

JUL 23 1909

WITH SOUSA AT THE BEACH.

A Stroll and a Chat About Himself and His Work.

From the Criticon.

Now there be two Sousas—the handsome, dashing, lionized, coquettish conductor, who bows to us from the platforms of the concert halls, is one of them; the other is more simple, kindly to a fault and infinitely more modest than you might think possible. That is the Sousa I know best. It is Sousa the artist—the Sousa of domesticity. The successes that have come to this two sided man could hardly be paralleled. Strauss—the Strauss whom they buried the other



day—may have been as popular. I doubt if, in the full flush of his fame, he was more so.

The marches of the incomparable John Philip have gone round the world. They have been played at royal jubilees in London; they have cheered men to the assault at Santiago; they enliven the broad plazas of Havana and Manila.

That means among other things that millions of

FROM A RECENT TIN-COPIES OF THE COM-
TYPE OF SOUSA. poser's marches
have been scattered over the face of the
earth; that every woman and every maiden
in America plays those marches; that the
quicksteps of John Philip are more familiar
in England than Dan Godfrey's; that, in
this country alone, close upon 200,000 of the
arrangements for mandolins have been
sold.

It means that one of Sousa's operas drew
\$400,000 in a season; that another is to be
produced in London this week; that an-
other is to be heard in Germany, and that
two more works of the same order are
to be produced here next autumn.

And the musician who rejoices in all these
triumphs has barely turned 40. He has
strength and health and invention enough
to achieve infinitely more.

The echoes of his most recent hit—the
march which he has named "Hands Across
the Sea"—had died away in the vast pavil-
ion at Manhattan Beach. The waves be-
yond the low sea wall fronting the big hotel
were making their unending harmonies. As
I strolled back into cool corridors I found
myself suddenly face to face with Sousa.
His coal black beard and mustache seemed
more impressive than ever. His step was
springy, virile, resolute. His face, if pos-
sible, was even more tanned than usual.

"We will take the air," said John Philip,
leading me in the direction of the broad
walk.

"Yes, I am well again. But last winter
for twelve weeks I lay near death battling
with pneumonia. I have ridden twenty
miles on my bike to-day. I have conducted
for two hours and at 7 I am to conduct again.
Then I shall go to work on one of my new
operas—'Chris and the Wonderful Lamp'—
the work I am to write for Hopper."

Said I: "What is the secret of your suc-
cess?"

"Assuming—and you are good enough to
do so—that I am a success, I owe it large-
ly to the fact that I was born in Wash-
ington," said Sousa. "I came into the
world almost in the shadow of the capitol.
From my childhood I lived near barracks,
where I learned to love the barbaric splen-
dor of the music that our soldiers love,
and listened to the rhythm of marching feet.
Through five administrations I remained
in Washington. There I composed most
of my earliest works. And there I enjoyed
the friendship or made the acquaintance
of almost every public man of mark—in-
cluding five Presidents. But, wherever I
go, I meet people eager to welcome me.
Then, again, I have always paid great at-
tention to the likings and dislikings of
the public for whom I work."

"I fancied that artists—artists of strength
and character—care less about such
things?"

"I care much for them. I can't help it.
The approval of one man is often enough
to give me confidence and encouragement.
The disparaging criticism of another fre-
quently casts me down or leads me to re-
cast my work."

"The artist who succeeds is usually the
man who is fortunate enough to find ex-
pression for the thoughts or the inspirations
that are dominant in the souls of the pub-
lic. It is good for us when we find peo-
ple who say, 'Why, if I had written this
book or composed that melody, that is what
I should have chosen to make of it.'"

"Then, perhaps, you have been so pros-
perous of late years because you antici-
pated the new patriotism?"

"I don't know. Do not forget that I have
been composing since I was 15. My first
attempt was made after I had gone home
from one of the Thomas concerts full of
the beauty of an arrangement of Schu-
mann's 'Traumerel.' While the enthusiasm
still possessed me, I sat down and dashed
off something that I hoped was like it—
a trifle for piano and violin. I showed it to
my old Spanish professor and asked him
what he thought of the effort. He advised
me to burn it. I didn't burn it, but I threw
it aside.

"My first popular success was 'The Gladi-
ator' march."

"And which of your works do you now
think your best?"

"My 'Pompieri' suite, which I never had
published. It is a descriptive composition,
and I prefer it to everything else I have
done. Some of the orchestral effects in
'Pompieri' had never been invented before
I hit upon them—more particularly the sug-
gestion of terror that I get by means of
my trombones. Shall we go in?"

We walked back to the hotel.
And presently there entered a blonde
vision of loveliness (I am afraid that is
rather reminiscent of Laura Jean Libbey),
all smiles and dimples. You know her. She
has beamed at you from boxes on first
nights innumerable. Her eighteenth cen-
tury face and flaxen hair must have often
charmed you.

"My wife."
Mrs. Sousa is ambitious for her husband.
It is her dream—and it is his—to see him
do something higher, and of more lasting
worth than he has yet aimed at. Wouldn't
it surprise you if—later—when he has grown
monstrously rich, and when the applause
that accompanies him on his gigantic tours
has lost its savor, Sousa, the conductor, the
writer of popular comic operas and mad-
dening marches, were to renew his youth
as a composer of grand opera?

ROCKLYN TIMES.

JUL 24 1909

WAS DAMP AT THE SEASIDE.

Few Tried the Surf Yesterday, Al-
though Many Went to the Beaches.

Yesterday was not an ideal one for any-
thing, and least of all did it help along the
thousand and one joys to be found at the
beaches. Even Manhattan, with its fixed
clientel, comprising some stray hundred
early dippers, who arrive on the wash train;
a thousand or so porch strollers, who arrive
in the afternoon, eat, drink and see the
fireworks; another band, who come from
afar for one sweet hour in the pavilion with
Sousa; those who come to see the show in
the theatre, and others with ample purses
who arrive early, and see everything there
is to see until the lights go out—even this
vast caravan cannot hurl defiance to the
damp fog which takes out the over-night fruit
of the curl paper and banishes the rattle of
laundry-wise lingerie. Still there were thou-
sands at Manhattan Beach yesterday. It
was the first day of the season when the
bathing beach has not had a fair business.
No one with sense would go in the water
yesterday. To commence with, the water
at the beaches hereabouts has never been so
cold as it is this season. The July sun has
had little effect on the cold bosom of the
rolling deep, and when the air gets cold
also, there is little comfort to be had either
in or out of the water. The visitors were
consequently not swelled to any extent by
the bathing crowd, but the loss was made
up in some measure by the sightseers who
arrived. Thomas C. Platt, of course, has
been at the Oriental Hotel for weeks, and
of late there has arrived Senator Burroughs
and wife, of Michigan; Senator Allison, of
Iowa; Senator Aldridge, from Rhode Island,
and Senator Platt, of Connecticut. During
the last week they, who comprise the ma-
jority of the Senate Finance Committee,
have been joined by Secretary of the Treas-
ury Gage, and later by Senator Depew and
ex-Senator Don Cameron, of Pennsylvania.
All these names were alluring, but when
the crowds found out that Gov. Roosevelt
was going to be a guest of Mr. Platt on
Saturday, Sunday and Monday, it would
have taken denser fog and darker skies to
have kept them away yesterday. The fire-
works enclosure was especially illuminated
on Saturday, it being celebrated with burst-
ing bomb and spluttering rockets as "Rough
Rider" night, and to make things all the
more impressive was graced with the pres-
ence of Col. Teddy himself. He watched
his fireworks Rough Riders climb the can-
vas heights of San Juan, and saw himself,
goggles and all, dash bravely over the
writhing forms of prostrate hundreds to
victory and red fire. He seemed to enjoy
the performance very much.

The attendance at Grand concert yester-
day afternoon and evening was large, con-
sidering the number of people who were at
the beach anyway, and Miss Francis Lee,
the soloist for the day, was encored most
enthusiastically. In the theatre the newly
discovered but extremely unctious comic
opera star, Jeff De Angelis, will open at the
beach to-night with his last season's suc-
cess, "The Jolly Musketeer."

Among the arrivals during the last few days
at the hotels have been:

Oriental—Secretary of Treasury Lyman J.
Gage, Senator Allison, of Iowa; Senator
Burroughs, of Michigan; Senator Platt, of
Connecticut; Senator Nelson W. Aldrich,
Rhode Island; Mrs. Roswell P. Flower, Wa-
tertown, N. Y.; Andrew J. Hope, Thomas
A. Gardiner, F. S. Hughes, Miss A. N.
Sterling, R. M. Rogers, Miss Platt, C. Wel-
lace, Mr. and Mrs. R. B. Currie, Mr. and
Mrs. A. R. Kling, Miss L. M. Slawson, J.
R. Abney, William H. Hume, J. T. Warren,
J. H. Clews, Mrs. L. H. Clendinen, Mr. and
Mrs. John T. Thompson, Mr. and Mrs. M.
C. Hasbrook, Mr. and Mrs. C. W. Armour,
Mr. and Mrs. W. E. Benjamin, F. S. Flower,
Mr. and Mrs. C. B. Green, Mr. and Mrs.
George F. Cummings, J. H. Ottley, G. C. St.
John, Allan S. Boyd, Mr. and Mrs. B. Ma-
thewson, Mr. and Mrs. S. Halsted, all of
New York; Miss Florence A. Banks, Rye,
N. Y.; W. F. Hitt, Mount Morris, Ill.; Mrs.
D. K. Hall, Glen Cove, N. Y.; C. W. Wat-
son, Miss Lucy Watson, Fairmount, W. Va.;
W. N. Dykman, Master J. Dykman, Brook-
lyn; Miss Anderson, Miss Vierhoff, Louis-
ville, Ky.; C. B. Dunn, Philadelphia; Mrs.
William R. Wilson, Elizabeth, N. J.; J. W.
Hinkley, Poughkeepsie, N. Y.; Mr. and Mrs.
Frank P. Hayes, Brooklyn; Mr. and Mrs.
W. M. Mitchell, Houston, Tex.; C. K. Phelps,
Connecticut; Mr. and Mrs. George W. Darr,
Lawrence Darr, Pittsburg, Pa.; C. J. Beebe,
Boston, Mass.; A. M. Fletcher, Page Chap-
man, Indianapolis, Ind.; C. H. Smith, O. P.
M. Kinney, Fairmont, W. Va.; Mr. and Mrs.
A. W. Greene, Brick Church; Frank L. Per-
rin, Cincinnati; Benjamin Thompson, Phila-
delphia; A. Steinert, Boston; E. A. Griffith,
Baltimore, Md.; R. M. Rogers, Chicago.
Manhattan Beach Hotel—Mrs. S. G. Ham-
ilton, Miss F. Hamilton, A. R. Pendleton,
Mrs. L. D. Boyd, Mr. and Mrs. H. Swilson,
Mr. and Mrs. George Morris, Mr. and Mrs.
E. A. Stevens, Mr. and Mrs. E. Darville,
William Easton, Mr. and Mrs. G. W. Mar-
tin, Mr. and Mrs. W. B. Putney, Mr. and
Mrs. E. H. Lanig, Mrs. Leal and family,
Joseph Tucker, Mr. and Mrs. E. V. Ballard,
Mr. and Mrs. M. Brewer, O. E. Palling, Mr.
and Mrs. J. H. Rutter, Mr. and Mrs. H.
Harvard, R. M. Jarvis, Miss Doherty, E. A.
Vanderhoff, H. Tigue, A. Crane, R. Mc-
Clave, Mr. and Mrs. A. B. Wilgus, J. North-
rop, Miss E. Northrop, George Clarke, Wil-
liam T. Burbridge, Mrs. G. Fay, Charles E.
Safford, Thomas B. Riley, all of New York;
Mr. and Mrs. C. A. Birkle, Chicago; H.
Baldwin, F. S. Chapman, Hartford, Conn.;
Mr. and Mrs. H. G. Bell, Rutherford, N. J.;
William Hicks, Orange, N. J.; W. P. Todd,
Morristown, N. J.; Mrs. J. C. Carr, Philadel-
phia; A. C. Schade, Toledo, O.; J. R. Adams,
Chicago; Mrs. R. M. Taylor, Tarrytown, N.
Y.; L. T. Dickinson, Chattanooga, Tenn.;
D. Jackson, Miss Jackson, Chester, N. Y.;
Mr. and Mrs. C. F. Price, Philadelphia; J.
M. Bennett, Miss Bennett, Rochester, N. Y.;
Mr. and Mrs. J. McConville, Hartford, Conn.;
E. Ryan and son, Syracuse, N. Y.; J. H.
Bromley, Chicago; Mr. and Mrs. F. W. San-
ders, Newark, N. J.; H. N. Fleming, Erie,
Pa.; Mrs. J. C. Butterworth, Jr., Miss E. T.
Butterworth, Providence, R. I.; Mr. and
Mrs. J. C. Maginnis, Mr. and Mrs. C. T. Su-
derly, Saugerties, N. Y.; Mr. and Mrs. J. D.
Walsh, Brooklyn; Thomas B. Arden, South
Orange, N. J.; S. Post, Elizabeth, N. J.;
Mr. and Mrs. C. J. Wilson, United States
Army; Mr. and Mrs. S. H. Brown, Pough-
keepsie, N. Y.; William Jarvis, Louisville,
Ky.; P. J. Chalen, F. Brinckerhoff, Flahk-
on-Hudson, N. Y.; Miss A. B. Jones, Miss
J. N. McGrew, Cincinnati; Mr. and Mrs.
L. Roessler, New Haven, Conn.; Mr. and
Mrs. W. A. Howard, Bridgeport, Conn.;
H. Hutton, Colorado; W. Milner, Toledo, O.
C. E. Doyle, W. R. Trigg, J. A. White,
Richmond, Va.

EAST ST. LOUIS, ILL. JOURNAL

JUL 23 1909

STAGE GLINTS.

De Wolf Hopper is getting together
a company to produce "El Capitan" at
London.

NATTI. O. - ENQUIRER.

JUL 28 1899

HOPPER

Saved the Situation.

Headed Off the Formidable British "Boo"

With One of His Inimitable and Witty Speeches.

"El Capitan" Failed To Score a London Success,

But the Comedian Promises To Become a Favorite—Clement Scott's Letter.

[Special cable to THE ENQUIRER and New York Herald. Copyright 1899 by James Gordon Bennett.]

LONDON, July 22.—One comic actor, be he original, eccentric, droll, and unlike any favorites that have preceded him, can no more make a comic opera than the proverbial swallow can make a summer. Now, DeWolf Hopper is all these things, and more. He is evidently a favorite with his countrymen and women, as he deserves to be, and his ready humor was cleverly shown in his concluding speech when "El Capitan" was over, and the command ~~saved the situation~~ just when it was going on the rocks, amid a little storm of "booing," that dreadful sound so strange to American ears, since in that courteous country when they do not like a thing they "fold their tents like Arabs and silently steal away."

But still for all that the huge, quaint, variable DeWolf Hopper is an acquired taste like olives, clams, soft shell crabs, Manhattan and Martigny cocktails. Like them we shall come to like this clever and genial gentleman by and by. He is the kind of a favorite in musical entertainment that Paul Bedford was once upon a time at the Adelphi, and that Buckstone was throughout his career at the Haymarket.

COMEDIANS OF SIZE.

No one yet has been able to account for the enormous popularity of Paul Bedford. He was a huge man, like DeWolf Hopper. He sang well, and so does our young American friend, though he does not warble "Jolly Nose," or "Nix, my Dolly Pals, Fake Away." But Paul said "I believe you, my boy," with a stentorian voice, and scored off the more pronounced humor of Wright and Johnnie Toole, as indeed DeWolf Hopper does off the quaintly comical little alto voiced Alfred Klein. You that size in a low comedian sometimes tells, for all London went to see Wright and Paul Bedford in the Adelphi burlesque of "Norma." The success of Buckstone, or "Bucky" as he was familiarly called, was another of the curiosities of dramatic history. He had a funny voice and a funnier face; in fact, his "face was his fortune," but he was stone deaf, and could not hear a "cue," and had to be prompted by signs of the deaf and dumb alphabet. A play with Buckstone in it was bound to go. They even accepted him as Asa Trenchard, in "Our American Cousin," a part lifted to immense dramatic importance by Joseph Jefferson, so like his predecessors. DeWolf marches along to victory, aided by the martial airs of Sousa and the bright book of Charles Klein.

"El Capitan" is a comic opera of a very old, and, I should say, discarded pattern. I had innocently imagined that we had advanced beyond the regiments of girls, with trunks and tights, marking time in an insane fashion, and doing the "goose step" in every scene. Does not the "Infanta" in ballet skirts, the heavy father and the heavier mother belong to a rather antediluvian period, in fact, long before Offenbach or Lecocq?

BACKWARD STEP IN COMIC OPERA.

I fondly hoped that with the cheerful and refined aid of George Edwards and James Davis and "The Geisha" and "The Greek Slave" we had got to the more delightful age of undulating skirts and multi-colored petticoats and frill and furbelows, to say nothing of the Chalamys, the cothurnus and the peplums; the obi, the kimona and the sandal of Japan.

I was tracing the other day the evolution of comic opera from the Planché and H. J. Byron days of rhymed couplets to the tasteful time of James Davis and Adrain Ross and Harry Greenbank, but little imagined that so soon, like crabs, we should "walk backward."

It is not too much to say that DeWolf Hopper is the life and soul of the show. Whatever fun there is in the opera comes from him, and he plasters it on with a trowel. Judging by his speech I should say that he is a vastly amusing entertainer off the stage as well as on, and hence his amazing popularity. Some kind friend should have informed him and his talented conductor, John Sebastian Miller, that London, on first nights in particular, will not tolerate innumerable encores, and resents them with somewhat savage intensity, reserving the dread sentence until the curtain has fallen, when one long, awful "boo" proclaims the hatred of the oft-repeated song. Time was when dissent or applause was expressed in the usual manner and at the usual time, but popular Cecil Raleigh and the Players' Club put their heads together and determined to keep the stern Rhadamanthine sentence for the close of the play. For my own part, I like the old plan better of trusting to the impulse of the moment for the expression of delight or disgust. It must be very disconcerting to the foreign artist to be encouraged cordially throughout a play, and to believe that he is in the paradise of success, and then, suddenly, to be sent to the pains of purgatory with a dreadful "boo," which is, of all forms of theatrical torture, the worst. However, in an inspired moment, DeWolf Hopper bounded on the stage and made a very characteristic speech in a remarkably clever manner. He saved the situation. After that there was no more to be said.

ACTRESSES CRITICISED.

Miss Jessie Mackay is a pretty, winsome little thing, about as high as a "shilling's worth of coppers," and thus is an excellent contrast to the mighty and magnificent Hopper. I should like to see her in a prettier and draped costume, but, perhaps, it is Spanish of the "Perea Nina" type, a kind of Camen cut short.

Miss Nellie Bergen has a "top note," at which Mary Jane would have leaped and bounded. It is a very good top note of its kind, only I wish that Miss Bergen would occasionally give that top note a few bars rest. She worries it too much. She goes out and takes a walk with that top note and spends a generally happy time with it. That top note is her constant companion and trusted friend. She starts every act with it, and with it rings down every martial and dramatic curtain. The drums may play, the flutes and flutes may tootle, the cheers may be resonant and the orchestra wild with the excitement of "El Capitan March," but high above every chord and discord, louder than any music or orchestra screams out the top note of Nellie Bergen. If she goes on like that she will awaken the sleeping Senators in the Houses of Parliament.

I think, however, that one of the best bits of comic acting comes from Miss Viva Ogden, who does not say one single word, and, therefore, appropriately called "Taciturnez." She is supposed to express a deep, blind and unrequited passion for DeWolf Hopper, and by signs and gestures she does to perfection. It is really admirable pantomime.

Much regret is expressed that we shall not see that brilliant and gifted actress, Ada Rehan, in the new autumn Drury Lane drama, written by Cecil Raleigh, unaided, but under the circumstances I never thought for one moment that she would be able to undertake the task. We must wait for the result of a long rest and happier me. At present she is under the roof of very dear and faithful friends at Ramsgate, whose air means health.

A new and brilliant ballet is promised early in the autumn at the Alhambra, now

so admirably managed by the indefatigable Mr. Slater.

CLARETIE'S LECTURE.

This was the welcome I received a few days ago:

"To meet Jules Claretie de Academie Francaise. Sir Henry Irving and Mr. J. Comyns Carr request the honor of your company upon the Lyceum Theater on the occasion of Mons. Claretie's discourse upon Shakespeare and Moliere on the afternoon of Thursday, July 13, 1899."

And a very delightful and witty discourse it was, and attracted a distinguished company.

Sir Henry Irving introduced the eminent author in his usual facile manner, and when we had heard the ingenious, if not very conard Moliere, Sir Charles Dilke, half in French, half in English, thanked the lecturer for his delightful talk.

One of the great points made by M. Jules Claretie was to invite Sir Henry Irving and Mr. Forbes Robertson over to Paris to show their Shakespearean art during the forthcoming exhibition. This was greeted with enthusiasm by the audience, mostly composed of French residents in London.

Among the speakers were Mr. Comyns Carr, who has the "tongue of the ready speaker," and Mr. Forbes Robertson, who must have had a long journey during the night, for last evening, when he was to have judged the elocution candidates at the Polytechnic School of Art with your humble servant, it was publicly announced on the platform that he was very ill and had been called suddenly out of town, to the great disappointment of the hundreds who were assembled to greet him.

GRUNDY'S "IN HONOR BOUND."

One of our erudite critics informs us that the clever dramatist, Sydney Grundy, intends to elaborate his brilliant little one-act play, "In Honor Bound," in a five-act drama, but warns us that the new play destined for the Haymarket has nothing whatever to do with "La Chaine" by the immortal Scribe. He wrote a five-act drama called "Une Chaine," which Sydney Grundy, with great ingenuity, boiled down into "In Honor Bound," a one-act play beloved by every star actress and amateur in existence.

Says William Archer, in his book, "English Dramatists of To-Day"—"I have now to speak of Mr. Grundy's most powerful and original work—original, though it was suggested by a play of Scribe; powerful, though it was passed over with bare mention by the critics at the time of its production. 'Une Chaine' is a drama in five acts, the one act of 'In Honor Bound' plays for about half an hour; yet the whole matter of the former is compressed into the latter and presented under a novel and very ingenious form."

With all this criticism I heartily agree. I have tried to do the same thing myself and know the difficulties of the task. In my little play, "The Cape Mail," introduced and splendidly played by Mrs. Kendall, I boiled down a French play, "Jeanne Qui Pleure et Jeanne Qui Rit," into a one-act play, and amateurs do not cold-shoulder it.

William Archer continues, I may note as one of the boldest and most effective touches in the play, the method in which Mr. Grundy acknowledges his obligation to Scribe: "Lady Carlyon and Kate Dalrymple have just returned from the theater where a French company has been playing 'Une Chaine,' described by one of the characters as 'An admirable play, but an English version of it was impossible, because in these vivid but unwholesome 'pictures of French life' have happily—no something—I forgot what, to the chaste beauty of our English homes."

But I wonder if the new elaborated version, "In Honor Bound," will revert to the five-act drama of Scribe called not "La," but "Une Chaine." I shall be anxious to know, for I might write a new and elaborate version of "Jeanne Qui Pleure et Jeanne Qui Rit."

VIOLET VAN BRUGH.

The important character of Cecil Raleigh's Drury Lane autumn drama, written for Ada Rehan, is to be given to that charming actress, Violet Van Brugh, who graduated in Augustin Daly's company.

This beautiful and clever girl, sister of Irene Van Brugh, who has made such a hit in "The Gay Lord Quex," is coming rapidly to the front, and in emotional characters. She was very fine in a weird play called "The Executioner's Daughter," and in Herman Merivale's version of "Divorcons," called "The Queen's Protector." She was superior in several scenes to Celine Chaudmont and Eleanora Duse. Arthur Collins, the astute director of Drury Lane, has made an excellent engagement.

CLEMENT SCOTT.

ST. LOUIS REPUBLIC

JUL 24 1899

The London Sun has been interviewing Mr. DeWolf Hopper, who arises to remark that American newspapers have done much to sadden his life.

"They do not know or care," he says, "whose feelings they outrage, or whose hearts they are breaking. Englishmen who have never been in America little realize how much your country gains by the absence of such journalism. The private life of those on the stage is pestered year in and year out, and yet in spite of it I know that the profession can claim some of the happiest marriages in the world."

