 7 days and 20 concerts, in itself was the greatest entertainment feature ever booked by the fair."

The Morris & Castle Shows, which played on the midway, showed a neat increase in business over the volume done by the midway attractions a year ago. The old mill, carousel and roller coaster also did a bigger business than in 1926.

The week's attendance:	
Friday (Preparation Day)....	6,550
Saturday	34,065
Sunday	19,188
Monday	126,247
Tuesday	32,150
Wednesday	51,547
Thursday	63,913
Friday	50,514
Saturday	34,065
Total	442,286

ARRANGED CONCERT



F. E. MACKEY.

Mr. Mackey was general chairman in charge of all arrangements for the Sousa band concert which attracted hundreds at the Duluth Armory Saturday, and which was sponsored by the Junior Chamber of Commerce. Besides serving as vice president of the Junior Chamber organization, Mr. Mackey is chairman again this year of the trade extension committee.

A Treat for the Youngsters

The Junior Chamber of Commerce of Duluth, under whose auspices John Philip Sousa and his famous band will play in concerts here Saturday afternoon and evening, have announced that they will have as their guests at the afternoon concert all the orphans from the Children's home and the St. James orphanage. Arrangements are now being made to bring these children to the Armory and to take them home, and they will be admitted free to the concert.

In addition the junior chamber has arranged to admit all school children of the city to the Saturday afternoon concert for 25 cents. A large block of seats has been reserved for the youngsters and there will be room for all, the committee reports.

All children love band music. The kids will follow a band for miles if it is marching on the streets, or will go miles to hear one. The band concert Saturday will be a rare treat for Duluth youngsters, and especially to the orphan children of the homes.

It was a fine thought that prompted the invitation to the orphans. These children have few enough pleasures and anything that will add to their enjoyment is praiseworthy. The junior chamber is to be commended upon its forethought and it is certain that the children will remember this band concert for a long time.

YOUNG MAN GETS WISH

SOUSA WAS ACCOMODATING

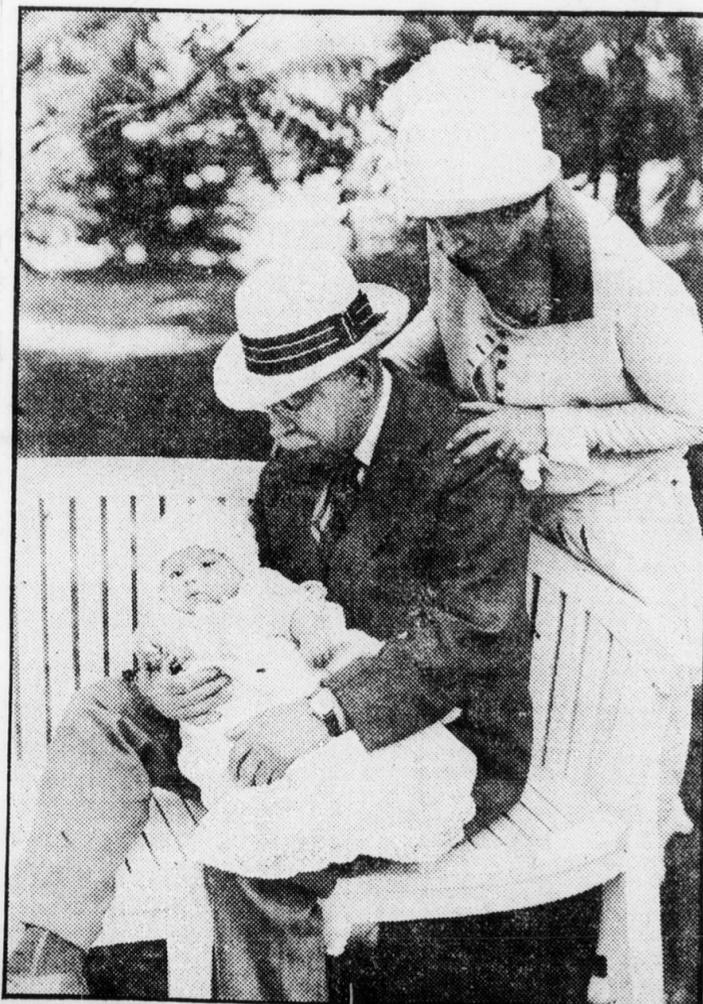
Gerald Schrader loves music and such an opportunity as that of hearing Sousa and his famous band, was the chance of a life time, so he went to the State Fair, with that sole object in view, particularly hoping to hear a couple of the band leader's own productions.

In going towards the place where the band played, Gerad happened along about the time the band was going there and he fell in with a quiet old gentleman who also wore the uniform and Gerald told of his delight in hoping to hear the band and those particular selections. He told of his trip down from Brainerd hoping to hear them played. He was disappointed when he looked at the program and found that they were not there, but you can imagine his surprise when the band came on. The old gentleman stepped out and it was the renowned Sousa, himself to whom he had been telling of his desires and Sousa quietly announced that the band would render a couple of extra selections in addition to the ones on the program, and they were the very two Gerald had asked for.

Since his return he has nothing else to tell of but, what a fine gentleman, Mr. Sousa was.

THE DULUTH HERALD
FRIDAY, SEPTEMBER 9, 1927.

Gives Granddaughter the Once-Over



LIEUT.-COMMANDER JOHN PHILIP SOUSA.

"Nize baby," says Lieut.-Commander John Philip Sousa as he gives his latest granddaughter the "once-over." She is Miss Jane Priscilla Albert, whose mother, shown here, is the March King's daughter, formerly Helen Sousa. Sousa and his famous band will be in Duluth tomorrow and give two concerts at the Armory, one in the afternoon and the other in the evening. School children will be admitted at the matinee for 25 cents.

—SEPTEMBER 10, 1927.

HARPIST WITH SOUSA'S BAND



MISS WINIFRED BAMBRICK.

Miss Winifred Bambrick, an accomplished harpist, will appear as soloist with Sousa's band during the concerts at the Duluth Armory this afternoon and evening.

—SEPTEMBER 11, 1927.

MAYOR CONGRATULATES MARCH KING



John Philip Sousa, famous band leader, is shown above being congratulated and welcomed to Duluth by Mayor S. F. Snively. The congratulations were especially fitting because Sousa's arrival to play in Duluth Saturday carried him into his second million miles of travel during a lifetime of concert playing as the world's premier band leader. The march king rode in the Community Fund parade Saturday afternoon. He played before thousands at the Armory, in the afternoon and last night.

—SEPTEMBER 9, 1927.

GEE! C'MON HEAR THE BAND

ORPHANS GUESTS AT CONCERT

"Too, hoo, Skinnay, c'mon, we're goin'." Skinnay's goin', and the kids at the Children's home and at St. James orphanage are goin', too, besides the kids from the East End, the West End, and all around the town, and inmates of the Lighthouse for the Blind.

Big and little, short and fat, they're all goin' to the Armory Saturday afternoon to hear the greatest of all bandmasters—John Philip Sousa and his famous band.

The kids from the Children's home and the kids from the St. James are going as guests of the Duluth Junior Chamber of Commerce. "We're gonna have r'served seats fer nothin'," shouted one lad as he punched a companion in the ribs after inmates of St. James had been told of the chamber's party Thursday.

The unexpected holiday was the topic of childish chatter all day yesterday—that is when the children were not silent in anticipation of the treat awaiting them.

Kids from East End, West End, and all around the town also are goin' but they must pay 25 cents for a reserved seat, the chamber announced in all schools Thursday.

But anyway, "we're goin', Skinnay, c'mon."

ASHLAND DAILY PRESS,

SEPTEMBER 10, 1927

SOUSA AND BAND HERE ON SUNDAY

Concert To Be Given In Both
Afternoon And Evening.

John Philip Sousa conductor of what is believed to be the most famous band in the world, with his band, will appear at the Royal Theatre Sunday in two performances, one in the afternoon and the other in the evening.

The concert this year is as good as any that Sousa has ever given, and it is believed that Ashland theatre-goers who are able to attend the entertainment will be as well pleased as they have been in previous years.

There will be a complete change of program at each of the two performances, and because of the fascination that band music has it is expected that some music-lovers will attend both of the concerts.

Sousa this year is accompanied by an exceptionally good group of soloists, and it is believed that their offerings will be received as well as they have been in the past.

—SEPTEMBER 11, 1927.

Sousa Impresses Duluth Audience; Soprano a Hit

By CLARA STOCKER.

All hail to Sousa! That there is not, and that there never will be the equal to the great march king is the opinion of hundreds of children who heard him yesterday afternoon, and also of many adults who attended the programs of afternoon and evening. The concerts were given at the Armory under auspices of the Duluth Junior Chamber of Commerce.

A So, se program is always built to show to some extent, what a great band can do in the orchestral field, and yesterday's programs contained orchestral music by Hatton, Verdi, Chabrier, Massenet, and Ambrose Thomas. Especially brilliant was the Chabrier "España," with its wayward shifting glints of riotous color. The ballet music from "Aida" also was most effective, and Ambrose Thomas' "Feast of Spring" was just what its name implies.

But one usually goes to a Sousa concert to hear Sousa play Sousa, and the programs contained eight Sousa numbers, besides many encores, including all the old favorites, and a number of novelties. And what a relief it is to hear a wholesome, sturdy Sousa march, tuning the pulses to healthy rhythms after all the insidious noise called "jazz" which no one can avoid hearing nowadays. When under a romantic inspiration, as in his Suite, "Last Days of Pompeii," Sousa never becomes mawkish, as do the popular composers of the day in their quieter moments.

The afternoon program was not wholly free from profligate strains, however, the saxophones misbehaving (with great skill) to the equivocal tune of "Zulu Wail," and they became apparently so intoxicated thereby that they returned in "Sun-funny in Deutch," something quite funny enough to ear and eye to upset the gravity of a Puritan.

Marjory Moody, the soprano soloist, has a voice of such power and beauty, that one wonders that she has not been captured by the Metropolitan opera stage. She sang "A Forse Lui," from Traviata in the evening, and "The Beautiful Blue Danube" in the afternoon, with remarkable skill and truth to pitch.

Mr. John Dolan, first cornetist accomplished seemingly impossible technical feats, and his smooth tones were often heard throughout the program. Especially pleasing to the children were the xylophone numbers played by Howard Goulden. Unnamed musicians in the band whose work made an impression were the oboist and the drummer. Edward Heney, one of the irrepresible saxophone group of the afternoon, showed his skill as soloist in the evening. All numbers were generously encored.

THE HIBBING DAILY TRIBUNE

MONDAY EVENING, SEPT. 12, 1927.

Band Students to Play Before Sousa

About eighty or ninety school boys and girls from all along the range, and Arrowhead country will play at the Sousa Concert tonight. The best players from the high school bands from Coleraine, Virginia, Bovey, Eveleth, Biwabik, Aurora, Duluth, Two Harbors, Buhl, Mt. Iron and Hibbing will make up this Arrowhead Juvenile band, and it will be the event of their young lives to play under the direction of Sousa during the intermission at the Sousa Concert tonight.

The youngsters will play Sousa marches at this time, and have had but one rehearsal to practice all together. The school band instructors in each of these towns have selected their best players, furnish them the music, and teach them their parts, and tonight they come together for the first time for a short massed rehearsal before they go before the March King.



Miss Winifred Bambrick, harpist, with Sousa's Band, at Royal Theatre Sunday, Sept. 11th, matinee and night.

Sousa To Personally Direct "Picked" Band At Intermission Monday Night

That Hibbing is able to secure Sousa and his famous band, Monday evening, September 12, is due to the fact that he is touring this part of the country, and is more or less an "accommodation" date. He will play at Ashland, Wisconsin, Sunday, and in Hibbing, Monday, going from here to Winnipeg.

The fact that he is playing all around Hibbing, and can come here at this particular time, has enabled the Y. W. C. A. to secure him at a price that otherwise would be impossible, hence the popular prices that are offered the public.

The ladies of the Y. W. C. A. feel that this is an opportunity not to be passed by, for Sousa and his band are popular and well worth hearing, no matter how many times one has heard him before. Not only will the public be given an evening's entertainment.

but will also be helping a worthy cause. The Y. W. must have funds to function, just as any other organization, and in turn are giving the public more than the worth of their money.

Sousa will arrive in Hibbing, Monday noon, and will be a guest of the Rotarians at their luncheon. In the afternoon between the hours of 1:00 and 2:30 p. m. he will hear any pupil play whose teacher expresses a desire along that line.

A feature of the evening performance will be the "picked" band. Members will be selected from all the high school bands on the range, and during the intermission this "picked" band will play, and will be personally directed by Sousa.

Those who have not secured reservations for this concert are urged to do so at once.

HIBBING DAILY NEWS

MONDAY EVENING, SEPTEMBER 12, 1927.

SOUSA'S FAMOUS BAND WILL PLAY TONIGHT AT HIGH

Hibbing and Range Residents in Opportunity to Hear Noted "March King's" Troupe

Hibbing and range residents will this evening have the honor of hearing Lieut. Com. John Phillip Sousa and his famous band, who appear in concert at the Hibbing high school auditorium at 8:15 o'clock this evening. The concert here is being sponsored by the local Y.W.C.A. The advance ticket sale has not been up to expectations and the local committee is making an appeal to all music lovers to support the Sousa concert this evening.

The Sousa band organization arrived in Hibbing this noon and this afternoon a special children's matinee concert was played at the school auditorium.

Sousa, who is now making his 35th annual tour at the head of his famous band recently started the country by declaring that he still considered himself too young to play golf. The bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming decrepit, and at the same time he expected to take up cigarette smoking and tea drinking. Sousa, as a youth in his teens, was graduated from corn silk cigars to clear Havana's, and he does not recall that he ever smoked a cigarette. Neither does he drink tea.

He still takes his exercise by riding horseback and one year in two he goes on a long hunting trip in South Carolina.

School Children Will Play Under Sousa at Concert

More Than 80 Range Boys and Girls to Be Directed by March King Tonight

About eighty or ninety school boys and girls from all along the Range and Arrowhead country are to play at the Sousa concert tonight. The best players from the high school bands from Coleraine, Virginia, Bovey, Eveleth, Biwabik, Aurora, Duluth, Two Harbors, Buhl Mountain Iron and Hibbing will make up this Arrowhead Juvenile band and it will be the event of their young lives to play under the direction of Sousa during the intermission of the Sousa band concert this evening.

The youngsters will play Sousa Marches at that time. They had but one rehearsal. The school band instructors in each of these towns have been kind enough to pick their best players, furnish them the music and teach them their individual parts—tonight they come together for the first time for a short massed rehearsal before they go on the stage under the March King's direction. It will be a thrill of a life time for the youngsters and it will be a thrill of a life time for their parents, and friends to watch these youngsters play under the direction of Lieut. Commander John Phillip Sousa.

ASHLAND DAILY PRESS, SEPTEMBER 12, 1927

SOUSA GIVES PERSONAL WORD TO OUR BOYS

John Phillip Sousa, world-renowned bandmaster and incidentally an ardent trap-shooting fan, did an unusual thing upon his visit in Ashland by sending a personal word to both band musicians and trap shooters of the Chequamegon Bay district thru the Daily Press, to which he granted an interview.

"The future musicians of the big bands and orchestras will be recruited from the very boys like those you have here," he said.

"Tell the band boys of Ashland and the other Chequamegon Bay cities that I hope some day to have some of them in my band.

"When do I expect to retire? Never. When I stop directing, it will be when you pick up your newspaper and read that I am dead. I am 72 years old and healthy and will continue directing."

Sousa described in detail how he came to write the immortal "Stars and Stripes Forever," and told of his round-the-world tour and other interesting points of his life. A complete interview with Commander Sousa, who directed two concerts at the Royal theatre Sunday, will be carried in a later issue of the Daily Press.

To trap-shooters he sent this message through the Daily Press:

"I love your sport. For years, until I was thrown from a horse five years ago, injuring my arm, I shot continuously between concert tours."

Mr. Sousa was president of the American Trapshooters' Association for a term.

THE HIBBING DAILY TRIBUNE

WEDNESDAY EVENING, SEPT. 7, 1927.

Sousa Man of Many Sides; He Has Not Only Written Music, But Has Three Novels and Few Essays To His Credit

"A long life and a merry one," has been accorded Lieut. Com. John Phillip Sousa. In his seventy third year he is more vigorous and more youthful than many a man twenty years his junior, in spite of the fact that during this present season he will round out a million miles of travel at the head of his famous band. Obviously, "the strenuous life" agrees with him, but even realizing the tremendous energy of the man, one is surprised to the variety of activities which he has crowded into his lifetime.

Sousa's musical accomplishments have been so many that one regrets occasionally that his facility with military music has detracted from his other musical virtues. Yet it must be remembered that in an era when the comic opera was in high favor in America, Sousa—then in his early twenties and thirties—was one of the leading composers. "The Smugglers," "Desire," "The Queen of Hearts," "El Captain," "The Bride Elect," "Chris and the Wonderful Lamp" and "The American Maid," were Sousa's operas and operettas, written before the march period or during his first years as director of the United State Marine Band.

Because it is thirty-five years since Sousa's Band was formed, it is not generally remembered that the first great marches, "Washington Post," "High School Cadets" and "United States Field Artillery" were written during his service with the Marine Band from 1880 to 1892. Neither is it generally remembered that in those twelve years he knew intimately five Presidents—Hayes, Garfield, Arthur, Cleveland and Harrison—and that he was really a national figure when he resigned his commission as lieutenant in the Marine Corps in 1892. Nor is it given to many Americans to serve in three branches of the United States military service.

Sousa has been a commissioned officer of the Army, the Navy and the Marine Corps.

Sousa probably was happiest when he was writing marches, and as his fame increased he found that he must write new marches for each of his tours. But he wrote other music, too, suites, transcriptions, songs and arrangements and a year or two ago, when he was approaching three score and ten he completed one of his most pretentious works, "The Last Crusade," a work for orchestra, organ and choir, which was performed with an orchestra of more than 100 pieces and a choir of more than 200 voices in Philadelphia in 1924.

Sousa has written more than music. During his career he has written innumerable essays and critical articles for musical publications here and in Europe. He is the author of three novels, all successful in their time: "The Fifth String," "Pipetown Sandy," and "The ransit of Venus." A year ago his autobiography, "Keeping Time," appeared in The Saturday evening Post.

Hunting and riding were Sousa's favorite pastime during his entire career. He still hunts each season, usually for ducks at his shooting preserve in South Carolina, and until a few years ago, he was one of the best trapshooters in America. He still rides and keeps several saddle horses, although he several years ago closed out his interests in a breeding establishment which, founded as a hobby, eventually grew to such proportions that he no longer was able to manage it as a commercial enterprise.

Few Americans have received during their lifetime the honor and the adulation that have come to Sousa. Wherever he goes, his coming is an event and there is evidence that he is one of the best-loved Americans. This love has come because Sousa is his music caught the American spirit as no other composer has expressed it. "Stars and Stripes Forever" is by will of the people, rather than by official action, the national march—a song of the youth, the vigor, the ideals and the hopes of America!

Sousa Delighted With Fine Work of School Musicians; Concert Thrills Audience

Incomparable Bandmaster Leads
75 Range Youngsters in
Intermission Concert

Sousa's Band Program Varied; Is
Featured With Several of
Own Compositions

The great Sousa came to Hibbing yesterday to entertain the rang music lover with his famous band and this he accomplished in brilliant form at both the afternoon and evening concerts at the Hibbing High school auditorium. But last night's concert was unusual in that Sousa and his musicians were afforded a fine bit of entertainment by the special concert played by some 70 juvenile musicians from the school bands of several of the range towns.

The juvenile school artists, assembled yesterday afternoon for their first rehearsal played a series of popular Sousa marches during the intermission of the regular concert. And Sousa himself directed the range school band members.

Sousa, after leading the youngsters—some of them barely big enough to carry their horns, let alone blow them—through several selections expressed himself as being delighted with the splendid work of the student band musicians. Sousa was not the only one to highly compliment the youngsters, for the members of his band, all of them excellent musicians, were high in their praise of the work done by the boys and girls.

"We were all surprised at the snappy manner in which the young range school band members played the pieces which they had prepared for their special intermission appearance," declared George Germond, first clarinetist with Sousa's organization. "I am sure every one in the Sousa organization enjoyed the students' concert as much as the audience enjoyed our program. It was a fine treat for us. You have some wonderful musical talent here on the range among the school students and those responsible for the appearance of the youngsters deserve great credit."

With the audience and Sousa's own organization delighted with last night's program, it remained only for the juvenile musicians to express their "thrills" at being led by the "March King" of America.

"Gee, Sousa is certainly some director," said one little fellow who played cornet in the intermission concert. "We all tried to play just the way he wanted us to. I think we did fine, for he didn't have a cross word to say to us all the time he was leading us."

