

**special attraction at Wal-
Rogers music combined with
Rogers variety.**



Hema Cowley Band.

Billy McIntire, who organized the cowboy band was, according to report, one of Theodore Roosevelt's "Tough Riders" and an intimate friend of the president. At the Cheyenne, Wyoming, "Frontier Days" he won the title of "The World's Champion Bronco-buster." He organized the cowboy band in 1925 in order to bring back to the present generation the music and songs of the early days in the West. McIntire sends his band on the road under the direction of Otto Gray, a cowpuncher who during his youth spent many years with a circus and learned showmanship in that way.

Gray and his wife are both expert ropers and do a number of fancy stunts. Their son, Owen Gray, is the band's comedian and sings comic songs to the accompaniment of his guitar and his broken-down ukulele.

great concern on the subject just after he had jumped off the roof of the Woolworth Building.

MUSIC.

(Continued from First Page.)

same. No one saw him up early in the mornings, taking the lyrics of Goethe, of Schiller, of Shakespeare and putting them into music, one after the other, with incredible swiftness, writing first drafts and calling them done. What was a song-writer at best that Vienna should be mindful of him, Vienna who had her Beethoven there just around the corner making big symphonies and an opera? The Schubert operas with their trashy librettos were chaff compared to it. No one ever heard his symphonies, or of him, an awkward fellow, a song writer. . . . When he was 31, before minds had time to change, Franz Schubert died.

Now to commemorate him and his songs, musical organizations of the world have named 1928 as Schubert Centennial Year. Vienna did him first honor, began the New Year with Schubert on her orchestral programme, Schubert in her song recitals, Schubert in her churches. The United States Committee, under Otto Hermann Kahn, has elaborate plans. There will be: (1) An international composers' contest extending throughout the spring with prizes of \$20,000 to be awarded by the Columbia Photograph Company; (2) outdoor singing festivals during the spring and summer, in which choruses the country over will participate; (3) special Schubert concerts in the autumn at which there will be performed cycles of his chamber music, his piano music, his symphonies, and the possible first United States performance of a Schubert opera. (4) special commemoration programmes to be given on November 19, the anniversary of his death.

At first gesture, Chairman Kahn Vienna, asked him to behalf of the United States to place a birthday wreath in the Schubert House.—(From "Time" Magazine.)

Last week in New York Kurt Schindler's Musical Forum celebrated the Schubert Centenary at which Mr. Grubisovich was the speaker, pianist and accompanist and Ethelbeth Rothberg, Metropolitan soprano, sang several of the Schubert songs. Mr. Grubisovich touched on the recent agitation concerning the finishing of the "Unfinished Symphony" and said that "he doubted if the composer himself could have maintained the perfection of the first two movements had he lived to complete his work." The music critic of the New York World further said: "The entire concert left one with the hope that all future celebrations of Schubert—there will probably be no end of them—will be as sacred, as devout and as beautiful as last night's."

Musical Service This Afternoon.

The musical service which is to be given this afternoon at the Fourth Avenue Methodist Episcopal Church, Fourth Avenue and St. Catherine, at 3 o'clock is the first service to which the public has been invited especially to the organ since it has been altered. It has always been a particularly "churchy" organ, and now that it has been entirely rebuilt with a new console and modern equipment in every way, and greatly enlarged variety of tone quality, the music lovers of the community will be interested in hearing it. The National Association of Organists is an organization devoted to

the improvement of church music, and to the cultivation of greater interest in the same; and in pursuance of these objects the Kentucky Chapter makes a practice of bringing a celebrated organist to Louisville for a recital each season, and giving public services in our local churches from time to time. This season it brought Charles Galloway for a recital December 1, and it has given one service, at the Second Presbyterian Church, where the choir consists of a full chorus, and the organist, Earl Shackleton, conducted a cantata, "Faith and Praise," by J. E. West. The service this afternoon will be the second on the series; the choir is a quartette—Mrs. Frank Zurschlanode, soprano; Mrs. Karl Burmann, alto; Clarence Wolff, tenor; Immanuel Johnson, baritone; with Sara McComathy organist and director. They will give a short cantata, "The Transfiguration," by Mark Andrews, after which there will be a short recital of organ solos played by Frederic A. Cowles, organist at Warren Memorial Church and director of the Louisville Conservatory of Music.

The third and last public service of the series this season will be given at Christ Church Cathedral, where the choir is a full male chorus, whose organist and director is E. A. Simon, the date to be announced later.

**Badinage and
Grace Notes**

Joseph Henry, blind pianist, recently gave a very successful concert in Memphis, Tenn. The music critic of the Memphis Evening Appeal wrote as follows concerning his playing: "Before an audience that completely filled the ballroom of the Hotel Peabody, and which attested by its generous applause, the genuine pleasure

**CURIOSITY won
prima donna her
chance to sing in
operetta.**



BEULAH BERSON.

IF IT hadn't been for a matrimonial tangle that aroused curiosity in Beulah Berson, she might never have been a prima donna.

This seems like a wild assertion—yet it is an established fact, according to Miss Berson herself. Miss Berson is one of the thousands of girls who can lay no claim to inheritance, but who have the ambition and raw material to develop talent—and proceed to do it. A native of Brooklyn, N. Y., with no family artistic triumphs to beckon her up, she graduated from the Bushwick High School and then took up the study of voice culture which tuition was earned by doing cabaret work. "I had no definite design on any particular branch of the lyric art, until one day a friend high in the theatrical work and I were discussing a matrimonial tangle that was the main topic of discussion where theatrical people met. I too, expressed interest in the case, observing that I would like to meet the principal male character, who by the way, was a prominent musical comedy producer. Whereupon my friend confided to me that she knew him very well and to satisfy my curiosity would take me to where he was conducting a rehearsal. The next day we went to have a peek at the section of the triangle in which I had expressed an interest. I not only saw him, but was introduced to him. And when my friend explained to him that I had a voice, he immediately asked me to sing for him. You can imagine how thrilled and delighted I was. How I ever got through I don't know, as I was not very well versed in such things at the time. At the conclusion of the audition he informed me that I was the exact type and had the voice he had been seeking to sing the role of 'Rose' in 'Tangerine.' I jumped at the opportunity, proceeded to study night and day. Fate plays strange tricks in the mysterious ways of the theater, for here I am singing the prima donna role in 'Rose-Malie' that was first made famous by the characters in the matrimonial tangle."