Permit us to ask if Mr. Hopper's next wife will not be his fourth? and all the ladies are alive and well, we believe.

One of the extraordinary spectacles of the period is the half-

JUL 23 1899

HOPPER'S HUMOR SAVED HIS PLAY

Mr. Clement Scott Thinks Comedian's Speech After "El Capitan" Averted London Failure.

NELLA BERGEN'S TOP NOTE.

M. Claretie Invites British Actors to Witness Shakespearian Productions in Paris Next Year.

WELCOMED WITH FAVOR.

Promising Young Actress to Take the Place of Miss Rehan in Play Written for Her.

[SPECIAL CORRESPONDENCE OF THE HERALD.]
LONDON, Tuesday, July 11.—One comic actor, be he original, eccentric, droll, and unlike any favorites that have preceded him, can no more make a comic opera than the proverbial swallow can make a summer. Now De Wolf Hopper is all these things, and more. He is evidently a favorite with his countrymen and women, as he deserves to be, and his ready humor was cleverly shown in his concluding speech when "El Capitan" was over, and the commandant saved the ship just when it was going on the rocks, amid a little storm of "booming" that dreadful sound so strange to American ears, since in that courteous country when they do not like a thing they "fold up their tents like the Arabs and as silently steal away."

But still, for all that, the huge, quaint, variable De Wolf Hopper is an acquired taste, like olives, clams, soft shell crabs, Manhattan and Martigny cocktails. Like them we shall come to like this clever and genial gentleman by and by. He is the kind of favorite in musical entertainment that Paul Bedford was once upon a time at the Adelphi, and that Buckstone was throughout his career at the Haymarket.

Comparison with Paul Bedford.

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So, like his predecessors, De Wolf marches along to victory, aided by the martial airs of Sousa and the bright book of Charles Klein.

A Comic Opera of an Old Pattern.

"El Capitan" is a comic opera of a very old, and I should say discarded, pattern. I had innocently imagined that we had advanced far beyond the regiments of girls, with trunks and tights, marking time in an inane fashion and doing the "goose step" in every scene. Do not the "Infanta" in ballet skirts, the heavy father and the heavier mother belong to a rather antediluvian period, in fact, long before Offenbach or Lecocq?

I fondly hoped that with the cheerful and refined aid of George Edwardes and James Davis and "The Geisha" and "The Greek Slave" we had got to the more delightful age of undulating skirts and multi-colored petticoats and frills and furbelows, to say nothing of the chlamys, the cothurnus and the pepulum—the obi, the kimono and the sandal of Japan.

I was tracing the other day the evolution of comic opera from the Planchet and H. J. Byron days of rhymed couplets to the tasteful time of James Davis and Adrian Ross and Harry Greenbank, but little imagined that so soon, like crabs, we should "walk backward."

Hopper's Speech Saved Situation.

It is not too much to say that De Wolf Hopper is the life and soul of the show. Whatever fun there is in the opera comes from him, and he plasters it on with a trowel. Judging by his speech I should say that he is a vastly amusing entertainer off the stage as well as on, and hence his amazing popularity. Some kind friend should have informed him and his talented conductor, John Sebastian Hillier, that London, on first nights in particular, will not tolerate innumerable encores and resents them with somewhat savage intensity, reserving the dread sentence until the curtain has fallen, when one long awful "boo" proclaims the hatred of the oft repeated song. Time was when dissent or applause was expressed in the usual manner and at the usual time, but popular Cecil Raleigh and the Playgoers' Club put their heads together and determined to keep the stern Rhadamanthine sentence for the close of the play. For my own part, I like the old plan better of trusting to the impulse of the moment for the expression of delight or disgust. It must be very disconcerting to the foreign artist to be encouraged cordially throughout a play and to believe that he is in the paradise of success, and then suddenly to be sent to the pains of purgatory with a dreadful "boo," which is of all forms of theatrical torture the worst. However, in an inspired moment, De Wolf Hopper bounded on the stage, and made a very characteristic speech in a remarkable, clever manner. He saved the situation. After that there was no more to be said.

Nella Bergen's Top Note.

Miss Jessie Mackay is a pretty, winsome little thing, about as high as a "shilling" worth of coppers, and thus is an excellent contrast to the mighty and magnificent Hopper. I should have liked to see her in prettier and draped costume, but perhaps it is Spanish of the Perea Nina type, a kind of Carmen cut short.

Miss Nella Bergen has a "top note" a which Mary Jane would have leaped and bounded. It is a very good top note of it

kind, only I wish that Miss Bergen would occasionally give that top note a few bars rest. She worries it too much. She goes out and takes walks with that top note and spends a generally happy time with it. That top note is her constant companion and trusted friend. She starts every act with it, and with it rings down every martial and dramatic curtain. The drums may play, the fives and flutes may tootle tootle, the cheers may be resonant and the orchestra wild with the excitement of the "El Capitan" march, but high above every chord and discord, louder than any music or orchestra, screams out the top note of Nella Bergen. If she goes on like that she will awaken the sleeping senators in the houses of Parliament.

I think, however, that one of the best bits of comic acting comes from Miss Viva Ogden, who does not say one single word, and is, therefore, appropriately called "Taciturnez." She is supposed to express a deep, abiding and unrequited passion for De Wolf Hopper, and by signs and gestures she does it to perfection. It is really admirable pantomime.

Ada Rehan Taking Long Rest.

Much regret is expressed that we shall not see that brilliant and gifted actress Ada Rehan in the new autumn Drury Lane drama written by Cecil Raleigh unaided. But under the circumstances I never thought for one moment that she would be able to undertake the task. We must wait for the result of a long rest and happier time. At present she is under the roof of very dear and faithful English friends at Ramsgate, whose air means health. A new and brilliant ballet is promised early in the autumn at the Al-

hambra, now so admirably managed by indefatigable Mr. Slater.

This was the welcome card I received a few days ago:—"To meet Jules Claretie de l'Académie Française. Sir Henry Irving and Mr. J. Comyns Carr request the honour of your company upon the Lyceum Theatre on the occasion of Mons. Claretie's discourse upon Shakespeare and Molière on the afternoon of Thursday, July 13, 1899."

And a very delightful and witty discourse it was, and attracted a distinguished company.

Sir Henry Irving introduced the eminent author in his usual facile manner, and when we had heard the ingenious if not very convincing comparisons between Shakespeare and Molière, Sir Charles Dilke, half in French, half in English, thanked the lecturer for his delightful talk.

One of the great points made by M. Jules Claretie was to invite Sir Henry Irving and Mr. Forbes Robertson over to Paris to show their Shakespearian art during the forthcoming exhibition. This was greeted with enthusiasm by the audience, mostly composed of French residents in London.

Among the speakers were Mr. Comyns Carr, who has the "tongue of the ready speaker," and Mr. Forbes Robertson, who must have had a long journey during the night, for last evening, when he was to have judged the elocution candidates at the Polytechnic School of Art with your humble servant, it was publicly announced on the platform that he was very ill and had been called suddenly out of town, to the great disappointment of the hundreds who were assembled to greet him.

CLEMENT SCOTT.

AMERICAN ACTORS COMING HOME.

"El Capitan" Has Not Proved a Great Success in London and the Season Is Closing.

(Copyright, 1899, by the Press Publishing Company, New York World.)

(Special Cable Despatch to The World.)

LONDON, July 22.—The most prominent theatres of London have already closed their doors. Sir Henry Irving will be seen for one more week at the Lyceum. To-night sees the last performance of "The American Citizen" and "The Manoeuvres of Jane," while last night Wyndham gave his farewell performance at the Criterion after twenty-three years of successful management. "Rosemary" was played with the original cast before an exceptionally brilliant audience, including several members of the royal family. Wyndham will reappear at his new theatre in the Charing Cross Road in "David Garrick."

James E. Sullivan, of "The Belle of New York" company, announces his intention of managing a London theatre on his own account next season. He has secured a musical comedy for the opening, and also an English adaptation of a popular French farce, "Le Paradis," which will be called "Breaking It Off."

De Wolf Hopper's "El Capitan" has not met with all the success that was expected, and now it is semi-officially announced that "Wang" will be put on shortly.

James K. Hackett and Mary Mannerling sailed for Boston on Thursday, on their way to Narragansett Pier. In another week the majority of the American actors and actresses who have been so much in evidence during the last month will have followed their example.

JUL 23

Mr. Sousa has received a cablegram from Mr. Charles Klein in London announcing that the German and Austrian rights for "El Capitan" have been sold.

JUL 22 1899

WITH SOUSA AT THE BEACH.

Now there be two Sousas—the handsome, dashing, lionized, coquettish conductor, who bows to us from the platforms of the concert halls, is one of them; the other is more simple, kindly to a fault, and infinitely more modest than you might think possible. That is the Sousa I know best. It is Sousa, the artist—the Sousa of domesticity. The successes that have come to this two-sided man could hardly be paralleled. Strauss—the Strauss whom they buried the other day—may have been as popular. I doubt if, in the full flush of his fame, he was more so.

The marches of the incomparable John Philip have gone round the world. They have been played at royal jubilees in London; they have cheered men to the assault at Santiago; they enliven the broad plazas of Havana and Manila.

That means, among other things, that millions of copies of the composer's marches have been scattered over the face of the earth; that every woman and every maiden in America plays those marches; that the quicksteps of John Philip are more familiar in England than Dan Godfrey's; that, in this country alone, close upon 200,000 of the arrangements for mandolins have been sold.

It means that one of Sousa's operas drew \$400,000 in a season; that another is to be produced in London this week; that another is to be heard in Germany, and that two more works of the same order are to be produced here next autumn.

And the musician who rejoices in all these triumphs has barely turned 40. He has strength and health and invention enough to achieve infinitely more.

The echoes of his most recent hit—the march which he has named "Hands Across the Sea"—had died away in the vast pavilion at Manhattan Beach. The waves beyond the low sea wall fronting the big hotel were making their unending harmonies. As I strolled back into cool corridors I found myself suddenly face to face with Sousa. His coal-black beard and mustache seemed more impressive than ever. His step was springy, virile, resolute. His face, if possible, was even more tanned than usual.

"We will take the air," said John Philip, leading me in the direction of the board walk.

"Yes, I am well again. But last winter for twelve weeks I lay near death battling with pneumonia. I have ridden twenty miles on my bike today. I have conducted for two hours. And at 7 I am to conduct again. Then I shall go to work on one of my new operas—'Chris and the Wonderful Lamp'—the work I am to write for Hopper."

Said I: "What is the secret of your success?"

"Assuming—and you are good enough to do so—that I am a success, I owe it largely to the fact that I was born in Washington," said Sousa. "I came into the world almost in the shadow of the capitol. From my childhood I lived near barracks, where I learned to love the barbaric splendor of the music that our soldiers love, and listened to the rhythm on marching feet, and listens five administrations I remained in Washington. There I composed most of my earliest works. And there I enjoyed the friendship or made the acquaintance of almost every public man of mark—including five presidents. But wherever I go I meet people eager to welcome me. Then, again, I have always paid attention to the likings and dislikings of the public, for whom I work."

"I fancied that artists—artists of strength and character—care less about such things?"

"I care much for them. I can't help it. The approval of one man is often enough to give me confidence and encouragement. The disparaging criticism of another frequently casts me down or leads me to recast my work."

"The artist who succeeds is usually the man who is fortunate enough to find expressions for the thoughts, for the aspirations that are dominant in the souls of the public. It is good for us when we find people say: 'Why, if I had written this book or composed that melody, that is what I should have chosen to make it.'"

"Then, perhaps, you have been so prosperous of late years because you anticipated the new patriotism?"

"I don't know. Do not forget that I have been composing since I was 15. My first attempt was made after I had gone home from one of the Thomas concerts full of the beauty of an arrangement of Schumann's 'Traumerel.' While the enthusiasm still possessed me I sat down and dashed off something that I hoped was like it—a trifle for piano and violin. I showed it to my old Spanish professor and asked him what he thought of the effort. He advised me to burn it. I didn't burn it, but I threw it aside."

"My first popular success was the 'Glad-lator' march."

"And which of your works do you now think your best?"

"My 'Pompell' suite, which I have never had published. It is a descriptive composition, and I prefer it to everything else I have done. Some of the orchestral effects in 'Pompell' have never been invented before I hit on them—more particularly the suggestion of terror that I get by means of my trombones. Shall we go in?"

We walked back to the hotel.

And presently there a blonde vision of loveliness (I am afraid that is rather reminiscent of Laura Jean Libbey), all smiles and dimples. You know her. She has beamed at you from boxes on first nights innumerable. Her eighteenth century face and flaxen hair must have often charmed

"My wife."
Mrs. Sousa is ambitious for her husband. It is her dream—and it is his—to see him do something higher and of more lasting worth than he has yet aimed at. Wouldn't it surprise you if—later—when he has grown monstrously rich, and when the applause that accompanies him on his gigantic tours has lost its favor, Sousa, the conductor, the writer of popular comic operas and maddening marches, were to renew his youth as a composer of grand opera?—Charles Henry Miller in New York Weekly Criticism.

JUL 22 1899

walk two blocks in any direction within the confines of Greater New York without hearing some Sousa march or melody played in some way or another, it nevertheless remains that the Sousa numbers in the daily programmes of the Manhattan Beach concerts are quite generally the most popular pieces in the bill. Everybody can remember at the time of the earlier march successes that almost all musicians were saying "Twill soon pass," "Every dog has his day," etc. But Sousa's vogue has not passed, and his day is still here and at flood tide. Surely Sousa was never more popular at any time than he is to-day, and it is understood that his royalties from the music publishers are greater now than ever before. There is no question but that Sousa has won a surprising place in the hearts of the people of America—a unique place indeed, a position such as but few men ever win in the popular esteem of each generation. Sousa reveals peculiarly those qualities of personality and those elements of style and originality in his musical writing which are almost invariably associated only with that degree of real talent which is called genius. There is a something about Sousa's personality which instantly grips one, compels one's attention, and finally convinces one that he is the right man in the right place. Indeed that it is quite impossible that there could be another man who could hold the post of popular music idol half so well. Contrary to the impressions which certain managerial printing and exaggerated newspaper sketches tend to create about the state of Sousa's pride, it may be interesting to many people to know that he is one of the calmest, quietest, most unobtrusive of men, and invariably leaves the impression after conversation as of a singularly modest person enjoying great honors and great emoluments almost with depreciation that they should have been bestowed upon himself. The programmes for to-day's and to-morrow's concerts are particularly novel and varied, and the soprano soloist, Miss Frances Lee, will it is thought prove especially grateful not only for her voice of wonderful power and compass, but because of her beauty too. At this afternoon's concert the soloists are Franz Hell, fluegelhorn, and G. Norrito, piccolo. At the Sunday afternoon concert, besides Miss Lee there will be heard Arthur Pryor, trombone soloist; and at the evening concert Miss Lee will sing again and Herbert L. Clarke, the cornettist, will give a solo.

NEW YORK MAIL & EXPRESS, JUL 22 1899

HOPPER IN LONDON

The Tall Comedian Well Received in "El Capitan."

IS PRAISED AND CRITICISED

On the Whole Our English Cousins Think Well of the New American Production—Engagement May Last Twelve Weeks.

London, July 11.—De Wolf Hopper sat at one of the tables in front of the Hotel Cecil this afternoon and read carefully the articles in the evening papers concerning his production the previous day, at the Lyric Theatre, of "El Capitan." The Tuesday morning papers, it is possibly unnecessary to state, had already been perused by the American comedian, who had just made his first professional appearance in London.

Though there was not much to make chortle in excess of glee because of opinions expressed by the writers, there were nevertheless many reasons why he should feel satisfied. Turning to me he said: "Well, the deed has been done, and I live to tell the tale! It certainly was the most fearful ordeal through which I have ever had to pass in my professional career. I felt as if I were at a clinic. I realized thoroughly that the verdict would weigh heavily with respect to my future accomplishments, with respect indeed to all my affairs."

"Now, I have been noteworthy among my friends as a splendid first-night actor. By that I mean simply that first-nights have had no terrors for me. You know many players are notoriously feeble and flighty in their characterizations when they come to the alarming initial performance that means so much and that has attributes of the guillotine in some instances. But I am thankful to say that I have never while in America found my tongue dried up and my good fellowship with the part essayed vanished on these state occasions. But on Monday at the Lyric I have to confess that although I felt mechanically sure of myself, so to speak; that although I put into execution precisely what I intended to do and say, that unction which comes with the feeling that the audience is not only laughing at you but with you, thanks to its previous acquaintance with your work, was gone."

"I had well in mind the financial risk there was in the venture for my management. I realized that the stage was smaller than we have been accustomed to, that we had not much rehearsal with the orchestra, speaking comparatively. To be rather brief, my head was burdened with innumerable little things of this kind; and I ask you if to be unctious under these circumstances is not a trifle difficult? It may be that that is the reason why one critic alluded to me as 'rather dry.'"

"For heaven's sake, however, do not give out the impression that I have any complaints to make! Take it all in all, I fancy I have a right to feel happy to-day. You see here are some of the clippings in to-day's press," and Mr. Hopper ladled out to me a bundle from which I make these extracts:

The "Pall Mall Gazette:" "It was received with rapturous enthusiasm. Indeed we give counsel to everybody to pay a visit to the Lyric Theatre. There is abundance of tune, of breathless, breakneck ensembles. In a word 'El Capitan' will have success."

The "Times:" "Mr. Hopper had established himself as a favorite long before the close of the piece."

The "Daily Telegraph:" "The score of 'El Capitan' resounds gayly with melodies that set the feet stamping."

"Daily Mail:" "The American opera was enthusiastically received. Perhaps it was the magnificent enthusiasm of the chorus. These American choruses are wonderful—they are filled with a vivacity which is irresistible. Set in gorgeous scenes, with a large chorus of indomitable spirit, with brass bands on the stage and a capital band in the orchestra, 'El Capitan' carries one along with it."

"Morning Herald:" "Another American success. About that there seems no doubt whatever. The music is most effective and defiant, like the 'Washington Post.' It will be all over the town in no time. Every individual performance is excellent."

These quotations represent the very best that has been said of Hopper, of the opera, of his company. The very worst that might be quoted would make altogether different reading.

There are many who are of the opinion that the libretto is not glittering with epigrammatic ornaments, and that the plot, while undoubtedly comic in its cardinal features, is not prolific in surprises.

Mr. Sousa's music suffers from the fact that it has been played here to a great extent before it was heard in "El Capitan," and while it is frankly admitted that it has plenty of verve, it is not voted sparkingly original.

It is true, of course, that "El Capitan" is practically a one-part opera, and that is hapless upon. In a word, the criticisms are measured. It is rather amusing to read, for instance, in the "Standard" that "Hopper has a voice of a resonant quality, of which, however, he scarcely makes the best use. At one moment he speaks in the deepest tones and with a marked drawl, at another he jerks out his words in a high staccato key. In some respects his size is against him, for the gambols and tricks which might be expected and forgiven in a child have rather a depressing effect coming from a man of his proportions."

You see some of the critics are disappointed—although they do not realize it—that Hopper does not play "El Capitan" as though he were a leading man, but invests him instead—purposely at that—with many of the attributes of a buffoon.

There are many laudatory paragraphs and many expressions of approval outside the newspaper columns for the charming vivacity and cunning, prattling ways of Miss Jessie Mackaye, who, handicapped in that she makes no pretensions as a singer, yet plays the soubrette role originated by Edna Wallace Hopper in the most captivating manner.

Henry Norman as Don Luiz and William Ingersoll as El Capitan's rival for the affections of the soubrette, have been especially successful.

Miss Nella Bergen's vocalism has caused astonishment.

Mr. Hopper tells me that the engagement at the Lyric is for six weeks, but that it is possible for him to continue for twelve weeks if he sees fit, and that in case he does decide to make use of the extra time at his disposal it is likely that he will stage "Wang."

I think that were he to do so he would make a distinguished success in London.

Let it rest in your mind this way: At the present time Hopper has passed muster with the critical fraternity of London, but that they are hanging back before they give him the unstinted praise that his merits—not yet all given vent to here—entitle him to. I fancy that another opera will "do the trick" for him.

FREDERICK EDWARD MCKAY.

GRAND RAPIDS, MICH. - DEMOCRAT

JUL 23 1899

BY ONE EVENT

English Collegians Won International Match.

THREE MILE RUN DECIDED

Englishmen Proved Their Greater Endurance.

American Boys Fully Their Equals on Short Distance Work, Jumping and Hammer Throwing.

London, July 22.—The heat was tropical this afternoon when the international university sports were called. The American and English flags were flying in the center of the Queen's club grounds. The club house and long rows of stands were brilliant with the flags of all nations and the colors of Yale, Harvard, Oxford and Cambridge. A rain last night resulted in putting the track in excellent condition.

The contestants were warmly applauded on entering the grounds, followed by the judges, referees and time keepers. The jump was made just in front of the pavilion while simultaneously the hammer throwing commenced at the center of the grounds. It soon became evident that the events would tie, and when the English flag rose for the jumpers and was followed by the American success in the hammer throwing both sides had a chance to give vent to their cheers. The three-mile run was a deciding event and when in the last lap it was seen that Workman of the Oxford-Cambridge team would win and England thereby gain the odd event, there was a scene of wild enthusiasm, conservative Englishmen and women rushing on the field to acclaim the victor. A dense crowd enthusiastically cheered Workman and it was with great difficulty that the stewards succeeded in making a way for him to the pavilion. Workman was led to the top balcony of the pavilion and there bowed to the enthusiastic thousands, while cries of "hurrah for old England" and the song "For He is a Jolly Good Fellow" rent the air. Both Americans and Englishmen cheered the plucky losers and amid a triumphant blaring of "God Save the Queen" by the band, the crowds slowly dispersed.

The following is a summary of the contests:

One Hundred Yards—Quinlan (American); time, 19.

On quarter Mile—Davidson (British); time, 39 4-5.

One-half Mile—Graham (British); time, 1:57 1-5.

Mile—Hunter (British); time, 4:24 1-5.

Three Miles—Workman (British); time, 15:24 3-5.

One Hundred and Twenty Yards, Hurdle—Fox (American); time, 15 3-4.

Hammer Throw—Boal (American); 136 feet.

Broad Jump—Vassall (British); 22 feet 6 inches.

Total of Events—British win 5, Americans 4.

The first event was the long jump, which went to G. C. Vassall (Oxford), C. D. Daly (Harvard) was second, J. D. Roche (Harvard) third and L. R. O. Bevan (Cambridge) fourth. Vassall's best distance was 22 feet 6 inches.

America triumphed in the hammer throwing contest, which was won by W. A. Boal (Harvard). His record for today of 136 feet and 8 1/2 inches is considerably under the American intercollegiate mark, but it was enough to win. Holcombe J. Brown, also of Harvard, 122 feet and 9 inches, was second, and J. D. Green-shields (Oxford), 109 feet 6 inches, was third.

In the 100 yards dash Abbott got away first and led for forty yards, when Quinlan and Thomas drew even. Quinlan, with a splendid spurt, won the race by half a yard.

A tremendous waving of American flags and a shouting of the Harvard and Yale University yells greeted the victory of the Harvard man.

In honor of the guests the bands played selections from "El Capitan" and the "Belle of New York."

BUFFALO, N. Y. - TIMES

JUL 23 1899

IN LONDON

Our English Cousins Do Not Take Kindly to DeWolf Hopper and "El Capitan."

LONDON, July 22.—The theaters, naturally, are all feeling the effects of the weather. The enthusiasm of the first night audience, largely composed of American friends, and the patronage of the United States Ambassador, Mr. Choate, gave De Wolf Hopper a splendid start; but the evidence is growing that the English do not like "El Capitan," and it is not likely that the play will last much longer. The Sun prints an interview with Mr. Hopper, in the course of which the American comedian is quoted as saying that the cruelty of the newspapers of the United States is one of the saddest features of a professional career in that country. American newspapers, Mr. Hopper is alleged to have said, "do not know or care whose feelings they outrage or whose hearts they are breaking. Englishmen who have never been in America little realize how much your country gains by the absence of such journalism. The private life of those on the stage is pestered year in and year out, and yet in spite of it I know that the profession can claim some of the happiest marriages in the world."