Ervin H. Kleffman, Hibbing school band director who had charge of assembling the juvenile musicians for the special appearance announced that school students from Hibbing, Mountain Iron, Buhl, Coleraine-Bovey, Biwabik and Eveleth played under Lieutenant Commander Sousa last night.

The concerts played by Sousa and his band were like all other Sousa concerts—the best band music in America. The program last night, in addition to including a number of famous Sousa marches, also offered several splendid selections from the orchestral field. There were compositions by Wagner, Verdi, Tschalkowsky, Ambrose Thomas and Massenet.

Miss Marjorie, the vocal soloist with Sousa, revealed an appealing and colorful voice in her "Andate Cantabile" and several encores. John Dolan, cornetist, Edward Heney, saxophone artist, and Howard Goulden on the xylophone, were the other splendid soloists on last night's program.

Conductor Sousa introduced several novelty numbers during the program. Eight saxophone players led the rest of the musicians through the mysteries of the "Zulu Wail" and topped it off with a humorous encore, labeled the "Simfunny in Deutsch."

Of course, the ever popular "Stars and Stripes Forever," "Semper Fidelis," and a new march by Sousa—"Magna Charta," dedicated to the English speaking nations of the world,—were played last evening.



Miss Winifred Bambrick, harpist who will be seen in concert with Sousa's band at the High School Auditorium next Tuesday, Sept. 13, afternoon and evening.

INTERNATIONAL FALLS PRESS
THURSDAY, SEPTEMBER 15, 1927.

Sousa at Kiwanis

The regular noon day luncheon of the Kiwanis club this week was advanced one day in order that the club might have the pleasure of entertaining Lieut. Com. Sousa. Mr. Sousa was present Tuesday and gave a splendid humorous talk on his trip around the world with his band that was greatly appreciated by all fortunate enough to be present.

The attendance contest at Kiwanis was won by the bunch under the leadership of Dr. Agnew and as a consequence those under the leadership of P. H. Fogarty must entertain the club at luncheon next Wednesday and furnish the program.

THURSDAY, SEPTEMBER 8, 1927.

INTERNATIONAL FALLS PRESS

MINNESOTA STATE FAIR

The stage is set for the opening Saturday morning of the Minnesota State Fair and Northwest Dairy Exposition, Twin Cities, which will continue from September 3 to 10.

With the greatest educational and entertainment program in years, the 68th annual state fair promises to be the "biggest and best" ever. Prize money totaling \$136,511.00 will be presented to winning exhibitors. The entertainment program, with 100 different features, will cost \$100,000.00.

Preparations have been made to care for more than 500,000 visitors. Reduced fares on all railroads, with one cent a mile excursions on many of the roads, is expected to result in the heaviest travel in years to the state fair.

Much interest will center in the mammoth aircraft show to be presented. With nearly two dozen different types of airplanes on display, visitors will be given a splendid opportunity to study close up the development made in aviation in recent months.

The Spirit of San Diego, a sister ship of the Spirit of St. Louis, will be on display. Frank M. Hawks, who made the 1,500 mile flight from Houston, Texas, to the fair grounds, also will give an exhibition of stunt flying in the monoplane each afternoon.

INTERNATIONAL FALLS PRESS—
THURSDAY, SEPTEMBER, 1, 1927.

High Spots on Minnesota State Fair Program Sept. 3 to 10

THE 68th Minnesota State Fair and Northwest Dairy Exposition, Twin Cities, September 3 to 10, will present the most colossal program in its history. Visitors will find it the "Fair of a Thousand Thrills". Its leading features will be:

Lt. Commander John Philip Sousa, and his band of seventy pieces, first 7 days.

The coming fair has been called a

"Sousa Fair" because of the 7-day engagement of Lieut. Commander Sousa and his band of 70 pieces. Daily concerts will be given by the band September 3, 4, 5, 6, 7, 8 and 9.

The racing program will be full of thrills. Sig Haugdahl will head a field of 25 automobile drivers competing, September 3, 7 and 10. The horse races are scheduled for September 5, 6, 8 and 9, harness and running horses competing for the \$20,000 in purses.

Each night excepting Sunday there will be the fireworks spectacle "The Fall of Troy." These are only the high spots on the program. It will be "The Fair of a Thousand Thrills."

\$3,500,000 FAIR PROGRAM READY

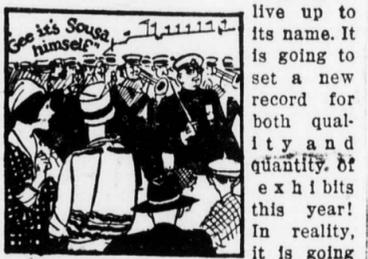
Agricultural, Livestock and Industrial Resources to be Displayed at State Fair.



THE Minnesota State Fair and Northwest Dairy Exposition will be held in the Twin Cities September 3 to 10—the 68th annual exhibition.

With an offer of prizes and premiums totaling \$136,511, with livestock exhibits coming from all parts of the continent, with an educational program that tops that of other years, and with an entertainment bill that will provide a thousand thrills, this year's fair will be the "biggest and best" ever held.

The Minnesota State Fair has long been recognized as the "World's Greatest State Fair." It is going to live up to its name. It is going to set a new record for both quality and quantity of exhibits this year! In reality, it is going to present a score of fairs within a fair.



Of especial interest to visitors will be the livestock end of the fair. More than 1,000 head of the finest dairy and beef cattle in the country will be on display in the mammoth \$500,000.00 Cattle Barn. Premiums totaling \$28,241.00 are offered in this department.

The horse department is making preparations for the biggest show in years. With a prize list of \$20,530.00, an increase over that of a year ago, both the light and heavy horse shows promise to be banner ones. The night Horse Show will be staged five nights, from Monday to Friday evenings inclusive.



The swine, sheep, goats and poultry divisions are offering liberal premiums, with record shows assured.

The county booth competition in the Agricultural building will bring out the keenest competition in years. Nearly half of the counties in the state have entered exhibits.

All kinds of fruits, flowers and vegetables will be shown in the Horticultural building, which will prove one of the most inviting buildings on the grounds to fair visitors.

Women visitors will be much interested in the Woman's building this year. Its management is vested in a committee representing the leading women's organizations in the state.

Under a new plan just adopted, no article submitted for exhibit will be displayed unless it scores at least 90 per cent. This is being done to make the show more educational in nature.

Boys and girls enrolled in club work will demonstrate various club projects in their own building. More than 1,100 youngsters, representing every county in the state, will be brought to the fair with all expenses paid as guests of the fair.

The Fine Arts show will feature a \$500,000.00 loan exhibit in addition to the work of Minnesota artists.



"How the taxpayer's dollar" is spent will be visualized by a mammoth exhibit of 36 state departments and institutions.

Sousa's March "Minnesota" Dedicated at the State Fair

Lieut. Com. John Philip Sousa dedicated his newest and one of his best compositions "Minnesota" at the state fair grounds last Saturday afternoon. It was the intention of the composer to turn over the original manuscript to President Louis D. Coffman of the University of Minnesota but for some reason or other this man Coffman refused to have anything to do with the ceremony and the manuscript was received from the distinguished composer by the president of the state fair board.

While this one man, the head of the great state university, could not receive the gift from the gifted bandmaster there were 16,800 loyal Minnesotans in the big grandstand at the fair grounds who stood at attention while the presentation speech was made and then also remained standing while the band under the direction of Commander Sousa played the march to the entire satisfaction of all present.

The Coffman-Sousa incident caused no end of comment in the twin city papers and the following story of the affair is taken from the Minneapolis Daily Star of Saturday evening:

President Lotus D. Coffman of the University of Minnesota, today refused point blank to participate in dedication ceremonies of the new "Minnesota March," composed by Lieut. Com. John Philip Sousa at the state fair grounds. The march had been specially written by the composer at the request of university alumni, students and faculty and was to be played here for the first time by Sousa's band.

While not ordering that the university should be unrepresented at the ceremony, Dr. Coffman declined to delegate anyone to take his place or represent the university and refused to assign any reason for his absence at the program.

Dedication Is Held

While the absence of university officials at the program did not interfere with the dedication, it was expected that the university, at whose behest the march was written by Commander Sousa, would be represented in the ceremony, inasmuch as the composer had planned to turn over the autographed manuscript of the composition to the university, fair officials said.

In commenting on the university's stand, William F. Sanger, president of the State Fair association, said:

"It is contended, that Mr. Sousa will benefit greatly by the sale of sheet music stimulated by the playing of this march at the state fair. It seems to be that the university should have taken this into consideration when the invitation was tendered. Mr. Sousa has not reversed his position in this particular since the march was written, since he has always received royalties on every piece of music written by him. All composers reserve this right, as do the professors at the university when they write a book or play. Since Mr. Sousa has tendered this march to the university without compensation I do not see how the university can deny his right to royalties on any music sold, which is the right of every composer of music the world over."

Sousa and his great band will be in International Falls at the high school auditorium next Tuesday afternoon and evening when all will have the pleasure of hearing them play the new march "Minnesota." If you have not as yet secured your ticket you must do so at once if you desire to secure a seat.

TWO SPLENDID CONCERTS BY SOUSA AND HIS BAND

International Falls was indeed fortunate in the pleasure of having in the city Tuesday for two concerts the world famous Lieut. Commander John P. Sousa and his wonderful band of over seventy-five pieces. Their appearance here was sponsored by a committee of thirty-one business men as well as the Kiwanis and Commercial clubs and while the total receipts may fall a trifle short of the guarantee it was well worth the effort as very few cities the size of International Falls ever have the opportunity of hearing such a talented musical organization as the noted band leader has surrounded himself with this season.

The afternoon matinee was well attended and at the evening performance every seat in the high school auditorium was taken. The programs at both concerts were high class and the encores consisted of many of Sousa's marches and other popular airs. It was certainly a musical treat and one long to be remembered locally. Many motored here from Baudette, Roseau, Littlefork, Rainy River and other distant points to hear the band.

Mr. Sousa and his band arrived here about noon Tuesday from Hibbing in a special train and left that night by special train for Winnipeg where he was booked for concerts Wednesday

YOUNG MAN GETS WISH

Gerald Schrader loves music and such an opportunity as that of hearing Sousa and his famous band, was the chance of a life time, so he went to the State Fair, with that sole object in view, particularly hoping to hear a couple of the band leader's own productions.

In going towards the place where the band played, Gerald happened along about the time the band was going there and he fell in with a quiet old gentleman who also wore the uniform and Gerald told of his delight in hoping to hear the band and those particular selections. He told of his trip down from Brainerd hoping to hear them played. He was disappointed when he looked at the program and found that they were not there, but you can imagine his surprise when the band came on. The old gentleman stepped out and it was the renowned Sousa, himself to whom he had been telling of his desires and Sousa quietly announced that the band would render a couple of extra selections in addition to the ones on the program, and they were the very two Gerald had asked for.

Since his return he has nothing else to tell of but, what a fine gentleman, Mr. Sousa was.—Brainerd Tribune.

The International Falls Daily Journal

& P. railroad in a special train all their own, Sousa, the incomparable, and his band, struck International Falls yesterday with a wave of enthusiasm and energy which met an instant response from our citizens and which in no small measure contributed to the magnificent programs which the organization gave at the afternoon and evening performances.

Cloudy weather in the morning materially reduced the attendance from other points, as the people along the border have become weatherwise during the last year or two of bad roads and were taking no chances. However, the skies cleared during the forenoon and a glorious day greeted the band its glorious day greeted the band and its

The crowd at the matinee performance was not a large one, but what it lacked in numbers it more than made up for in enthusiasm. The evening audience was all that could be desired, the house being packed to the doors.

It would be superfluous if not futile to attempt a description of this wonderful band, as it is in a class by itself. Seventy strong and every member an artist, and led by the greatest bandsman in the world, it won its ways into the hearts of the people of this city and vicinity and assured itself a tremendous welcome should it ever visit the city again.

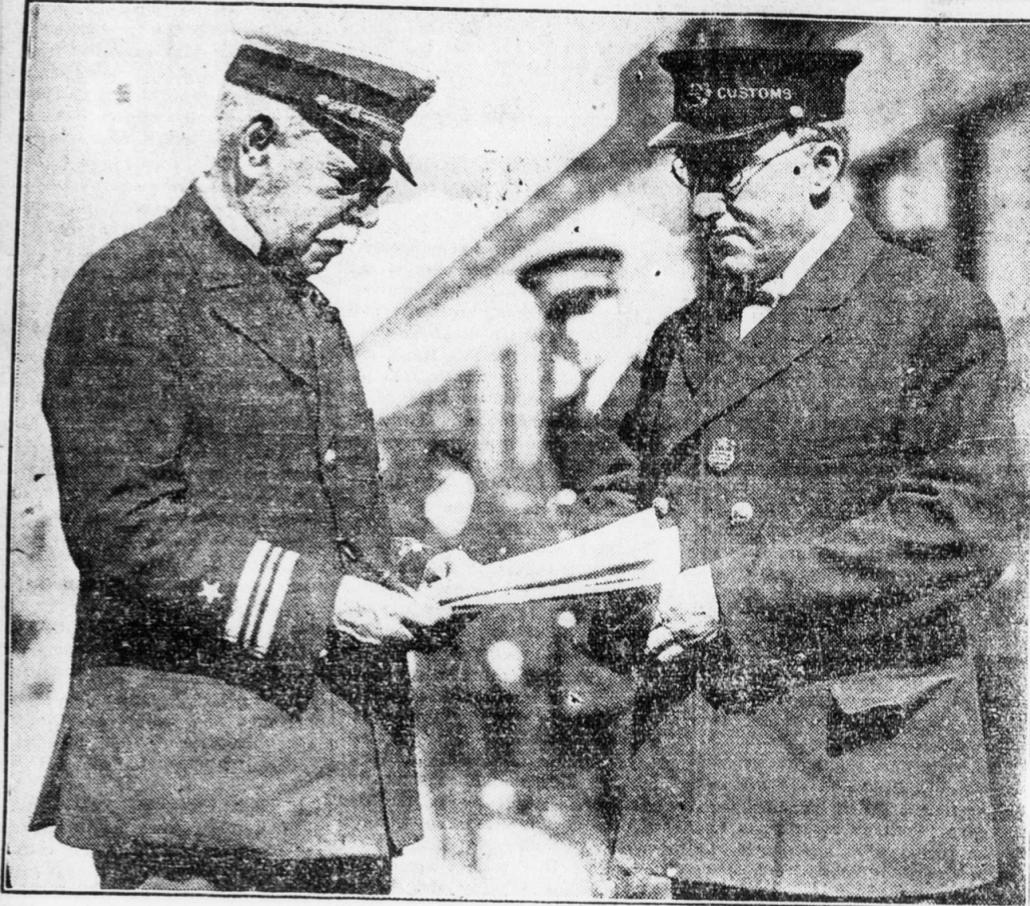
Sousa, himself, is a figure familiar to music lovers the world over. During his long career he has played in every civilized country in the world and his name is a household word. Although now 72 years of age, he retains all the energy and bouyancy of his youthful days, and his very appearance as he steps before his band and lifts his baton is an inspiration to everyone within sight or hearing.

He very graciously responded to numerous encores at each performance yesterday, and sent his audiences home firm in the belief that not only is he the world's greatest bandmaster but also one of the world's finest gentlemen and citizens.

His appearance here was a great event and the men who guaranteed the expense as well as the ladies who worked so hard to "put it over" are deserving of a vote of thanks from the community.

It is understood that there will be a deficit of less than \$200 in the \$2000 guarantee, which the 33 guarantors will have to make good.

SOUSA GIVES HIS AUTOGRAPH



Twenty-five years ago, Customs Examiner William Oakes, heard Sousa and his band for the first time when they played in the Victoria Hall, Bolton, Eng. This morning The Tribune photographer snapped Mr. Sousa as he autographed some photographs of himself belonging to Mr. Oakes. The great bandmaster is on the left, and Mr. Oakes, right.

MANTOBA FREE PRESS, WINNIPEG.

THURSDAY, SEPTEMBER 15,

Sousa, Sparing With His Gestures, Gives Pleasure To Winnipeg Gathering

A Sousa more sparing of gesture than of old but an erect and commanding figure despite his seventy-odd years, directed his wonderful band in two Winnipeg concerts at the Amphitheatre yesterday afternoon and evening. An audience that found pleasant refuge from the heat in the afternoon showed all the signs of utter absorption in the playing and an attitude as far removed as possible from criticalness. One might not beforehand have picked out for an ideal programme all the numbers heard, but there they were and with Mr. Sousa's men playing them with extraordinary ease, compelling beauty and purity of tone and rhythmic qualities that brought everybody into the proceedings, one was left thinking: "It's the way they do it that matters." Just as bad performances of serious music reduce it to a muddle or distortion, so an aggregation such as that of yesterday beguiles the hearer into enjoying everything offered him. An overture by Hattop, "King Henry VIII," which opened the programme, was an example of the band's power for majestic and very finely graduated organ-like tone and clean production—it is impossible not to remember

this dead-sureness and smooth control as the chief asset. Sousa's own suite, "Last Days of Pompeii," in three sections, concerned with "On the House of Burbo and Stratonice," "Nydia," "The Destruction of Pompeii and Nydia's Death," displayed the veteran conductor's knowledge though not unconventional use of his instruments. The results were effective and seemed an almost literal translation into pathetic reed voices, ominous or sympathetic brass and percussion, of Bulwer Lytton's text. Chabrier's tintillating "Espana," the Ballet Music from "Aida," vocal and xylophone solos completed the list. Miss Marjorie Moody sang "On the Banks of the Beautiful Blue Danube" and aroused fervent admiration for lovely, warm soprano voice and simple finished style. John Dolan was everything that could be wished for as a cornet soloist, melting and agile at the same time. Howard Goulden got genuine expression out of his xylophone and proved himself an expert in two and four-hammer pieces. A saxophone octet composed of Messrs Heney, Kincaid, Sullivan, Desmond, Madden, Eauclaire, Schlanz, and Monroe, was received with enthusiasm.—L.S.

WINNIPEG EVENING TRIBUNE,
THURSDAY, SEPTEMBER 15, 1927

Music

Sousa Band Programs

The much-anticipated Sousa concerts will take place in the Amphitheatre today, the first being this afternoon and the other in the evening. Indications are for large audiences on both occasions. The great bandmaster has prepared two special programs for his return visit to the city, and details are as follow:

Matinee Program

1. Overture—King Henry VIII ...Hattop
2. Cornet Solo—Rondo Capriccioso ... Saint-Saens
3. Suite—Last Days of Pompeii ...Sousa
(a) In the House of Burbo and Stratonice
(b) Nydia
(c) The Destruction of Pompeii and Nydia's Death
4. Vocal Solo—On the Banks of the Beautiful Blue Danube ...Strauss
Miss Marjorie Moody
5. Ballet Music from Aida ...Verdi

Sousa Talks on Jazz Music And Heavyweight Fights

Hopes Tunney Will Win and Says Some Jazz Composers Deserve Jail

Lieut.-Commander John Philip Sousa, world-famous bandmaster, made some interesting comparisons between classical and jazz music on his arrival in Winnipeg this morning. And being a keen devotee of sport he also expressed his opinion regarding the forthcoming pugilistic encounter between Gene Tunney and Jack Dempsey.

He did not pretend to be an expert on fights, he said, and so refused to predict the outcome of the big battle in Chicago. But having

been head of the music department of the United States marines for 12 years, he considered himself a duly qualified member of that force. And as Tunney himself is a marine, Mr. Sousa hoped that the heavyweight crown would continue to adorn Gene's head.

Deserve Jail

"Once a marine, always a marine, you know, and so let the best man win," he said.

Some jazz pieces should be sufficient to send their composers to jail, Mr. Sousa claimed. Many humble compositions, however, could be catalogued among the world's greatest tunes. The famous Scotch song, "Annie Laurie," he considered one of the most beautiful ever written.

"After all, what are the classics?" Mr. Sousa asked. "A great many people say any tune that is unpleasant is a classic or that it must be old. My idea is entirely different. If a tune is really great, if it is based on proper lines, it will get the endorsement of the public. If it retains its freshness and its appeal it will live. For things that are truly great never die."

Addresses Rotary Club

When he was 15 years old, Sousa was teaching music and he was a composer at 17. Altogether he has written approximately 400 pieces, 116 of them marches. He is also the author of several books and numerous magazine articles. "Taken all around, I'm a pretty busy man," he remarked.

At noon today Mr. Sousa addressed the Rotary club at its regular weekly luncheon in the Fort Garry hotel. Prior to this he was escorted by Captain James, conductor of the Princess Pat's band, to Tuxedo barracks, where he was entertained by the officers of the regiment.

At 4:40 this afternoon his band will give a concert in the Amphitheatre rink and another at 8:15 this evening, which will be attended by Col. Ten Broeke, O.C. of the Princess Pat's, and other officers and members of the band, who will be Mr. Sousa's guests.

Following the concert, the band will leave for the west, where concerts will be given at Saskatoon, Edmonton and other points.

WINNIPEG EVENING TRIBUNE,
THURSDAY, SEPTEMBER 15, 1927

Large Audience Thrilled By Sousa's Famous Band

Veteran Conductor Gives Rich and Varied Program at Two Concerts Here

There was a large and appreciative audience at the Amphitheatre last night to hear "The March King," John Philip Sousa, and his band, undoubtedly one of the finest musical organizations on the continent.

Military precision features all action of this remarkable aggregation of highly trained musicians and the technical mastery of the bandmen is made the best use of by the highly artistic interpretations of the veteran conductor.

The program was rich and varied, containing matter to suit every taste. The opening number was the overture to Wagner's "Flying Dutchman." The stormy seas that encompassed the unfortunate mariner in his endless wanderings are vividly depicted in this remarkable composition. The splendid bass element in the band was heard to advantage in this number. Two tuneful extras followed.

Cornet Solo

A cornet solo, based on the "Carnival of Venice," by John Dolan, followed. It was a fascinating performance, and Mr. Dolan proved himself to be in the front rank as master of a most difficult solo instrument. As an encore he gave the "Berceuse," from Jocelyn.

In the suite, "The Internationals," that followed, Sullivan's "Lost Chord," completely carried away the audience. It will long linger in the memory of those who heard it.

Miss Marjorie Moody, soprano soloist, has a beautiful voice and a fine technique. Her first number, an aria from Verdi's Traviata, was very beautiful and interesting. As encores she gave "Londonderry" and "Annie Laurie." She was accorded quite an ovation at the conclusion of this latter number.

Other solo numbers were a "Scotch Rhapsody" on the harp by Miss Winnifred Bambrick, and a xylophone number, "Ghost of the Warrior," by Howard Goulden, both of which were well received.

Plays Own Marches

A Sousa concert without a fair percentage of the veteran com-

poser's own marches would belie its name. There is dash and go about the Sousa marches that can only be thoroughly appreciated when played by Sousa's band under his leadership. "Magna Charta," "Stars and Stripes Forever" and Semper Fidelis are well known to everyone in Winnipeg, but they were better known than ever before to last night's audience.

The program concluded with a Massenet number, "Carnival Night in Naples." It was a triumph of speed. It was followed by the National Anthem.

There was much of interest in the matinee program, "The Last Days of Pompeii," one of Mr. Sousa's own compositions, being a particularly fascinating number.

—G.H.M.

Their Tones Will Resound Through Stadium



Members of Sousa's giant band are here shown in concert array. The band will be heard with vocal and instrumental soloists at the Stadium twice tomorrow, afternoon and evening.

THE LEADER, REGINA, FRIDAY, SEPTEMBER 16, 1927

FINE PROGRAM PRESENTED BY SOUSA'S BAND YESTERDAY

(BY DAN CAMERON)

The only thing lacking at the Sousa band concert in the Stadium last evening was the electricity of a big audience. The Exhibition Board had done themselves proud in the matter of decorations, carried out on a scale proportionate to the size of the auditorium. There was Sousa himself, a world figure. He had with him a fine big band and brilliant soloists. He played a big program. But there were too many vacant chairs. The voltage, if reduced, was, however, select.

Wagner's "Flying Dutchman" overture lends itself to band treatment and the Stadium to a full-orbed enjoyment of Wagnerian scoring. It made a fine opening number. In the suite, "The Internationals," Sousa's arrangement of Sullivan's "Lost Chord" stood out in magnificent style. The "Andante Cantabile" from Tschalkowsky's Opus II was restful. It would have been more so had it lived up to its name in performance more happily. There were plenty of rousing marches, dainty waltz movements, a realistically squeaky "Old Oaken Bucket" stunt, a gang-war or two, and a saxophone octette, remarkable for being (1) good and (2) funny, when it meant to be.

Her Singing a Revelation

When Marjorie Moody sang here with Sousa two years ago, she won out under impossible conditions, that is, in the open air. Her singing last evening, in a comparatively speaking, more favorable environment, came as a revelation even to her admirers. Miss Moody has two rare gifts, a tone of faultless clarity and the art of guiding it along the melodic path with almost instrumental ease and fidelity. Her "Traviata" aria, a famous coloratura tour de force, was negotiated with easy, fluent brilliance and with all the Tetrastriani elaborations, including the famous E flat in alt, complete. Miss Moody is herself an added grace, being fair to look upon and gifted

with that charm of manner which distinguishes the more favored of her sex. Her encores, "Danny Boy" and the "Italian Street Song" from, if memory serves, "Naughty Marietta," were delightful. At the close of the "Canadian Patrol," she joined the band in "Oh, Canada," a charming gesture in which she convicted most of us by knowing the words.

Harpist Wins Audience

A second lone lady in a wilderness of men, Winnifred Bambrick, a clever Ottawa girl, who has made a name for herself on her chosen instrument, made an instant success with a "Scotch Rhapsody" for harp. Were Canada a second Wales, it would perforce crown Miss Bambrick as its most distinguished harpist. We lack a national esteddfod.

John Dolan, Sousa's famous cornet soloist, keeps an amazing technical equipment suavely in subservience to his essentially musical conception. With him, musicianship is paramount. Adequacy of means, together with the finished sweep of his phrasing, distinguished his efforts of last evening as probably the finest Regina has heard.

One felt in the solo numbers a certain tardiness in otherwise grateful accompaniments that could easily be corrected.

"By their works ye shall know them." John Phillip Sousa is, by his, better known than any living musician. To have conducted bands for 50 years, to have written the most brilliant marches of his long day, and to be, at 73, still the dapper master in his chosen field, is an amazing experience. Sousa did not make the march. It was old before he was born. His unique accomplishment as a composer is to have taken a current coin, reminted it in finer metal and stamped it, as it were, dynastically. Who than the "March King" had a better right?

THE LEADER, REGINA, THURSDAY, SEPTEMBER 15, 1927

PROGRAMS FOR SOUSA'S BAND, APPEARING HERE TWICE TODAY

The programs for the matinee and evening appearances here of Lieut. Commander Sousa and his band at the Stadium today follow:

The programs will commence at 3.30 in the afternoon and 8.15 in the evening. For the convenience of the audience the Stadium will be heated.

Thursday Matinee Program, 3.30 p.m.

1. Overture, "King Henry VIII" .. Hatton
2. Cornet solo, "Rondo Capriccioso" .. Saint-Saens
John Dolan.
3. Suite, "Last Days of Pompeii" .. Sousa
(a) "In the House of Burbo and Stratonicce." Within the room were placed several small tables; round these were seated several knots of men drinking, some playing at dice.
(b) "Nydia."
"Ye have a world of light
When love in the loved rejoices,
And the blind girl's home is the
House of Night,
And its beings are empty voices."
(c) "The Destruction of Pompeii and Nydia's Death." At that moment they felt the earth shake beneath their feet and beyond, in the darkness, they heard the crash of falling roofs. A group of men and women bearing torches passed by the temple, they were of the congregation of the Nazarenes. The troops chanted along with the wild horror of the air, "Behold the Lord descendeth to judgment! He maketh fire come down from Heaven in the sight of men! Woe to the harlot of the sea! Woe!" At that moment a wild yell burst through the air—and thinking only of escape, whither they knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. In the silence of the general sleep Nydia rose gently: "Oh, sacred sea! I hear thy voice invitingly—Rest—Rest—Rest." — Bulwer-Lytton.
4. Vocal solo, "On the Banks of the Beautiful Blue Danube" .. Strauss
Miss Marjorie Moody
5. Ballet music from "Aida" .. Verdi
Interval.
6. Rhapsodie, "España" .. Chabrier
7. (a) The saxophones, "At Sundown" .. Donaldson
Messrs. Heney, Kincaid, Sullivan, Desmond, Madden, Eaucalre, Schlanz, Monroe.
(b) March, "Riders for the Flag" (new) .. Sousa
8. Xylophone solo, "Dance of the Toy Regiment" .. Shilkert-Green
Howard Goulden
9. Cowboy Breakdown, "Turkey in the Straw" .. Gulon
"God Save the King."

Encores selected from Sousa marches and popular numbers.
Miss Marjorie Moody, soprano;

John Dolan, cornet; Howard Goulden, xylophone; Edw. J. Heney, saxophone.

Thursday Evening Program, 8.15 p.m.

1. Overture, "The Flying Dutchman" .. Wagner
2. Cornet solo, "Carnival of Venice" .. Arban
John Dolan
3. Suite, "The Internationals" .. Arranged by Sousa
(a) "Morning Journals" .. Strauss
(b) "The Lost Chord" .. Sullivan
(c) "Mars and Venus" .. Sousa
4. Vocal solo, aria from "Traviata" .. Verdi
Miss Marjorie Moody.
5. "Andante Cantabile" from Opus II .. Tschalkowsky
Interval.
6. "The Feast of Spring" .. Ambrose Thomas
7. (a) Harp solo, "Scotch Rhapsody" .. Pinto
Miss Winnifred Bambrick.
(b) Three Marches,
"Magna Charta" (new) .. Sousa
(This march was written at the request of the International Magna Charta Day Association, headquarters at St. Paul, Minnesota, and with the approval of Judge Elbert J. Gary. The Magna Charta Association urges the observance of one day annually, in common, June 15th—by the seven English speaking nations—the United States, Canada, Newfoundland, Great Britain, Australia, South Africa and New Zealand, and it is dedicated to these nations to strengthen the ties which bind them together.)
"Stars and Stripes Forever" .. Sousa
"Sempter Fidelis" .. Sousa
8. Xylophone solo, "Ghost of the Warrior" .. Grossman
Howard Goulden
9. Finale, "Carnival Night in Naples" .. Massenet
"God Save the King."

Encores selected from Sousa marches and popular numbers.
Miss Marjorie Moody, soprano; John Dolan, cornet; Miss Winnifred Bambrick, harp; Howard Goulden, xylophone.

THE REGINA DAILY POST,
THURSDAY, SEPTEMBER 15, 1927

ALDERMEN SIT EARLY; TO ATTEND CONCERT

Special Committee Meeting of Council Altered From Evening to Afternoon

To permit of the attendance of the City Fathers at Sousa's Band Concert in the Stadium this evening, the Special Committee meeting of Council will be held at 4:30 this afternoon instead of at the regular scheduled hour of 7:30 p.m. The concert is being held under the auspices of the Regina Exhibition Association, and His Worship Mayor McAra and the city aldermen are anxious to attend.

No matters of outstanding importance are to be discussed, according to present indications, though it is possible the Commissioners may bring down information, in accordance with the motion of Alderman Coldwell at last Thursday's meeting, as to the cost of installing automatic traffic signals on the streets of this city.

A small amount of correspondence is on hand, and several routine matters demand attention.

Public Taste in Music Improving, Finds Sousa

PEOPLE HAVE COURAGE NOW TO DEMAND AND INSIST UPON THE BEST

Sousa's name is his own. Contrary to general opinion he didn't steal three letters from the United States of America. He was born Sousa. He had nine brothers and sisters who have been intensely annoyed at the suggestion that the name wasn't real.

Interviewed at the Hotel Saskatchewan today, the famous bandman and composer of band music chuckled as he told of what he considered his best publicity story. It was more than twenty years ago, he said, that his brother and his press agent got together and thought up the story of the young immigrant lad with the initials "S. O.," who, seeing U.S.A. painted after these on his trunk, adopted the name "Sousa."

"I've no objections to being Mr. So. It's a short name and it would save me lots of bother. But my name happens to be Sousa," the veteran musician said. It was the general public, who, catching at the novel idea of a man stealing three letters, wouldn't be satisfied that he didn't do it. Years ago, when the same press agent was on the job, Mr. Sousa's name became Samuel Ochs when he visited Germany. The same initials, "S. O.," and the same story was told. When he went to England he became Samuel Oden, also a former immigrant had enamored at the word formed by these letters with the ones forming U.S.A.

"About every three years the old story crops up and I keep on denying it," Sousa said with a smile.

Public More Critical

Becoming serious in a moment at a question concerning public taste in music, the musician declared that it was improving. "The public has sufficient courage now, to not endorse a piece just because it is played by a great musical body. It is getting to a point where a standard means the best of its kind. There is not just one standard for everything, but there's a standard for the symphony, for the march, for the waltz and so on. This is the highest form of criticism."

The average man, Sousa declared, calls everything "classical" that he doesn't like. "Appreciation of music," he said, "is almost a natural gift." He believed, however, that it could be developed.

Has Many Works

It was about 33 years ago that Sousa made his first visit to Canada. Now at the age of 72 he has composed about 300 pieces, of which 116 have been marches. "If I live and keep on getting that power behind myself by which I am enabled to do it, I will write more." In addition to his music he has also written four popular novels. "The only time I was ever intensely annoyed at a reporter was when one suggested that I should stick to music and leave writing to people who needed the money more than I did." And, at 72 years, Sousa is still as keen about his job as ever. He expressed the opinion that he never intended to retire. "There is nothing in the world as fascinating to me as my profession," he declared.



J. P. Sousa, the famous bandmaster, who, with his large musical organization, reached the City today.

SCHOOL PUPILS TAKE HOLIDAY TO HEAR BAND

Early Closing to Take Place When Children Journey to Stadium

Thousands of school children in Regina were given the opportunity to hear Sousa and his band this afternoon when public and separate schools of the City closed early in order that the children might attend the matinee concert. The schools were closed at 2:45 p.m. and the children were accompanied to the Stadium by their teachers. Students of the collegiates who wished to attend were allowed the privilege of leaving their classes early.

The band arrived this morning and its members are quartered at various city hotels.

For this evening's big concert in the Stadium the program is as follows, starting at 8:15 p.m.:

1. Overture, "The Flying Dutchman" Wagner
 2. Cornet solo, "Carnival of Venice" Arban
John Dolan
 3. Suite, "The Internationals" Arranged by Sousa
(a) "Morning Journals" . . . Strauss
(b) "The Lost Chord" . . . Sullivan
(c) "Mars and Venus" . . . Sousa
 4. Vocal solo, aria from "Traviata" Verdi
Miss Marjorie Moody.
 5. "Andante Cantabile" from Opus II. Tschalkowsky
Interval.
 6. "The Feast of Spring" Ambrose Thomas
 7. (a) Harp solo, "Scotch Rhapsody" Pinto
Miss Winifred Bambrick.
(b) Three Marches,
"Magna Charta" (new) . . . Sousa
(This march was written at the request of the International Magna Charta Day Association, headquarters at St. Paul, Minnesota, and with the approval of Judge Elbert J. Gary. The Magna Charta Association urges the observance of one day annually, in common, June 15th—by the seven English speaking nations—the United States, Canada, Newfoundland, Great Britain, Australia, South Africa and New Zealand, and it is dedicated to these nations to strengthen the ties which bind them together.)
"Stars and Stripes Forever" Sousa
"Semper Fidelis" Sousa
 8. Xylophone solo, "Ghost of the Warrior" Grossman
Howard Goulden
 9. Finale, "Carnival Night in Naples" Massenet
"God Save the King."
- Encores selected from Sousa marches and popular numbers.
Miss Marjorie Moody, soprano;
John Dolan, cornet; Miss Winifred Bambrick, harp; Howard Goulden, xylophone.

SOUSA MARCHES RESOUND FROM STADIUM WALLS

Famous Conductor and His Band Fail of Full Appreciation Here

After providing Regina with a musical treat Thursday, John Philip Sousa and his famous band left last night for Saskatoon where they are giving concerts this afternoon and evening. Thousands of Regina school children were present at the Thursday afternoon concert here, while last night's audience, though not record-breaking in size, showed keen appreciation of the program.

Wagner's overture, "The Flying Dutchman," made a splendid opening number for the evening's entertainment. Sousa's arrangement of Sullivan's "The Lost Chord" was outstanding in the second band number. "The Internationals," which followed the cornet solo, "Carnival of Venice," played by John Dolan.

The "Adante Cantabile," Tschalkowsky's Opus 11, together with marches, waltzes and a variety of other musical selections, gave the band ample opportunity to display its ability, its sonority, and the technical discipline for which it is so well famed.

Marjory Moody, vocalist, Winifred Bambrick, harpist, and John Dolan, cornet soloist, contributed largely to the evening's enjoyment. Miss Moody, who sang here under Sousa two years ago, was familiar to many of the audience last night, and, impressive as she was under the unfavorable conditions of the open air at her first visit she was more captivating still under the incomparably better circumstance of the Stadium.

In addition to her program number, aria from "Traviata" she gave a number of encores, including "Danny Boy" and "The Italian Street Song."

Miss Bambrick's harp number produced the enthusiasm her artistry and skill warranted.

SOUSA'S BAND IS APPRECIATED

Lieut. Commander John Philip Sousa and his famous band returned to Saskatoon yesterday, and at two concerts in the Arena Rink were heard by vast audiences of Saskatoon music lovers. Past the 70 mark and more than fifty years a conductor, Sousa retains all the verve and keenness for which he has long been famous. His band, more than sixty strong, is completely under his command and plays with an effortless precision and with a great variation of tone and effect.

Four soloists contributed to the program, giving it variety and making nearly three hours of music seem not at all too long. John Dolan, cornetist, exhibited remarkable technical brilliance in Arban's "Carnival of Venice" and beauty of tone in Jocelyn's famous Berceuse. Miss Marjorie Moody, soprano, sang an aria from the Verdi opera "Traviata." Her voice is one of unusual purity and remarkably well trained. A lady unnamed on the program contributed two solos on the harp, while Howard Goulden performed brilliantly on the xylophone. Eight saxophones played a version of Paderewski's minuet and a number of humorous divertissements.

On the band program, of course, were included some of Sousa's own celebrated marches, including the "Magna Charta." This was written at the request of the Magna Charta Day Association and is a stirring composition in the well-known Sousa style. Another new work by the conductor was a humorous mingling of well-known tunes entitled "The Wets and the Drys." Some odd effects are introduced, as also in an Artillery March, wherein revolver shots reinforce the drum beats.

Perhaps the most brilliant item on the band program was the final number, a descriptive carnival piece by Massenet, which was played at very rapid tempo and with remarkable virtuosity. In this as in other compositions the band attained tremen-

DRUM ROLL

As many people as would fill a good-sized rink—the Arena, for instance, where Sousa's band played last night, are speculating as to the interpretation to be placed on the remarkable drum roll performed during the piece entitled "Mars and Venus." It was a disappointment that the drummers were not in view of the audience—for there must have been at least two of them, the stout, grey-haired chap, and the one with the wayward lock of hair who later played a xylophone solo. The drum roll in question might have been conveying the impression of an airplane, first in the distance, then overhead, then moving away—whatever it was, it was one of the most astounding bits of drumming that have ever been heard, in Saskatoon or anywhere else. Not less startling was the salvo of revolver shots that marked a passage in the Artillery March, and which made more than one nervous person mentally write some such headline as "Bandsman shoots rival during concert," or something to that effect. Lieut. Commander John Sousa, aged 73, Grand Old Man of the band business, has, with years, acquired a benignity that is touching—one almost wonders if such a gentle old gentleman can handle a mob of sixty or more members of the musical order—until he waves his baton, and the mob becomes one marvellous instrument of a myriad chords and keys.

dous volume at the top of the crescendo.
The Kiwanis Club of Saskatoon was responsible for bringing Sousa's band to the city and deserves praise for giving the citizens another opportunity of hearing this famous musical organization.
A. W. Cameron, principal of the Nutana Collegiate Institute, presided at last night's concert in place of R. W. Moore, president of the Kiwanis Club, who was absent on account of illness. Mr. Cameron spoke of the need for better concert accommodation and said he looked forward to the time when Saskatoon would have a real auditorium.

SOUSA'S HERE WITH WORLD FAMOUS BAND

Veteran Leader Arrives
With His Organization,
Nearly 100 Strong

**BIG DAY FOR ALL
WHO LIKE MUSIC**

NIGHT PERFORMANCE BEGINS
AT 8 O'CLOCK IN ARENA
RINK; KIDDIES REJOICE

Sousa's performance in the
Arena Rink this evening will be-
gin promptly at 8 o'clock. All
patrons are asked to be seated
before the program starts.
Sousa is always prompt.

This is a big day for every-
body in Saskatoon who likes
brass band music—and who
doesn't?—for John Philip
Sousa and his famous orga-
nization, nearly 100 strong, ar-
rived in the city by Canadian
National this morning in three
special cars, from Regina.