The Duke of York's Theater closed tonight and will reopen in September with Nat Goodwin as the attraction.

NEW YORK MORNING PRESS

JUL 23 1899

HOPPER RAPS HOME PAPERS.

Says That They Are Cruel, but the English Are So Nice.

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The Sun prints an interview with Mr. Hopper, in the course of which the American comedian is quoted as saying that the cruelty of the newspapers of the United States is one of the saddest features of a professional career in that country. "American newspapers," Mr. Hopper said, "do not care whose feelings they outrage or whose hearts they are breaking. Englishmen who have never been in America little realize how much your country gains by the absence of such journalism. The private life of those on the stage is pestered year in and year out, and yet in spite of it I know that the profession can claim some of the happiest marriages in the world."

MINNEAPOLIS, MINN. - TRIBUNE

JUL 23 1899

During the London engagement of "El Capitan," Alfred Klein, the diminutive, has returned to the support of DeWolf Hopper. Mr. Klein is not to remain with Mr. Hopper next winter, for he has been engaged by Frohman to appear in "La Dame de chez Maxime," in which the comedian will play the role of a wealthy young aristocrat, who is fat headed and falls an easy prey to the wiles of a dancing girl, which Josephine Hall will play. Klein resigned from Hopper's company in the spring, after having been associated with him many seasons. As for "El Capitan," it has been so well received abroad that the German and Austrian rights have been sold.

PHILADELPHIA TAGGERS

JUL 23 1899

De Wolf Hopper has scored an unqualified hit in "El Capitan" at the London Lyric Theatre. The criticisms were all favorable and many Americans helped to make the English debut successful.

NEW LONDON, CT. - TELEGRAPH

JUL 24 1899

DANCE AT THE CASINO

The First of the Series on Saturday Night Was a Pleasing Success.

The first of the series of subscription dances at the Pequot Casino took place Saturday night and was the most successful affair given at that place for a long time. The patronesses were Mrs. Tyler, Mrs. Norrie, Mrs. Schall, Mrs. Kirkland, Mrs. Sackett, Mrs. Keasby, Mrs. Learned, Mrs. A. H. Chappell and Miss Banks.

A fine orchestra, under the direction of Frederick Coit Wight, furnished music which was irresistible and the ball room was filled with dancers the entire evening. The music was almost continuous, as the director only stopped long enough to change the music from one selection for that of another, consequently there were no waits, and those present appreciated the fact.

A buffet supper was served and all the arrangements were on a scale for which the patronesses are noted. It has been many years since there has been such a brilliant assembly at the Casino.

The following numbers were played by the orchestra:

March—Stars and Stripes.....Sousa
Waltz—Serenade.....Herbert
March—Fortune Teller.....Herbert
Waltz—Telephone Girl.....Kerker
March—Dinah.....Stromberg
Waltz—Artists' Life.....Strauss
March—Whistling Rufus.....Mills
Waltz—Tout Paris.....Waldenfel
March—Georgia Camp Meeting.....Mills
Waltz—Zenda.....Witmark
March—Bride Elect.....Sousa
Waltz—Under the Red Robe.....Furet
March—Mobile.....Kerker
Waltz—Runaway Girl.....Stromberg
March—Parisian.....Witmark
Waltz—Runaway Girl.....Wight
Waltz—Café Concert.....Godfrey
March—Colonel Tyler's.....Wight

NEW YORK MAIL & EXPRESS

JUL 24 1899

THE DRAMATIC WORLD.

Mr. Sousa introduced Miss Frances Lee, a new dramatic soprano, at his afternoon and evening concerts at Manhattan Beach yesterday. Miss Lee comes from the South, and has studied here and abroad; she has a voice of remarkable volume and possesses an unusually commanding presence. In the afternoon she sang the "Non coeur d'ouvre a la voix," from Samson et Delila, by Saint-Saens, and in the evening she sang the Inflammatus of Rossini's "Stabat Mater," with the full orchestra.

JUL 26 1899

John Philip Sousa, the composer, is contemplating devoting himself exclusively to the higher planes of music and has already, during his seaside vacation, composed a portion of a grand opera.

JUL 26 1899

28 / 1899

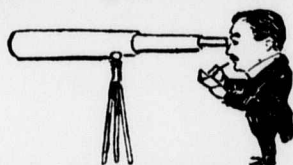
The London Sun prints an interview with De Wolf Hopper, in the course of which the American comedian is quoted as saying that the cruelty of the newspapers of the United States is one of the saddest features of a professional career in that country. And yet if it hadn't been for the newspapers Hopper would now be ornamenting some variety hall at a small weekly salary. There is not a successful actor or actress in the land today who doesn't owe a large part of that success to skillful working of the press.

JUL 25 1899

MANHATTAN BEACH.—"Jeff" De Angelis and his company gave a good performance of "The Jolly Musketeer" in the theatre last night. Sousa's band concerts continue there, and in the fireworks amphitheatre Pain's new pyrotechnic spectacle is a potent attraction.

DE WOLF HOPPER

IN COCKNEYVILLE.



VIEWED BY
ALAN
DALE

LONDON, July 12.—Thank goodness that I needn't tell you anything about "El Capitan!" Oh, the joy of not being forced to decide whether De Wolf Hopper (now Mr. Hopper, if you please) be a comedian or a buffoon! There is nothing for me in all this but airy perisiflage, and when I went to the Lyric Theatre last night I felt like a Coney Island holiday maker. I had carefully avoided the opening night, with its professional enthusiasts and its equally professional "boo-ers." I studiously read "Mr." Hopper's London "notices"—just as though I had never written one myself, and thus, in an ecstasy of desperation, I determined to talk to Hopper instead of merely watching him. What a jubilantly pleasant sensation—that of being able to talk to a comedian without the incubus of having "written him up!"

Fancy me asking to be taken around to "Mr." Hopper's dressing room, with no fear of being smitten in the eye, and an absolutely unstained conscience! Mr. Hopper's good notices simply entertained me; his bad ones tickled me. I had written neither. Tra-la-la. Tra-la-la.

The comedian sat perspiring in his dressing room, clad in sardine boxes, which were meant to be armor. It was Shaftesbury avenue, instead of Broadway, and I can't say that De Wolf Hopper seemed to be quite at home. If he did not wear a worried look he seemed to be a trifle anxious, but, as I said before, he had nothing to reproach me with, and this was a selfish yet a pleasant moment. I gave him a damp hand in almost boyish fervor, and smiled upon him as though he were something brand new and delightful. Even Hopper was surprised at my change of demeanor. Oh, tra-la-la. Tra-la-la.

"The heat pursues me," said Mr. Hopper. "I always open in the hot weather. It is turned on not as soon as I am billed in a town. If I opened in the North Pole it would become torrid, and Greenland's icy mountains would melt if I approached."

"But it's over now, and let me tell you, my dear boy" (imagine me being an actor's "dear boy." What a holiday! Oh, tra-la) "that opening in London is not a fat or a juicy proposition. Anybody who thinks that it is can have a vellum-bound volume of my experiences gratis. Ye gods! When I listened to all the injunctions that were laid down for me by people interested monetarily in this production, I simply said—(Well, on second consideration, I decline to write what Mr. Hopper simply said. It began with an h.)

"You see," said Mr. Hopper (you can think of him as De Wolf, but I must write of him as Mr.),

"that it was a very costly undertaking—this production. All the costumes were new, and at the fag end of a season it seemed rather risky. They all came to me and laid down the laws. 'Don't take an encore,' said the first. 'Play quickly, because one minute later than eleven, and you are dead.' 'Don't make a speech.' 'Talk deliberately or they won't understand you.' 'Don't sing too loud'—those were a few of the little suggestions. As time went on, I grew bewildered. After all, my dear boy" (again "dear boy," please note), "I began to think that I was Hopper. I have my own individuality. If I'm worth anything, it is all due to that individuality. Why should I shed it? Well, I'll tell you in confidence that I didn't shed it."

Mr. Hopper paused and mopped his brow. It was 85 by the thermometer outside. "I simply played as I have always done. I was very anxious, of course. It has always been my ambition to win a new community. I had a distinct longing to do so. I was desirous of establishing myself here, because it helps me so largely at home. I was very pleased with my reception. Of course I realized that the first night was no test. The house was full of Americans willing to boom me along. But if you go in front to-night you'll find just as much enthusiasm from English throats, and I can tell you, my boy, that I feel very delighted. As to the critics!"

"Don't spoil my evening," I put in, mildly, the tra-la-la dying in my throat.

"I won't," said Hopper. "They struck me as being at times a little hypercritical, but I was thankful for their generosity. They made me feel that the play was the thing, and not the actor. They wrote their articles from the standpoint of 'El Capitan,' and not from that of Hopper. Here's a funny thing. You remember my line, 'Cast thy lies on the water, and they will return to smite thee with a dull and sickening thud?' Well, that was objected to on the ground that it was Scriptural, and that to parody it was bad taste. Well, my boy, I didn't want to do anything in bad taste. They are very conservative here, and consequently I have cut out that allusion and also my little remark about Joshua and Jericho. It is no use trampling upon people's sensibilities when you have been told that they have 'em. One critic deplored the fact that I was tall and ungainly. In his opinion the physique of a comedian should be of the short and dumpy description. He found it hard work to reconcile humor with a giant of my proportions. Ha! Ha! Ha! That tickled me."

"If there is one thing more than another that has helped me in my work it is my physique. In

America they laugh because it seems absurd to see a Hercules, formed for a leading man, and with a leading man's voice, indulging in antics and tomfoolery. Still, the London criticisms were scholarly, and I read them with much pleasure. I'm glad I came here. The pecuniary reward may not be big, but I think they will want me again, and as I said before, it helps. My speech last night simply went with a rush. I mention that fact because I have been carefully adjured not to make one."

Then to the front of the house went I. Yes, it was genuine approval that greeted the second act of "El Capitan." There was no doubt about that. I know the article so well that I can analyze it in any form. They applauded Hopper; they waxed ecstatic over Miss Nella Bergen's high notes (which were almost whistles), and the choruses were furiously acclaimed. And after the act was over and the jeunesse doree filtered into the lobbies all the opinions were most favorable.

I couldn't help feeling pleased, because I have always felt that there was a field for Hopper in London. The present production, waged in the intense heat, with "all London" on an exodus, may net nothing, but at this time of writing Hopper and "El Capitan" are quite comfortable, thanks. In the criticisms Sousa fared badly. His music was not "pretty" enough; it was too noisy; it was all tonic and dominant; it was too marchy—et patati, et patata. The librettist, Mr. Klein, was congratulated with a triumph of the commonplace, and "E. F. S." of the Westminster Gazette, thought that Hopper should be severely stage-managed, as he descended to irritating tomfooleries. But this was an afternoon opinion, which is occasionally less trustworthy than the morning view.

The manager of the Lyric Theatre was at first disappointed when he heard that "El Capitan" was not cast in the same mould as "The Belle of New York." I suppose he thought that Hopper might turn out to be an Edna May in trousers. They assure me that he has since become reconciled to the production.

"Next time we come over here," said Mr. Wilstach, Hopper's agent, "we must be very careful. You see, we programmed our people as Mr. De Wolf Hopper, Mr. Alfred Klein, Miss Alice Hosmer, Miss Jessie Mackaye. In future we must drop the Christian names. They are considered very rude and trivial. It must be Mr. Hopper, Mr. Klein, Miss Hosmer and Miss Mackaye. We were very much blamed."

ALAN DALE.

JUL 23 1899

The college boys on Bishop's Rock have perhaps the best appointed camp on the lake shore. The members of the camp are P. K. Hay, Nutley; S. A. Young, Newark; G. L. Young, Newark; H. Adair, Hornellsville, N. Y.; G. Sealey, Garrettsville, Ohio; P. A. Moore, Batavia; F. O. Ludlow, East Orange; J. Spear, Wallingford, Pa.; H. Andrews, Newark; L. Gardner, Glen's Island, N. Y.; of Princeton; T. Adair, Hornellsville, N. Y.; Hill School; T. S. Thurston, R. Kingsland, Nutley, of Columbia; John Philip Sousa, Jr., New York City; Hotchkiss School; W. Duren, Newark; C. Higgins, East Orange; E. R. Crowe, New York, of Yale, and Sheff. Thomas Johnson. The boys have won quite a reputation as fishermen and canoeists. In the evening the woods ring with their college songs.

JUL 26 1899

There is mystery in this business of "El Capitan." It is not incredible that an English audience should fail to find fun in an opera which was highly popular in America, for tastes differ materially in amusements. However, it may reasonably be fancied that this constant cabling over the ocean that "El Capitan" is a failure which can be remedied only by a quick production of "Wang" contains some colored money that helped to give the London production, and now Sousa is indirectly asked to withdraw his own opera to make way for a revival of an opera by Woodson Morse. "Wang" is as dead as dead can be in this country, but it is possible that certain folk interested in it may desire to further their own ends by sending repeated assurances to our papers that John Bull wants "Wang" and won't be happy till he gets it.

JUL 23

This, from the London Leader with reference to De Wolf Hopper, smacks somewhat of the pathetic: "Before I leave what of the pathetic? Before I leave thought of Shaftesbury avenue—now become theatrical London's American quarter—I might say just one thing that has not yet been sufficiently emphasized regarding Mr. De Wolf Hopper, the six-foot-two of the Lyric. He is, I am told, one of the very few American comedians who have been consistently kind and hospitable to English companies visiting the states. He has sometimes gone out of his way to support them against the envy, hatred, malice and uncharitableness that are not unknown even on the roomier side of the Atlantic."



MEMPHIS, TENN.

J. PHILIP SOUSA.

SOMETHING OF THE NOTED MUSICIAN AND HIS WORK.

His Operas Drew the Enormous Sum of \$400,000 in a Season—A Recent Hit.

Now there be two Sousas—the handsome, dashing, lionized, coquetish conductor, who bows to us from the plat-forms of the concert halls, is one of them; the other is more simple, kindly to a fault and infinitely more modest than you might think possible. That is the Sousa I know best. It is Sousa the artist—the Sousa of domesticity. The success that have come to this two-sided man would hardly be paralleled, says the Criterion. Strauss—the Strauss whom they buried the other day—may have been as popular. I doubt if, in the full flush of fame, he was more so.

The marches of the incomparable John Philip have gone round the world. They have been played at royal jubilees in London; they have cheered men to the assault at Santiago; they enliven the broad plazas of Havana and Manila.

That means among other things that millions of copies of the composer's marches have been scattered over the face of each; that every woman and every maiden in America plays those marches; that the quicksteps of John Philip are more familiar in England than Dan Godfrey's; that, in this country alone, close upon 200,000 of the arrangements for mandolins have been sold.

It means that one of Sousa's operas drew \$400,000 in a season; that another is to be produced in London this week; that another is to be heard in Germany, and that two more works of the same order are to be produced here next autumn.

And the musician who rejoices in all these triumphs has barely turned 40. He has strength and health and invention enough to achieve infinitely more.

The echoes of his most recent hit—the march which he has named "Hands Across the Sea"—had died away in the vast pavilion at Manhattan Beach. The waves beyond the low sea wall fronting the big hotel were making their unending harmonies. As I strolled back into the cool corridors I found myself suddenly face to face with Sousa. His coal black beard and mustache seemed more impressive than ever. His step was springy, virile, resolute. His face, if possible, was even more tanned than usual.

"We will take the air," said John Philip, leading me in the direction of the broad walk.

"Yes, I am well again. But last winter for twelve weeks I lay near death battling with pneumonia. I have ridden twenty miles on my bike today. I have conducted for two hours and at 7 I am to conduct again. Then I shall go to work on one of my new operas—'Chris and the Wonderful Lamp'—the work I am to write for Hopper."

Said I: "What is the secret of your success?"

"Assuming—and you are good enough to do so—that I am a success, I owe it largely to the fact that I was born in Washington," said Sousa. "I came into the world almost in the shadow of the Capitol. From my childhood I lived near barracks, where I learned to love the barbaric splendor of the music that our soldiers love, and listened to the rhythm of marching feet. Through five administrations I remained in Washington. There I composed most of my earliest works. And there I enjoyed the friendship or made the acquaintance of almost every public man of mark, including five Presidents. But, wherever I go, I meet people eager to welcome me. Then, again, I have always paid great attention to the likings and dislikings of the public for whom I work."

"I fancied that artists—artists of strength and character—cared less about such things?"

"I care much for them. I can't help it. The approval of one man is often enough to give me confidence and encouragement. The disagreeing criticism of

another frequently casts me down or leads me to recast my work.

"The artists who succeeds is usually the man who is fortunate enough to find expression for the thoughts or the inspirations that are dominant in the souls of the public. It is good for us when we find people who say, 'Why, if I had written this book or composed that melody, that is what I should have chosen to make of it.'"

"Then, perhaps, you have been so prosperous of late years because you anticipated the new patriotism?"

"I don't know. Do not forget that I have been composing music since I was 15. My first attempt was made after I had gone home from one of the Thomas concerts full of the beauty of an arrangement of Schumann's 'Traumerei.' While the enthusiasm still possessed me, I sat down and dashed off something that I hoped was like it—a trifle for piano and violin. I showed it to my old Spanish professor and asked him what he thought of the effort. He advised me to burn it. I didn't burn it, but I threw it aside.

"My first popular success was 'The Gladiator' march."

"And which of your works do you now think your best?"

"My 'Pompeii' suite, which I never had published. It is a descriptive composition, and I prefer it to everything else I have done. Some of the orchestral effects in 'Pompeii' had never been invented before I hit upon them—more particularly the suggestion of terror that I get by means of my trombones. Shall we go in?"

We walked back to the hotel.

And presently there entered a blond vision of loveliness (I am afraid that is rather reminiscent of Laura Jean Libbey), all smiles and dimples. You know her. She has beamed at you from boxes on first nights innumerable. Her eighteenth century face and flaxen hair must have often charmed you.

"My wife."

Mrs. Sousa is ambitious for her husband. It is her dream—and it is his—to see him do something higher, and of more lasting worth, than he has yet aimed at. Wouldn't it surprise you if—later—when he has grown monstrously rich, and when the applause that accompanies him on his gigantic tours has lost its savor, Sousa, the conductor, the writer of popular comic operas and maddening marches, were to renew his youth as a composer of grand opera?

HOPPER WON'T WED NELLA BERGEN

His Friends Deny that Such Was Ever His Intention.

DUKE ENTERTAINS NAT GOODWIN

Tod Sloan Coming Home—"Belle's" Big Business—Frohman Makes a Bad Bargain.

(By Cable to The Sunday Telegraph.)

LONDON, July 29.—The friends of De Wolf Hopper deny that it is his intention to marry Nella Bergen. One of them with whom I talked to-night declared Hopper was too thoroughly wound up in his success in "El Capitan" to make a matrimonial venture at this time, and he added that if the actor did wed again Miss Bergen would not be the bride.

The business of the piece is pulling up quick and the house is packed almost every night, notwithstanding the severity of the weather and the unusual dullness of the season. "The Stars and Stripes Forever" is now sung by Hopper and he receives a big reception on the song every evening.

LOVE SCENE FROM 'LA BOHEME'

SOUSA'S BAND WILL PLAY IT FOR THE FIRST TIME TO-MORROW.

John Philip Sousa will render for the first time to-morrow at Manhattan Beach the just published band arrangement of the great love scene from Puccini's "La Boheme." This has never been done before by a band in this country. It is an exquisite piece of composition, as all will remember who have heard it, and seemingly the transference of the string parts to the wood, wind and brass instruments has increased the effectiveness of this superb work. Sousa will also render the overture to "Zampa," the night scenes from "Tristan and Isolde," the "Night of Sabba," from Boito's "Mefistofele," and a happy variety of lighter things at both the Sunday concerts. The singer this week will be Miss Belle Newport, a contralto of excellent reputation on the Pacific coast. Miss Newport has also sung with success in various capitals of Italy, France and Germany. Miss Newport will render at the 4 o'clock concert to-morrow afternoon an aria from "Nad-eschda," by Thomas, and at the Sunday evening concert Schubert's "The Wanderer," with Bartlett's "Dreams." The other soloists to-morrow will be: Arthur Pryor, the popular first trombone of Sousa's Band, who will play at the afternoon concert, and Herbert L. Clarke, the favorite cornetist, who will be heard at the evening concert. To-morrow's concerts are as follows:

BEGINNING AT 4 P. M.

Overture, "Kriegerfest".....Kling
Grand scene from "Mefistofele," "The Night of Sabba".....Boito
Trombone solo, "Love Thoughts,"..Pryor
Arthur Pryor.

Suite, "The Gypsies".....German
Excerpts from "Die Walkure"....Wagner
Idyl, "Ball Scenes".....Czibulka
Soprano solo, "Aria from Nadeschda," Thomas

Miss Belle Newport.
Tarantella, "Bride Elect".....Sousa

BEGINNING AT 8 P. M.

Overture, "Zampa".....Herold
Cornet solo, "La Favorite".....Hartmann
Herbert L. Clarke.

Scene from "La Boheme" (new)...Puccini
Night Scenes from "Tristan and Isolde," Wagner
Valse, "The Beautiful Blue Danube," Strauss

Airs from "The Bride Elect".....Sousa
Soprano Solo—
(a) "The Wanderer".....Schubert
(b) "Dreams".....Bartlett

Miss Belle Newport.
Tarantella, "Del Belphegor".....Albert

"It always makes me very sad when I hear the name 'Amos.'"
"Why, Aunt Emeline?"
"I had a lover named 'Amos' forty years ago."
"What was his other name, auntie?"
"I can't remember."—Chicago Record.

SACRAMENTO, CAL. BEE

JUL 29 1902

Hopper in London.

When DeWolf Hopper decided to tempt fate in London, all those friends who had his best interests at heart, who had his best interests at heart, scenery and properties of "Wang" along with him, as very few of them shared his belief that "El Capitan" would score a success over there. As the owners of "El Capitan," however, were interested in the venture, the advice of Hopper's friends was overruled, and the comedian started for England without any opera in reserve. Hopper has scored a personal success, but the London public does not care for the Sousa-Klem comic opera. The latest dispatches announce that "Wang" will be substituted for it as soon as the company can prepare for its production. The production will give Miss Jessie Mackaye a wonderful chance in Della Fox's old role. Miss Mackaye is graceful and attractive, and if she only has voice enough and sufficient wit to sing "A Kiss and All Is Well, Oh," with half the finesse which Miss Fox used employ, she certainly ought to succeed in capturing the hearts of at least

NEW YORK MORNING SUN
JUL 25 1899

Charles H. Hoyt's "A Stranger in New York" was taken to London about a year ago by an American company, but failed to entertain the British public to any great extent. The humor was declared to be too American, which is the equivalent there for too boisterous. The piece has been entirely re-written, and is to be produced there under the title of "In Gay Paree." It is rather hard to imagine a Hoyt farce with the Hoyt humor removed. To an American audience it would be like champagne without the fizz. But it should be remembered that the revision is for Britons, and that Dan Leno, who convulses them, was considered almost tear inspiring when he appeared in this country.

The accounts of the first production of "El Capitan" in London and De Wolf Hopper's debut there agree as to the reception of the star and opera. But strangely various opinions are expressed as to Hopper's speech at the end of the piece. If the long comedian failed to give his little "impromptu" talk before an American audience, he would be looked upon as omitting part of his performance. This is the way that the Americans in London felt on the opening night of "El Capitan" there. Some London newspapers, however, said the next morning that "the familiarity of Mr. Hopper's speech at the end of the opera was resented by the audience." Others state that the opera was saved by some witty remark made by Mr. Hopper at the end of the performance. Which are we to take as the sentiment of the Londoners?

BUFFALO, N. Y. - ENQUIRER
JUL 25 1899

to carry out her part of the agreement.

Mr. Sousa will introduce tomorrow for the first time Miss Frances Lee, a new dramatic soprano, at his afternoon and evening concerts at Manhattan Beach. Miss Lee comes from the South and has studied both here and abroad.

CHICAGO, ILLS. - CHRONICLE
JUL 26 1899

NEWS OF LONDON THEATERS.

A London correspondent telegraphs his paper in New York that the reception of "El Capitan" has not been equal to De Wolf Hopper's expectations, and he talks of producing "Wang."

Violet Vanbrugh will play the part originally intended for Ada Rehan in the new Drury Lane drama by Cecil Raleigh, which may be expected the middle of September.