SCHOOLS CLOSED

Schools and collegiates were closed
at 2 o'clock this afternoon to en-
able the young folks to hear this
world famous band at the Arena
rink at 2.30 o'clock in the afternoon
program, while tonight at 8.00 Lieut-
enant-Commander Sousa will again
conduct the band in a program of
particular interest to adults.

GO TO SANATORIUM

This morning at 10.15 o'clock, 37
members of the band, including the
leader, were driven out to the pro-
vincial Sanatorium by members of
the Rotary Club, whose "San" com-
mittee, through the courtesy of the
Kiwanis Club under whose auspices
the band is in Saskatoon, had made
arrangements for a program to be
given for the patients and staff of
the big hospital. The band played
a number of selections and solos by
Miss Winifred Bambrick, harpist,
and Miss Marjorie Moody, soprano,
were greatly appreciated. It was
indeed a red letter day for the "San."
The party was driven back to town
for luncheon at 11.45 o'clock.

TASTE IS IMPROVING

Sousa himself, still full of energy
despite his 72 years and the pro-
digious activity of his life as mu-
sician, composer, and band leader,
in an interview declared that the
public taste for music was improv-
ing. "I find that the public has im-
proved in discrimination and courage
now to refuse endorsement of a
piece played by a great musical
organization if the people themselves
do not like it. Only the best is
good enough now, and whether it
be the symphony, the march, the
waltz, and so forth, there is a truly
critical public standard for each.
That's real criticism."

The composer said there was a
tendency for the average man to
dub everything "classical" that he
didn't like. Appreciation of music,
Sousa felt, was to a great extent a
natural gift, but he thought it could
be developed.

TO HEAR HIS LATEST

It is 33 years since Sousa first
visited Canada. He has composed
some 300 pieces, of which 116 have
been marches, the latest of which is
to be heard in Saskatoon for the
first time tonight. Such of his com-
positions as the "Stars and Stripes
Forever" and "Semper Fidelis"
marches are popular classics of
band music. He hopes to continue
composing. In addition Sousa is the
author of four novels. He never in-
tends to retire, for "there is noth-
ing in the world as fascinating to
me as my profession."

While in Saskatoon Sousa is a
guest of the Barry hotel.

Jackie Gets Sousa's Baton



John Philip Sousa, who is conducting his world famous
band here this afternoon and evening in the Arena rink, some
time ago did Jackie Coogan the honor of conducting the
band for part of a program. Afterwards he presented the
youthful movie star with the ivory baton which he had used
all season. Here he is shown giving the baton to Jackie.

THE SASKATOON PHOENIX,
SATURDAY, SEPTEMBER 17, 1927

Sousa's Famous Band Greatly Appreciated

Lieut. Commander John Phillip
Sousa and his famous band re-
turned to Saskatoon yesterday,
and at two concerts in the Arena
Rink were heard by vast
audiences of Saskatoon music
lovers. Past the 70 mark and
more than fifty years a conduc-
tor, Sousa retains all the verve
and keenness for which he has
long been famous. His band,
more than sixty strong, is com-
pletely under his command and
plays with an effortless precision
and with a great variation of
tone and effect.

Four soloists contributed to the
program, giving it variety and mak-
ing nearly three hours of music
seem not at all too long. John
Dolan, cornetist, exhibited remark-

able technical brilliance in Arban's
"Carnival of Venice" and beauty of
tone in Jocelyn's famous Berceuse.
Miss Marjorie Moody, soprano, sang
an aria from the Verdi opera "Tra-
viata." Her voice is one of unusual
purity and remarkably well trained.
A lady unnamed on the program
contributed two solos on the harp,
while Howard Goulden performed
brilliantly on the xylophone. Eight
saxophones played a version of
Paderewski's minuet and a number
of humorous divertissements.

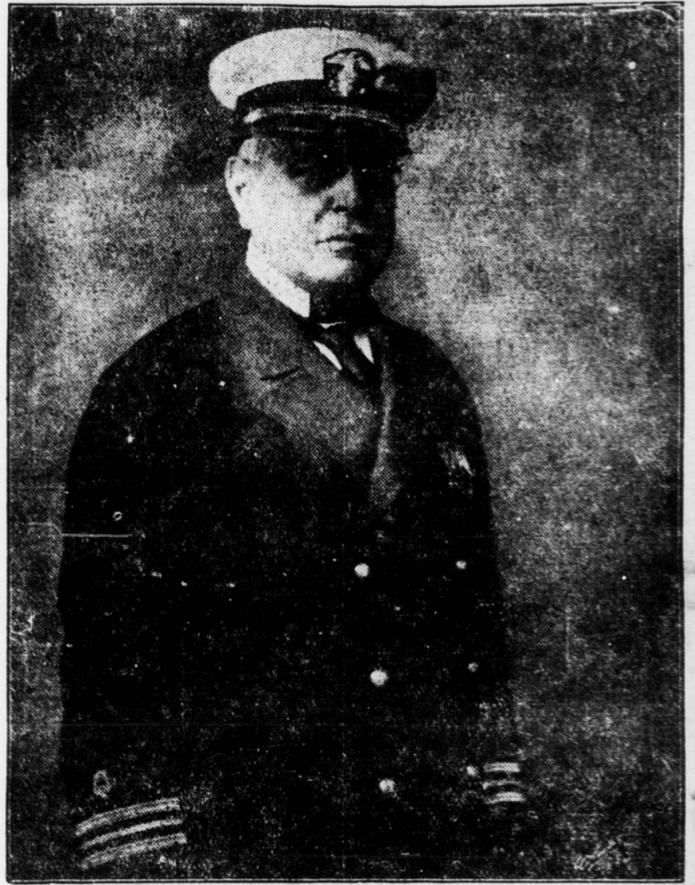
On the band program, of course,
were included some of Sousa's own
celebrated marches, including the
"Stars and Stripes." This was writ-
ten at the request of the Magna
Charta Day Association and is a
stirring composition in the well-
known Sousa style. Another new
work by the conductor was a humor-
ous mingling of well-known tunes
entitled "The Wets and the Drys."
Some odd effects are introduced, as
also in an Artillery March, wherein
revolver shots reinforce the drum
beats.

Perhaps the most brilliant item on
the band program was the final num-
ber, a descriptive carnival piece by
Massenet, which was played at very
rapid tempo and with remarkable
virtuosity. In this as in other com-
positions the band attained tremen-
dous volume at the top of the
crescendo.

The Kiwanis Club of Saskatoon
was responsible for bringing Sousa's
band to the city and deserves praise
for giving the citizens another op-
portunity of hearing this famous mu-
sical organization.

A. W. Cameron, principal of the
Nutana Collegiate Institute, presided
at last night's concert in place of
R. W. Moore, president of the
Kiwanis Club, who was absent on
account of illness. Mr. Cameron
spoke of the need for better concert
accommodation and said he looked
forward to the time when Saskatoon
would have a real auditorium.—
J. B. McG.

Here On Friday



Lieutenant Commander John Philip Sousa, who will be in
Saskatoon with his world famous band on Friday, for after-
noon and evening performances in the Arena Rink. He
brings his organization here under the auspices of the
Kiwanis Club. All proceeds, after expenses are met, are to be
devoted to charitable purposes.

MARCH KING READY TO WIELD HIS BATON HERE ON FRIDAY

Special attention is being paid
by the volunteer ushers from the
ranks of the Saskatoon Kiwanis
Club to the safety and comfort
for children of all ages who will
attend the special matinee of
Sousa's band in the Arena Rink
tomorrow afternoon at 2.30
o'clock. Youngsters whose par-
ents cannot accompany them
will be carefully looked after
and kept out of harm or mis-
chief, directors of the club which
is sponsoring the visit of the
famous band, informed The Star
this morning. As Lieut.-Com-
mander John Phillip Sousa is no-
torious for punctuality, and has
a full program, parents are asked
to see that their offspring
reach the rink in time to be
seated before the start, which
will be to the minute. Parents
are also invited, of course, to the
matinee, the program being one
that will please old and young
alike.
The evening concert starts
with equal promptitude at 8.30,
and is for adults particularly.

This is the last opportunity, for
some time at least, which Sas-
katoon will have to watch the
famous march king wield his
baton, and as there are some
striking innovations in the pro-
gram, both performances will be
well worth attending. It is a
fact that quite a number of peo-
ple, including several parties
from the country, have already
booked seats for afternoon and
evening.

Sousa's Band

The citizens of Saskatoon doubtless need
no urging to take tomorrow's opportunity of
hearing Sousa's band. The veteran conductor
and march composer, now in his 72nd year but
as keen as ever, has been in this city before.

There is a special charm and vitality in
band music which Saskatoon has always shown
readiness to appreciate. Large audiences have
greeted the celebrated bands from overseas
which have visited the city in recent years.
Lieut.-Commander Sousa's organization is
without question the most celebrated band of
its kind in America and its fame is well
deserved.

The Kiwanis Club of Saskatoon shows pub-
lic spirit in bringing Sousa's band here and
should have the strong support of the citizens.

SOUSA'S BAND, IN SKATING RINK SATURDAY

North Battleford

THE NORTH BATTLEFORD OPTIMIST

THURSDAY, SEPTEMBER 8th, 1927

THIS YEAR'S TOUR OF SOUSA'S BAND PROVES MOST SENSATIONAL

This is the thirty-fifth annual tour of Lieutenant Commander John Philip Sousa and his Band and it is the most sensational with respect to attendance and enthusiasm that he has experienced. That is saying much when it is recalled that for thirty-five years he has gone to every part of the United States and Canada and to Europe and that he has unremittently been acclaimed wherever he was heard. On his long tour of his thirty-third season, ending in March of 1926, he played to more "paid admissions" than for any similar period in his entire career. There was a short season that began in July and ended in November of 1926 and, although he had wanted to spend the winter and spring at ease, importunities were so many that he simply had to succumb and to take up offers for engagements that included a tremendous success at the handsome new Paramount Theatre in New York. Just recently he was heard with his band at the great Chicago Theatre in Chicago. There were four performances and the house was packed at each of them, fully 20,000 persons attending during one day. Enthusiasm was great as he stood before the various crowds and he conducted with all that buoyancy a characteristic of him regardless

of the more than seventy years of his span of life.

Sousa keeps well because he is happy and because he never lacks exercise. Formerly he did a great deal of horseback riding and he was an expert horseman. More recently he is content to walk whenever the opportunity presents itself and he likes to roam the country, along wooded paths or on the banks of pleasant streams. At his Long Island home he has many pleasant places for pedestrianism and he is as much in the open as possible. At his concerts he has a complete and regular daily course of calisthenics, or wielding a baton and keeping both arms in motion, together with swaying of the body is all that anyone needs for maintenance of perfect health. He never sits down during a concert and he goes quickly from one selection to another. Yet he is never tired. It is all in keeping fit.

THE NORTH BATTLEFORD OPTIMIST

THURSDAY, SEPTEMBER 15th, 1927

IT IS TO BE HOPED that a good attendance will present itself on Saturday next at the Sousa Band performances. It is an opportunity made possible by the guarantee of a number of citizens who were prepared to take some financial risk in order that North Battleford may be included in the itinerary of this famous aggregation, taking its place alongside those greater centres of population which enjoy such outstanding privileges. In appreciation of that guarantee both town and country should be strongly represented. But apart from any sentiment which may be advanced on that score, the opportunity of listening to Sousa's Band with its world-wide reputation is one which should be grasped. People living in the West are seldom granted the opportunity of hearing or seeing the world's best. Sousa's coming on Saturday next provides such an opportunity.

SOUSA'S TOUR COVERS MUCH TERRITORY THIS YEAR

Atlantic City is the eastern-most point on the travels of Lieut. Com. John Philip Sousa during the thirty-fifth annual tour of his famous band. Sousa begins his season in Atlantic City on July 17th, but before his organization disbands in November he will have been as far to the west and northwest as Vancouver, B. C., as far to the north as Winnipeg and as far to the south as Oklahoma City. Sousa's travels for 1927, his fiftieth year as a conductor, take him into twenty-seven American States and five Canadian provinces. Sousa will celebrate his seventy-third birthday during his tour—November 6th.

Nearly everybody appreciates good music. Those who do will hear Sousa's Band next Saturday.

SOUSA AMASSED FORTUNE

Wealth has come to Lieut. Com. John Philip Sousa at the rate of a dollar for each mile of his travels. Sousa, who is in all probability the only American composer-conductor who has amassed a fortune of a million dollars solely through the practice of his profession during his last season, rounded out a million miles of travel with his band. Sousa's traveling record is almost 27,000 miles a season for his entire career and this season with a comparatively short tour extending only from mid-July until late in November, he will click off 25,000 miles. Sousa is not so certain that "the first million is the hardest." When Sousa began his career he had fifty men, who were well-paid at an average of \$35 a week. Now he has 100 men, who command an average wage of about \$125 a week.

NORTH BATTLEFORD NEWS

THURSDAY, SEPTEMBER 15th, 1927

SOUSA'S BAND

"THE STORY OF MY FIRST JOB"

John Philip Sousa's Experience

When Lieutenant Commander John Philip Sousa, the famous March King, was a boy, he was, as one might say, on the horns of a dilemma. It was as to what his life's work should be. "I was taking violin lessons but it was irksome. Near the parental home was a baker shop, and they were baker shops in those days. I can still remember the savory odors that emanated from the baker's cellar when he was baking cakes or bread. It was fascinating to see the men with their long shovels taking loaves of bread from the ovens.

"I hadn't counted on the laborious part of the business, and soon found out that baking was not all nice things to eat and nice things to get a whiff of. I had to go to the bakery late at night and stay until daybreak. It wasn't a hardship the first night, because it was a novelty, but I had to work steadily, and soon realized that practicing on the violin wasn't so monotonous. The second night seemed twice as hard as the first, and that settled it. When I got home the next morning, I told my father that I thought I would keep on with my violin lessons."

Lieutenant Commander Sousa was born at Washington, D.C., November 6, 1854, and his musical education began at the age of 6. He became a member of the Marine Corps Band when only a lad of 13 through a scheme hatched by his father, a member of the band, to thwart the boy's plans to run away with a circus band. The father had him enlisted as an apprentice and among the regulations that were read to the young recruit was one providing that desertion would be punished by shooting at sunrise. As the March King says: "I didn't want anything like to happen, so I stayed with the band." After several years he left the Marine Band to strike out for himself, giving lessons and conducting several orchestras. His first engagement of importance came in 1877, when, as first violinist, he toured the country with the orchestras of Jacques Offenbach, composer of "The Tales of Hoffman."

One month before his twenty-fifth birthday, Sousa returned to the Marine Band as conductor and remained with the organization 12 years. In 1892 an opportunity came to carry out a plan he had had in mind for a long time—the organization of a band of his own to present the works of great composers before audiences which operatic companies and symphony orchestras could not hope to reach. He has toured every city of any size in this country and has made several tours of Europe and also a tour of the world.

His musical works include 10 operas, many songs and suites, more than 100 marches and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir. His most popular march is "The Stars and Stripes Forever." The "Liberty Bell" march was written in Philadelphia, and inspired through the marching of his child, with other school children, to see the Liberty Bell in Independence Hall. He has the distinction of having served in three branches of the military service, having been director of the Marine Band, musical director of the Sixth Army Corps during the war with Spain, and director of the famous Great Lakes Naval Station band during the world war.

NORTH BATTLEFORD NEWS

THURSDAY, SEPTEMBER 8th, 1927

SOUSA'S BAND

Lieutenant Commander John Philip Sousa is a progressive citizen who keeps abreast of the times and is quick to adopt the newest ideas and inventions. But he will have nothing to do with the radio. He recognizes its marvels, of course, but he is firmly of the belief that his concert value would be seriously affected should he permit his band to broadcast, thereby giving listeners an inadequate idea of the perfection of his musicians.

"I have for years been building up my band," said Mr. Sousa the other day, between concerts. "In the early days I was obliged to take men where I found them, and most of them were foreigners—by that I mean of foreign birth. I felt that something ought to be done about it. So I set out to change the personnel of the band by introducing wherever possible American born and American trained bandmen. There are plenty of bands throughout the country, but in the days of a quarter of a century and more ago, the bandmen to a great extent were not professional musicians—in the sense that they devoted all their time to music. Men with small businesses, artisans, clerks and others were in bands. Thus there were not developing a body of musicians comparable with those of foreign training. It wasn't that Americans were a bit less musical; but they didn't take up music for a livelihood because other occupations seemed more attractive from a pecuniary standpoint. It was

necessary to develop a group. And so, as I traveled throughout the country I would take note of any instrumentalist who seemed to have the right idea about music and who was a student. When there came opportunity I placed them under contract. Today the band is practically one hundred per cent American and any foreigner in our personnel is fully imbued with the American spirit. That is one reason why I am so proud of my band. It is American in every way, and without egotism I have no hesitancy in asserting that it is the best in the world. The repertoire is most extensive and the band can play anything that I may set before the men—and on sight. America has just cause to be proud of these fine musicians and citizens."

The finest band music in the world and you can hear it for yourself next Saturday at the North Battleford Skating Rink. Afternoon performance at 2.30, evening performance at 8.30, and Sousa begins on time.

Optimist.

THE NORTH BATTLEFORD OPTIMIST

THURSDAY, SEPTEMBER 15th, 1927

Demand For Marches Composed By Sousa On Increase Every Year

Like any other tried and true product that has become known as the best of its kind, the demand for the Sousa march increases with each passing year. There is the great Sousa public, of course, which eagerly awaits the new Sousa compositions and there are the organizations, public and private, civic and military, which each year ask the March King that his new numbers may be written for them.

All of which explains the reason for three new marches in the Sousa programs for the thirty-fourth annual tour. Because of increased demand, Sousa is speeding up production. The City of Philadelphia invited Sousa to write the official march for the Sesqui-Centennial Exposition; the Gridiron Club in Washington, asked Sousa to write an official march for the Club, and the City of Detroit asked him to write an official march for the City. These three requests from more than eighty, Sousa was able to grant and Sousa audiences will hear this year for the first time, "Sesqui-Centennial March," "Gridiron Club March" and "Pride of the Wolverines."

Sousa's first official march, oddly enough, is the only march composition which has been given such a status by law. That march is "Semper Fidelis," official march of the United States Marine Corps, and it was written at the order of President Arthur, during the days when Sousa was director of the United States Marine Band.

Sousa keeps a high honor with himself and with those who have petitioned him for official marches. First he goes over the requests, eliminating all that it is obviously impossible to grant. Then he begins to consider seriously those that remain, if the inspiration comes, well and good, if it does not come, Sousa refuses to write and the requesting organization has no alternative but to wait. For instance, it recently took him three or four years to find the inspiration for a march to be dedicated to an American university, while the request from the famous "Black Horse Troop," the Cleveland military organization, resulted in an inspiration in a remarkably short time.

Marches which Sousa has composed in recent years and which have become the official ones of the organizations to which they were dedicated have included "The Gallant Seventh," dedicated to the Seventh New York Regiment; "Comrades of the Legion," dedicated to the American Legion; "Ancient and Honorable Artillery," dedicated to the famous Boston military organization; "Nobles of the Mystic Shrine," dedicated to the Shriners of America, and "The National Game," dedicated to Judge Kenesaw Mountain Landis and the baseball players of America.

North Battleford audiences on Saturday will hear these stirring marches played by the famous Sousa band and

led by the composer himself. Matinee performance in the Skating Rink commences at 2.30 and the evening performance will commence at 8.30.

Sousa's Band on September 17th.

NORTH BATTLEFORD OPTIMIST

THURSDAY, SEPTEMBER 8th, 1927

SOUSA BEGINS CONCERTS ON TIME

At least one director begins his concerts at the announced hour. That one is Lieut. Com. John Philip Sousa, who this season makes his 35th annual

tour at the head of his organization of one hundred bandmen and soloists. For twelve years before he became director of his own organization, Sousa was director of the United States Marine Band. During that period he became schooled in the military theory that promptness is among the cardinal virtues, with the result that not more than once or twice a season does the exact minute upon which the concert is to begin fail to find Sousa on the conductor's stand. "The way to begin a concert is to begin it," says Sousa. "Certainly one owes a greater degree of consideration to the person who has arrived on time than to the late comer, so unless the circumstances are exceptional I insist that my concerts begin at the advertised hour."

SOUSA AND "JAZZ"

More than thirty years ago, Lieut. Com. John Philip Sousa, who this season makes his 35th annual tour with his famous Band, experimented with a dance composition in a tempo out of the ordinary. Sousa played it in public a time or two then put it away because it "shocked" the two-steppers and the waltzers of the day. Recently he came across the manuscript and Sousa audiences are assured that "The Gliding Girls," played occasionally as an encore number this season, and a red-hot bit of jazz, is presented exactly as it was written and played by Sousa almost a third of a century ago. Although Sousa does not claim the honor, it is entirely possible that the "March King" also was the father of jazz.

NORTH BATTLEFORD NEWS

THURSDAY, SEPTEMBER 8th, 1927

SEATING CAPACITY FOR SOUSA'S BAND

The committee in charge of the arrangements for the visit of Sousa and his band to North Battleford on Saturday, September 17th, is having the skating rink fitted up for the occasion. Seating accommodation for 2,500 people is being arranged for, and a good number of these will be reserved for the evening performance. There will be afternoon and evening performances, but for the afternoon concert there will be no reserved seats.

Sousa Commences Concerts on Time

Those Who Attend Concerts Here September 17 Are Urged to Be Prompt

Those who attend the children's matinee or the evening performance of Lieut.-Commander John Philip Sousa's Band in the Skating Rink on Saturday, September 17, are advised to be on time.

Sousa begins his concerts at the announced hour. This season he makes his 35th annual tour at the head of his organization of one hundred bandmen and soloists. For twelve years before he became director of his own organization, Sousa was director of the United States Marine Band. During that period he became schooled in the military theory that promptness is among the cardinal virtues, with the result that not more than once or twice a season does the exact minute upon which the concert is to begin fail to find Sousa on the conductor's stand. "The way to begin a concert is to begin it," says Sousa. "Certainly one owes a greater degree of consideration to the person who has arrived on time than to the late comer, so unless the circumstances are exceptional I insist that my concerts begin at the advertised hour."

THURSDAY, SEPTEMBER 15th, 1927

LISTENING TO MASTER MUSICIANS

As one of the audience attending Sousa's Band performance on Saturday night, I was impressed with the perfect precision of each performer's contribution to the massed effort of the band. In my opinion such precision could only be attained through the work of artists—not alone John Philip Sousa and his leading instrumentalists, but every member of the band from the piping piccolo players to the players of those huge bass instruments. What a tremendous amount of preparatory work each man must have given to be able to do his part so perfectly, and with what concentration they must follow copy or draw on memorization to produce such perfect synchronization—the minutes part of a second's tardiness or impetuosity on the part of any one of the 75 performers—and that perfect synchrony would be destroyed.

I know that the average person would dismiss the question with the thought that such a performance did not require any particular effort, as the players doubtless possessed some inherent genius which made it all very simple and easy. Don't believe it! Genius may make it possible to become an artist, but it doesn't of itself produce artists. It is the constant effort and application applied to genius or inherent talent in any one direction which produces outstanding achievement. I happened to be among the perhaps foolish people who having secured a reserved seat arrived at the skating rink fully forty minutes before the concert started. What did I find? A great number of instrumentalists quietly practicing scales and other exercises. Away back in one of the dressing rooms I could hear Miss Moody, the soprano, working at vocal exercises and was told that she practices two full hours every day. Here then were these acknowledged artists, still applying their spare time to further improvement of their technique by arduous practice, notwithstanding that the whole company is giving two public performances daily.

And isn't that true in every effort of life. It is the lazy, ambitionless, don't-give-a-darn people, who seldom make a success of anything and seldom get anywhere. It doesn't matter what goal we set before us—or for that matter, what duty is thrust upon us, if we are to attain success that objective must command our unceasing application of effort and purpose. We can't all sing like Miss, Marjorie Moody, however much time and effort we give to that purpose. We can't all be musicians or poets or authors, but we can be good mothers, good housekeepers or good cooks, or at least good neighbors. The task of successfully bringing up a family is a task equally important and demanding just as much effort as writing a book or singing the leading part in an opera, and if we are to do that job well and make very few errors, we have got to study it out painstakingly and apply ourselves studiously and unceasingly to the task.

It takes a lot of intelligent thought to be a good housekeeper—to make the most of our allotted income. The careless, haphazard way of doing things always leads to failure, somewhere, with its consequent trouble. The men and women drawing big pay in music as in everything else are the men and women who sought and followed success with unrelenting effort and determination to grasp and hold it. Today errors with them are the exception. Their greatness is a reflex of their unyielding effort in a given purpose. They have won success where others have failed, because they worked where others squandered their time frivolously.

That's one of the lessons and inspirations the writer got out of the Sousa band performance.

Sousa's Band,

Nearly everybody appreciates good music. Those who do will hear Sousa's Band next Saturday.

THURSDAY, SEPTEMBER 22nd, 1927

THE SOUSA BAND GAVE TWO DELIGHTFUL CONCERTS HERE

Cold Wet Weather Seriously Interfered With Attendance Leading To Deficiency To Be Faced By The Guarantors

Those who were privileged to hear Sousa's Band on Saturday last enjoyed a treat seldom possible on the frontiers of Western Canada. The enjoyment of wonderful music is a soulful rhapsody which cannot well be expressed in prosaic language and those who attended either or both of the performances of this famous musical aggregation, while enjoying the treat to the limit, would find it difficult to convey or express to their friends, the inspiration and emotion stirred within them as they listened to the rapturous melodies, or stirring fortissimos of Sousa's band.

Unfortunately weather conditions were particularly unkind to the promoters and guarantors. A big crowd was expected from the south country, but a four hour early morning rain made the roads impassible, and some of those who had previously booked and paid for seats found it quite impossible to negotiate the roads. The same conditions prevailed throughout the district and practically only those of pronounced musical tastes ventured the inclemency of the weather in order to be present. The result was much poorer houses than could ordinarily be expected, and a deficiency which of necessity must be made good by the public spirited guarantors. Seating accommodation had been provided for two thousand people, but the total at both performances was less than that number. In the afternoon around five hundred children and adults attended, and in the evening around eleven hundred.

At the afternoon concert the second

half of the concert was instructional as well as entertaining. The various kind of instruments were introduced and their place and use and fundamentals in band ensemble explained to the audience. This demonstration was started off with a harp solo, the king of stringed instruments. Then the oboes were introduced, a double reed, wood wind instrument, the clarinets (single reed) in their various pitches were introduced from the short E flat to the bass, then the double reed bassoons, the deepest toned of the wood wind instruments. In like manner the brass instruments were individually introduced from the cornets down to the big bass sousaphones, with the French horns, trombones, euphoniums and other middle instruments. The saxophone section proved to be very complete with its four altos as leads and tenor, baritone and bass instruments as other members of the reed mouth-piece, brass-body family.

Under the direction of the world famous John Philip Sousa the band played a number of selections in masterly fashion, which held the audience spellbound. Chief of these was the "Light Cavalry" overture and "Carnival Night in Naples." Among the shorter numbers the "Lost Chord" was possibly the most impressive, the maestoso movement in the final verse, with full band accompaniment and the roll of drums was very impressive indeed.

Mr. John Dolan demonstrated his ability as cornetist in the "Carnival of Venice" to a remarkable degree, his triple tonguing and his rapid execution being exceptionally brilliant. Mr. Howard Goulden also gave an exhibition of rare skill on the xylophone.

Accompanying Sousa and his band were two lady performers. Miss Bambrick played a harp solo "a Scotch Rhapsody" which contained a number of popular Scotch airs much to the delight of that element in the audience and Miss Marjorie Moody, who sang at the evening performance "Aria from Traviata" in really splendid style, displaying a voice of clear and full soprano quality and exhibiting a voice control which marks her as an outstanding vocalist.

CAR STOLEN ON SATURDAY

During the performance of Sousa's Band on Saturday evening, an automobile, the property of Dr. G. Nelson was stolen from the front of the skating rink. Inquiries have been made by the police in all direction but up to the time of going to press the thief has not been apprehended.

NORTH BATTLEFORD, SASKATCHEWAN, CANADA,

THURSDAY, SEPTEMBER 15th, 1927

Skating Rink Is All Ready For Crowd

Seating accommodation has been provided in the Skating Rink for at least two thousand persons, and with two performances of Sousa's Band on Saturday next, there is no reason why everybody desiring to hear this famous aggregation of musicians should not be able to get a good seat. The platform from which the band and individual artists will perform is at the north end of the arena, opposite to the First Avenue entrance.

Two Performances On Saturday

Sousa's Band which will appear in this city on Saturday, will give two performances. The afternoon performance starts at 2.30, the evening performance at 8.30. Both will start promptly. Patrons would do well to book their seats before Saturday, thus avoiding any delay at the door. Plan and seat sale at Abbott's Drug Store, King Street.

CANADIAN CLUB SOUSA RECEPTION

Following the afternoon performance of Sousa's band on Saturday afternoon of this week, the Canadian Club of the Battlefords will hold a reception in the dining room of the Auditorium hotel, at which the guests of honor will be the celebrated band leader and the principals of his company.

The reception will be confined to members of the Canadian Club in good standing; the executive of the guarantors and their wives. A fee of twenty-five cents will be asked to reimburse the hotel management for the refreshments that will be provided for the occasion. Guests are advised that the reception will be for only one hour—from four-thirty to five-thirty o'clock, in order that the regular routine of the band will not be interfered with.

Commander Sousa has acknowledged the invitation directly to the secretary of the Canadian Club.

NORTH BATTLEFORD, SASKATCHEWAN,
THURSDAY, SEPTEMBER 15th, 1927

Reception to be Held for Sousa

Following the afternoon performance of Sousa's Band on Saturday afternoon next, the Canadian Club of the Battlefords, will hold a reception in the Auditorium Hotel dining room for the celebrated band leader and principals of his company.

The reception will be confined to members in good standing in the Can-

adian Club, and the executive of the guarantors and their wives. A fee of 25 cents will be imposed to reimburse the hotel management for the refreshments provided. Guests are advised the reception will only be of one hour's duration, from 4.30 to 5.30, in order that the regular routine of the hotel may not be interfered with.

EDMONTON JOURNAL

TUESDAY, SEPTEMBER 20, 1927

SOUSA DELIGHTS WITH SOUL-STIRRING MARCHES, CLASSICS AND JAZZ

Roars of Applause Greet Ever-Green "March King" at the Arena—Epidemic Keeps Attendance Low—Wonderful Program

While the epidemic may have cut down the attendance at the arena Monday night, to hear the ever-green "March King," Lt. Commander John Philip Sousa and his incomparable band, those who did attend more than made up for their lack of number, by the evident appreciation given to the program.

And what a program! Marches—of course—the marches that have made Sousa famous throughout the world; overtures, classical selections rendered with all the fineness and delicacy of touch, of a symphony orchestra; solos—vocal and instrumental.

Something for everybody—jazz to classics and back to the soul-stirring marches, and every number a success, with encores demanded and given almost after every item.

Roar Of Applause
Sousa, welcomed with a roar of applause on this, his fiftieth year as a conductor, and his thirty-fifth annual tour with his own band, was the Sousa of old, guiding his players with a magic that is all his own.

Opening with Suppe's "Light Cavalry" overture, he followed this with his suite "The Internationals," one of his own compositions. The "Lost Chord" of Sullivan was a wonderful exposition of interpretative playing, the band reaching tremendous heights in the huge organ-like finale.

"Mars and Venus" opening with a conventional theme and gun-fire, and

produced the most wonderful drum effect imaginable, the throbbing of a huge aeroplane engine as it approached and swept past, being wonderfully imitated.

Classical Gem
Then came a real classical gem—the "Andante Contabile" by Tchaikowsky, (opus II). This gave the great leader an opportunity to show that he can interpret the classics with the best of them, and he certainly did it.

He gave this great number a smooth, expressive, quiet flowing beauty such as it properly requires, and he got his effects without fuss or bother. There was a perfect blending of tone, the woodwinds of beautiful quality, and no obstruction of the brasses—a magnificent tone picture.

The Sousa marches were rendered with all the famous Sousa precision—"Magna Charta," "Stars and Stripes," and other old favorites being rapturously applauded, while the finale, Massenet's "Carnival Night in Venice," captured the spirit of high holiday in wonderful manner.

John Dolan's cornet solo, from Arban's "Carnival of Venice," was delightfully done, as also were xylophone solos by Howard Goulden, saxophone solos by Edward Heney, and harp solos by the lady harpist, whose name did not appear on the program.

Soloist's Triumph
Miss Marjorie Moody, soprano soloist, scored a great personal triumph. She gave the aria from Verdi's "Traviata"—a clean exposition in spite of the difficulty of singing in so large a place; "Danny Boy," in which the half-filled hall doubtless accounted for the slight hardness of tone, and "Italian street song," light and dainty. As a final encore, Miss Moody sang "Annie Laurie" very sweetly. Her voice is bright and light, but with lots of carrying power, the head notes being very clear and unforced.

Saxophone octettes, humorous numbers like the "Wets and the Drys," and other pleasing items, rounded out a program that sent everybody home, delighted with the evening's entertainment.

An afternoon program was also given, to a very small attendance, and one can only say "Come again, Sousa," so that Edmonton, minus its epidemic, may give a real welcome to this truly great musician and his truly great band.

—L. M.

EDMONTON JOURNAL

MONDAY, SEPTEMBER 19, 1927

PEANUT VENDORS BANNED IN ARENA

Lovers of music will be glad to know that for the Sousa band concerts in the Arena on Monday, Sept. 19, at 3.30 and 8.15 p.m., there will be no such annoyances and distractions as were complained of in connection with the appearance of the Scots Guards band in the Arena some years ago, and, more recently, the Coldstream and Australian National Guards band at the exhibition. No vending of any kind will be permitted in the Arena proper.

DANCE IN ARENA TONIGHT

**In Aid of Zoo Fund
On Basketball Floor
Immediately after the concert by Sousa and his band.**

EDMONTON JOURNAL
MONDAY, SEPTEMBER 19, 1927

SOUSA'S BAND MADE BIG HIT IN REGINA CITY

Sousa's band, which arrived in the city on Sunday morning, traveling in special cars, made a wonderful hit in Regina, according to the extract from the Regina Leader of Sept. 16.

"There was Sousa himself, a world figure. He had with him a fine old band and brilliant soloists . . ."

Continuing, the writer refers to "the program with its classical numbers, plenty of rousing marches, dainty waltz movements, a realistically squeaky 'Old Oaken Bucket' stunt, a gang war of two, and a saxophone octette, remarkable for being (1) good and (2) funny, when it meant to be.

"When Marjory Moody sang here with Sousa two years ago, she won out under impossible conditions, that is, in the open air. Her singing last evening, in a comparatively speaking, more favorable environment, came as a revelation even to her admirers. Miss Moody has two rare gifts, a tone of faultless clarity and the art of guiding it along the melodic path with almost instrumental ease and fidelity.

"A second lone lady in a wilderness of men, Winnifred Bambrick, a clever Ottawa girl, who has made a name for herself on her chosen instrument, made an instant success with a "Scotch Rhapsody" for harp. "John Dolan, Sousa's famous cornet soloist, keeps an amazing technical equipment suavely in subservience to his essentially musical conception. With him, musicianship is paramount. Adequacy of means, together with the finished sweep of his phrasing, distinguished his efforts of last evening as probably the finest Regina has heard."

The band, which is traveling so strong, gives two concerts in the Arena today (Monday), a matinee at 3.30 and evening concert at 8.15.

AMUSEMENTS

Sousa and His Band



Pictured above is Sousa and his famous band at the Hippodrome, New York. This wonderful organization will play at the Arena (Exhibition Grounds) this afternoon and evening.

HOW SOUSA STARTED.

When Lieutenant Commander John Philip Sousa was a boy he was, as one might say, on the horns of a dilemma. It was as to what his life's work should be. "I was taking violin lessons," he said the other day, "but it was irksome. You know how it is with a boy—he wants to be doing something more active—to be outdoors or to be tinkering with a toy or with tools. Near the parental home was a baker-shop. And they were baker's shops in those days. I can still remember the savory odors that emanated from the baker's cellar-way and to see the men with their long shovels taking loaves of bread or appetizing cakes from the oven. I didn't practice with the assiduity of an enthusiast so my father thought that I ought to be doing something else. That was my idea exactly. So I thought of that lovely baker's shop and of all those nice baking odors. 'I think I'd like to work in the bakery,' I told my father. He was a sensible parent and accordingly he helped me to get a job in that shop. But I really hadn't counted upon the laborious part of the business. I soon found out that baking was not all nice things to eat and nice things to get a whiff of. And anyway bakers actually had to work—and work hard. I had to go to the bakery late at night and stay until day-break. That was a hardship that on the first night, because of novelty, I didn't notice. I certainly enjoyed the hot pie that I got directly from the oven. But I didn't have any time to idle away after that. There was more to be baked and more to come out of the oven. I began to realize that I hadn't picked out a sinecure. Somehow violin practicing didn't seem to be so monotonous—not as compared with the labor of the bake-shop. Next night I went back to the bakery. It seemed twice as hard as the first night. That settled it. The night dragged on and I ate a nice warm pie. Yet it didn't taste so wonderful. When morning came I hurried home. 'Father,' I said, 'I guess I'll keep on with violin lessons.' And that won me to music. Sometimes I wonder whether I would have become a good baker." Mr. Sousa and his band will give two concerts in the Arena this afternoon and evening.

EDMONTON JOURNAL

EDMONTON JOURNAL
SATURDAY, SEPTEMBER 17, 1927

HE'S INDIAN CHIEF



LIEUT. COM. JOHN PHILIP SOUSA, head of the famous Sousa Band, to be at the Arena on Monday, was recently made a chief of an American Indian tribe.

Festival at Bayreuth Keeps Alive Wagnerian Traditions

By HENRIETTA STRAUS

FIFTY years have passed since a fan-fare of trumpets, blowing a leit-motif from "Parsifal," announced a new Wagner opera to a waiting world, and with it a new epoch in operatic history, Bayreuth. Until then, opera house had been built by kings to please themselves and their subjects, the public. Now a king had built an opera house to please a composer.

The revolutionary character of Bayreuth did not stop here, however. The little theatre set on a hill was to be no monument to a musician's vanity, but a

unscathed, the machine-gun onslaughts of the "modern" composer. In the meantime, Bayreuth, the first experimental theatre for the music-drama as it was the first "festival house," still remains the most perfect thing of its kind.

SOPRANO SOLOIST



MARJORIE MOODY, the possessor of a beautiful soprano voice, will appear at the band concert to be given by Sousa's well known organization in the exhibition arena on the evening of September 19.

EDMONTON BULLETIN—
TUESDAY, SEPTEMBER 20, 1927.

SOUSA'S BAND PLAYS BEFORE 3,000 PERSONS

Of the sixty-six odd thousand people in Edmonton, about sixty-three odd thousand willfully or otherwise missed a real treat Monday afternoon and night. No doubt the infantile paralysis scare had a great deal to do with it, but be it as it may, the management of the exhibition did not get the support it deserved in the attendance at the splendid concert by Sousa and his band.

Seventy-five strong, the musicians under the baton of "The March King" gave an evening of surprises, verve, harmony, majesty and delight so skillfully intermingled that the time passed swiftly and few were ready to say enough when "God Save the King" was played at 11 o'clock.

John Philip Sousa shows few of his 73 years and while not so dynamic in his style of directing, has lost none of his keenness in selection and delivering, for the program was lightened with numerous features, unique and original, but never for a moment smacked of the modern acrobatic dance orchestras. Seventy-five instruments give a bandmaster much latitude and Mr. Sousa demonstrated that he was carrying no excess baggage.

The Billboard, October 1 1927

Calgary Stampede In Concert Field

Sousa's Band Draws Capacity in Association's Venture Into New Enterprise

CALGARY, Sept. 24.—The Calgary Stampede Association essayed a step into the indoor entertainment field this week when two concerts by Sousa's Band were offered under the association's management.

The move is fraught with significance in the eyes of both the outdoor and indoor show world. The Calgary Stampede, held annually by the association, is already established as the largest and most successful event of its kind in the world. The association's entry into the indoor entertainment field will be closely watched and its methods studied. The opening concerts by the Sousa organization are seen as the forerunner of other concert events sponsored by the Stampede organization.

Capacity audiences were attracted to the Sousa concerts, given Tuesday afternoon and evening. Top prices were 75 cents for the matinee and \$1.50 for the evening show.

Schools declared a half holiday in order that students might attend the concerts.

SOUSA'S BAND TO PLAY HERE MONDAY

Will Be Heard in Afternoon and Evening Concerts

While he is making his thirty-fifth annual tour at the head of his famous band, Lieut. Com. John Philip Sousa this season is celebrating his golden jubilee as a conductor. When twenty-two years old Sousa made his first appearance on the director's platform.

Milton Nobles, who died two or three years ago, came to Washington with his theatrical company. His musical director became ill, and Sousa, who had been playing with a quadrille orchestra, filled the gap and left Washington with the Nobles' organization.