The last of this month will see the end of "Robespierre" at the Lyceum theater. Willson Barrett will begin his term there with a revival of "The Silver King" in September and follow it with a new play, on which Louis Parker is now at work.

Lydia Thompson is very ill with a cough and cold following an attack of influenza.

AMUSEMENT NOTES.

American Athletes Enjoy Themselves.

The Yale-Harvard athletic team, with the exception of Fox, who has gone to the continent, visited Cambridge yesterday, where they were cordially welcomed by the masters, fellows and undergraduates. A. Hunter, president of the Cambridge university athletic club, conducted the visitors to all the points of interest, such as the river Cam, the cricket fields, etc. St. John's and Christ's colleges were visited before luncheon, which was presided over by the master of Trinity, Rev. Dr. Henry Montagu Butler. The athletes then visited King's college chapel, after which a large reception was given them, and they took tea with Rev. J. A. Gray of Queen's college. Last night the team visited the Lyric theater, where DeWolf Hopper is playing in "El Capitan," and the Palace music hall, where an excellent biograph of the sports of last Saturday was produced. The team will spend to-day on the upper Thames river.

SAINT PAUL, MINN. - DISPATCH
JUL 27 1899

De Wolf Hopper says there are happy marriages on the stage. De Wolf has been trying to make his own of that class by not letting them last long enough to grow monotonous.

ST. PAUL, PIONEER PRESS
JUL 26 1899

shorter than "shortly."

De Wolf Hopper tells the London newspapers that it is all a mistake about theatrical marriages being unhappy in America, and that there "are many happy marriages" among stage people. He is surely an authority, having had about three of them himself.

NEW YORK MORNING PRESS
JUL 26 1899

ATHLETES VISIT CAMBRIDGE.

Reception, Tea and Theatricals for the Defeated Collegians.

LONDON, July 25.—The Harvard-Yale athletic team, with the exception of Fox, who has gone to the Continent, visited Cambridge to-day, where they were cordially welcomed by the masters, fellows and undergraduates. A. Hunter, president of the Cambridge University Athletic Club, conducted the visitors to all the points of interest, such as the River Cam, the cricket fields, etc. St. John's and Christ's colleges were visited before luncheon, which was presided over by the master of Trinity, the Rev. Dr. Henry Montagu Butler.

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CHICAGO, ILLS. - JOURNAL
JUL 27 1899

De Wolf Hopper has scored an unqualified hit in "El Capitan" at the London Lyric theater. The criticisms were all favorable and many Americans helped to make the English debut successful.

CLEVELAND, O. PLAIN DEALER
JUL 27 1899

Critic Clements Scott sagely remarks that De Wolf Hopper is an acquired taste. Except in matrimony. In matrimony they bolt him at sight.

INDIANAPOLIS, IND. - SENTINEL
JUL 28 1899

world.

John Philip Sousa, the composer, is contemplating devoting himself exclusively to the higher planes of music and has already, during his seaside vacation, composed a portion of a grand opera.

ST. LOUIS, MO. - DISPATCH
JUL 30 1899

Jessie Mackaye, a St. Louis girl, is singing Estrela in "El Capitan," with De Wolf Hopper, in London, and the critics seem to like her.

ST. PAUL, PIONEER PRESS
JUL 27 1899

world.

A monument to the memory of Justus H. Rathbone, founder of the Knights of Pythias, was dedicated yesterday. The ceremonies were largely attended.

Frank Tannehill, the veteran actor, is dying of Bright's disease in New York. While there is no hope of his recovery, skillful nursing may prolong his life for some days.

Gov. Wolcott yesterday nominated Judge Oliver Wendell Holmes to succeed the late Walbridge A. Field as chief justice of the supreme court of Massachusetts.

John Philip Sousa is contemplating devoting himself exclusively to the higher planes of music and has already, during his seaside vacation, composed a portion of a grand opera.

PHILADELPHIA, PA. - PRESS
JUL 28 1899

PERSONAL NOTES.

—John Philip Sousa owns a more or less good-sized example of the musical manuscript of nearly every great composer since the time of Bach.

NEW YORK TIMES
JUL 28 1899

LONDON THEATRICAL TALK.

Hot Weather and Poor Business—Sign of a War Between London and Provincial Managers.

Copyright, 1899.
Special Cablegram to THE NEW YORK TIMES.

LONDON, July 28.—The theatrical season is practically at an end. The weather is so hot as to be positively prohibitive to theatregoing, and nothing is doing really well, in a pecuniary sense. The most popular of current theatrical entertainments are still Pinero's "Gay Lord Quex," and the perennial "Belle of New York." Lately "El Capitan" has been picking up. De Wolf Hopper grows in favor with the Londoners upon acquaintance.

MILWAUKEE SENTINEL
JUL 30 1899

sleeves.
John Hiller, who is conducting Sousa and Klein's "El Capitan" at the Lyric in London, is better known in this country as John Hill, husband of the prima donna Ilma di Murska, whom he accompanied on her tour here and in Australia twenty-five years ago. He is a violinist, but also plays the pianoforte fairly well, and during one of di Murska's concerts in Milwaukee he played her accompaniments.

AUGUSTA, GA. - CHRONICLE
JUL 30 1899

De Wolf Hopper and his company in "El Capitan" have opened an engagement at the Lyric theatre in London. The Pall Mall Gazette says of his first appearance: "It was received with rapturous enthusiasm. Indeed we give counsel to everybody to pay a visit to the Lyric theatre. There is abundance of tune, of breathless, breakneck ensembles. In a word, 'El Capitan' will have a success."

Special Interview for "Success."

One of America's Great Bandmasters

John Philip Sousa, the Popular Leader and Composer, Gives an Interesting Account of His Early Life.

Kipling essayed to write verses at thirteen, and John Philip Sousa entered his apprenticeship in a military band at the age of twelve. The circumstances, which he related to me during a recent conversation make it clear, however, that it was not exactly the realization of any youthful ambition. "When I was a youngster of twelve," said the bandmaster, "I could play the violin fairly well. It was in this memorable year that a circus came to Washington, D. C., where I then lived, and remained for two days. During the morning of the first day, one of the showmen passed the house and heard me playing. He rang the bell, and when I answered it, asked if I would not like to join the show. I was at the age when it is the height of every boy's ambition to join a circus, and was so delighted that I readily agreed to his instructions that I was to take my violin, and, without telling any one, go quietly to the show grounds late the next evening.

"I couldn't, however, keep this stroke of good fortune entirely to myself, so I confided it to my chum, who lived next door. The effect was entirely unanticipated. He straightway became so jealous at the thought that I would have an opportunity to witness the circus performance free that he told his mother, and that good woman promptly laid the whole matter before my father.

IN THE MARINE BAND.

"At the time I was, of course, ignorant of this turn of affairs; but early the next morning my father, without a word of explanation, told me to put on my best clothes, and, without ceremony, bundled me down to the office of the Marine Band, where he entered me as an apprentice. The age limit at which admission could be gained to the band corps was fourteen years, and I have always retained the two years which my father unceremoniously added to my age at that time."

Sousa is of Spanish descent, his father having emigrated from Spain to Portugal by reason of political entanglements. Thence came the strange fact that, during the recent war, American troops marched forward to attack Spaniards to the music of marches written by this descendant of their race. The director's remark that his family was one of the oldest in Spain was supplementary to an amused denial of that pretty story which has been so widely circulated to the effect that the bandmaster's name was originally John Philipso, and that when, after entering the Marine Band, he signed it with the "U. S. A." appended, some intelligent clerk divided it into John Philip Sousa.

HIS FIRST SUCCESSFUL WORK.

In discussing his opera, "El Capitan," which, when produced by De Wolf Hopper several seasons ago, achieved such instantaneous success, the composer remarked that it was the sixth opera he had written, the others never reaching the dignity of a production.

As Sousa is pre-eminently a man of action, so his career and characteristics are best outlined by incidents. One in connection with his operatic composition strikingly illustrates his pluck and determination. Before he attained any great degree of prominence in the musical world, Sousa submitted an opera to Francis Wilson, offering to sell it outright for one thousand five hundred dollars. Wilson liked the opera, but the composer was not fortified by a great name, so he declined to pay more than one thousand dollars for the piece. The composer replied that he had spent the best part of a year on the work, and felt that he could not take less than his original demand. Wilson was obdurate, and Sousa ruefully put the manuscript back into his portfolio.

Some time afterwards, a march which the bandmaster sent to a well-known publishing house caught the public favor. The publishers demanded another at once. The composer had none at hand, but suddenly thought of the march in his discarded opera, and forwarded it without waiting to select a name.

While he was pondering thoughtfully on the subject of a title, Sousa and a friend one evening went to the Auditorium in Chicago, where "America" was then being presented. When the mammoth drop curtain, with the painted representation of the Liberty Bell was lowered, the bandmaster's companion said, with the suddenness of an inspiration: "There is a name for your new march." That night it went on to the publishers.

Up to date, this one selection from the opera for which Francis Wilson refused to pay fifteen hundred dollars has netted its composer thirty-five thousand dollars.

A MAN WHO NEVER RESTS.

Sousa has practically no vacations. Throughout the greater part of the autumn, winter and spring, his band is on tour through this country and Canada, giving, as a rule, two concerts each day, usually in different towns. During the summer, his time is occupied with daily concerts at Manhattan Beach, near New York. Despite all this, he finds time to write several marches or other musical selections each year, and for several years past has averaged each year an operatic production. Any person who is at all conversant with the subject knows that the composition of the opera itself is only the beginning of the composer's labor, and Sousa has invariably directed the rehearsals with all the thoroughness and attention to detail that might be expected from a less busy man.

The bandmaster is a late riser, and in that as in other details, the routine of his daily life is the embodiment of regularity and punctuality. In reply to my question as to what produces his never-failing good health, he said: "Absolute regularity of life, plenty of sleep, and good, plain, substantial food."

His idea of the most valuable aids, if not essentials to success, may be imagined. They are "persistence and hard work." The "March King" believes that it is only worry, and not hard work, that kills people, and he also has confidence that if there be no literal truth in the assertion that genius is simply another name for hard work, there is at least much of wisdom in the saying.

Many persons who have seen Sousa direct his organization make the assertion that the orders conveyed by his baton are non-essential—that the band would be equally well-off without Sousa. This never received a fuller refutation than during a recent concert in an eastern city. Two small boys in seats near the front of the hall were tittering, but so quietly that it would hardly seem possible that it could be noticed on the stage, especially by the bandmaster, whose back was, of course, toward the audience. Suddenly, in the middle of a bar, his baton fell. Instantly, every sound ceased, not a note having been sounded after the signal, which could not have been anticipated, was given. Wheeling quickly, the leader ordered the troublesome youngsters to leave the hall, and almost before the audience had realized what had happened, the great organization had resumed the rendition of the selection, without the loss of a chord.

HOW SOUSA WORKS.

In answer to my inquiry as to his methods of work, Sousa said:—

"I think that any musical composer must essentially find his periods of work governed largely by inspiration. A march or a waltz depends perhaps upon some strain that has sufficient melody to carry the entire composition, and it is the waiting to catch this embryo note that is sometimes long.

"Take my experience with 'The Stars and Stripes Forever.' I worked for weeks on the strain that I think will impress most persons as the prettiest in the march. I carried it in my mind all that time, but I could not get the idea transferred to paper just as I wanted. When I did accomplish it, there was comparatively little delay with the remainder."

AUGUSTA, GA. - CHRONICLE

JUL 30 1899

Miss Frances Lee is a new dramatic soprano introduced by Philip Sousa at concerts at Manhattan Beach. Miss Lee is a southerner and has studied in America and abroad.

LOS ANGELES, CAL. - TIMES

JUL 30 1899

Amy Leslie, writing in the Chicago News, says: "John Philip Sousa rode all night one May to hear Cheridah Simpson play a march of his in seventeen keys. The amusing and remarkable part of this exhibition of piano command is that Miss Simpson keeps all the music of the march in her patchwork harmony and never loses the continuity of the theme nor the melody. It is great fun and not only is it a trick of great musical directness, but the effect is most laughable, and Sousa has as keen a sense of humor as a musician could have, for musicians generally cannot see a joke with streamers and poster accompaniments."

CINCINNATI, O. - ENQUIRER

JUL 30 1899

It is almost certain now that De Wolf Hopper, ere he returns from London rich in experience, but perhaps not so well off financially, will produce "Wang" over there. This may catch the English a little more than "El Capitan," which, to quote Mr. Hopper, has not been a ge-littering success with the emphasis on the "cess."

In his venture upon the London stage in "El Capitan," De Wolf Hopper has scored something like success, but nothing like a triumph. The Englishmen can not quite comprehend his style. Some of the things that he does think would

be funny if they were done by a different kind of a man. They cannot understand why a tall and heavy man should think of flitting about as though he were a fairy, nor do they see why a man with a bass voice should find it necessary to utter shrill, harsh notes. One of the London critics, Clement Scott, is probably right in saying that Hopper is an acquired taste, like olives, clams, soft-shell crabs, Manhattan and Martini cocktails. When Hopper has come back to America the English will have discovered that he is a very funny fellow and will give way to roars of delayed laughter.

CINCINNATI, O. - ENQUIRER

JUL 31 1899

NELLIE BERGAN

Will Not Be the Bride of De Wolf Hopper.

SPECIAL DISPATCH TO THE ENQUIRER.

NEW YORK, July 30.—A London cable to the Telegraph says:

The friends of De Wolf Hopper deny that it is his intention to marry Nellie Bergan. One of them, with whom I talked to-night, declared Hopper was too thoroughly wound up in his success in "El Capitan" to make a matrimonial venture at this time, and he added that if the actor did wed again Miss Bergan would not be the bride.

The business of the piece is pulling up quick and the house is packed almost every night, notwithstanding the severity of the weather and the unusual dullness of the season.

BUFFALO, N. Y. - ENQUIRER

JUL 31 1899

One of the most emphatic hits in De Wolf Hopper's production of "El Capitan" at the Lyric Theater, London, has been won by Jessie Mackaye, who is playing Estrelita, the soubrette part. All the London critics liked Miss Mackaye mightily and had much to say of her dainty ways and personal charm, even pronouncing her work the most attractive feature of the performance. She already has received several offers from English managers.

Miss Mackaye's success in comic opera was instantaneous. She was almost unknown when she appeared with Mr. Hopper in "The Charlatan" at the Fifth Avenue Theater last spring, but her intelligence, refinement and charm made her a favorite at once. Previous to this engagement Miss Mackaye played Micah Dow, a boy's part, with Maude Adams in "The Little Minister." This is her third season on the stage. She is a graduate of the American Academy of the Dramatic Arts.

CHICAGO, ILLS. - CHRONICLE

AUG 12 1899

Carolus Duran is next year to paint a life-sized portrait of General Miles, to be hung in University hall at Harvard, from which college General Miles received his LL. D. degree.

It is said that the real name of Sousa, the bandmaster, is John Philippos. When traveling abroad he added on hotel registers "U. S. A." and finally added these initials to his name, making John P. Sousa.

MONTGOMERY, ALA. - ADVERTISE

AUG 12 1899

John Philip Sousa, the composer, is contemplating devoting himself exclusively to the higher planes of music, and has already, during his seaside vacation, composed a portion of a grand opera.

THINSON, KAS. - CLIPPER

AUG 12 1899

De Wolf Hopper is making a decided hit in "The Charlatan" at the Fifth Avenue. The caprices of the theatergoer's mind are strange. The first production of this light opera in New York was a failure, but with his cleverness and bright good nature Hopper has compelled the public to "change their minds," and he is now having the recognition he deserves. "The Charlatan" recalls an amusing tale of the imperial Russian consul in New York. At one time Sousa decided to use in the second act the Russian national hymn, the scene being laid in that land, so he wrote to the Russian consul asking for the words. That gentleman replied that he didn't know them, but would gladly write home and have them sent on to him. So you see, one does not need to be familiar with the national song book to be patriotic.

Hilda Clark plays Anna very acceptably, and is something beautiful to look upon. Edmund Stanley as Prince Boris soars above the realms of comic opera, and Jessie Mackaye is bewitching as Katrina.

PERSONAL MENTION.

John Philip Sousa owns a more or less good-sized example of the musical manuscript of nearly every great composer since the time of Bach.

are extended.

NO SPECTACLE THIS YEAR.

Instead the State Fair Board May Engage Sousa's Band.

The state fair may have as an attraction Sousa's Band. The executive committee met yesterday and decided not to give a spectacular production, but Secretary Kennedy was instructed to telegraph regarding the band. It is expected to have some fine for a spectacular production was not accepted, as there is not sufficient time to arrange for it.

WORTH, TEXAS - TELEGRAPH

AUG 11 1899

John Philip Sousa, the composer, is contemplating devoting himself exclusively to the higher planes of music and has already, during his seaside vacation, composed a portion of a grand opera.

INDIANAPOLIS NEWS

AUG 11 1899

May Get Sousa's Band.

The executive committee of the State Board of Agriculture is in correspondence with the manager of Sousa's Band, with a view toward securing it as an attraction for the evenings of the State Fair. The executive committee adjourned this afternoon without having decided finally on what attraction should be secured.

NEWBURG, N.Y. JOURNAL

AUG 12 1899

—John Philip Sousa owns a more or less good-size example of the musical manuscript of nearly every great composer since the time of Bach.

BROOKLYN TIMES
AUG 5 1899

Nat Goodwin has temporarily closed his season in London, because of a desired vacation, but will resume with "An American Citizen" the last week of the month, playing well into October. "El Capitan" and "The Belle of New York" are still drawing well there.

NEW YORK TIMES
AUG 5 1899

Hot Weather Kills London Theatricals
Special to The New York Times.
LONDON, Aug. 4.—The hot weather has killed theatricals here. There is nothing new, and everything is quiet. "El Capitan," "Pinafore," and "The Belle of New York" are only doing a fair business. T. B. F.

INDIANAPOLIS JOURNAL
AUG 6 1899

Sousa's Band Will Come.
The members of the executive committee of the State Board of Agriculture left the city yesterday at noon and within an hour after they left a reply was received from the manager of Sousa's Band that the dates regarding which they had telegraphed are open. It was hoped by the committee that the band might be secured for three days of the fair, but the price quoted is too high, although it is highly probable it will be secured for two days. Secretary Kennedy is engaged in telegraphic correspondence with the members of the committee, so as to reply at once to the manager of the band.

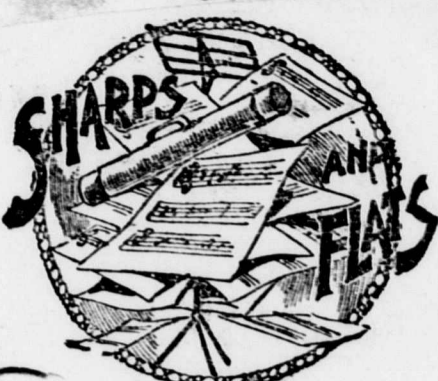
INDIANAPOLIS NEWS
AUG 5 1899

Sousa's Band at the Fair.
Sousa's band will play for the Indiana State Fair two nights this year. The executive committee has been in correspondence with the manager of the band, and to-day Charles F. Kennedy, secretary of the State Board of Agriculture, received a telegram informing him that the band would consider the dates for the evenings of September 20 and 21 arranged for this city. The band will play on Wednesday and Thursday evenings of the Fair, September 20 and 21.

PITTSBURGH PRESS
AUG 13 1899

De Wolf Hopper on Audiences.
London, Aug. 3.—De Wolf Hopper, who is playing in the "Charlatan," says there is a big difference between English and American audiences. The latter, he says, clap themselves tired over the overture and the first act, and as the play progresses the "hands" grow less and less. On the other hand, the English are quiet at first till they see what the show is like, and then they begin to applaud and keep it up till the last curtain.

SACRAMENTO RECORD-UNION



John Philip Sousa, the composer, is contemplating devoting himself exclusively to the higher planes of music, and has already, during his seaside vacation, composed a portion of a grand opera.

News Salt Lake City Utah 8/5

STORIES OF THE STAGE.

John Philip Sousa has an intense dislike for the mutilation of his musical compositions. To hear one of his marches played out of tune or time not only sets his teeth on edge but provokes his anger beyond his power of resistance.



Not long ago he went down from his home in Yonkers, on the Hudson, to New York city, and in front of the Grand Central station he heard an organ grinder playing "The Washington Post March." He was turning the wheel with the utmost slowness and extreme irregularity. It sounded like a funeral march.

Sousa stood it as long as he could, and then rushed across the street and exclaimed: "That's not the way to play that. Don't do it any more. It's awful!"

"How should I play?" asked the grinder, impassively.
"Faster, faster!"
"Ah!"

"Yes. This way. Let me show you," and he took the crank into his hands and turned it with so much spirit and vigor that he soon had a crowd around him.

"Thank you," said the organist.
"Who are you?"
"I'm Sousa. That's the proper way to play that march."

"Thank you, sir," replied the organist, bowing profoundly.
The next day Sousa came to town on the same train and found the same organ grinder in the same place playing "The Washington Post March," just as he had been taught the day before, but with much greater success. Murmuring and evidently awe stricken spectators were dozens deep circled around the musician. Sousa forced his way to the front to see the cause of the excitement. He found it. On the organ was a large canvas sign reading:

THE WASHINGTON POST MARCH.
Composed by
John Philip Sousa.
Played by a
Pupil of Sousa.

Mr. Sousa has not given any more music lessons to strangers.

TOLEDO, OHIO, COMMERCIAL
AUG 16 1899

John Philip Sousa, the composer, is contemplating devoting himself exclusively to the higher planes of music, and has already, during his seaside vacation, composed a portion of a grand opera.

DENVER, COL. POST

AUG 10 1899

It is almost certain now that De Wolf Hopper, ere he returns from London rich in experience, but perhaps not so well off financially, will produce "Wang" over there. This may catch the English a little more than "El Capitan." quote Mr. Hopper, has seen a glittering success, with the emphasis on the "cess."

KANSAS CITY, MO. STAR

AUG 10 1899

The chorus girl is frequently in evidence, but while the public eye is noting her charms it generally fails to take cognizance of the unobtrusive bunch of male humanity that stands behind her and gives the necessary volume to the musical numbers of which the chorus is delivered from time to time throughout the entertainment. Here at last is an exception to the rule and a chorus man gets his name before the public. This particular chorus man is Frederic K. Logan and he is a member of Jeff De Angelis's company, now presenting "The Jolly Musketeer" at a beach resort near New York city. During an intermission in a rehearsal this young man sat down at the piano and softly played over some music which charmed the ear of John Philip Sousa, who was standing near. Mr. Sousa asked Logan what it was he was playing and was surprised to learn that he was playing a set of waltzes of his own composition, and this week's programme for the Sousa band has upon it the Cheiro waltzes by Frederic K. Logan.

ST. LOUIS REPUBLIC

AUG 6 1899

All the reports to the contrary notwithstanding, De Wolf Hopper has made a success of his London engagement. Frederick Edward McKay of the Mail and Express, who is now in London, is very outspoken on that point. In a recent letter from abroad he cited all kinds of newspaper paragraphs praising Hopper, his opera and the company.

ST. LOUIS REPUBLIC

AUG 10 1899

Hina Wallace Hopper is to be one of stars with Jerome Sykes in "Chris and Wonderful Lamp." Klaw & Erlanger send out the extravaganza, which is written by George Broadhurst, with music by John Philip Sousa.