Sousa continued with the Nobles company for more than a season. Then he traveled with Mackay's Extravaganza company and Matt Morgan's Living Pictures. In 1886, at the age of twenty-six, he became director of the United States Marine Band. Twelve years later, in 1892, he formed his own organization.

Past his seventy-second birthday, Sousa this season has undertaken a tour as strenuous as any he has made in the past. His season opened July 17, at Atlantic City, where he was the attraction for four weeks on the Steel Pier.

Other extended engagements include the Cleveland Industrial Exposition, August 14 to August 25, the Iowa State Fair, at Des Moines, August 27 to September 2, and the Minnesota State Fair, at Minneapolis, September 3 to September 10.

Sousa's band will be heard at the Arena, Monday afternoon and evening.

SOUSA DELIGHTS LARGE AUDIENCE VICTORIA ARENA

Veteran Bandmaster Presents
Programme of Popular
Appeal and Vigor

MARTIAL PRECISION
FEATURES LEADERSHIP

Pleased Wagnerites in the
Audience with Overture from
"The Flying Dutchman"

By ANNIE GLEN BRODER

Though the stars in their courses through the medium of mysterious mundane maladies (now happily abating), were unfavorable to an appearance in Calgary of Sousa's famous band, which by its popular appeal would certainly have packed the Arena, there was a creditable showing of good citizens who rallied to the support of so admirable an enterprise on the part of the Exhibition managers.

Lieut.-Commander Sousa has won and long held a position all his own on this continent, and a reputation that has extended to older countries, for martial precision, vital rhythm and rousing patriotism, the principles of which can be immediately understood and assimilated by each and all of the many races that form the population under the Stars and Stripes or under the British flag. Musically considered, Sousa's mission to the world constitutes a happy medium between the rigor of the classics and the triviality of invertebrate tunes.

It is vigorous, it is healthy; within its limitations it is cleverly constructed and brilliantly scored. As a composer, Sousa knows well how to employ his instruments to the best advantage, and though he makes little visible effort, his forces are so well trained (there is no dead wood amongst them) that he invariably gets what he wants. As a musician, he cannot resist giving at least one number on the grand scale, and to the great delight of any Wagnerites who happened to be present, the overture presented on this occasion was "The Flying Dutchman."

First Wagner Effort of Promise
This opera was the first of Wagner's works to give promise of the magnificent lyric-dramatic art developed in "Tristan and Isolde," and his later music-dramas. In it he depicts the struggle of a darkened soul, that of Vander Decken (the Flying Dutchman), who is sentenced to wander till Doomsday unless released by a woman faithful unto death. He finds her in the person of Senta, daughter of a Scottish merchant, whose sacrificial love saves him from his doom. The call of the wanderer, heard whenever his ship, riding over the storm, nears the shore, and the raging of the elements make of the overture, to which Sousa's forces gave fine orchestral effect, a thrilling opening to a very attractive and popular programme.

Some Startling Effects
To instance any one of Sousa's own compositions would be unnecessary, as they have only to be heard to make their mark instantaneously, and the require no further analysis. In some instances, startling effects, such as superhuman activities by the

drum, and a terrific crescendo that painfully reminded many present of a recently experienced and phenomenal hailstorm, were more melodramatic than might be wished, but there is no denying the splendid momentum and swing of "Semper Fidelis," the "U.S. Artillery March," and the "Canadian Patrol."

Lieut.-Commander Sousa received enthusiastic applause for all of these, and not a few of his auditors were keenly interested in his reading of the lovely Andante Cantabile (Tschaiikovski) heard often here by string orchestra. The haunting melody was given out by the reeds and wood, beautifully contrasted, color being afforded by muted horns.

Soloists Applauded

A great deal of pleasure and relief was contributed by Miss Marjorie Moody, who has a pretty voice, and gave with charming freshness and considerable facility the Recit. and Aria from "Traviata," "Ah fors 'e lui," and a piquante Italian Street Song. Miss Winnifred Bambrick, the harpiste, gained much applause for a Fantasia which was more showy than meritorious, and Howard Goulden, xylophone soloist, performed extraordinary tours de force upon his peculiar instrument with amazing speed, vivacity, and—in the case of the "Sunrise" melody—a surprising amount of expression.

Enough has been stated to prove that very generous fare was provided for listeners of all tastes, the programme being carried through on scheduled time with a precision that was admirable.

Plans Set for Sousa's Band Concert Tuesday

Performances Scheduled for Arena at 3:30 and 8:15 o'Clock
Tickets Now on Sale at Grand Theatre — Exhibition
Board Faces Loss Unless Local Patronage Is Large.

All the detailed arrangements for the concerts to be presented by Sousa's band at the Victoria park arena on Tuesday have been completed. Tickets are now on sale at the Grand theatre. The concerts will commence at 3:30 and 8:15 o'clock respectively.

Work at the arena has gone steadily forward for the past few days and a special platform has been erected at the eastern end of the arena. The chairs have been set and arrangements made for the accommodation of a large audience.

The last appearance of the band was made in Calgary in 1919 when it was the premier attraction at the exhibition. At that time, however, the noises of the midway and the other features detracted greatly from the beautiful musical effects created by the musicians and the present engagement has been arranged as a follow-up on that engagement in order that Calgarians might have an opportunity to hear the band without distractions.

Owing to the health regulations as a result of the prevalence of infantile paralysis in Calgary, the school children will not be able to attend the matinee performance as formerly arranged, and the exhibition board therefore faces a considerable loss unless the attendance on the part of adults is very good. E. L. Richardson on Monday morning was hopeful that the patronage of Calgarians would be sufficiently large to at least meet the heavy expenses.

SOUSA'S BAND IN CONCERTS TODAY

Ticket Sale at Grand Open
Until 6:30—Open at
Arena 7 p.m.

W. Snider, manager of Sousa's band, in an interview at the Palliser hotel on Tuesday, stated that so far this had been the most successful of all their tours, from a pleasure standpoint and a financial point of view. From Calgary the company will go direct to Great Falls, Montana, and from there on through the United States.

The Tuesday evening concert will open at the arena in Victoria park at 8:15 o'clock. The ticket sale will remain open at the Grand theatre until 6:30, and will be opened at the arena at 7 o'clock.

This is his thirty-fifth year that John Sousa has been conductor of the famous Sousa band. Their present tour opened at Atlantic City early in July and it is thought it will be brought to a close in the latter part of December in Philadelphia.

John Sousa was born in Washington, D.C., and is 73 years old. He has the unique distinction of having served in the three branches of military service in U.S.A., e.g. the army, navy and marines, and his rank today is Lieutenant-commander. Among many of his famous operas "El Capitán" and "Bride Elect" are thought to be the most popular.

Effect on Music

At the time that these operas were produced in New York and London they held the long run records. It has been said in reference to Sousa that he takes the classical things and makes them popular and takes the popular things and makes them classical. In this way he has introduced some of the finer compositions and put them before us in such a way that we do not realize that we are listening to famous selections by equally famous masters.

This will be Sousa's last tour to the smaller cities as he will commence next year to spend a longer interval in one city. Traveling with him are 85 noted musicians including Miss Winnifred Bambrick, of Ottawa and two other Canadians.

During his performance here Sousa will give his interpretation of the "Lost Chord" and "The Rolling of the Drums" in Mars and Venus. Two new marches will be presented, namely, "The Magna Charta," and the "University of Minnesota," a march dedicated to the university.

BANDMASTER IN HUMOROUS ROLE

Lieut.-Comdr. John Phillip Sousa was the guest of honor and the principal speaker at the Rotary Club luncheon on Tuesday and for more than 20 minutes he kept the members of the club in ripples of laughter as he spoke of the many interesting and humorous incidents which have contributed to his experiences since he began his travels with his famous band. He was introduced by E. L. Richardson, manager of the Calgary exhibition, under whose auspices the band is presenting its concerts in the arena on Tuesday.

Marjorie Moody, a member of Mr. Sousa's company, who will contribute to the programme in Calgary, gave a vocal solo and was accompanied by M. S. Joiner at the piano. Jas. Milne, a visitor from Winnipeg, and P. Moore, of Calgary, rendered a vocal duet.

G. Hutton, chairman of the general committee in charge of the arrangements for the Y.M.C.A. finance campaign, spoke of the work of the association in Calgary and urged the members of the club to give their support in the drive which will be conducted during the latter part of September.

C. M. Baker, vice-president of the Rotary Club, presided at the luncheon in the absence of Fred Spooner, who is at the coast.

CALGARY ALBERTAN SEPTEMBER 19, 1927

Seat Sale Open For Sousa's Band

The advance ticket sale for Sousa and his band is now open at the Grand theatre, in charge of Mrs. John Wilson.

The concerts will be given in Victoria Arena, the afternoon and evening of Tuesday, Sept. 20, at 3:30 and 8:15. Orders already received from out-of-town and inquiries by telephone indicate a brisk sale from the time the ticket office opens.

It is eight years since Sousa and his band visited Calgary. In 1919 they were the premier attraction at the Calgary Exhibition, and the Exhibition Company is responsible for their present appearance. The arena at the Exhibition grounds is being fitted up specially for the concerts. A platform has been built at the east end of the building, capable of accommodating the 80 performers, and chairs are being placed for the main floor seats.

The matinee concert will last an hour and a half, and the evening performance two hours and a quarter.

Stirring and Enjoyable Recital By Sousa's Band

With the evident intention of making a popular appeal to the crowd attending the Sousa band recital at the Arena on Tuesday evening, marches and popular numbers, with many novelties, predominated on the program. This was particularly the case with the many encores so generously granted by this famous leader and his massive company of players.

Sousa and his organization worthily upheld their meritorious record at the evening recital, giving a musical performance which is all too rare a treat in this city. It was noticeable that the composer-conductor has a special leaning toward stage and novelty effects and that some novel instruments were played by musicians last night. One of these, the euphonium, was played by a soloist who was accorded an encore.

From the softest passages to the crashing tones which vibrated throughout the arena, a delightful harmony prevailed which pleased the musical ear, and the leader seemed to control his organization with marvelous ease. The addition of soloists and the soprano, Miss Moody, lent an enjoyable variety to the orchestral selections.

The published program was entirely played, with the exception of the three Magna Charter marches, which were omitted owing to the many encores granted. Some of Sousa's own marches were played among the encores as well as popular tunes, one of the hits of the evening being "The Canadian Patrol."

Marjorie Moody, the soprano, delighted the audience with three song selections. This singer possesses a cultured voice of great range and sweetness, equally at home in folk song and operatic airs. Miss Moody sang the aria from "Il Traviata," "Comin' Thro' the Rye" and an Italian street song, receiving vociferous applause on retiring. Miss Winnifred Bambrick also made a favorable impression in two harp solos, her instrument possessing a sweet and sonorous tone. Howard Goulden was the xylophone player, both musicians giving a masterly performance.

A touch of comedy was given the program by the eight saxophone players, who gave two burlesque numbers. The stirring strains of the marches, the wonderful harmony of the massed instruments in the classical compositions and the enjoyable music provided by Sousa's band will long be remembered by those fortunate enough to attend this recital.

CALGARY ALBERTAN SEPTEMBER 20, 1927

Concert Program For Sousa's Band

Seats may be booked at the Grand theatre today for the Sousa Band recital until 6:30 p.m. and thereafter at the box office of the Arena. The matinee concert will commence at 3:30 and the evening performance at 8:15 sharp. As the eminent bandmaster has the reputation of commencing his concerts on time it is requested that all ticket holders take their seats promptly. The complete program for the evening concert will be:

- Overture—"The Flying Dutchman"..... Wagner
- Cornet solo—"Carnival of Venice"..... Arban
- Mr. John Dolan.
- Suite—"The Internationals".....
- Arranged by Sousa
- (a) "Morning Journals"..... Strauss
- (b) "The Lost Chord"..... Sullivan
- (c) "Mars and Venus"..... Sousa
- Vocal solo—Aria from "Traviata".....
- Miss Marjorie Moody.
- "Andante Cantabile" from Opus II..... Tschaiikovsky
- "The Feast of Spring".....
- Ambrose Thomas
- Harp solo—"Scotch Rhapsody"..... Pinto
- Miss Winnifred Bambrick.
- Three Marches—
- "Magna Charta" (new)..... Sousa
- "Stars and Stripes Forever"..... Sousa
- "Semper Fidelis"..... Sousa
- Xylophone solo—"Ghost of the Warrior"..... Grossman
- Mr. Howard Goulden.
- Finale—"Carnival Night in Naples"..... Massenet

SOUSA GIVEN GREAT RECEPTION AS SPECIAL TRAIN PULLS IN

March King's Band Plays Matinee and Night Concerts at Liberty Before Large Crowds; Salutes Boys Band

Lieut. Com. John Phillip Sousa is not only a great band conductor; he is an American institution. And Great Falls residents welcomed him Wednesday, both upon his arrival at the station and at his matinee and evening concerts at the Liberty theater, in a manner that left no doubt as to their real appreciation of him.

When his special train pulled into the Great Northern station at 1:30 p. m., a chorus of locomotive whistles in the railway yards, aided by the city fire siren uptown, tooted a serenade that will linger long in his memory as an expression of fine sentiment, even if its notes were not as har-

monious as his own organization would have played.

As he stepped from his private car, the Great Falls Boys band struck up Sousa's best known march, "Stars and Stripes Forever," and though the youngsters had never attempted to play the piece until the night before, their efforts were not wasted, for the "March King" walked briskly over to where the boys were and stood smiling in front of them while they finished the number. He then saluted their conductor, Charles Richards, and chatted a few moments before leaving for a hotel. Several hundred people were at the station to witness the welcome.

Big Crowds Attend

Both concerts at the Liberty theater attracted good-sized crowds. Because of the small stage, it was necessary to group most of the players on the steps and floor around the pipe-organ manual. This spoiled the mass effect of the band, so far as the eye was concerned, but it in no way hindered the auditory effects.

It was at the evening program that Sousa and his band extended themselves. This was by far one of the most entertaining musical events heard here in a long time, for it included a little bit of everything from the classical "Andante Cantabile," by Tschalkowsky, to modern jazz as exemplified in "The Zulu Wall." Mixed in between were overtures, such as Suppe's "Flying Dutchman," any number of Sousa's marches and his really funny potpourri, "The Wets and the Drys."

John Dolan, cornetist, continues to be one of Sousa's standby soloists. Mr. Dolan is not as good as he used to be, but he is good enough to make folks wish there were more cornetists like him. Miss Marjorie Moody, soprano soloist, has an excellent voice, strong and vibrant, which she keeps under remarkable control, being able to make her softly trilled passages in the upper register heard distinctly even with a considerable section of the band playing the accompaniment.

Soloists Make Hit

Of the other two soloists, it would be difficult to say who makes the greater hit. Howard Goulden, the xylophonist, is a wizard and he was recalled three times for encores. Edward Heney, saxophonist, makes his instrument as mellow and as expressive as the voice of Miss Moody, but he called in the whole saxophone contingent—eight in number—to help him out on the encores.

There is nothing that Sousa's band can play that brings a more thrilling thrill than his own marches and, of all these, none will ever take the place of "Stars and Stripes Forever." The theater fairly shook with applause following this number, and there were many who were a mite disappointed when he chose to continue with his program instead of playing it through again.

Yes, John Phillip Sousa is an American institution. There may be band leaders in the days to come who might surpass him in technique, but there will be no one who will ever take his place in the affections of the people of the country. His spirit, his talent, his art will never die—for "Stars and Stripes Forever" will be played forever.

GREAT FALLS DAILY LEADER.

Wednesday Evening, September 21, 1927.

WHISTLES OF CITY GREET SOUSA UPON HIS ARRIVAL HERE

Special Salute Is Given by Railway and Civic Organizations in Honor of Conductor

Shattering the afternoon with the noisy blare of whistles and fire sirens this afternoon was the method which the Great Northern railway and civic organizations of the city welcomed Lieut. Com. John Phillip Sousa and his famous band to Great Falls.

The salute was in honor of Sousa. As the powerful engine pulling his special train neared the station its engineer tugged the whistle rope. The blast of noise was immediately taken up by every engine with steam up in the Great Northern yards, by the fire sirens, whistles on mills and smelter, and finally by motorists.

SOUSA'S BAND IS HERE TODAY, 35TH SEASON

Will Give Concert at Liberty Theater at 4 in Afternoon, 8 at Night

The Sousa band, which appears at the Liberty theater this afternoon and evening, this year, as usual, introduces a new march. Sousa wrote "Liberty Bell" for his first season at the head of his own organization—the season of 1892-93. This year, on his 35th annual tour, there is a new number entitled "Minnesota." On each of his tours during the last 35 years there has been a new Sousa march.

The march "Minnesota" was written on the invitation of the student body of the University of Minnesota and had its formal dedication in Minneapolis during the week of Sept. 3-10, when Sousa appeared at the Minnesota state fair.

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

"Minnesota" is dedicated to the state of Minnesota, and more particularly to the students of the University of Minnesota. Last year the new Sousa marches were dedicated to the Gridiron

club of Washington, D. C., and to the city of Detroit. The year before they were dedicated to the "Black Horse Troop" of the city of Cleveland and to the Shriners of America.

The Sousa band will give a matinee concert this afternoon at 4 and the evening concert will start at 8. The Great Falls Boys band will play at the railroad station when the Sousa players arrive.

GREAT FALLS DAILY LEADER.

Thursday Evening, September 22, 1927.

SOUSA'S BAND

SOUSA'S programs are sufficiently varied to satisfy all tastes in music, hence the great popularity his band has enjoyed for a third of a century. But its greatest appeal is in the playing of his own lilted marches.

Each type of musical composition arouses its own particular group of emotions in the listener. The march is an inspiration to be up and doing; it typifies action. The March King has written many fine quicksteps, of which "Stars and Stripes Forever" stands head and shoulders above all the rest. Its popular appeal will ever remain.

When Sousa's band suddenly burst into popularity some 30 years ago its leader captivated his audiences with an original style of conductorship—amounting to a vigorous muscular "workout" at each performance. His style, considerably exaggerated, was burlesqued on the variety stage. Today we see a Sousa subdued with the advance of years and without those peculiar mannerisms that attracted much attention in the earlier stages of his career—but with a musical organization supreme in its particular field.

SOUSA GIVING GREAT FALLS USUAL TREAT

Great Band Master and Wonderful Organization Is at Liberty Theater Today

Lieut. Com. John Phillip Sousa and his wonderful band are in Great Falls today, which makes this a day of unusual importance here in an entertainment way. Sousa's coming is always an event. His first concert was given this afternoon at the Liberty theater and the closing one will be heard there tonight.

Sousa has been bringing his band to the Electric city at intervals during the last 20 years or more. Many local citizens remember him when he wasn't the grizzled veteran he is today; they



Howard Goulden, famous trap drummer with Sousa's band. He is called the most accomplished drummer in the world.

can recall when he wore a full beard and when both his hair and beard were black. But if Sousa's appearance has changed, the quality of his band has not and its stirring marches have the same great appeal that they had 20 years ago.

"Which is your best march?" Mr. Sousa was asked today by a Leader man. His reply was brief and to the point.

"At the moment of writing it each march has seemed to me to be my best," he said. "I have tried to make each march better than its predecessor and thus my newest would be my best. That, of course, is not necessarily so, but as I put my best into my composition, I feel that I am creating the best within my powers. I realize that there must be no retrogression and so I strive always to do better than I have done and to make my band the best in all the world."

"Response to my efforts has always been encouraging to me and I honestly feel that my band of today is the best that I have ever directed."

GREAT FALLS DAILY LEADER.

September 22, 1927.

SOUSA PLEASES AUDIENCES IN FALLS THEATER

Many Turn Out to Welcome Veteran Band Leader and to Hear Concerts

The appearance of Lieut. Com. John Phillip Sousa, America's leading band director, in Great Falls yesterday afternoon and last evening was hailed with delight by local people, and the welcome accorded him was expressed in the congregation which awaited his arrival at the station in the early afternoon and which listened to his concerts in the afternoon and evening. The two concerts were given at the Liberty theater.

The afternoon concert followed the first half of the printed program, but at the close of the first and only interlude, it was announced that instead of following the program, the various band instruments would be shown and the assembling of the band shown. An interesting and instructive program followed.

The more popular and better attended performance was given in the evening, although there was a good house at both the matinee and night concerts. "Last Days of Pompeii," a selection of Sousa's composition, was perhaps the outstanding rendition of the afternoon, while Tschalkowsky's "Andante Cantabile" scored in the evening. The hit of both afternoon and evening performance, was Sousa's famed "Stars and Stripes."

FAMOUS MARCH KING CITY'S GUEST



John Philip Sousa, who is making his thirty-fifth annual tour of the country, will arrive in Billings this morning and will appear in concerts, with his world-famous band, at the auditorium on the Midland Empire fairgrounds this afternoon and evening.