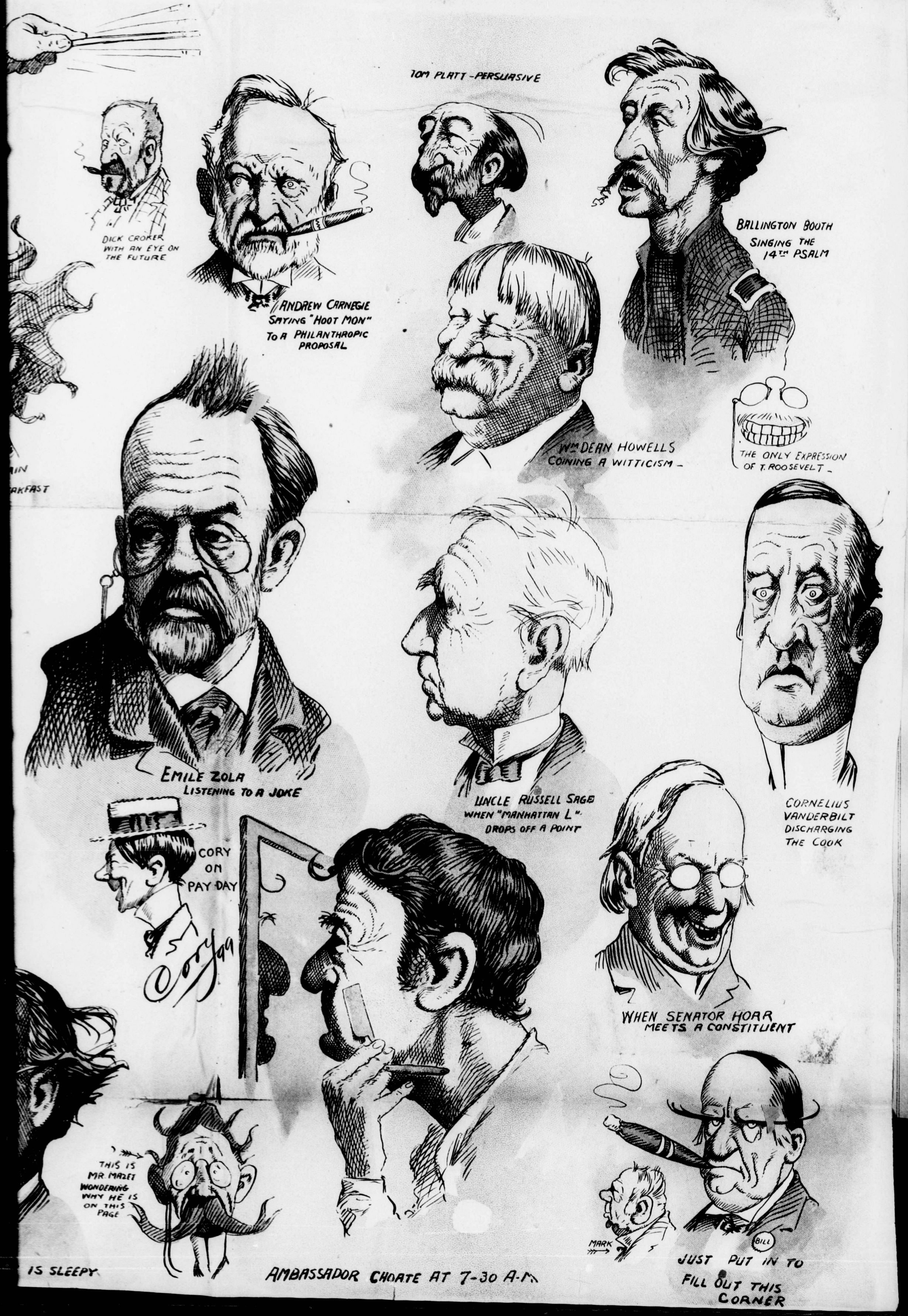
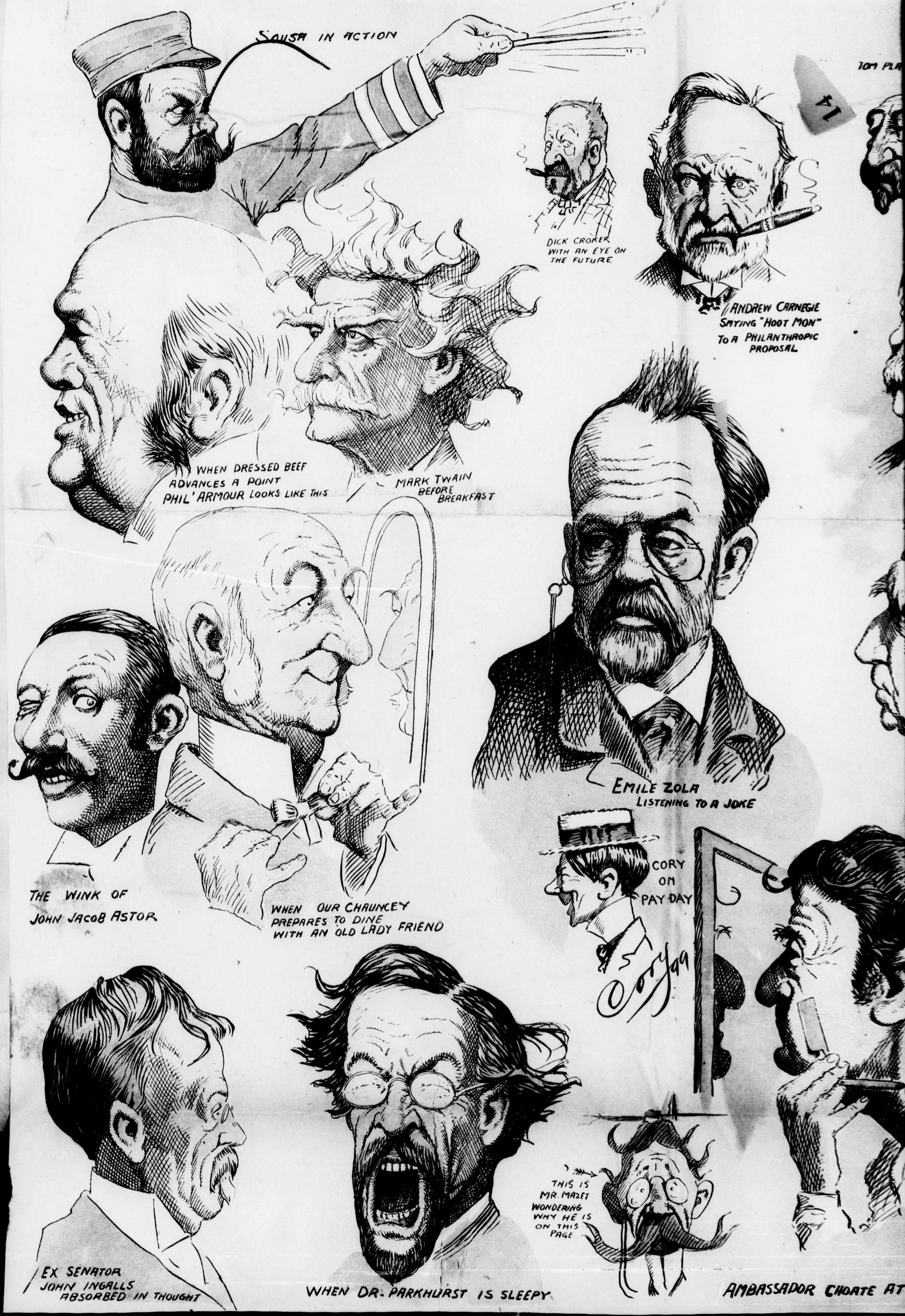
Hopkins's revival of "The Three Musketeers."

INDIANAPOLIS JOURNAL

AUG 16 1899

Contract with Sousa's Band Closed.
The contract was yesterday closed by the State Board of Agriculture with Sousa's Band for two concerts during the state fair. The concerts will be given on the evening of Sept. 20 and 21, and no extra charge will be made for them. The admission to the grounds on those evenings will be 25 cents and seats in the grand stand will be 25 cents extra.

SOME CHARACTERISTIC EXPRESSIONS, AND STIC EXPRESSIONS, AND THE WHY OF THEM.



AUG 17 1899

SOUSA'S BAND

Will Be One of the State Fair Attractions.

Sousa's band will play at the state fair, Sept. 20 and 21, in the evening. Telegrams passed between Secretary Kennedy and the Sousa band, Saturday, with the result that a contract was closed. The State board of agriculture feels that good music will prove a greater attraction than anything in the line of the spectacular. Persons from the country, that have never heard Sousa, will have the opportunity and those who have heard him will want to hear him again, it is thought.

ABOVE

It is said that the real name of Sousa, the bandmaster, is John Phillipso. When traveling abroad he added on hotel registers, "U. S. A." and finally added these initials to his name, making John Sousa.

AUG 18 1899

REFEREE'S REPORT SUSTAINED.

There Can Be but One "Sousa's Band," but Sousa Loses Royalties.

PHILADELPHIA, Aug 8.—The suit of Mrs Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has been terminated by a decision of the Common Pleas court, sustaining the report of the referee. The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for and the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such composition were made prior to Mr. Blakely's death. As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public. The case has been in litigation for more than two years.

OFF FOR GARDNER'S DAY

AUG 19 1899

PERSONAL PARAGRAPHS.

John Philip Sousa owns a more or less good-sized sample of the musical manuscript of nearly every great composer since the time of Bach.

AUG 7 1899

SOUSA TAKES BOXING LESSONS.

John Philip Sousa, band leader, noticed some time ago that he was getting an embonpoint, and next to an ear for music and a skillful hand a band master must have symmetry of figure and grace of action.

He tried all those acrobatic remedies recommended to reduce anything but an Alderman, but without success.

At last he met "Jack" Cooper, a former pugilist, and trainer at the Manhattan bicycle track, and engaged him to teach him something of the manly art. The work was done so well that Sousa came to feel complaisant about his figure. When he failed to put in an appearance in Cooper's quarters Cooper protested, and Sousa promised, but the boxing lessons became fewer and fewer.

Cooper on Saturday surprised Sousa in bathing at Manhattan Beach. He was sitting on a raft with his feet dangling over.

"There you are, all out of shape again," said Cooper. "Now come with me and finish your training or you'll never get your figure again." Sousa followed his instructor.

daily from now on, from 19 in the morning to 5 in the afternoon.

Curious coincidences connected with the supposedly unlucky number 13 has almost persuaded John Philip Sousa to adopt this particular pet of a superstition as his own particular mascot. When Sousa was engaged on the score of "El Capitan" he was also occupied with a long tour of his famous band, and during the trip he continually occupied a drawing room on the special train which bore the fateful number 13, but as the tour up to that time, the composer did not fear the malign influence of the unlucky number when "El Capitan" was produced on April 13, 1896. Everybody knows what a success that opera has been, and although its season began this year on September 13, its popularity remains unabated. It was not until some time after he had named his new opera that Sousa discovered that the title, "The Bride Elect," contained exactly 13 letters. The worth of the doings of a

certain king, the thirteenth of his line, and there happens to be just 13 speaking parts in the opera. In orchestrating "The Bride Elect" Mr. Sousa finished his first set on page 113, and the second act on page 213, an entirely accidental coincidence. The third act and just as the piece was finished, Mr. Sousa's business manager moved into a new house numbered 13 on the 13th day of the month. If there is any virtue in these coincidences "The Bride Elect" ought to run at least 13 years.

There was quite a crowd of ex-belles of comic opera distributed about the Lyric Theater on De Wolf Hopper's first appearance in "El Capitan." Lord and Lady Frances Hope were in a box, and possibly her ladyship reflected upon the times when as May Yohe she, like Mr. Hopper, had been a member of Colonel McCall's comic opera forces. Geraldine Ulmar, now Mrs. Ivan Caryll, was there. Mrs. Clarence Collins, known as Rosalla Beecher, looked as queenly as ever, while Marie Tempest was resplendent in diamonds and jet with her husband, Mr. Cosmo Stuart Gordon-Lenox.

AUG 10 1899

Jessie Mackaye, a St. Louis girl, has made a decided hit in London by her clever work with De Wolf Hopper's company in "El Capitan." She made her first appearance with Hopper in "The Charlatan" at the Fifth Avenue, New York. Previous to this engagement she was with Maude Adams in "The Little Minister." She is a graduate of a New York dramatic school and has been on the stage only a little while.

AUG 11 1899

What an entertaining sight to have viewed the excited Englishmen grinding their monocles to powder beneath their heels as DeWolf Hopper recited the immortal "Casey of the Bat." History does not record that an American audience ever expressed such enthusiasm over Mr. Hopper's recitative, but Americans do not wear monocles, and it would have taken twice the excitement to have demolished so many pairs of spectacles.

The incident transpired at the late dinner given by the London Players' club to the American visitors, and the after-dinner diversions included Mr. Hopper in recitation, Henry Norman, of Mr. Hopper's company, singing "God Save the Queen," and other equally diverting efforts, calculated to inspire the English with new admiration for America's favorites.

AUG 11 1899

Sousa Will Be at State Fair.
Secretary Kennedy of the state board of agriculture yesterday closed a contract with Sousa's band by which it will appear here in connection with the state fair on the evenings of Wednesday and Thursday, Oct. 20 and 21.

As the admission to hear the band will be but 25 cents it is expected the people of the state will take advantage of this opportunity to hear this the greatest musical organization of the country and the effect will be to swell the attendance to the state fair many thousands. Never before has there been given as good an opportunity to hear the great Sousa and his band lead and play his own famous marches for the sum of 25 cents, and it is probable that the opportunity will never come again.

icanized Irishman, who has amassed some property and become a somewhat influential citizen of America, a very different creature, but as distinctive a type as the old one and of an infinitely higher grade.

Speaking of the London production of "El Capitan," Clement Scott, the famous London critic and correspondent, says in the New York Herald: "I think, however, that one of the best bits of comic acting comes from Miss Viva Ogden, who does not say one single word, and is, therefore, appropriately called 'Taciturnez.' She is supposed to express a deep, abiding, and unrequited passion for De Wolf Hopper, and by signs and gestures she does it to perfection. It is really admirable pantomime."

AUG 16 1899

SOUSA'S CONCERTS AT MANHATTAN.

At Manhattan Beach Mr. Sousa will render the first time to-day the just published arrangement of the great love scene from Puccini's "La Boheme." This has never been done before by a band in this country. Sousa will also render the overture of "Zampa," the night scenes from "Tristan und Isolde," the "Night of Sabba" from Bolto's "Mefistofele," and a happy variety of lighter things at both afternoon and evening concerts.

AUG 10 1899

Sousa will give for the first time to-day the just published band arrangement of the love scene from Puccini's "La Boheme." Sousa will also give the overture to "Zampa," the night scenes from "Tristan and Isolde," the night of Sabba, from Boito's "Mefistofele," and a happy variety of lighter things at afternoon and evening concerts. The singer this week will be Miss Bell Newport, a contralto of excellent reputation on the Pacific Coast. She will sing an aria from "Nadeschda," by Thomas, at the 4 o'clock concert, and Schubert's "The Wanderer," with Bartlett's "Dreams," at the 8 o'clock concert. The other soloists of the day will be Arthur Pryor, the popular first trombone of Sousa's band, who will play at the afternoon concert, and Herbert L. Clarke, the favorite cornetist, who will be heard at the evening concert.

NEW YORK MORNING PRESS

The vocal soloist at the Sousa concerts at Manhattan Beach this week will be Miss Bell Newport, a contralto of reputation. She will sing to-day an operatic aria by Thomas and songs by Schubert and Bartlett. The instrumental numbers include Puccini's "La Boheme," and "Tristan," Wagner's "Wal-kuere," many dance compositions, with Strauss's "Beautiful Blue Danube" among them, and as many of Sousa's marches as the public will ask for.

considered that exhibition the best seen in London. I am inclined to think that he is right. It is certainly the most original.

De Wolf Hopper continues to carol and cavort as El Capitan at the Lyric Theatre. The Oxford and Cambridge and Yale and Harvard teams were present night before last, and uproariously applauded the long-legged comedian. Sousa's music has caught on, as usual. The composer of "The Washington Post March" is getting to be a household word here. While Hopper plays and perspires nightly in the playhouse, Nat Goodwin enjoys country breezes in his summer place at Jackwood. He has abandoned the Duke of York's for a month or so. Then he will again appear as "An American Citizen," by Madeleine Lucette Rylev. Harry Gilfoil continues to whistle at the Pavilion Music Hall, and Edgar Atchison-Ely does a neat dude turn at the Tivoli. Among those in the audience at the Music Hall I spotted Mr. Bayard Cutting, the new private secretary to Ambassador Choate, recently appointed, and now duly installed.

NARRAGANSETT PIER.

NARRAGANSETT PIER, R. I., Aug. 5. —This has been the second week of polo at Narragansett and the tourney at Wild Field farm has served to attract not only Narragansett Pier, but many have come over from Newport to witness the games on the field of the Point Judith Country club. Saturday Newport on his magnificent yacht, the William K. Vanderbilt sailed over from Narragansett, and accompanying him was Mrs. Vanderbilt took a stroll on the beach promenade and visited the bathing pavilion, where he watched the bathing for a while with Mrs. Carter, and then went to the luncheon by some of his friends. The band played selections from the "Geisha" and Sousa march, "Hands Across the Sea," in honor of the occasion.

AUG 10 1899

DeWolf Hopper is so great a favorite in Philadelphia, both professionally and personally that the public in general and his very many friends in particular will be glad to hear that he has won high favor in London, where he last week made his professional debut as "El Capitan" under climatic conditions quite exceptionally unfavorable. The undue warmth of the weather, however—and London howls dismally at what we at home would regard as a very balmy and spring-like temperature—seems to have but added to the warmth of Mr. Hopper's welcome. And at a single bound, accompanied by the star-dash and the brass band which marks "El Capitan" throughout, he has sprung into a cozy corner of London's heart.

His American friends over here are delighted that this should have come about, for the cosy corners of London's heart are apt to be guarded with chilled-iron walls festooned with barbed wire. Hopper's genial glow, however, has dissolved the frosty bulwark and the barbed wire festoons have changed to laurel wreaths which deck his manly brow and the manly and maidenly brows of the members of his

AUG 10 1899

De Wolf Hopper's business in "El Capitan" at the Lyric has been growing better nearly every evening since the opening night, and so the star expects to continue in the Sousa-Klein opera for several weeks beyond the month and a half originally booked for it through Harry Neagle. Hopper is so radically different from any other comic opera comedian that has ever appeared in London that it has taken his audiences here quite awhile to realize that he is not endeavoring to imitate Arthur Roberts, Rutland Barrington or Arthur Williams; but now that theatre-goers

are making up their minds that Hopper is worth considering on his own account, they seem to have concluded that he is one of the funniest exponents of sheer tomfoolery that have appeared here since the demise of Fred Leslie. Hopper is, furthermore, initiating his auditors into the charms of the impromptu speech on the part of the star, and the heartiest applause of the evening comes when he makes a few remarks, that have no connection with the libretto, immediately after the applause that follows the trio of "A Typical Tune of Zanzibar."

AUG 10 1899

MANHATTAN BEACH CONCERTS.

Sousa Discovers a Composer in the De Angelis Chorus.

Conductor Sousa will next week pay Fred. K. Logan the compliment of including several of his "Cheiro" waltzes in the band concert programmes. Logan is a chorus singer in the Jeff De Angelis Company. Few were acquainted with the fact that he possessed original musical talent as well, till one day Sousa happened to hear him playing a set of waltzes on the piano in the theater. He was immediately attracted by their cleverness, and his surprise was increased on learning that Logan had written them himself. Why the pieces are called "cheiro" waltzes is not told, but the name is presumably derived from "cheir," the Greek word for hand. The programmes for to-day are:

AFTERNOON AT 4.
Gypsy Suite (new).....Edward German
Gems from "The Little Genius".....Glover
Trombone solo, Blue Bells of Scotland.....Pryor
Arthur Pryor.
Symphonic poem, Dance Macabre.....St. Saens
Scenes from Faust.....Gounod
Valse, Immortellen.....Gung'l
a. Song, All Soul's Day (new).....Lassen
b. March, The Liberty Bell.....Sousa
March, Ye Boston Tea Party.....Pryor
EVENING AT 7.
Prelude to Aida.....Verdi
Second Hungarian Rhapsody.....Liszt
Cornet solo, The Lost Chord.....Sullivan
Herbert L. Clarke.
Ride of the Valkyries, from Die Walkure, Wagner
March, Hands Across the Sea.....Sousa
"A sudden thought strikes me—Let us swear eternal friendship."

AUG 10 1899

Manhattan Beach.

Commencing to-morrow Jefferson De Angelis and his excellent comic opera organization enter upon the third and last week of their engagement at Manhattan Beach. This droll comedian has had two weeks of solid prosperity in the Stange and Edwards operetta, "The Jolly Musketeer," and this third and last week will be devoted to another and earlier work of the same collaborators, "The Wedding Day." De Angelis is admirably fitted in the part of Polycop with just the style of burlesque character that he portrays so comically, and Hilda Clark in Lillian Russell's old part, with Maud Hollins in the former Della Fox role, are equally well suited with congenial roles. The costumes and settings of this opera are elaborate and tasteful, and the advance sale already reported at the Manhattan Beach Theatre presages the largest week of the three which the De Angelis organization will have filled.

On Monday, Aug. 14, the engagement of Weber and Fields and their big burlesque company direct from the Broadway Music Hall will have its inaugural. Weber, Fields, Pete Dailey, Charlie Ross, David Warfield, John T. Kelly and all the

popular girls of this extraordinarily popular organization will appear in the opening bill, "Hurly Burly" and "Cleopatra."

Sousa is going to play a number in his programme at Manhattan Beach next week called the "Cheiro" waltzes, connected with which is an interesting story. During an intermission in the rehearsals of "The Jolly Musketeer" by the Jefferson De Angelis Opera Company, one of the chorus boys, Frederic K. Logan, amused himself by playing the piano. The great band leader was attracted by the prettiness of the music, and was surprised to learn that the player was performing a set of waltzes of his own composition. Sousa believes in encouraging musical talent, so he made the young singer and composer jubilant by telling him that he would like to play the music in his next week's concert programme. The librarian of the band was instructed to arrange the parts.

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SOUSA CONCERT PROGRAMME

Love Scene Music from "La Boheme"—Miss Belle Newport to Sing.

At Manhattan Beach to-day the music of the love scene from Puccini's "La Boheme," arranged for a brass band, will be rendered by Sousa. This has never before been played by a band in this country. Sousa also give the overture to "Zampa," night scenes from "Tristan and Isolde," the "Night of Sabba" from Boito's "Mefistofele," and a happy selection of light morceaux at both the afternoon and evening concerts. The singer this week will be Miss Belle Newport, a contralto of excellent reputation on the Pacific Coast, who has also sung in various European capitals. The other soloists will be Arthur Pryor, the first trombone of Sousa's band, and Herbert L. Clarke, the cornet player. The complete programmes for the two concerts are appended:

AFTERNOON CONCERT, 4 O'CLOCK.

Overture, "Kriegerfest".....K.
Grand scene from "Mefistofele," "The Night of Sabba".....Boito
Trombone solo, "Love Thoughts".....Pryor
(Mr. Arthur Pryor)
Suite, "The Gypsies".....Gounod
Excerpts from "Die Walkure".....Wagner
Idyl, "Ball Scenes" (new).....Calhoun
Soprano solo, "Aria from Nadeschda".....Thom
(Miss Belle Newport.)
Tarantella, "Bride Elect".....Sousa

EVENING CONCERT, 8 O'CLOCK.

Overture, "Zampa".....H.
Cornet solo, "La Favorita".....Hart
(Mr. Herbert L. Clarke.)
Scene from "La Boheme" (new).....Puccini
Night scenes from "Tristan and Isolde".....Wagner
Valse, "The Beautiful Blue Danube".....Strauss
Airs from "The Bride Elect".....Sousa
Soprano solo—
(a) "The Wanderer".....Sousa
(b) "Dreams".....Sousa
(Miss Belle Newport.)
Tarantella, "Del Belphegor".....Sousa

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MUST ACCOUNT FOR PROFITS.

But Blakely Estate Has No Right to Use Sousa's Name.

PHILADELPHIA, Pa., Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has terminated by a decision of the Common Pleas Court sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

As to whether the Blakely estate had an exclusive right to the use of Sousa's name the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such name might mislead the public.

The case has been in litigation for more

AUG 18 1899

Sousa Must Pay the Widow.
PHILADELPHIA, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has terminated by a decision of the Common Pleas Court sustaining the report of the referee in favor of the widow.

Connect Martin of Theft.

AUG 18 1899

DECIDES AGAINST SOUSA

Philadelphia Court of Common Pleas Sustains Referee's Decision.

Bandmaster Must Account to Mrs. Blakely for All Money Received Under Contract.

PHILADELPHIA, August 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has terminated by a decision of the common pleas court sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such name might mislead the public. The case has been in litigation for more than two years.

AUG 8 1899

Sousa's Suit at Last Settled

IN ACCORDANCE WITH THE REFEREE'S REPORT.

PHILADELPHIA, August 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the composer and bandmaster, has terminated by a decision of the Common Pleas Court sustaining the report of the referee. The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897.