SOUSA'S BAND WILL
GIVE TWO CONCERTS
IN BILLINGS TODAY

John Philip Sousa, whose magic baton and skilled musicians, have thrilled millions of lovers of band music in the many years that the famous march king has been before the public, will give Billings folks two opportunities today to see just why a Sousa program is the acme of musical entertainment.

Sousa's band will present its first concert this afternoon at 3:30 o'clock at the big fairground auditorium and the evening program is expected to start at 8:15. The auditorium will be thrown open to the afternoon patrons at 2:30 o'clock, the ticket office opening at 1:30, while in the evening, the doors will open at 7:15. Tickets for the evening performance will be placed on sale at 7 o'clock.

Announcement was made Wednesday at the Billings Commercial club, which is sponsoring the appearance of Sousa and his band, that the sale of tickets indicates a satisfactory patronage but that there are many choice seats yet available. The afternoon program is expected to attract a large number of school children, Superintendent M. C. Dietrich announcing that all pupils having tickets will be excused for the concert. School tickets are only good for the afternoon concert.

The Eastern Montana Normal school will be represented almost 100 per cent, 160 tickets having been purchased by the student body and faculty.

The Billings Rotary Boys' band will be the guests of Sousa at the afternoon concert, it was announced. C. M. Bair will have the children of the orthopedic school and the sisters as his guests at the afternoon program.

Sousa is celebrating his fiftieth anniversary as a band director and the old master is said to still retain the vigor of youth in his manner of bringing music out of his collection of artists. Sousa is still composing also and some of his latest marches will be included in the programs he will present here.

It should not be forgotten that Sousa has other outstanding artists with his organization such as Miss Winifred Bambrick, harpist, and Miss Marjorie Moody, soprano soloist, and they will be heard in the program today.

The band is expected to arrive this morning in special cars from Great Falls. Several of the larger cities in the state have taken advantage of the opportunity to book Sousa on his thirty-fifth annual tour.

Members of the Sousa committee of the Commercial club, made up of R. J.

Covert, chairman, Louis Dousman and George H. Downs, will meet the band master on his arrival and aid in whatever plans he may have here. This committee has had charge of all arrangements for the appearance of the band.

BAND PROGRAM
IS ANNOUNCED

Sousa Concert Tickets
Placed on Sale at
Commercial Club.

With the ticket sale for the Sousa band concerts, to be presented at the fairgrounds auditorium Thursday afternoon and evening, progressing at the Commercial club, which organization is sponsoring the appearance of the band here, the program for both concerts was announced on receipt of information here from Harry Askin, manager of the tour.

The tickets were put on sale Monday morning at the Commercial club offices and the demand thus far attests the popularity of Sousa's band. The sale will continue Tuesday and Wednesday daily until 6 o'clock in the evening and through Thursday until 1 o'clock in the afternoon, it was announced. The box office will open at the fairgrounds auditorium at 2 o'clock Thursday afternoon.

Afternoon Concert at 3:30.
The afternoon concert will start at 3:30 with the following program being presented:

- Miss Marjorie Moody, soprano.
- John Dolan, cornet.
- Howard Goulden, xylophone.
- Edward J. Heney, saxophone.
- Overture, "King Henry VIII".....Hatton
- Cornet solo, "Rondo Capriccioso".....
- Saint-Saens
- John Dolan.
- Suite, "Last Days of Pompeii"..... Sousa
- (a) "In the House of Burbo and Stratonic".....
- (b) "Nydia".....
- (c) "The Destruction of Pompeii and Nydia's Death".....
- Vocal solo, "On the Banks of the Beautiful Blue Danube".....Strauss
- Miss Marjorie Moody.
- Ballet music from "Aida".....Verdi
- Interval:
- Rhapsodie, "Espana".....Chabrier
- (a) The saxophones, "At Sundown".....Donaldson
- Messrs. Heney, Kinkaid, Sullivan, Desmond, Madden, Eauclaire, Schlanz, Monroe.
- (b) March, "Riders for the Flag" (new).....Sousa
- Xylophone solo, "Dance of the Toy Regiment".....Shilkret-Green
- Howard Goulden.
- Cowboy breakdown, "Turkey in the Straw".....Guion

Evening Program.

The evening program to be presented at 8:15 in the fairgrounds auditorium follows:

- Miss Marjorie Moody, soprano.
- John Dolan, cornet.
- Edward Heney, saxophone.
- Howard Goulden, xylophone.
- Overture, "The Flying Dutchman".....Wagner
- Cornet solo, "Carnival of Venice".....Arban
- John Dolan.
- Suite, "The Internationals".....
- Arranged by Sousa
- (a) "Morning Journals".....Strauss
- (b) "The Lost Chord".....Sullivan
- (c) "Mars and Venus".....Sousa
- Vocal solo, aria from "Traviata".....Verdi
- Miss Marjorie Moody.
- "Andante Cantabile," from Opus II.....Tschalkowsky
- Interval.
- "The Feast of Spring".....Ambrose Thomas
- (a) Saxophone solo, "Beautiful Colorado".....DeLuca
- Edward Heney.
- (b) Three Marches—
- "Magna Charta" (new).....Sousa
- "Stars and Stripes Forever".....Sousa
- "Semper Fidelis".....Sousa
- Xylophone solo, "Ghost of the Warrior".....Crossman
- Howard Goulden.
- Finale, "Carnival Night in Naples".....Masset

List of Encores.

After the presentation of this program encores selected from the following compositions and arrangements of John Philip Sousa will be presented:

- Humoresques—"The Wets and the Drys," "Oh How I've Waited for You," and "Follow the Swallow."
- "The Pride of the Wolverines" (new).
- "The Gridiron Club March" (new).
- "The Sesquicentennial Exposition March" (new).
- "The Black Horse Troop," "The National Game," "Charlatan," "Diplomat," "Directorate," "El Capitan," "Fairest of the Fair," "Fre Lance," "From Maine to Oregon," "Glory of the Yankee Navy," "Hands Across the Sea," "Invincible Eagle," "Jack Tar," "King Cotton," "Liberty Bell," "Man Behind the Gun," "Manhattan Beach," "Co-Eds of Michigan," "Power and Glory," "Ancient and Honorable Artillery," "Peaches and Cream" (new).
- "Music of the Minute" (new).
- "Notables of the Mystic Shrine," "High School Cadets," "Washington Post," "Semper Fidelis," "U. S. Field Artillery," "Saber and Spurs," "Comrades of the Legion," "Boy Scouts," "Bullets and Bayonets," "The Thunderer," "Liberty Loan March," "Stars and Stripes Forever."

BAND PRESENTS
TWO CONCERTS

Sousa Draws Crowds in
Spite of Fight
Attraction.

John Philip Sousa and his band played concerts Thursday afternoon and evening to large audiences in the Midland Empire fairgrounds auditorium. Despite the attraction of prizefight returns by radio and at The Gazette office, cars streamed down First avenue during the evening taking concert patrons to the auditorium.

Lieutenant Commander Sousa was liberal with encores. "The Stars and Stripes Forever" was played in a manner by Sousa that gave the famous march the composer's real interpretation of that martial air. It and several other marches written by the "march king" were presented in a style that could scarcely be equaled or surpassed. "Treasure State Waltzes," by W. P. McAdow of Billings were played by Sousa's band.

At the afternoon concert, attended by a large number of school children and several crippled children from St. Vincent's hospital school, each type of instrument in the band was demonstrated and explained following the intermission. First the harp, then the wood wind group, the brasses and the drums were played in order as the musicians filed back on the stage.

Solo numbers by Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone, and Edward J. Heney, cornet, were given both afternoon and evening.

And the program was not lacking in jazz.

SOUSA'S BAND
DRAWS CROWDS

March King Entertains
With Many Encores
at Two Concerts.

Capacity audiences enjoyed concerts by John Philip Sousa and his band Thursday afternoon and evening at the fairground auditorium. Although there was the counter-attraction of prize fight returns in the evening, a continuous stream of taxicabs and private automobiles carrying music lovers to the auditorium gave the appearance of the return of fair week before each concert.

Lieutenant Commander Sousa was not stingy with encores. Only one of his famous marches was on the program, but others were given as extra numbers and the crowds did not fail to hear, "The Stars and Stripes Forever," the most widely known of the Sousa contributions to band music.

At the afternoon concert, attended by a large number of school children and several crippled children from St. Vincent's hospital school, each type of instrument in the band was demonstrated and explained following the intermission. First the harp, then the wood wind group, the brasses and the drums were played in order as the musicians filed back on the stage.

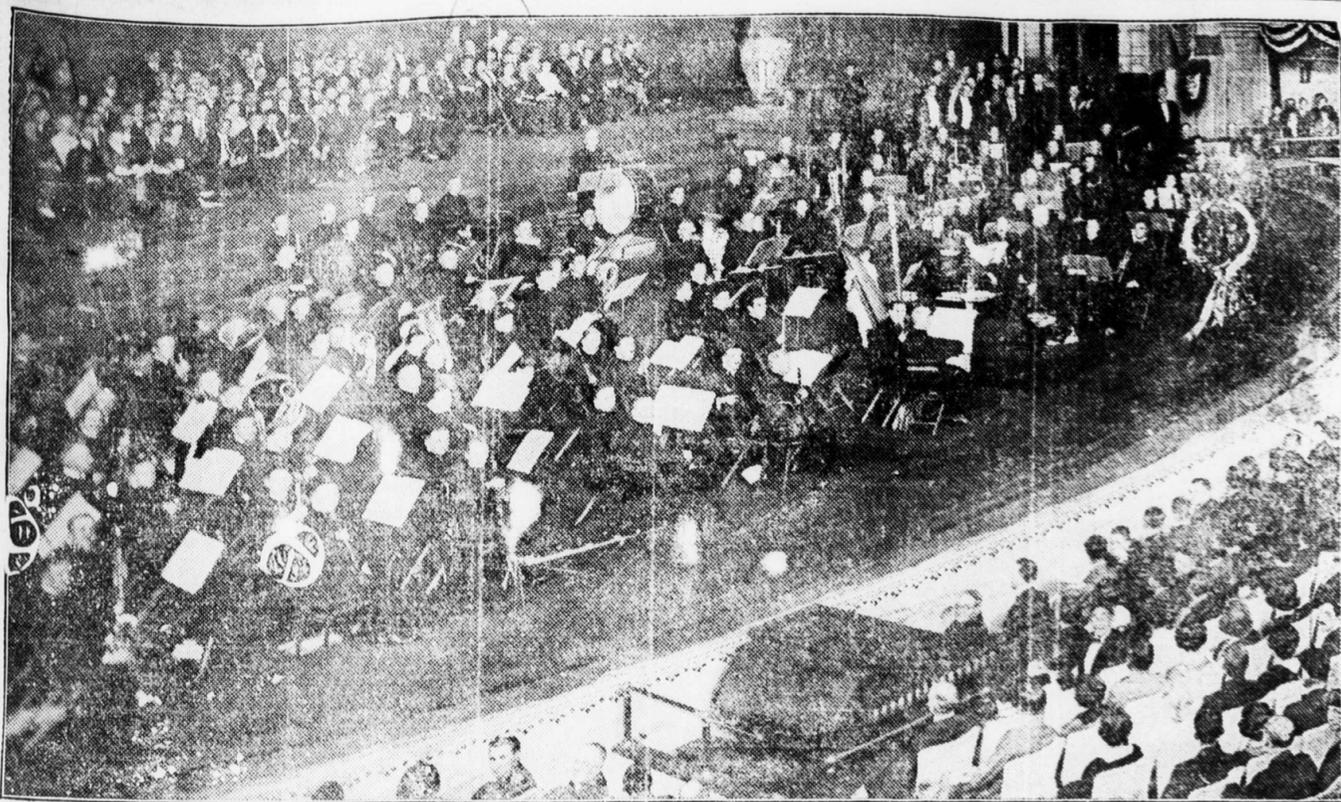
Solo numbers by Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone, and Edward J. Heney, cornet, were given both afternoon and evening.

And the program was not lacking in jazz.

BILLINGS GAZETTE
Friday, September 23, 1927.

Faculty and Students
Attend Band Concert

The entire teaching staff of the Eastern Montana Normal school and students, making an assemblage of 160 persons, attended the matinee concert of Sousa's band at the fairgrounds auditorium Thursday afternoon. The delegation left in busses from the administration building of the school at 3 o'clock in the afternoon.



SOUSA'S BAND AT THE HIPPODROME, NEW YORK CITY



JOHN PHILIP SOUSA

Local Bandmtn Honor Lt. Sousa

The local chapter of Kappa Kappa Psi, national honorary bandmen's fraternity, will honor John Phillip Sousa at a dinner this evening at 5:45 o'clock at the Bozeman Grill. Mr. Sousa is a member of the fraternity.

The local chapter, Beta of Kappa Kappa Psi, has been on the campus for some time. There are about thirty members in the local organization, many of whom will not be back in school in time to meet their celebrated guest this evening.

This honorary organization is the outgrowth of the great interest shown in music at Montana State College. The Bobcat band will enter its twenty-second year under the direction of Lou Howard this fall. While the ranks are still depleted, Mr. Howard expects to have his band out for the North Dakota football game tomorrow.

THE BOZEMAN WEEKLY CHRONICLE THURSDAY, SEPTEMBER 29, 1927

ASSEMBLY HELD AT GALLATIN HIGH SCHOOL

An assembly was held at Gallatin county high school Thursday morning at 11:30, when Principal Woodard made several announcements, and R. B. Bowden gave a talk about the concert to be given by John Phillip Sousa on Friday afternoon at the gymnasium of Montana State college, telling of the special rate on tickets for students and urging the high school boys and girls to take advantage of the opportunity to hear this prominent musician and his well organized band.

A sale of tickets for the matinee was held in the corridor, and many were sold to the high school students during the afternoon, for the special section provided for students of college, high school and grades. Pupils with tickets will be excused from classes at 2:30, in order to be in their seats by three o'clock.

Following the talk by Mr. Bowden, Coach Donohoe gave a practical talk about athletics, and introduced the high school boys who were to leave for Great Falls to play a game of football with Great Falls high school on Saturday. Yells for the team closed the assembly program.

There were 16 football boys and Coach Donohoe leaving on the train Thursday afternoon for Great Falls, a large number of students and several members of the high school faculty going to the train to see them off.

THE BOZEMAN DAILY CHRONICLE SEPTEMBER 23, 1927

SOUSA PLAYS HERE TODAY

Concerts Afternoon and Evening at
State College Gym Will Draw
Big Crowds.

John Phillip Sousa and his band, America's greatest musical organization, will arrive in Bozeman this afternoon at 1 o'clock, all ready to give concerts in the State college gym at 3 o'clock this afternoon and 8 o'clock this evening. Doors at the Gym will be on sale until 6 p. m. today at the chamber of commerce.

Sousa's band arrives here on a special train, but too late to allow their famous conductor to be a guest of Kiwanis, Rotary and Chamber of Commerce at a noon luncheon. The proposed luncheon was cancelled last night. This evening Sousa will be a guest at a banquet given by Kappa Kappa Psi, national band fraternity, Montana State college chapter.

A large crowd is assured for tonight's concert, with a fair matinee crowd. There were plenty of good seats left last night for both afternoon and evening shows, but they are expected to sell fast today.

At the State college last night there was some last minute consternation when it was found that the enlargement of the stage will force the cutting down of the main floor space by a few rows. Three hundred extra chairs will be moved into the Gym today for use of the band members and audience.

School children will be excused at 2:30 this afternoon if they have purchased concert tickets for the matinee. The entire lower floor will be left open to students of grades, high school and college. The balcony is reserved for this afternoon. All seats tonight are reserved but there is plenty of overflow space if all reserved space is sold.

LUNCHEON CALLED OFF.

The luncheon in honor of John Phillip Sousa set for noon today has had to be called off, owing to a change in schedule of the special train on which the band is traveling. The special will not arrive in Bozeman until 1:30 o'clock on the Northern Pacific.

There was a big rush for seats yesterday and today's sale will probably sell out the house.

BOZEMAN COURIER, FRIDAY, SEPTEMBER 23, 1927

TODAY IS SOUSA DAY IN BOZEMAN

Famous Conductor and His Wonderful Band to Appear in Concert at State College Gym

By proclamation of Mayor Edmund Burke, today has been designated as "Sousa day" in Bozeman. This afternoon and evening the world-famous conductor, now on his 35th tour and rounding out half a century of band leadership, and his big musical organization will appear in concert at the State college gymnasium.

Sousa's present tour is unofficially announced as his final trip with the big band he has built up to such a high state of perfection. To music lovers his appearance here offers an unparalleled opportunity to see the noted "March King" and enjoy a program of superlative merit.

At 3 o'clock this afternoon there will be a matinee for grade school children and college and high school students. The evening program will begin at 8 o'clock. Sousa is noted for beginning his concerts on time, and those who wish to hear the full program should be in their seats at the designated hour.

THE BOZEMAN COURIER, FRIDAY, SEPTEMBER 30, 1927

SOUSA AND BAND SCORE HIT HERE

Entrance Big Audiences--"March King" and Soloists Given Ovarions

One of those rare opportunities to enjoy something of superior excellence came to Bozeman lovers of music last Friday when Sousa's band, led by the "March King", appeared in concert at the State college gymnasium. More than 2,000 men, women and children attended the matinee and evening concerts and expressed in emphatic fashion their keen appreciation of the wonderful performances.

The appearance anywhere of John Phillip Sousa, America's "Grand Old Man" of music, is sufficient to draw a crowd. And Friday Bozeman folk were not disappointed. The two programs given were well-balanced and attractive. As for rendition, no mere layman can hope to comment intelligently. It is sufficient to say that Sousa and his band swayed the emotions of their audience like wind zephyrs sway the tall grasses of the prairie stretches. At one moment roused to martial fervor by the strains of Sousa's famous marches, at another keeping time to the catchy, rollicking strains of lighter numbers, and then lifted to the ecstasy of the sublime by the solemn and soul-stirring strains of Tschalkowsky's "Andante Cantabile", Sousa's auditors were for two hours completely lost to the world and its cares.

And throughout it all Sousa, with the experience of half a century as a conductor behind him, directed his 80-piece organization with an ease and a consummate skill that elicited gasps of admiration. This feature alone was worth the price of admission.

Among the soloists who were enthusiastically encored were John Dolan, cornet; Miss Marjorie Moody, soprano; Edward Heney, saxophone, and Howard Goulden, xylophone. All of these are artists of the first rank, whose perfection of technique is backed by an interpretation that carries an overwhelming appeal.

THE WEEKLY EXPONENT, FRIDAY, SEPTEMBER 23, 1927

SOUSA'S BAND TO APPEAR IN TWO PROGRAMS TODAY

WORLD FAMOUS ORGANIZATION TO GIVE CONCERTS AT COLLEGE. EVENING PERFORMANCE AT EIGHT O'CLOCK

Lieutenant Commander John Philip Sousa and his celebrated band will appear again in concert at eight o'clock this evening in the gymnasium. A larger crowd than attended the performance this afternoon is expected.

The special prices to students for the matinee concert this afternoon attracted a large percentage of the student body. The matinee concert was offered as a concession for the privilege of using the gymnasium for the concerts.

The local service clubs, the Chamber of Commerce, Kiwanis, and Rotarians, are sponsoring the appearance of the famous band at Bozeman this year. It is an expensive venture, those in charge assert. It will require a large ticket sale to meet the bare expenses, they claim.

Is 78-Piece Band

Sousa carries in the personnel of the band a number of soloists of note in addition to the seventy-eight pieces. Included in the band and special artists are: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; Howard Goulden, xylophone; R. E. Williams, flute; Edw. Heney, saxophone; Roy Schmidt, clarinet; Jos. De Luca, euphonium; J. P. Schueler, trombone.

Ticket Prices

Evening	
Lower floor	\$1.00-\$1.50
Balcony	\$1.50-\$2.00
8 p. m.	

Sousa Noted Composer

John Philip Sousa without much doubt is both the most versatile and the most prolific of American composers. The world at large knows him as the March King, but in spite of the fact that he has published 128 marches—including his three new ones, "Sesqui-Centennial," "Pride of the Wolverines," and "Gridiron Club"—the marches represent only a small share of his labors.

Sousa is the composer of six operas, including "El Capitan," "The Bride-Elect," "Desire," "The Queen of Hearts," "Chris and the Wonderful Lamp" and "The Charlatan," all great successes in their day. He has to his credit more than twenty suites, forty or fifty songs, and a monumental work for orchestra, organ and choir, "The Last Crusade," performed in Philadelphia two years ago. He has written three novels, "Pipetown Sandy," "The Transit of Venus," and "The Fifth String," to say nothing of his recently published autobiography, "Keeping Time."