The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all the royalties which would be earned from Sousa's musical compositions, provided that such propositions were made prior to Mr. Blakely's death.

As to whether Blakely had the exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as his name might mislead the public.

The case has been in litigation for more than two years.

ON AGAINST SOUSA.

His Findings in the Blakely Case Sustained.

PHILADELPHIA, Pa., August 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the composer and bandmaster, has terminated by a decision of the Common Pleas Court sustaining the report of the referee. The referee recommended that Mr. Sousa account to Mrs. Blakely for all money received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such name might mislead the public.

The case has been in litigation for more than two years.

AUG 18 1899

AGAINST SOUSA

Common Pleas Court at Philadelphia Upholds the Referee's Decision in the Blakely Suit

(BY THE ASSOCIATED PRESS)

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the composer and bandmaster, has terminated by a decision of the Common Pleas court sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had the exclusive right to the use of Sousa's name the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public. The case has been in litigation for more than two years.

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Dr. Wolf Hopper tells the London newspapers that there are many happy marriages among American theatrical people, and he certainly ought to know, because he has been through the matrimonial mill as frequently as any of them.

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... said that the real name of Sousa, the bandmaster, is John Philip Sousa. When traveling abroad he adds hotel registers "U. S. A." and added these initials to his name, using John Sousa.

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the accident occurred through, leaving the holes in perfect shape.

SOUSA HAS LOST.

A Decision Against the Bandmaster in Mrs. Blakely's Suit.

Philadelphia, Penn., Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the bandmaster, has terminated by a decision of the Common Pleas Court sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all money received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897.

The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public.

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SOUSA LOSES HIS SUIT

Must Have to Pay Mrs. Blakeley a Royalty on His Composition.

PHILADELPHIA, Pa., Aug. 8, 1899.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and band master, has terminated by a decision of Common Pleas Court sustaining the report of the referee. The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not dominated by Mr. Sousa to be called "Sousa's band," as such name might mislead the public.

The case has been in litigation for more than two years.

DECIDES AGAINST SOUSA.

Philadelphia Court Says Blakely Estate Is Entitled to Half the Royalties on His Compositions.

Philadelphia, Pa., August 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and band master, has terminated by a decision of Common Pleas Court sustaining the report of the referee. The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897.

The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had an exclusive right to the use of Sousa's name the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public.

The case has been in litigation for more than two years.

When Mr. Sousa was seen at the Manhattan Beach Hotel this afternoon, he expressed great surprise at the decision from the Court of Common Pleas. He said he had heard nothing at all of the Philadelphia decision and was not willing to say much on the subject until after he had read the decision by the judge.

"My contract with Mr. Blakely," said Mr. Sousa, "was up to and including 'El Capitan.' He could have no claim on any other music. We had an agreement by which he was to receive royalties and this agreement was to last five years. When he wanted anything in his favor, he always had the agreement put in writing, but I never got anything better than a verbal agreement.

"About the time of the expiration of the five year contract I wrote 'The Liberty Bell.' For this work I got in royalties about \$7,800. We had then agreed to make a new contract, but had not formally agreed upon the terms. I was on the eve of starting for Europe and we decided to wait until my return to America to finally decide upon the terms of the new contract and the royalty to be received by Blakely.

"Blakely died while I was away in Europe and the new contract was never made. Now, as for the musical library, which Mrs. Blakely claims, and which the court says I must turn over to her and account to her for the use of it for two years, that library is already in her possession. It consists of about seventy-five pieces.

"The whole amount involved in this dispute will not amount to more than \$20,000, but I am determined to carry it to the court of last resort before I will lose. I have engaged Messrs. Brandon M. Davis and William Redding of New York and Judge John J. Gordon of Philadelphia to represent me, and I am ready to contest the decision of the Philadelphia court."

AGAINST SOUSA.

The Estate of David Blakely, of Philadelphia, to Recover from His Compositions—Sousa's Band Decision.

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and band master, has terminated by a decision of the Common Pleas Court sustaining the report of the referee, which is against Sousa.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897.

The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from such of Sousa's musical compositions as were made prior to Mr. Blakely's death.

As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Sousa to be called "Sousa's Band," as such name might mislead the public.

The case has been in litigation for more than two years.

COMMON PLEAS.

Judge Pennypacker, of Court No. 2, made an order dismissing the exceptions and confirming the report of the referee in the equity suit brought by Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the band leader. This decision terminates litigation that has extended over a period of nearly three years. In the bill filed by Mrs. Blakely shortly after her husband's death, on November 7, 1896, she alleged that Mr. Sousa and her husband were formerly partners under the name of "Sousa's Band," and that a contract was entered into between them to give musical entertainments in various cities in the United States.

Mr. Blakely died before the contract had been completely carried out, and Mr. Sousa continued giving concerts in the cities designated, but, it was averred, failed to carry out the original agreement as to the distribution of profits and royalties. The Court was asked to order an accounting and settlement, and compel Mr. Sousa to carry out his original contract. An injunction was also asked to restrain the defendant from making concert engagements for "Sousa's Band," and from using the name of the band for concerts arranged by him; from using the musical scores and other personal effects of the band for his individual benefit, and from interfering with the plaintiff in making concert engagements or collecting the proceeds of any concert given by Sousa's Band.

Mr. Sousa, in his answer, contended that the contract terminated with Mr. Blakely's death, and that he had entered into a new contract with Mrs. Blakely to continue giving concerts under the name of "Sousa's Band." Subsequently he filed a cross bill, alleging that Mrs. Blakely had violated the terms of the contract by not making equal distribution of the profits. In his answer to the cross bill he alleged that he had a contract with Mr. Sousa for the use of his name for over \$10,000 in royalties, and that since her husband's death she had been paid no portion thereof.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him from the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such name might mislead the public.

Exceptions to this report were filed by both parties to the litigation and argued for two days in court, on May 8 and 9 last.

SOUSA MUST RENDER ACCOUNT.

Court Sustains Referee in Blakely Estate Suit.

PHILADELPHIA, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has been ended by a decision of the Common Pleas Court sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which may be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public.

The case has been in litigation for more than two years.

A GOOD STORY ON SOUSA.

The Bandmaster's Right Name, and How He Came by His Present Cognomen.

A traveling man named McMillen, from Dayton, O., told a very good story on John Philip Sousa last night at the Tremont. Even if it is not true it is so original it is worth reproduction. Said he:

"Sousa's name is not Sousa. It is plain So. When he started for this country his trunks and baggage bore his name, John Philip So. He was asked by the steward where he was going to locate and said in the U. S. A. When he left the ship in New York he found USA after his name, without periods or anything to distinguish the letters from his proper name. This made it read 'Sousa' and the name has clung to him ever since."

NOTED SOUSA CASE DECIDED

PHILADELPHIA, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has been terminated by a decision of the common pleas court sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, account for the use of it from May 23, 1897, and that the Blakely estate had the right to one-half all royalties earned from Sousa's musical compositions made prior to Mr. Blakely's death.

As to the use of Sousa's name, the referee decided that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public.

The case has been in litigation for more than two years.

SOUSA MUST ACCOUNT.

The Bandmaster Will Have to Settle With Mrs. Blakely.

A decision has been rendered by Common Pleas Court No. 2 in the equity proceedings between Ada P. Blakely, administratrix of David Blakely, deceased, and John Philip Sousa, the well known bandmaster. The cases have been largely litigated in the local Court for over two years past and the present finding of the Court confirms the report of the referee in the suits.

Among other things the referee suggested that the defendant, Sousa, be required to account to the plaintiff for all moneys received by him from sales of musical compositions from November 1, 1896, to May, 1897; to pay to her one-half of the net profits of concerts given by the band during that period, and that Sousa surrender to Mrs. Blakely a certain portion of the musical library in his possession.

POTTSVILLE, PA. - REPUBLICAN

AUG 12 1899

Sousa Must Pay for the Music.

By a decision of the Court of Common Pleas, of Philada., Bandmaster John Philip Sousa is required to account to the plaintiff, Ada P. Blakely, administratrix of the estate of David Blakely, deceased, for all moneys received by him from sales of musical compositions from Nov. 1, 1896, to May, 1897, to pay to her one-half of the net profits of concerts given by the band during that period, and that Sousa surrender to Mrs. Blakely a certain portion of the musical library in possession. The suit was brought by Mrs. Blakely.

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SOUSA BEATEN BY THE WIDOW.

THE REFEREE'S REPORT SUSTAINED BY THE COURT.

It is Decided at Philadelphia That the Bandmaster Must Account to Mrs. Blakely for All Money Received from the Sale of Compositions, Surrender His Musical Library, and Pay for Its Use, and That the Widow Has a Right to One-half of All the Royalties to Certain Musical Compositions—A Long Fight.

Philadelphia, Pa., August 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has terminated by a decision of Common Pleas Court sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such a thing might mislead the public.

The case has been in litigation for more than two years.

NASHVILLE, TENN. - BANNER

AUG 18 1899

JOHN P. SOUSA.

Mrs. Ada P. Blakely Gains Her Suit Against the Composer.

Philadelphia, August 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the composer and band-master, has terminated by a decision of Common Pleas Court sustaining the report of the referee.

The referee recommended that Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

As to whether the Blakely estate had the exclusive right to the use of Sousa's name the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such name might mislead the public. The case had been in litigation for more than two years.

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PHILADELPHIA, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has been terminated by a decision of the common pleas court, sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Sousa to be called "Sousa's band," as such name might mislead the public. The case has been in litigation for more than two years.

PHILADELPHIA, TENN. NEWS

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SUIT AGAINST SOUSA.

He Must Account to Mrs. Blakely For Certain Moneys.

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, has terminated by a decision of common pleas court sustaining the report of the referee.

The referee recommended that Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, '97. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had the exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public.

WATERBURY, CT. - DEMOCRAT

AUG 18 1899

SOUSA LOSES AGAIN.

Report of the Referee in the Suit of Mrs. Blakely Upheld.

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has been terminated by a decision of common pleas court sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, account for and the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such composition was made prior to Mr. Blakely's death. As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public.

The case has been in litigation for more than two years.

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case of the Blakely estate, which is perfect in its action.

DEFEAT FOR SOUSA.

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has terminated by a decision of the Common Pleas court sustaining the reports of the referee. The referee recommended that Mr. Sousa account to Mrs. Blakely for all money received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897, and that the Blakely estate had the right to the half of all royalties earned from Sousa's musical compositions prior to Mr. Blakely's death. As to the use of Sousa's name the referee decides that it would be a bad policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band" as such name might mislead the public. The case has been in litigation for more than two years.

TRAVELING IN SOUTH ALABAMA

DECISION AGAINST SOUSA.

Band Leader Ordered to Account Mrs. Blakely for Moneys Received for Musical Compositions.

PHILADELPHIA, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the composer and band master, has terminated by a decision of common pleas court sustaining the report of the referee. The referee recommended that Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had the exclusive right to the use of Sousa's name the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such name might mislead the public.

The case has been in litigation for more than two years.

DECISION AGAINST SOUSA.

Bandmaster Must Render An Accounting to Mrs. Blakely.

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the composer and bandmaster, was terminated by a decision of the common pleas court sustaining the report of the referee. The referee recommended that Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

As to whether the Blakely estate had the exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public. The case has been in litigation for more than two years.

FROM

HOPPER'S FOUR WIVES.

The Remarkable Matrimonial Experiences of the Comic Opera Star.

For the fourth time De Wolf Hopper, the jovial comedian, is to marry a stage beauty. As in previous cases, she is the prima donna of his company, demonstrating once more that propinquity is love and matrimony's best advocate.

She who is known on the stage as Nella Bergen, a tall, stately blonde, will be the fourth Mrs. Hopper. The ceremony will take place in London, so Hopper announced, when he bade his friends farewell at the Lambs' Gambol, just before his departure for England with his company. Some one toasted him as "The Man With the Hundred Wives," a soubriquet which De Wolf bids fair to earn. Incidentally, it may be said that this was the first comedy drama in which he appeared nearly eighteen years ago.

Eighteen years ago Ella Gardner was the first bride of De Wolf Hopper. She was beautiful, the daughter of a professional minstrel, who was a relative of Hopper's on his mother's side, and very much in love with the tall and slender stage fledgling. In fact, Miss Gardner was Mr. Hopper's second cousin. When Hopper joined the McCaull Opera Company he met Miss Ida Mosher. She was a bright and talented Boston girl, singing in the chorus.

It was a witty and daring remark Miss Mosher made that attracted Mr. Hopper to her. Propinquity did the rest. Mr. McCaull, who was held in dread of his minor forces, complacently remarked one day:

"Girls, what would you do if I raised your salaries?"

A trim, black-eyed girl, quite a bit down the line, answered:

"We'd all fall dead."

History sayeth not what Mr. McCaull replied, but it does jot down when and where that Mr. Hopper, the eading comedian, availed himself of the opportunity to seek an introduction to the intrepid young soubrette.

Those who were with Mr. Hopper at that time, speak of stolen kisses behind the scenes, caressing squeezes of the hand on the stage—it was all in the day, you know, and at last the announcement that Mrs. Hopper No. 1 was suing for divorce. Miss Mosher's name was mentioned in the petition. The decree was granted, and as every one surmised, Hopper and Miss Mosher were married. That was just thirteen years ago. Mrs. Hopper No. 2 has since shuffled off this mortal coil, leaving the living ex-wives of Mr. Hopper by one.

For almost seven years the conjugal horizon of the Hoppers was without a cloud. A son Jack, was born to the couple, who is now a bright, 12-year-old lad, gifted with the comedy vein of his father. A little California girl, Edna Wallace, became a member of Hopper's company. Again propinquity came along, and caused the comedian to entertain tender feelings for the little new comer, who was as different from Ida Mosher as a sunflower is from a pansy. History repeats itself. A divorce was applied for and granted, and a few weeks after the decree was documented, Mr. Hopper married Miss Edna Wallace. That was in 1893, and the Dresden china bit of femininity became the prima donna of his company.

It may have been that professional jealousy was the first cause that led to the estrangement of the Hoppers. True it is that they were very fond of each other not more than five years ago.

About that time they stopped at the Planters Hotel, and a more devoted husband than De Wolf can not be imagined. The couple were always together after the performance, or sought the companionship of a few friends, among whom was John Philip Sousa and his family. Sousa was at the exposition, while Hopper at the Olympic. The Sousas predicted for their old friend, the comedian, a cloudless happiness throughout life.

"He's fond of amity," said Mr. Sousa, "and I believe that he is done with divorces."

Soon it was rumored that there was a tiny speck of a cloud on the Hopper firmament. It was said that the two operatic stars accused each other of vanity and conceit. Miss Wallace was certainly a favorite, and, maybe, she got just a little more applause than her sprightly husband.

Once in St. Louis, about two years ago, there was a sensation that found its way into the newspapers. Miss Wallace was taking supper at one of the leading hotels. Mr. Hopper, it is said, created a disturbance because of her association with a certain gentleman, with whom the pretty prima donna was supping. But Hopper was gallant, and declared that his wife was all that she should be, although he stopped at another hotel at the time, several long blocks away.

The rumors about the De Wolf Hopper matrimonial squabble would not down, and finally came the announcement of another divorce, granted to the little Dresden china wife, and, as was predicted, it was followed by the news, which really is not news at all, that Mr. Hopper would wed his prima donna, Miss Nella Bergen.

The Hopper matrimonial grind is prolific, and the comedian's taste, as changeable as his heart. It would be difficult to find two women more strongly contrasted, physically, at least than Miss Wallace and Miss Bergen. Just now Mr. Hopper's preference is for blondes, but as brunettes are coming in vogue it might be well for Miss Bergen to color that beautiful hair of hers to the shade of the day—the nut brown or raven black.

oning and delirium tremens.

Hopper's London Stay Prolonged.

LONDON, Aug. 8.—DeWolf Hopper has secured an extended lease of the Lyric Theater and a continuation of "El Capitan" will now depend upon a release of the comedian from his autumn engagements in the United States. This is now being arranged.

LEWISTON, ME. - JOURNAL

AUG 12 1899

Is De Wolf Hopper going to follow in the footsteps of his ex-countryman, Willie Waldorf Astor? It rather looks that way since De Wolf continues to disparage all things American in comparison with all things English.

TOLEDO, OHIO, BLADE.

AUG 12 1899

DE WOLF HOPPER

To Stay in London Indefinitely With "El Capitan."

London, Aug. 9.—What a lot of nonsense has been written about the DeWolf Hopper company, which has made such a marvelous hit at the Lyric here. It has been said that El Capitan is to come off; that it will be succeeded by Owen Hall and Leslie Stuart's Floradora immediately. It has also been reported that Wang, the musical piece which was such a great success in America, would follow El Capitan.

Nothing of the sort. El Capitan has been such a huge success—the greatest, in fact, ever known during the summer months at this theatre—that, although the original intention was to put on Floradora in the place of El Capitan on or about the 19th of this month, it is now decided that the latter piece shall stay on indefinitely.

How long will depend on what arrangements can be made for canceling future American arrangements with El Capitan and The Belle of New York. It is Americans who are doing all the

OGDENSBURG, N. Y.

AUG 8 1899

Sousa Loses His Suit.

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, was terminated by a decision of common pleas court sustaining the report of the referee. The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

KANSAS CITY, MO. STAR.

AUG 12 1899

Tag.

De Wolf Hopper to Stay Longer in London. London, Aug. 9.—De Wolf Hopper has secured an extended lease of the Lyric theater and a continuation of "El Capitan" will now depend upon a release of the comedian from his autumn engagements in the United States. This is now under arrangement.

ROCKFORD, ILL. - GAZETTE

AUG 9 1899

Sousa Must Pay.

The court at Philadelphia sustains the report of the referee against John Philip Sousa, the composer, in a suit brought by Mrs. David Blakely, in which she seeks the recovery of \$100,000 as her late husband's share in their joint enterprises.

CHICAGO, ILL. - NEWS

John Philip Sousa, the band leader, taking boxing lessons. It is hard to imagine Mr. Sousa leading with his left in A minor countering with his right in lower F and swinging a half-hook in upper C.

EVANSWORTH TIMES

AUG 12 1899

Coming was arrested.

HOPPER LEASES A THEATRE.

London, Aug. 8.—DeWolf Hopper has secured an extended lease of the Lyric theatre and a continuation of the "El Capitan" will now depend upon a release of the comedian from his autumn engagements in the United States. This is now being arranged.

MR. DE WOLF HOPPER FIXTURE IN LONDON

Floating Rumors as to Actor's
Plans Are Disposed Of by
Mr. Clement Scott.

BIG HIT WITH "EL CAPITAN"

Arrangements Are Pending for Gaining
Release from American Engage-
ments to Give Indefinite Run.

GREAT AMERICAN SUCCESSES.

[SPECIAL CABLE TO THE HERALD.]

The HERALD's European edition publishes
the following from its correspondent:-

LONDON, Tuesday.—What a lot of nonsense
has been written, and I believe cabled, about
the De Wolf Hopper company, which has
made such a marvellous hit at the Lyric here.

It has been said that "El Capitan" is to
come off; that it will be succeeded by Owen
Hall and Leslie Stuart's "Floradora" im-
mediately. It has also been reported that
"Wang," the musical piece which was such
a great success in America, would follow "El
Capitan."

Nothing of the sort. Let me tell you that
there has never been any intention of pro-
ducing "Wang" here. "El Capitan" has
been such a huge success—the greatest, in
fact, ever known during the summer months
at this theatre—that, although the original in-
tention was to put on "Floradora" in the
place of "El Capitan" on or about the 19th of
this month, it is now decided that the latter
piece shall stay on indefinitely.

How long will depend upon what arrange-
ments can be made for cancelling future
American arrangements.

With "El Capitan" and "The Belle of New
York" it is Americans who are doing all the
best business in the theatres just now.

It is Americans who are doing all the best
business in the theatres just now.

CLEMENT SCOTT.

LINCOLN, NEB. JOURNAL

AUG 9 1899

was fifty-six years of age.

A DECISION AGAINST SOUSA

Bandmaster Must Divide Musical
Royalties.

PHILADELPHIA, Aug. 8.—The suit
of Mrs. Ada P. Blakely, administratrix
of David Blakely, deceased, against
John Philip Sousa, the composer and
bandmaster, has terminated by a de-
cision of common pleas court sustain-
ing the report of the referee.

The referee recommended that Sousa
account to Mrs. Blakely for all moneys
received by him for the sale of musi-
cal compositions, surrender to her the
musical library in his possession and
account for the use of it from May 23,
1897. The referee also decided that the
Blakely estate had the right without
regard for the duration of time, to
one-half of all royalties which would
be earned from Sousa's musical com-
positions, provided that such composi-
tions were made prior to Mr. Blake-
ly's death.

As to whether the Blakely estate had
the exclusive right to the use of
Sousa's name the referee found in Mr.
Sousa's favor, on the ground that it
would be against public policy to per-
mit any band not conducted by Mr.
Sousa to be called "Sousa's band," as
such name might mislead the public.
The case has been in litigation for
more than two years.

AUG 19 1899

SUMMER AMUSEMENTS.

The programme of the Kaltenborn con-
cert at St. Nicholas Garden this evening
is as follows:

Turkish March Mozart
Valse Caprice Rubinstein
"Genius Loci" Theru
Dance Caresse Gillet
Trumpet solo, Serenade Herfort
Mr. Basse.

"Peer Gynt Suite" Grieg
Waltz, "Mein Lebenslauf" Strauss
Overture, "William Tell" Rossini
Hungarian dances Brahms
Andante, "Fifth Symphony" Beethoven
Waltz, "Students' Ball" Strauss
Overture, "Stradella" Plotow
March, "Amazon" Leschbas

Sousa has arranged the following pro-
gramme for his Manhattan Beach concerts
this afternoon and evening:

Commencing at 4.
Prelude, "Lohengrin" Wagner
Gems from the Russian opera "Eugene On-
guine" Tchaikowsky
Fluegelhorn solo, "Bright Star of Hope,"
Robardi

Mr. Franz Hell.
Idyl, "Wedding of the Winds" Hal
Descriptive, "At the Old Grist Mill" Muller
Valse, "Wedding Songs" Strauss
"McAlheeny's Irish Cake Walk" Balfmoor
March, "Down in Mississippi" Ramsdell
"Indian Reville" Christern

Commencing at 7.
Overture, "Le Roi d'Yvetot" Adam
Gems from "The Charlatan" Sousa
Excerpts from operas of Wagner.
Patrol, "Idle Gossiping" (new) Norrito
March, "Hands Across the Sea" Sousa

AUG 18 1899

them to Kilpatrick.

MRS. BLAKELY WINS HER SUIT.

Court Requires Sousa to Account for
Certain Money and to Live Up
to His Contract.

Philadelphia, Pa., Aug. 8.—The suit of Mrs.
Ada P. Blakely, administratrix of David
Blakely, against John Philip Sousa, the com-
poser and bandmaster, has terminated by
a decision of the Common Pleas Court sus-
taining the report of the referee.

The referee recommended that Mr. Sousa
account to Mrs. Blakely for all moneys re-
ceived by him for the sale of musical com-
positions, surrender to her the musical library
in his possession, and account for the use of
it from May 23, 1897. The referee also de-
cided that the Blakely estate had the right,
without regard for the duration of time, to
one-half of all royalties which would be
earned from Sousa's musical compositions,
provided that such compositions were made
prior to Mr. Blakely's death.

As to whether the Blakely estate had the
exclusive right to the use of Sousa's name
the referee found in Mr. Sousa's favor, on the
ground that it would be against public policy
to permit any band not conducted by Mr.
Sousa to be called "Sousa's band," as such
name might mislead the public.

AUG 18 1899

For and Against Sousa.

Philadelphia, Aug. 8.—The suit of Mrs.
Ada P. Blakely, administratrix of David
Blakely, deceased, against John Philip
Sousa, the famous composer and band-
master, has been terminated by a decision
of common pleas court sustaining the re-
port of the referee.

The referee recommended that Mr.
Sousa account to Mrs. Blakely for all
moneys received by him for the sale of
musical compositions, surrender to her the
musical library in his possession, account
for and the use of it from May 23, 1897.
The referee also decided that the Blakely
estate had the right, without regard for
the duration of time, to one-half of all
royalties which would be earned from
Sousa's musical compositions, provided
that such compositions were made prior
to Mr. Blakely's death. As to whether
the Blakely estate had an exclusive right
to the use of Sousa's name, the referee
found in Mr. Sousa's favor on the ground
that it would be against public policy to
permit any band not conducted by Mr.
Sousa to be called Sousa's band, as such
a name might mislead the public. The
case has been in court over two years.

of Butchers.

AUG 19 1899

SUIT AGAINST SOUSA

Report of the Referee Has Been Sus-
tained

Philadelphia, Aug. 8.—The suit of Mrs.
Ada P. Blakely, administratrix of David
Blakely, deceased, against John Philip
Sousa, the composer and bandmaster, has
terminated by a decision of the Common
Pleas Court sustaining the report of the
referee. The referee recommended that
Sousa account to Mrs. Blakely for all
moneys received by him for the sale of
musical compositions, surrender to her the
musical library in his possession and ac-
count for the use of it from May 23, 1897.
The referee also decided that the Blakely
estate had the right, without regard for
the duration of time, to one-half of all
royalties which would be earned from
Sousa's musical compositions, provided
that such compositions were made prior to
Mr. Blakely's death. As to whether the
Blakely estate had the exclusive right to
the use of Sousa's name the referee found
in Mr. Sousa's favor on the ground that
it would be against public safety to permit
any band not conducted by Sousa to be
called "Sousa's Band," as such name might
mislead the public. The case has been in
litigation for more than two years.

AUG 19 1899

Conference at

SOUSA LOSES HIS CASE.

Bandmaster Must Render an Account
to the Blakely Estate.

PHILADELPHIA, August 8. — The
suit of Mrs. Ada P. Blakely, adminis-
tratrix of David Blakely, deceased,
against John Philip Sousa, the com-
poser and bandmaster, has terminated
by a decision of the Common Pleas
Court sustaining the report of the ref-
eree. The referee recommended that
Sousa account to Mrs. Blakely for all
moneys received by him for the sale of
musical compositions, surrender to her
the musical library in his possession,
and account for the use of it from May
23, 1897. The referee also decided that
the Blakely estate had the right, with-
out regard for the duration of time, to
one-half of all royalties which would be
earned from Sousa's musical composi-
tions, provided that such compositions
were made prior to Mr. Blakely's
death.

As to whether the Blakely estate had
the exclusive right to the use of Sousa's
name, the referee found in Mr. Sousa's
favor, on the ground that it would be
against public policy to permit any
band not conducted by Mr. Sousa to be
called "Sousa's Band," as such name
might mislead the public. The case has
been in litigation for more than two
years.

Consolidated operates all of its
lines with non-union men, the cars be-
ing well patronized.

The suit of Mrs. Ada P. Blakely
against John Philip Sousa has termi-
nated by a decision of the common pleas
court sustaining the report of the ref-
eree that Sousa's account to Mrs.
Blakely for all moneys received by him
for the sale of musical compositions,
surrender to her his musical library
and pay one-half of all royalties earned
by Sousa's compositions made prior to
Blakely's death, and that the estate
had no exclusive right to Sousa's name.

Whipped by White Caps.

AUG 19 1899

months.

SOUSA MUST PAY UP.**The Suit of Mrs. Blakely Decided Against the Bandmaster.**

The suit of Mrs. Ada F. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has terminated by a decision of Common Pleas Court of Philadelphia sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had an exclusive right to the use of Sousa's name the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such a thing might mislead the public.

The case has been in litigation for more than two years.

KNOXVILLE, TENN. - AMERICAN

AUG 19 1899

SOUSA LOSES HIS CASE.**Must Account Heavily to the Estate of David Blakely.**

PHILADELPHIA, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the composer and bandmaster, has terminated by a decision of the Common Pleas Court sustaining the report of the referee.

The referee recommended that Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had the exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such name might mislead the public. The case has been in litigation for more than two years.

NEW LONDON, CT. - TELEGRAPH

AUG 19 1899

Sousa Loses His Suit.

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, was terminated by a decision of common pleas court sustaining the report of the referee. The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

AUG 19 1899

De Wolf Hopper's Plans.

LONDON, August 8.—De Wolf Hopper has secured an extended lease of the Lyric Theater, and a continuation of "El Capitan" will now depend upon a release of the comedian from his autumn engagements in the United States. This is now being arranged.

KNOXVILLE, TENN. - TRIBUNE

AUG 19 1899

De Wolf Hopper's Latest.

London, Aug. 8.—De Wolf Hopper has secured an extended lease of the Lyric theatre and a continuation of "El Capitan" will now depend upon a release of the comedian from his autumn engagements in the United States. This is now being arranged.

FROM

new Haven Ct
Palladium
8/9-99

cept for the vacant place from ... broken slip had been removed, about the only reminder is a collection of unclaimed clothing in the freight house.

Sousa Loses His Suit.

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, was terminated by a decision of common pleas court sustaining the report of the referee. The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

LOWELL, MASS. - CITIZEN

AUG 19 1899

an appearance.

SOUSA MUST SETTLE.**Widow of David Blakely Gains Her Suit at Last.**

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has been terminated by a decision of common pleas court sustaining the report of the referee, who recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of the musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897.

The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all the royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called Sousa's band, as such name might mislead the public.

The case has been in litigation for more than two years.

AUG 19 1899

duced in years. The play will be produced in London shortly, with T and Bellew at the head of the c

"The Belle of New York" has its 500th performance in London. "Why Smith Left Home" has run over 100 nights, while Nat win in "An American Citizen" a Wolf Hopper in "El Capitan" a solidest kind of hits. European to "Smith" and the Sousa opera already been disposed of. The trade in American stage enters seems to be decidedly looking up

POUGHKEEPSIE, N.Y. - NEWS-PRESS

AUG 19 1899

Sousa Loses His Suit.

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, was terminated by a decision of common pleas court sustaining the report of the referee. The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

CHICAGO ILLS. - DEMOCRAT

couldn't at rest.

SOUSA IS AGAIN DEFEAT**Famous Musician Loses Lawsuit V Mrs. Blakely.**

PHILADELPHIA, Pa., Aug. 9.—In Common Pleas Court the report of the eree in the case of Mrs. Ada P. Blak administratrix of David Blakely, agal John Sousa, has been sustained.

This is a victory for Mrs. Blakely, referee having recommended that Mr. S sa account to Mrs. Blakely for all mon received by him, and the musical libr trusted to him.

Raleigh, N.C. - NEWS-OBSERVER

AUG 19 1899

trust.

TELEGRAPHIC BRIEFS.

Mrs. Ada P. Blakely has won h suit against John Philip Sousa

CLEVELAND, O. PLAIN DEALER

AUG 10 1899

Name of the requ Washington.

Comedian Hopper may stay over in I don and a leased theater. This keep DeWolf from our doors for a year two at least.

KANSAS CITY, - TIMES
AUG 10 1899

WILL PLAY SOUSA'S MUSIC

Special Program to Be Given at Troost Park Tonight.

Those who admire the stirring music of Sousa and who does not, will have a good chance to hear the compositions of the famous band master at Troost park tonight. The entire program with the exception of one number will be made up of the music of Sousa, and it will represent the composer in all his different moods. Director Zimmerschied, in making his choice of the compositions to be played, has not confined himself solely to the newer and better known works, but has included some of the earlier efforts of the great musician.

Mr. Hollenback, who is singing with so much success at the park this week, will render two solos. One of them will be an aria from "The Charlatan" and the other will be Sousa's famous march, "The Stars and Stripes Forever," which Mr. Hollenback will sing with the accompaniment of the full band.

The one number which will not be by Sousa will be the cornet solo, "Remembrance of Switzerland," which will be played by Miss Linnie Biggs.

The park will be illuminated, as it was last Thursday night, with hundreds of Japanese lanterns, which will make the scene an attractive one. The program will be: March, "The Bride Elect," (Sousa); waltz, "La Reine de la Mer," (Sousa); aria, "The Charlatan" (Sousa); Mr. Ben T. Hollenback; march, "King Cotton" (Sousa); cornet solo, "Remembrance of Switzerland" (Liberati); Miss Linnie Biggs; "Sombre Fidalis" (Sousa); selection "El Capitan" (Sousa); "Stars and Stripes Forever" (Sousa), Mr. Hollenback and the band.

FROM
- HERALD.

HAGERSTOWN, MD.

AUG 120

SOUSA MUST PAY UP.

The Suit of Mrs. Blakely Decided Against the Bandmaster.

The suit of Mrs. Ada F. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has terminated by a decision of Common Pleas Court of Philadelphia sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had an exclusive right to the use of Sousa's name the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such a thing might mislead the public.

JACKSONVILLE, FLA - TIMES-UNION
AUG 19 1899

Sousa Must Face the Music.

Philadelphia, Aug. 9.—The suit of Mrs. Ada P. Blakely, administratrix of Admiral Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has terminated by a decision of the Common Pleas Court sustaining the report of the referee against Sousa.

BROOKLYN CITIZEN

AUG 11 1899

PARK CONCERTS.

Attractive Programmes Arranged for To-Morrow and Sunday.

The following programmes have been prepared for the concerts at the various parks to-morrow and Sunday:

Prospect Park, Saturday, Aug. 12, concert by the Twenty-third Regiment Band: The Pride of Our Nation—"Star Spangled Banner;" overture, "Ruy Blas," Mendelssohn; memoirs of "Rossini," Rossini; Ballet Suite, "Faust," Gounod; (a) Roma, "Rose d'Automne," (b) Gavotte, "Marguerite," Otto Hackh; grand fantasia on "Old Kentucky Home," Dalbey, theme and first variation, for euphonium, by Mr. H. Whittier; second variation, for cornet corps in unison; third variation, for cornet section; fourth variation, for trombone and basses; finale, for full band, Melange, populaire, "The Right Kind," Smith; (a) danse caracteristique, "A Southern Jam-boree" (new), Lerman; (b) march, "Our Flag," Shannon; solo for tenor, "Then You'll Remember Me," Mr. Walter H. McIlroy; Balfe; melodies of the Emerald Isle, Godfrey; "Hail, Columbia."

Prospect Park, Sunday, Aug. 13, concert by the Twenty-third Regiment Band: The pride of our nation, "Star Spangled Banner;" overture, symphonique, "Robespierre" (an episode from the "Reign of Terror"), Litoff; "Blessings of the Poignards" (scene from "The Huguenots"), Meyerbeer; solo for clarinet, "Rigoletto" (Signor A. C. Stengler); Verdi; grand fantasia from "Mefistofele," Boito; andante con moto in E flat (from Schubert's "Unfinished Symphony"), Verdi; (a) reviere, "Holy Angels" (new), Wilson; (b) march, "ePace Forever" (new), (the composer is a member of the band), Lacalle; solo for soprano, "The Holy City" (Mrs. Lillian Cloyd Williamson); Adams; "Hail, Bright Abode," from "Tanhauser," Wagner; doxology, "Old Hundred."

City Park, Sunday, Aug. 13, concert by Edward S. Duffy's Band: National Anthem; grand march from "Tannhauser," Wagner; overture, "Galatea," Suppe; caprice, "Solitude," Mercadante; duett for cornet and euphonium miserere from "Il Trovatore" (Mr. C. W. Whiting and T. G. Fookes); Verdi; melange of operatic and popular airs, E. S. Duffy; nautical fantasia, "A Life on the Ocean Wave," Grosse; (a) characteristic, "Patrol of the Gnomes," Ellenberg; (b) caprice, "A Pickaninny Serenade," Leavitt; grand selection of Irish airs, J. Hartman; Andalusian bolero, "Syrrian Dance," Bosquet; finale, "Municipal Day" (a Virginia camp meeting), W. Scouton.

Winthrop Park, Saturday, Aug. 12, 4 p. m., concert by Halle's Military concert Band: "Hail, Columbia;" march, "Othmar," Bennet; overture, "King of the Dwarfs," Adam; caprice, "Zanzibar," Gilder; popular gems of the season" (incidental tubephone solos by William Zimmerman), Chattaway; (a) sextet from "Lucia," Donizetti; (b) a ragtime skedaddle, Rosey; selections from "Amorita," Czibulka; frolic of the goblins, Holst; "Shamrocks," Halle; "Monastery Bells" (by request), Wely; Scotch melodies, "Guy Mannering," Bishop; "Star Spangled Banner."

Fort Greene Park, Saturday, Aug. 12, concert by McCormick's Band: Salutation, "America;" march, "The Charlatan," Sousa; overture, "Festival," Leutner; concert waltz, "Cyrano," Wittmark; selection, "The Jolly Musketeer," Edwards; melange, "Popular Airs," Clarke; overture, "Hungarian," Kela Bela; selection, "A Romance of Athlone," Olcott; ballad, "Answer," Robyn; selection, "The Fortune Teller," Herbert; medley, "Hits of the Day," Mackie; finale, "Star Spangled Banner."

Tompkins Park, Saturday, Aug. 12, concert by Bergner's Band: Prelude "Star Spangled Banner;" march, "The Electric Wave," O. E. Sutton; overture, "Raymond," A. Thomas; waltz, "Danube Waves," Ivoncinot; piccolo polka, "Tom Tit" (Charles Bernhardt), Wallace; overture, "La Croix de Jerusalem," M. Bieger; tattoo, "Austrian Retreats," Kela Bela; selected, "Popular Melodies," E. Boettger; (a) "Plantation Chimes," Hall; (b) dance, "Habanera," Espimosa; cake walk, "Dusky Dudes," Jean Schwartz.

Bushwick Park, Saturday, Aug. 12, 4 to 6 p. m., concert by Stowe's Band: Grand march, "Old Glory," E. Boettger; overture medley, "Gems of the Season," J. W. Chattaway; cornet solo, selected (Mr. August Schneider); "Charge of the Light Brigade," E. T. Paul; overture, "Light Cavalry," F. von Suppe; "Twenty-second Regiment March," V. Herbert; overture, "Ernani," A. Henicke; bell solo, "Because I Love You," John Quigg; overture medley, "eBitter Than Gold," Tom Clark; "American Patrol," F. Meacham; "Star Spangled Banner."

he recent court decisions in the case the Blakely estate against John Philip Sousa must leave the bandmaster in doubt as to whether he is entitled to travel under his own name. Sousa, like other persons of prominence in the theatrical world, has been unfortunate in making contracts that apparently have enabled others to reap benefits from his genius without giving much in return.

UTICA, N. Y. - HERALD

AUG 120 1899

De Wolf Hopper has secured an extended lease of the Lyric theater, London, and a continuation of "El Capitan" will now depend upon a release of the comedian from his autumn engagements in the United States. This is now being arranged.

KANSAS CITY, MO JOURNAL

AUG 11 1899

SOUSA NIGHT A SUCCESS.

"Stars and Stripes Forever" Was the Feature of the Programme at Troost.

"Sousa night" at Troost park last night brought out a crowd of 6,000 people. The park was illuminated with Japanese lanterns, and never did it seem more attractive. Director Zimmerschied had arranged a programme of Sousa's music which seemed to give universal satisfaction, as the applause was generous after each number. The principal feature was the singing of "The Stars and Stripes Forever" by Ben T. Hollenback, with the full band accompaniment. This aroused the audience to enthusiasm, and the cheering was long continued. Miss Biggs also came in for her share of applause for her cornet solos.

GRAND RAPIDS, MICH. - PRESS
AUG 11 1899

DeWolf Hopper has cancelled all his American dates and will remain in London indefinitely with "El Capitan."

LA PORTE, IND. - HERALD
AUG 10 1899

Sousa's band will play two days at the state fair.

SHE THINKS A BEARD MAKES HER LOOK LIKE JOHN PHILIP SOUSA.



Pearl Andrews, the young actress who has succeeded Fay Templeton in the leading roles with the Weber & Fields company, is going to "beard the lion in his den" with a beard. She is going to do an imitation of John Philip Sousa with the Weber & Fields coterie at the Manhattan Beach Theatre next week. This may explain why the famous composer and band director is spending all his spare time taking boxing lessons. If Miss Andrews can get money for her alleged resemblance to Sousa with her present make-up, there is no telling how many rash actors and actresses will be led to follow in her wake.

A signal legal victory has been won by pure merit in the suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Phillip Sousa, the composer and bandmaster, which has terminated by a decision of common pleas court sustaining the report of the referee. The referee recommended that Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

DULUTH, MINN. TRIBUNE

AUG 112 1899

De Wolf Hopper is now crowding a London theater with "El Capitan," and his engagement is likely to be continued indefinitely.

KANSAS CITY, MO. - WORLD

At Troost.

Over 5,000 people were attracted to Troost park by Sousa's night. The park was illuminated by the Japanese lanterns, and a program of Sousa music, the chief feature of which was the singing of "The Stars and Stripes Forever" by Ben T. Hollenback, greatly pleased the audience.

Sousa Must Account.

A decision has been rendered by Common Pleas Court No. 2, of Philadelphia in the equity proceedings between Ada P. Blakeley, administratrix of David Blakeley, deceased, and John Philip Sousa, the well known bandmaster. The cases have been largely litigated in the local court for two years past and the present finding of the court conforms the report of the referee in the suits.

Among other things the referee suggested that the defendant, Sousa, be required to account to the plaintiff for all moneys received by him from sales of musical compositions from November 1, 1896, to May 1897; to pay to her one-half of the net profits of the concerts given by the band during that period, and that Sousa surrender to Mrs. Blakeley a certain portion of the musical

LYNCHBURG, VA. - ADVANCE

AUG 112 1899

ria. John Phillip Sousa, the band leader, is taking boxing lessons to reduce his weight.

SIOUX FALLS, S. D. - LEADER

AUG 111 1899

WINS FROM SOUSA

A Long Fought Suit Against the Not
Composer Decided Against
Him.

Philadelphia, Pa., Aug. 10.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Phillip Sousa, the composer and bandmaster, has terminated by a decision of the common pleas court sustaining the report of the referee.

The referee recommended that Mr. Sousa's account to Mrs. Blakely for all money received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

As to whether the Blakely estate had the exclusive right to the use of Sousa's name the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public. The case has been in litigation for more than two years.

CHATTANOOGA, TENN. - TIMES.

AUG 110 1899

SOUSA A LOSER

In the Suit Against Him Brought by
a Widow.

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Phillip Sousa, the composer and bandmaster, has terminated by a decision of common pleas court sustaining the report of the referee.

The referee recommended that Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

KANSAS CITY, MO. - STAR

12

De Wolf Hopper still continues to present "El Capitan" in London, and they are, it appears, learning to like him and to appreciate his special brand of humorous effort. Not a little of his success has been due to those extemporaneous between the acts speeches, and Punch has christened him "The Superintendent of the American Wheeze Factory." They don't use slang in London, but it may be as well to explain that over there a "wheeze" is a joke.

ALBERT LIKES "EL CAPITAN"

The Prince Listens to Sousa's
March Music Over an
Electrophone.

AMERICA STILL THE FAD

Murray and Murphy, Who Made a
Fortune Under J. M. Hill's Man-
agement, Will Appear.

(Special Correspondence to The Morning Tele-
graph.)

LONDON, Aug. 4.—The theatrical sea-
son in London is as near dead as it pos-
sibly can be, for with the exception of
the music halls, a few minor theatres
and the two American comic operas,
there is absolutely nothing doing. It is
probably just as well, for with the torrid-
ity of the 90 degrees in the shade at-
mosphere, nothing can possibly be more
uncomfortable than an evening spent at
one of the stuffy London theatres, for as
a general thing the average London the-
atre is a most uncomfortable place even
when the weather is otherwise than
sweltering.

It certainly speaks well for "The Belle
of New York" at the Shaftesbury and
"El Capitan" at the Lyric, that consid-
ering the uncomfortably hot days and
weltering nights that both operas are
drawing full houses at the matinee per-
formances as well as at the evening per-
formances.

"El Capitan" seems to have caught on
to the public favor in the same man-
ner as did "The Belle of New York."
The audiences are most enthusiastic,
and nearly every night Mr. Hopper re-
ceives several curtain calls.

Tum Tum Likes the March.

It is absolutely certain, all reports to
the contrary, that "Wang" will not be
produced at the Lyric by Mr. Hopper as
a successor to "El Capitan," at least not
in the immediate future. The latter opera
is going so strongly that no change is
at present considered necessary. The
house is crowded nightly and money is
being turned away from the box office.

The popularity of the "El Capitan"
music can best be attested by the fact
that within a given time over double the
number of scores have been sold here to
those sold in New York.

The Prince of Wales is the latest con-
vert to the "El Capitan" music. He was
entertained, together with the Duke of
York, last Sunday night by Baron and
Baroness Eckhardstein at Cowes, and
after dinner an organization called the
Japs gave an entertainment in the gar-
den. Their songs, as is usually the cus-
tom, were chosen by the Prince of Wales,
and among selections he requested was
Hopper's song "Behold El Capitan." The
royal guest had heard this song over the
electrophone several times, and was so
taken with it they had it placed on the
programme at the Eckhardstein enter-
tainment.

The Prince has expressed himself as
being so pleased with other selections
that he has heard from the Sousa opera
that he will doubtless take the first op-
portunity when in London of visiting the
Lyric.

Dramatic Papers Are Protesting.

Everything American seems to be go-
ing particularly strongly in circles the-
atrical just at present. In fact so much
so that one of the English dramatic pa-
pers plaintively expresses joy over the
fact that the cast in the next production
at the Strand Theatre which follows
"Why Smith Left Home" will be almost
entirely English. While they acknowl-
edge the excellence of the last cast at the
Strand and also acknowledge the excel-
lence of the American actors and ac-
tresses who have been seen in this coun-
try they still think it a mistake that the
boards of so many theatres should be
given over to their cousins from across
the water.

Miss Ring Made a Success.

Miss Julie Ring, the wife of Al Suther-
land, formerly the acting manager of the
Garrick Theatre here, and who is at
present in New York, made her appear-
ance Monday evening at the Palace Mu-
sic Hall and was an instantaneous suc-
cess as a comedian. While Miss Ring has
appeared at several of the minor music
halls, it is her first engagement at one
of the more important halls of mirth and
music, and her reception from an audi-
ence such as one finds at the Palace can
only be considered most flattering in
every respect. That Miss Ring should
be successful is not surprising, for out-
side of the fact that she is an exquisitely
pretty girl, she has an excellent voice
and a great deal of dramatic talent.

My, If Gerry Was Only There!

An American turn which created great
delight on Monday night was put on at
the Alhambra. Turner's pickaninnies met
with instantaneous success, and the house
fairly went wild over them. Some of the
papers had devoted considerable space
to these little darkeys, one important
English weekly considering them worthy
of a whole page, with illustrations. There
are two children, a boy and a girl, and
neither of them is over 7 years old. It
was only by dint of tremendous wire-

(Continued from Page One.)

pulling that permission was finally given
their manager allowing them to make
their appearance at the Alhambra. The
introduction of these pickaninnies gives
point and reality to Miss Pauline Moran's
coon song, as nearly like the real thing
as has ever been had in this country.

Murray and Murphy for England.

Sam Tuck, a partner of Hurtig & Sea-
mon, who is here with his wife, Lizzie
Daly, has done what many consider a
good stroke of business. He has nego-
tiated for the appearance once more on
the boards of Tom Murray and Mark
Murphy, who several years ago formed
the well known team of Murray and
Murphy. They were a great success un-
der the management of J. M. Hill, but
about five years ago had a falling out
over family matters, it was hinted, and
separated, since which time Murphy has
been in this country and has met with all
the success he could desire. These two
will make a strong team, and it is un-
derstood that Murphy is negotiating for
a sketch in which the two will appear.

Al Canby returned from Dieppe, where
he has been spending several days, the
latter part of this week, and will remain
in London a fortnight before sailing for
New York. He has great hopes for the
success of his French farce comedy,
which he recently purchased from Gaston
Mayer, and which he expects to produce
in New York the coming season. Mr.
Canby, by the way, has another play in
view, also a farce comedy, which he
hopes to purchase in time to take the
manuscript back with him to New York.
Mr. S. Miller Kent and his wife, who is
a sister of Mrs. Riley Grannan, have ar-
rived in London, and tiring of hotel life
have taken a flat in the West End.