But the great labor of any conductor is not in composition, but in transcription and arrangement. Sousa only can guess at the amount of music which he has transcribed or arranged for his own organization. A fairly close guess is 5,000 compositions.

SOUSA CHARMS CROWDS HERE

Grand Old Man of American Music Wins Love and Respect of Music Lovers in Bozeman.

Bozeman, together with the neighboring communities of this region, knows the charm of Sousa band music. More than 2,000 people heard the two concerts given yesterday afternoon and evening in the State college gym here and evidenced in uproarious fashion their solid approval of the world's greatest band. They let their feet tap tune to the swinging cadence of the Sousa marches, marvelled at the intricate performance of soloists on various horns, or sat enraptured while the 80-piece band resolved itself into a mighty organ for the swift change of tempo and forte in classical numbers.

The concert was more than a musical education for hundreds of Bozeman people and their neighbors; it was a demonstration that this community can and will support the finest type of musical entertainment. The concerts were financially guaranteed by Kiwanis, Rotary and Chamber of Commerce and the proceeds more than met the financial obligation, heavy as it was. It was distinee "service" to music lovers by the service clubs of the city.

John Philip Sousa is a bandman first and always, but also a great showman. He knows how to get his audience into good humor with the almost vaudeville performance of eight saxophones. His great march "Stars and Stripes Forever," the greatest march ever written, brings six piccolos, six cornets and six slide trombones to the front of the stage for a combined spectacle and musical climax. And then he can swing that mobile crowd of musician into the subtle stringendo effects of the haunting "andante Cantabelle" by Tschaiakowsky, and leave his audience mellowed by the sheer beauty of classic music.

In the matinee performance, where hundreds of children were in the audience, he switched the program and included his famous number "Showing Off Before Company." The instruments were explained by "families" and each new group played its "piece" on the program. The bassoons crooned "How Dry I Am," the cornets blared a fanfare introduction, the basses reached cellar notes that rocked the stage, the piccolos embridged a piece of musical napery while the soft voiced French horns offered the main feast and sang their way through old folk songs. Even the bass drummer showed his wares, with a mighty swinging of arms, and the inescapable saxophones showed modern jazz at its best.

Miss Marjorie Moody, soprano, won an ovation last night and responded with three encores. John Dolan's cornet virtuosity brought unstinted applause and Howard Goulden won encores with the xylophone solos. Edward Heney showed what a saxophone can sound like when it is played properly and got his reward in applause.

John Philip Sousa is now 72 years of age. He is on his thirty-fifth concert tour. He has taken his famous American band to every corner of the world and now his visit to Bozeman will leave in the hearts of other hundreds of people their respect for that grand old man who has glorified the American love for the blare of brass and the tinkling of cymbals.

Sept. 23, 1927.

MAYOR WITMER GREETES SOUSA

Anticipating the visit of John Philip Sousa and his famous band to Helena Saturday for matinee and evening concerts in the Shrine temple, Mayor Percy Witmer has caused the following to be issued from his office at the city hall:

A PROCLAMATION.

"For more than a third of a century actually millions of persons in the United States, Canada and lands across the sea have been thrilled by the music of the March King and his organization. Surely in this commercial age a man who has given to multitudes music which they can admire is just a little higher than the ordinary in the plane of famous men.

"Mr. Sousa's greatness is not national, but is world wide. He has been honored by men who sit in the highest places in the United States and he has been honored by rulers of many foreign countries.

"With more than ordinary pleasure, therefore, I welcome to Montana's capital city, Lieut. Commander John Philip Sousa and trust that his visit to Helena will be as enjoyable for him as it is certain to be pleasurable for the residents of our city.

"I should also like to include in this welcome, the entire membership of his famous organization. It is a company of artists devoting their lives to furnishing wholesome entertainment for the thousands who annually flock to hear their wonderful music. (Signed)

PERCY WITMER, Mayor.
Helena, Montana, Sept. 22, 1927.

NOTE:—Mayor Witmer in his youth was a member of Helena's city band. That was during the so-called "capital fight," when bands were much in demand. Mayor Witmer never has lost his liking for band music and in recognition of the fame of Sousa, he was prompted to issue his welcoming proclamation.

THE MONTANA RECORD-HERALD

Sept. 23, 1927.

MAYOR SULLIVAN OF EAST HELENA WELCOMES SOUSA

Not to be outdone by her larger sister, East Helena, which recently assumed the dignity of cityship through her mayor, John M. Sullivan issued a welcoming letter to John Philip Sousa, who, with his famous band will appear in matinee and evening concerts at the Shrine temple in Helena tomorrow. Mayor Sullivan, who knows that his constituents probably represent a larger percentage of real music lovers than in Helena itself, was eager to extend a greeting to the famous master and his organization. He caused the following to be issued from his office:

A PROCLAMATION.

"East Helena, one of the most enterprising, prosperous and enthusiastically appreciative of good music communities in Montana, welcomes John Philip Sousa and his excellent organization to our neighboring city. We believe every citizen of East Helena will be glad to hear the programs this organization renders.

"East Helena extends an invitation to John Philip Sousa and his musicians to visit us. We will show them the finest smelter in the world. We will show them the most fertile fields in this section of Montana. We will show them a happy, prosperous and growing community which is proud to include within its citizenship many from foreign countries who have had instilled in them a love for music and we are proud to say that they recognize in John Philip Sousa and his splendid company of musicians, artists of the highest caliber.

"We hope the visit of Mr. Sousa and his organization will be pleasant to the visitors as it certainly will be to us.

(Signed) JOHN M. SULLIVAN,
Mayor's Office,
East Helena, Mont.
September 23, 1927.

CITY EDITION, SATURDAY EVENING, SEPTEMBER 24, 1927.

SIXTY-FIRST YEAR, NO. 248, HELENA, MONTANA.

RAILWAY WHISTLES SOUND BLASTS WELCOMING SOUSA AND HIS BAND TO HELENA FOR TWO CONCERTS

Helena people were startled shortly before 1 o'clock today by a mighty din of whistling coming from the direction of the Northern Pacific depot.

Immediately downtown telephones at the police station, fire department, newspapers and other places began to ring with inquiries.

The explanation was made that the noise was a reception to Lieutenant Commander John Philip Sousa and his famous band which

arrived over the Northern Pacific from Bozeman for two concerts in the Shrine temple in Helena, the last of which will be given tonight at 8:30.

The reception was supplied by a dozen locomotives aided by the roundhouse siren and was heard in all parts of the city.

It has become a custom among the men along the railroads over which the famous band leader travels to accord him this honor as a national character.

Sept. 22 1927

**RESIDENTS OF NEIGHBOR TOWNS
RESERVE SEATS FOR SOUSA DATE**



Miss Winifred Bambrick, harpist with Sousa's band, regarded as one of the greatest performers on this instrument in the world. Miss Bambrick has been a member of the Sousa organization for a number of years, scornng repeated offers to take the concert stage as an individual artist.

They come for miles to hear Sousa and his band. People often imagine that on tour Lieutenant Commander Sousa confines himself to the large cities. It is true that he plays many engagements in cities of large population but it is equally true that he invades communities with scarcely enough inhabitants to fill the selected auditorium—high school auditorium, armory or grange hall. It is because the entire country-side is interested and for miles the people come to be present on the concert occasions. Automobiles make this no great hardship today, but, in the past, there was the same eagerness and it was manifest in the great number of "buggy riders" who would be present from remote places when the band was to be heard.

The small towns, fortunately, have often large auditoriums, and this makes it possible for the Sousa organization to go into what may be called the hinterland. Culture is there but opportunities for such concert attendance as Sousa affords are, naturally, limited. He plays to capacity in those places, yet they may not have sufficient population to fill their largest auditorium.

It is this enthusiasm for Sousa that heartens him and that induces him to go to such small communities as In-

ternational Falls, Minn.; North Battleford, Saskatchewan; Twin Falls, Idaho, and Hays, Kansas, for instance. Each of these is on his itinerary for this season and it is assured that each will crowd his concerts and will enjoy every minute of the music.

It is a joy for him to play to such audiences and he gives of his best. Indeed, no matter what may be the attendance or the place, Sousa never stints. His programs are full and his encores are always generous. As is well known Sousa concerts move briskly and there are never dull moments of intermission. The only let up is when there is an announced intermission on the program. The rest of the concert is entertainment—never cut short.

A large crowd of out of town people will be in Helena on Saturday when Sousa and his band will play matinee and night concerts in the Shrine temple. Orders for reservations have been received from Boulder, Townsend, Winston, Canyon Ferry, Wolf Creek, Lincoln and several other outlying points. From the demand for reservations it is anticipated that there will be a record attendance to greet the famous bandmaster and his organization.

Sept. 24, 1927

SOUSA'S BAND HERE TONIGHT



When John Phillip Sousa stepped off the train in Helena this morning with his famous band which will be heard tonight in the Shrine temple in the last of two concerts, he made his sixth visit to Montana's capital city. The first visit was made so many years ago that the records are not available, but it was early in Mr. Sousa's career as director of his own band. The last previous visit was three years ago when a large crowd was delighted in the Shrine temple.

Mr. Sousa has played two engagements before today's in the Shrine temple here and he, as well as the soloists of his organization, is enthusiastic over the big auditorium. Mr. Sousa on his last visit called it "the ideal place for a concert and one of the few really good auditoriums in the country for bands' use."

Today Mr. Sousa is playing his fourth engagement in Montana on his present tour and everywhere he has appeared he has been greeted by large and enthusiastic audiences. That Helena's crowd tonight will be no exception is indicated by the heavy advance sale of tickets. Tonight's concert begins at 8:30. Doors will open at 7:30. The ticket sale will continue at Reeves Music house until 6 o'clock after which seats will be sold at the temple box office.

A large crowd, including many school children, heard the matinee concert this afternoon.

A feature of tonight's program will

be the appearance of the Helena High School band which will render one of Mr. Sousa's own compositions, "El Capitán," directed by the March King.

Commenting on the concerts in Billings Gazette has the following to say:

"Capacity audiences enjoyed concerts by John Phillip Sousa and his band Thursday afternoon and evening at the fair ground auditorium. Although there was the counter-attraction of prize fight returns in the evening, a continuous stream of taxicabs and private automobiles carrying music lovers to the auditorium gave the appearance of the return of fair week before each concert.

"Lieutenant Commander Sousa was not stingy with encores. Only one of his favorite marches was on the program, but others were given as extra numbers and the crowds did not fail to hear 'The Stars and Stripes Forever,' the most widely known of the Sousa contributions to band music.

"Solo numbers by Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone and Edward J. Heney, cornet, were given both afternoon and evening.

"And the program was not lacking in jazz."

Miss Marjorie Moody, soprano with Sousa's band, who is making a remarkable hit with audiences wherever she has been heard. She possesses one of the best concert voices in America, according to press critics.

THE MONTANA RECORD-HERALD Sept. 24, 1927.

**SOUSA GIVEN GREAT RECEPTION
BY VAST CROWD AT GREAT FALLS**

That John Phillip Sousa and his famous band, which will appear in the Shrine Temple in Helena in matinee and evening concerts tomorrow still retain the power to thrill Montana people is evidenced by the reception given the noted leader and his organization in Great Falls this week as described by the Great Falls Tribune which says:

Lieut. Com. John Phillip Sousa is not only a great band conductor; he is an American institution. And Great Falls residents welcomed him Wednesday, both upon his arrival at the station and at his matinee and evening concerts at the Liberty theater, in a manner that left no doubt as to their real appreciation of him.

When his special train pulled into the Great Northern station at 1:30 p. m., a chorus of locomotive whistles in the railway yards, aided by the city fire siren

uptown, tooted a serenade that will linger long in his memory as an expression of fine sentiment, even if its notes were not as harmonious as his own organization would have played.

As he stepped from his private car, the Great Falls boys band struck up Sousa's best known march, "Stars and Stripes Forever," and though the youngsters had never attempted to play the piece until the night before, their efforts were not wasted, for the "March King," walked briskly over to where the boys were and stood smiling in front of them while they finished the number. He then saluted their conductor, Charles Richards, and chatted a few moments before leaving for a hotel. Several hundred people were at the station to witness the welcome.

Big Crowds Attend.

Both concerts at the Liberty theater attracted good sized crowds. Because of

the small stage, it was necessary to group most of the players on the steps and floor around the pipe-organ manual. This spoiled the mass effect of the band,

so far as the eye was concerned, but in no way hindered the auditory effects.

It was at the evening program that Sousa and his band extended themselves. This was by far one of the most entertaining musical events heard here in a long time, for it included a little bit of everything from the classical "Andante Cantabile," by Tschalkowsky, to modern jazz as exemplified in "The Zulu Wall." Mixed in between were overtures, such as Suppe's "Flying Dutchman," any number of Sousa's marches and his really funny potpourri, "The Wets and the Drys."

John Dolan, cornetist, continues to be one of Sousa's standby soloists. Mr. Dolan is not as good as he used to be, but he is good enough to make folks wish there were more cornetists like him. Miss Marjorie Moody, soprano soloist, has an excellent voice, strong and vibrant, which she keeps under remarkable control, being able to make her softly trilled passages in the upper register heard distinctly even with a considerable section of the band playing the accompaniment.

Soloists Make Hit.

Of the other two soloists, it would be difficult to say who makes the greater hit. Howard Goulden, the xylophonist, is a wizard and he was recalled three times for encores. Edward Heney, saxophonist, makes his instrument as mellow and as expressive as the voice of Miss Moody, but he called in the whole saxophone contingent—eight in number—to help out on the encores.

There is nothing that Sousa's band can play that brings a more thrilling thrill than his own marches and, of all these, none will ever take the place of "Stars and Stripes Forever." The theater fairly shook with applause following this number, and there were many who were a little disappointed when he chose to continue with his program instead of playing it through again.

Yes, John Phillip Sousa is an American institution. There may be band leaders in the days to come who might surpass him in technique, but there will be no one who will ever take his place in the affections of the people of the country. His spirit, his talent, his art will never die—for "Stars and Stripes Forever" will be played forever.

Sousa Afternoon and Evening With Famous Band at Shrine Temple



John Philip Sousa with his youngest grandchild, Jane Priscilla Albert, daughter of Mr. Sousa's daughter, the former Helena Sousa. The photograph was made recently at Port Washington, Long Island.

Lieutenant Commander John Philip Sousa, who with his famous band will be Helena visitors today where they will give two concerts in the Shrine Temple.

When Lieutenant Commander John Philip Sousa calls his band to attention at 2:30 o'clock this afternoon in the Shrine temple for the first of the two concerts he will give in Helena, he will find the arena of the auditorium occupied by the nearly 50 members of the Helena High school band, who are to attend the concerts as guests of the famous bandmaster.

The Helena youngsters will be directed in one of Sousa's own marches, "El Capitan" by the lieutenant commander. This arrangement was made at the direction of Mr. Sousa himself. His interest in the development of band musicians in the United States takes a practical turn. A short time ago he sent to Helena a handsome loving cup to be presented to the winning school band at the state music meet which is to be held in Helena next spring.

Mr. Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May of 1928 at Joliet, Ill. It is expected that school and college musical organizations from practically every state in the union will be represented among the contestants.

The acceptance by Commander Sousa of the important post will undoubtedly stimulate bands and orchestras all over the country to enter the contest and it is assured that there will be a great increase in the number of contesting organizations. This year 300 organizations contested and a high standard of musical training was manifest.

"It is a splendid thing for American music," said Commander Sousa in commenting upon the contest. "We are developing music tremendously in America and it has always been my effort to encourage the American instrumentalist. We are a musical nation in spite of what any carping critics may say and I am sure that these contests will be of the utmost value in raising a new generation of able musicians."

The advance sale of tickets for both of today's concerts has been large and the band is certain of a crowd of appreciative listeners. Tonight's concerts will start at 8:30.

THE MONTANA RECORD-HERALD
SEPT 25 1927

HELENA CROWD GREETES SOUSA

When Lieutenant Commander John Philip Sousa and his band of master musicians made their fifth visit to Helena Saturday night one of the largest crowds of the year greeted them at the Shrine temple. It was a gala occasion for members of the Helena High School band, champions of Montana, and for hundreds of Sousa devotees who revere his achievements and regard the band master as the outstanding leader of American music. To attempt to write a review of a Sousa band concert is as difficult as an attempt to picture the tints and hues of

sunset, the peace that prevails in the heart of the cherub or the fury of the elements unleashed. Soft and sweet as the breath of a babe, then turbulent and violent with perfect time and harmony prevailing—the men who make up this national organization responded with notes at the sign of the master's baton.

There's art even in beating a bass drum. The gray haired veteran who handled his cymbals and drumstick deftly demonstrated the fact. Solists with silver cornet, saxophone, xylophone were heartily applauded, as were resounding ensemble numbers that concluded with the old favorites, "Stars and Stripes Forever" and "Semper Fidelis."

The master musician left an impression that will outlast the lives of youthful members of the high school band when he presented them with a loving cup, addressed them and then led them through one of his own compositions. Every lad who wore the red and white uniform now cherishes the thought: "I played in a band that was led by Sousa."

THE HELENA DAILY INDEPENDENT SUNDAY MORNING, SEPTEMBER 25, 1927

SOUSA BAND DRAWS LARGE CROWD AND SCORES A BIG HIT AT SHRINE TEMPLE

SOUSA MARCHES THRILL AUDIENCE AND NUMBERS ARE ENTHUSIASTICALLY ENCORED; SILVER LOVING CUP PRESENTED BY LEADER FOR CONTEST NEXT YEAR AMONG HIGH SCHOOL BANDS.

The largest crowd seen in the Shrine temple for many a month greeted John Philip Sousa and his band last evening when they played the opening overture. There is something about Sousa and his band that draws out the music loving public and last night was no exception to the rule. If Sousa appeared in Helena every year his crowd would be the same, for music hungry citizens flock to store up a treat until the next appearance of the famous band.

With so little effort, yet mighty in its technique, Sousa leads his organization through the most difficult of band numbers. And yet he doesn't confine his programs to the most classical of selections but gives in generous number the marches and more tuneful pieces that help to please a vast number of people. It is the Sousa marches that thrill his audiences, probably because they are more familiar. Innovations are introduced by the leader and new and unique interpretations are vested in many of the selections.

At the concert last evening, Sousa had as his guests the members of the high school band. In the intermission, he presented to O. P. Thayer, director, a silver loving cup to be awarded to the high school band winning the championship in the music meet next year.

In presenting the cup Sousa said:

Presents the Cup.

"I shall be horribly disappointed in you if you don't win this cup. Just remember it takes a lot of practice, and more and more to become a good musician. If this director—you have does not make you practice enough, you take a shotgun to him and see that he does."

Following the presentation Sousa, baton in hand, directed the high

school band through a lively march. It was a most happy moment for the boys and girls, and one to be remembered, as there are few who have had a similar opportunity.

Among the familiar faces in the band last evening, was the bass drummer, he with the white hair who stood away in the back. In the years gone by, when "we" were but a small child that same drummer came with Sousa to Helena and it was a happy moment in realization that "we" could greet at least one familiar face.

Assisting Sousa were a group of finished artists, each a professional in his own sphere. John Dolan, cornetist; Edward Heney, saxophonist, and Howard Goulden, xylophonist, all exceptional in their work, were heartily applauded and responded with many an encore.

Three Fine Numbers.

Miss Marjorie Moody gave three fine numbers, showing what a well trained soprano voice is capable of. She has a charming stage presence and a voice cultivated in range and technique. Her tones were well rounded and pleasing and it was with regret that the crowd allowed her to retire after singing a single group of numbers.

The program follows:

- 1.—Overture, "Flying Dutchman" ..
- Wagner
- 2.—Cornet Solo, "Carnival of Venice"
- Arban
- Mr. John Dolan.
- 3.—Suite, "The Internationals" ..
- Arranged by Sousa
- (a) "Morning Journals"
- Strauss
- (b) "The Lost Chord"
- Sullivan
- (3) "Mars and Venus"
- Sousa
- 4.—Vocal Solo, Aria from "Traviata"
- Verdi
- Miss Marjorie Moody.
- 5.—"Andante Cantabile" from Opus II
- Tschaiakowsky
- Interval.
- 6.—"The Feast of Spring"
- Ambrose Thomas
- 7.—(a) Saxophone Solo, "Beautiful Colorado"
- DeLuca
- Mr. Edward Heney.
- (b) Three Marches
- "Magna Charta" (New)
- Sousa
- "Stars and Stripes Forever"
- Sousa
- "Semper Fidelis"
- Sousa
- 8.—Xylophone Solo, "Ghost of the Warrior"
- Grossman
- Mr. Howard Goulden.
- 9.—Finale, "Carnival Night in Naples"
- Massenet