Miss Suzanne Sheldon, a young Ameri-
can actress, who has been in Sir Henry
Irving's company for the past two years
and who has successfully understudied
Miss Ellen Terry during the provincial
tours of the Lyceum Company, has been
secured for one of the chief parts in the
melodrama at the Adelphi Theatre. This
will be her first real opportunity in Lon-
don, although she has shown her clever-
ness in playing small parts in Sir Henry
Irving's company. STANLEY JONES.

INDIANAPOLIS NEWS

AUG 12 1899

Band at the Fair.

Frank Christianer, representing Sousa's
band, conferred with President Stevens
and Secretary Kennedy, of the State
Board of Agriculture, this afternoon and
closed arrangements for the appearance
of the band at the State Fair, on Wednes-
day and Thursday nights, September 20
and 21. The board is arranging to have
a chorus of 500 children sing under the
leadership of Mr. Sousa and his band.

The London Review has this to say
about DeWolf Hopper: "With all defer-
ence to America, I must murmur that
the heart of July is hardly the moment
for 'El Capitan' and Mr. De Wolf Hop-
per. Even Americans, I suspect, must
prefer winter months for the glare and
blare of such a piece, and the wear and
tear of so very strenuous a clown.
America must deal gently with us, re-
membering that her civilization is still
new enough to retain strong remnants
of healthy barbarism, and that she is
farther to the West than we, and bet-
ter able to stand things. We languid
Orientals cannot cope with deeds of
such violence as are being done nightly
at the Lyric theater. The coming of
Mr. Hopper and his legionaries has

INDIANAPOLIS JOURNAL

AUG 12 1899

five diamonds.

Sousa and His Band.

Frank Christianer, representing Sousa
and his band, was here yesterday. He com-
pleted all arrangements with Secretary
Kennedy, of the State Board of Agricul-
ture, for the coming of the band to In-
dianapolis state fair week. The band comes
here from the Pittsburg exposition. It will
be its last appearance in the West for over
a year, as Mr. Sousa will retire for four
months and will then take his band to
Europe after a brief engagement in sev-
eral of the larger cities in the East. Mr.
Christianer says the programme will be the
usual tour programmes of ten numbers
each. The marches and rag-time numbers
will all be encores. The programmes are
such as to appeal to all lovers of music.
Mr. Kennedy has arranged for a children's
chorus of five hundred voices to sing pa-
triotic numbers each evening. The children
will be heard in at least two numbers each
night. Arrangements for the forming of the
chorus will be completed to-day.

INDIANAPOLIS, IND. - SUN.

AUG 12, 1899

The secretary of the state board of agricul-
ture and the representative of Sousa's band
yesterday closed a contract for the appear-
ance here of the band during the state fair
for two night performances to which the ad-
mittance will be but 25 cents. There will also
be a chorus of 500 or more voices which will
sing in connection with the band at least two
selections at both performances.

PEORIA, ILL. - STAR

AUG 12 1899

Sousa.

John Philip Sousa is the idol of the
music loving populace. But even this
does not protect him from trouble. He
had a partner in the person of David
Blakely. When Blakely died his wid-
ow set up a claim that she owned a
half interest in all Sousa's compositions
and she has made her claim so good
that John Philip has been ordered by
the court to pay her half of his earn-
ings, and moreover she has a claim to
half of all his work that was executed
previous to the death of Blakely. In-
asmuch as Sousa is now rich the ver-
dict of the court won't hurt him much
in a financial way, although it gives
the widow about \$250,000.

AUG 12 1899

ASCOR'S LONDON NEWS

Mr. Choate's Friendly Aid
to De Wolf Hopper.

ECCENTRIC CLUB'S DINNER

Election of Rev. Frederick W. Macdonald as President of Wesleyan Conference—Marlborough Auxiliary for Titular Rights.

THE MAIL AND EXPRESS BUREAU,
150 TEMPLE CHAMBERS, TUDOR STREET,
London, E. C., Aug. 1.

Very remarkable was the scene a few nights ago in the Lyric Theatre. Mr. De Wolf Hopper had invited the young men from Yale and Harvard who have been athletics with other young men from Oxford and Cambridge, to come and see his show, free, gratis, and for nothing. Twenty-three well-groomed, fine-looking young fellows obeyed the summons, and, as they entered the lobby of the theatre they received a hearty greeting from over a dozen bronzed and bearded giants who turned out to be the Australian cricketers, who did not come in response to an invitation, but paid their money so as to have an opportunity of passing an evening with the Yale and Harvard boys.

Then Mr. Richard Harding Davis came in with his wife and obtained a place somewhere in the stalls. I heard one young man say to another: "That is the chap who wrote 'Mallagher'." "What the blazes is Gallagher?" said the other young man, and I heard no more, for just then the orchestra woke up with a crash, and there is precious little chance of talking while Sousa's marches are going on.

NOTABLE SPECTATORS.

The rest of the house had meanwhile filled up with a fashionable-looking crowd. Among other distinguished people whom I noticed in the private boxes was Sir Richard Temple, formerly Governor of Bombay and now one of the most trusted of the Indian advisers of the Crown. He has the rank of a Privy Councillor. He has wears the coveted decoration of a Grand Cross of the Star of India.

Sir Richard knows America well, and met most of the public men of ten years ago. He was for a short time the guest of Mr. Childs in Philadelphia, and I think he was taken to a theatre there to see Mr. Hopper in one of McCaull's operas. His applause was as hearty and as vigorous as I was almost going to say—the Yale and Harvard division, but it wasn't quite. The latter whooped things up and led the encoring business for Hopper until the Goliath comedian developed shakiness of the knees, so fatigued had he become with the repetition.

The "El Capitan" went was a lesson to a good many people in the house. Hopper was as much at home with his audience as though he had been in one of the familiar cities of his own country, and the audience became at home with Mr. Hopper. Indeed, the personal popularity which he has acquired in the week or two that he has been here is simply amazing.

HOPPER'S SPEECH.

One or two things have helped the actor-singer very much. He has an exceptional facility of speech. Last night, for instance, after the second act, the house absolutely howled for a word or two. Hopper came out and spoke for five minutes and convulsed everybody. He didn't say a word too much or a word too little, and he said just the right thing, and with it managed to mention the Queen, and the entente cordiale, and the Yale-Harvard narrow escape of winning the athletic contest, and himself, and his company, and what a good show his opera was, and how he would like some ice, and concluded with a suggestion that only two-thirds of the opera had been given, and there was one-third more to come, and so they had better wait for the end of his speech till the curtain dropped on the third act.

At the end of that act the curtain dropped for a moment and then went up again, with the whole company on the stage and Miss Bergen singing "God Save the Queen." Very clever of Mr. Hopper, and half-columns about it in all the papers next day.

MR. CHOATE'S DOINGS.

Then Mr. Choate, otherwise his Excellency the American Ambassador, has done much for Mr. Hopper. The Eccentric Club the other day gave a love feast for the benefit of such American actors as happened to belong to the Lambs' Club in New York, and also, of course, happened to be in London. A number of other Americans were invited who were not actors and not

Ambassadors, as a rule, do not go to the Eccentric Club, and at the time that the invitation was given some doubt was expressed as to whether Mr. Choate would accept or not. There is a good deal of stiffness around Ambassadors in this country. There is no stiffness whatever at the Eccentric Club.

Mr. Choate, however, did accept the invitation, and turned up bright and early at the feast, and so did Mr. De Wolf Hopper, as one of the American actors. I purposely say "as one." Mr. Choate, however, when he made his speech, seemed to regard the feast as purely and solely in honor of Mr. Hopper. He talked nothing but Hopper. He gave anecdotes of Hopper's childhood. He gave anecdotes of Hopper's schooldays and reminiscences of Hopper's parents. Mr. Choate, it seems, was one of the executors, or something of that sort, of Mr. Hopper's father's will, and as Mr. Hopper told me himself last night, he pulled \$65,000 unexpectedly out of the estate for the benefit of the widow.

ATLANTA GA - CONSTITUTION

12 1899

THIS TOWN.

DeWolf Hopper having extended his lease of his London theater will now proceed to add several English chapters to the tale of his matrimonial experiences.

New York Journalist 7/12

According to a dispatch from Clement Scott, in the *Herald*, De Wolf Hopper and George Lederer boss the London situation. Says he, with an emphasis:

"With 'El Capitan' and 'The Belle of New York' it is Americans who are doing all the best business in the theatres just now. It is Americans who are doing all the best business in the theatres just now."

CLEMENT SCOTT.

BROOKLYN TIMES

AUG 12 1899

An important court decision has just been rendered in the suit instituted some time ago by Mrs. Ada P. Blakely, administratrix of David Blakely, against Mr. Sousa, the bandmaster and composer. It was Mr. Blakely who decided about seven years ago to organize and manage a first-class military band, with Sousa as conductor. With substantial backing and skillful management, Mr. Blakely was largely instrumental in establishing the fame of the well-known bandmaster and some sort of a partnership agreement existed between them. After Mr. Blakely's death, two years ago, a question arose concerning the operative validity of any existing contract, and the suit mentioned followed. The case was given to a referee, whose report has been sustained by the Philadelphia Common Pleas Court. The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him from the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided the Blakely estate had the right, without regard to duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions written prior to Mr. Blakely's death. As to the right of the name "Sousa's Band," the referee found in Mr. Sousa's favor, as it would be against public policy to permit any band not conducted by Mr. Sousa to be so designated.

SOUSA LOSES A BIG LAWSUIT.

Bandmaster Beaten on
Nearly Every
Point.

PHILADELPHIA, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the composer and bandmaster, has terminated by a decision of the Common Pleas Court sustaining the report of the referee. The referee recommended that Sousa account to Mrs. Blakely for all money received by him for the sale of musical composition, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had the exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such name might mislead the public. The case has been in litigation for more than two years.

NEW YORK TIMES

AUG 12 1899

Swinburne's New Play, "Rosamund,"
to be Published in September.

Special to The New York Times.
LONDON, Aug. 11.—Swinburne's new play, "Rosamund," will be published by Chatto in September.

With the exception of "El Capitan," "The Belle of New York," "The Gay Lord Quex," and "The Wild Rabbit," there is nothing doing in theatrical matters. The weather is too hot even for our country cousins.

MAINTFIELD, OHIO. - SHIELD

AUG 12 1899

CURRENT COMMENT

Incidental Items Gleaned From
The Passing Panorama.

John Philip Sousa owns a more less good-sized example of the musical manuscript of nearly every great composer since the time of Bach.

AUG 12 1899

est repute and in services to art was decorated some time ago with the insignia of the Legion of Honor.

De Wolf Hopper's hit in London is large, it is said by critics of the city, to the admirable direction of Sebastian Hiller, who was musical director with Mr. Hopper in this country for nine years, and who last season occupied a similar position with Augustin Daly's musical company. It is said that London has never before heard such ensemble singing as Mr. Hiller draws from the company of lusty Americans, and after the first performance the director was overwhelmed with compliments from the professional people and regular theater-goers who were present.

AUG 12 1899

John Philip Sousa is a more or less good-sized example of the musical manuscript of every great composer since the time of Bach.

12 1899

its attractiveness.

The Sousa concerts of to-day and to-morrow should be especially enjoyable, by the programme announced. In to-day's introduction to the second act of Humperdick's "Koenigskinder" will be rendered for the first time by Sousa, and the melodies of "Pinafore" will intervene between two of Wagner's most impressive compositions. Tomorrow two young singers make their debut with Sousa in concert. They are the Misses Grace Lee Carroll and Clare Douglas Carroll. The former will be the soloist at the four o'clock concert Sunday, and the latter at the evening affair. Sousa will offer his own suite, "Last Days of Pompeii," with scenes from "I Pagliacci," Slavonic dances by Dvorak, and excerpts from Mendelssohn and Wagner at the afternoon concert, and a diversified programme in the evening that will include compositions by Liszt, Verdi, Rossini, Lassen and the tremendously dramatic finale to Puccini's "Manon Lescaut."

AUG 12 1899

The referee in the case of Mr. Blakely against J. P. Sousa has decided, among other things, that the Blakely estate had the right to one-half of all the royalties which would be earned from Sousa's compositions, provided that such compositions were made prior to Mr. Blakely's death. What does this imply?

AUG 12 1899

Clement Scott writes from London that De Wolf Hopper has produced a vivid impression on the English mind and that he has secured an extended lease of the Lyric theater, which looks as if he had resolved

to be a fixture in London. "El Capitan" has made a great hit and there is no prospect of presenting either "Wang" or "Floradora."

AUG 12 1899

sketches, mostly marines, in water-color.

Jeremiah Curtin, the translator of Sienkiewicz's novels, knows every language and most of the dialects in Europe, and is self-taught.

John Philip Sousa owns a more or less good-sized example of the musical manuscript of nearly every great composer since the time of Bach.

AUG 12 1899

September 4, with "In Paradise."

Alfred Klein has again retired from the cast of "El Capitan" in London, and will not be seen hereafter with DeWolf Hopper, as he is to originate an eccentric part in the French adaptation of "The Girl from Maxim's," which Manager Charles Frohman is soon to bring out in New York.

AUG 12 1899

TO PLAY NEW SOUSA MUSIC

"Hands Across the Sea" to Be Heard at Troost Today.

Ben T. Hollenback and Miss Linnie Biggs, the tenor and the cornet soloist, who have been appearing at Troost park during the week which has just closed, have proved so popular that the management has engaged them for another week. They will be heard at both concerts today, and at each of the evening concerts during the week.

Mr. Hollenback is not only one of the best tenors of which Kansas City can boast when it comes to singing in doors, but he is decidedly the best tenor who has yet been heard at Troost park.

Miss Biggs made many friends when she played at Troost for three weeks last season, but she has made more this season, and each night the talented young cornetist has been given several recalls. She will offer some new selections during this week, and will play a number of popular songs, in addition to the difficult numbers.

There will be one interesting novelty in the program this afternoon. Yesterday afternoon Director Zimmerschied received from New York the first copy of Sousa's latest composition, "Hands Across the Sea," and the piece which has been attracting so much attention will be played for the first time in Kansas City at the concert.

The special features for the week will include a program of selected numbers on Thursday night, at which time the park will be beautifully illuminated by Japanese lanterns, and a Mother Goose carnival for the children on Saturday afternoon. All the children taking part in the carnival will be dressed to represent the characters to be found in the Mother Goose rhymes, and prizes will be offered for the best costumes.

The program for this afternoon will be: March, "The Charlatan," Sousa; selection, "The Beggar Student," Milloer; tenor solo, selected, Mr. Ben T. Hollenback; Brazilian dance, "Nanita," Mussud; cornet solo, selected, Miss Linnie Biggs; overture, "Stradella," Motow. Intermission. Pot pourri from grand opera, Meyerbeer; tenor solo, Mr. Ben T. Hollenback; selection, "El Capitan," Sousa; cornet solo, selected, Miss Linnie Biggs; "Hand Across the Sea" (new), Sousa.

SOUSA'S SUNDAY CONCERTS.

TWO YOUNG WOMEN SOLOISTS WILL MAKE THEIR APPEARANCE.

At Manhattan Beach to-morrow two very talented young singers make their debut with Sousa in concert. They are the Misses Grace Lee Carroll and Clare Douglass Carroll. The former will be the soloist at the 4 o'clock concert, and the latter at the evening affair. Sousa will offer his own suite, "Last Days of Pompeii," with scenes from "I Pagliacci," Slavonic Dances by Dvorak, and excerpts from Mendelssohn and Wagner at the afternoon concert, and a particularly strong and diversified programme in the evening that will include compositions by Liszt, Verdi, Rossini, Lassen, and the tremendously dramatic Finale to Puccini's "Manon Lescaut." The full programmes of the two concerts are as follows:

AFTERNOON CONCERT.

Scenes from "I Pagliacci".....Leoncavallo
"Two Slavonic Dances".....Dvorak
Flugelhorn solo, "Bright Star of Hope," Robardi

Franz Hell.
Suite, "Last Days of Pompeii".....Sousa
Valse, "Love and Life in Vienna," Komsak

Excerpts from the works of Mendelssohn.
Soprano solo, grand aria, "Ah fors e lui" "La Traviata".....Verdi
Grace Lee Carroll.
Introduction, third act of "Lohengrin," Wagner

EVENING CONCERT.

"Second Hungarian Rhapsody".....Liszt
Trombone solo, "Air Original".....Pryor
Arthur Pryor.

Scene, chorus and dance of the Slave boys, from "Aida".....Verdi
Valse, "Pesther".....Lanner
Finale to third act of "Manon Lescaut," Puccini

Song, "All Soul's Day,".....Lassen
March, "Hands Across the Sea".....Sousa
Soprano solo, grand aria, "Tacea la Notte".....Verdi
Clara Douglas Carroll.

Finale to "William Tell".....Rossini

AUG 12 1899

What a lot of nonsense has been written and I believe cabled, about the De Wolf Hopper Company, which has made such a marvelous hit at the Lyric here. It has been said that "El Capitan" is to come off; that it will be succeeded by Owen Hall and Leslie Stuart's "Floradora" immediately. It has also been reported that "Wang," the musical piece which was such a great success in America, would follow "El Capitan." Nothing of the sort. Let me tell you that there has never been any intention of producing "Wang" here. "El Capitan" has been such a huge success—the greatest, in fact, ever known during the summer months at this theater—that, although the original intention was to put on "Floradora" in the place of "El Capitan" on or about the 19th of this month, it is now decided that the latter piece shall stay on indefinitely. How long will depend upon what arrangements can be made for canceling future American arrangements. With "El Capitan" and "The Belle of New York" it is Americans who are doing all the best business in the theaters just now.—Clement Scott's Cablegram.

AUG 12 1899

DeWolf Hopper laments the tendency of the American press to "pry into family affairs." DeWolf ought to know. The only other American who has had such a plethora of family affairs is the newly acquired sultan of the Sulus.

NEW YORK MORNING TELEGRAPH.
AUG 124 1899

LEANDER RICHARDSON'S BUDGET OF THEATRICAL NEWS AND GOSSIP

De Wolf Hopper's Success in
London Has Been Really
Remarkable.

MRS. POTTER VERY SAUCY

She Tells a London Publication
That New York Society Is
Quite Impossible.

Hopper to Remain Abroad.

De Wolf Hopper's engagement at the Lyric Theatre in London has been indefinitely extended. A mutual friend who is in the British capital at present, writes to me as follows:

"If you expect to see Mr. Hopper in New York for a long time to come you will be very much mistaken. His hit has grown steadily from the very first, and it would not surprise me at all if he were to cancel his American time—unless, indeed, the syndicate refuses absolutely to let him off.

"In that case he would undoubtedly come back here again next season prepared to remain as long as the people might want him. His business at first was not very large, although the newspapers treated him extremely well, and the people seemed to thoroughly enjoy the performance. But as the public became accustomed to Hopper the houses grew regularly larger, and when the weather is at all bearable at present the theatre is invariably filled to its capacity.

"Hopper is now compelled to make a speech every night after the 'Typical Tune of Zanzibar' song, because the people keep shouting 'Encore! Encore!' till he is compelled to explain that he doesn't know any more, and he follows this remark with a number of what are called 'wheezes' over here. This speech-making business is one of the real hits of the show, and has evidently come to be regarded as a part of the nightly performance.

"'Wang' will now surely be produced, but not just yet, as 'El Capitan' looks like a genuine stayer. The great hit after Hopper has been made by Jessie Mackaye, who has strong receptions every night, and is the object of attentions of the most remarkable character from every side. The illustrated papers are full of her pictures, and everybody seems to be competing in the cheering pursuit of sending her along. The chorus, too, is written about in the most enthusiastic manner on all hands. Here is a clipping from one of the current criticisms, which about sizes up the situation:

Ah, me! Our poor old shuffling, slipshod heavy Junos of the front row! With their heavy, leadlike hop, their sacklike grace, their shining, unintelligent countenances of white powder and rouge, their eyelashes stick and gummy with black paint, their blond auriholes of golden jute—ah, me! What a way off they seem in the presence of the quick and dapper American girls!

"Our chorus girls are indeed the talk of the great British metropolis."

AUGUSTA, GA. —

AUG 18 1899

BROOKLYN CITIZEN.

Sousa, the bandmaster, has discovered an evidence of genius from an unexpected source. Fred K. Logan, one of the chorus men in the Jefferson De Angelis Opera Company, playing "The Jolly Musketier," at Manhattan Beach, attracted the attention of the "March King" by some waltzes he was playing on the piano in the theatre. Sousa thought the composition pretty and original, and was surprised upon being told that the chorus singer himself was the author. Sousa is having the set arranged to play in his program next week. They are called the "Cheiro" waltzes.

INDIANAPOLIS. - JOURNAL.

AUG 124 1899

AMUSEMENTS.

Among the features to be seen with Richards & Pringle's-Rusco & Holland's minstrels at the Park to-day and until Thursday is Christian, the cycle skate expert. Florence Hines, the black Vesta Tilly; Craig, the "human enigma," McCarver, Reed and McCarver, the original "Georgia cracker-jacks," and Billy Kersands, in a new act. The street parade is all new and well worth seeing. The engagement will open with the usual matinee to-day. The company was at the Great Northern Theatre, Chicago, last week and simply trades houses with the "Humpty Dumpty" company.

The Prince of Wales has fallen in love with Sousa's "El Capitan" march and has announced that he will hasten to attend De Wolf Hopper's performance at the Lyric Theatre when he (H. R. H.) returns to London. A cablegram from London to the New York Telegraph says: "El Capitan" seems to have caught on to the public favor in the same manner as did "The Belle of New York." The audiences are most enthusiastic, and nearly every night Mr. Hopper receives several curtain calls. It is absolutely certain, all reports to the contrary, that "Wang" will not be produced at the Lyric by Mr. Hopper as a successor to "El Capitan," at least not in the immediate future. The latter opera is going so strongly that no change is at present considered necessary. The house is crowded nightly and money is being turned away from the box office. The popularity of the "El Capitan" music can best be attested by the fact that within a given time over double the number of scores have been sold in London than were sold in New York. The Prince of Wales is the latest convert to the "El Capitan" music. He was entertained, together with the Duke of York, last Sunday night by Baron and Baroness Eckhardstein at called the Taps gave an entertainment in the garden. Their songs, as is usually the custom, were chosen by the Prince of Wales, and among selections he requested was Hopper's song "Behold El Capitan." The royal guest had heard this song over the telephone several times, and was so taken with it they had it placed on the programme at the Eckhardstein entertainment.

KANSAS CITY, MO. - WORLD.

AUG 18 1899

During the summer months John Philip Sousa is substituting steps for two-steps. The famous composer is taking boxing lessons.

GRAND RAPIDS, MICH. -

AUG 123 1899

Writing from London to the New York Herald, Clement Scott says: "El Capitan" has been such a huge success—the greatest in fact, ever known during the summer months at the Lyric theatre—that, although the original intention was to put on 'Floradora' in the place of 'El Capitan' about August 19, it is now decided that the latter piece shall stay on indefinitely.

How long will depend on what arrangements can be made for canceling future American arrangements with 'El Capitan' and 'The Belle of New York.' It is Americans who are doing all the best business in the theaters just now."

Spirit because He declared

He

NEW YORK TIMES.

AUG 18 1899

White, and Hattie Welles.
Features of Sousa's Concerts.
Sousa has an attractive programme for both of his concerts at Manhattan Beach to-day, and will introduce two soloists, Misses Grace See Carroll and Clara Douglas Carroll, the former being the soloist for the afternoon and the latter for the evening concert. The afternoon concert will include Sousa's own suite, "Last Days of Pompeii," with scenes from "I Pagliacci," Slavonic dances by Dvorak, and excerpts from the works of Wagner and Mendelssohn. In the evening, selections from Liszt, Verdi, Lassen, Rossini, a trombone solo by Arthur Pryor, and Puccini's finale "Manon Lescaut."

DETROIT, MICH. - FREE PRESS.

AUG 18 1899

It is related that lately in London, Bob Hilliard invited a young English woman to a dress rehearsal of "El Capitan." After watching DeWolf Hopper for half an hour, the lady said, "What a magnetic and delightful man Mr. Hopper seems to be! Tell me something about him. Has he been married?"

"Three times," replied Hilliard.
"Dear me! And are they all dead?"
"Oh, no," was the answer. "Divorced."
"Ah," she rejoined, "I see. Then he is a

BOSTON, - MORNING JOURNAL.

AUG 13 1899

John Philip Sousa owns a more or less cod-sized example of the musical manuscript of nearly every great composer since the time of Bach.

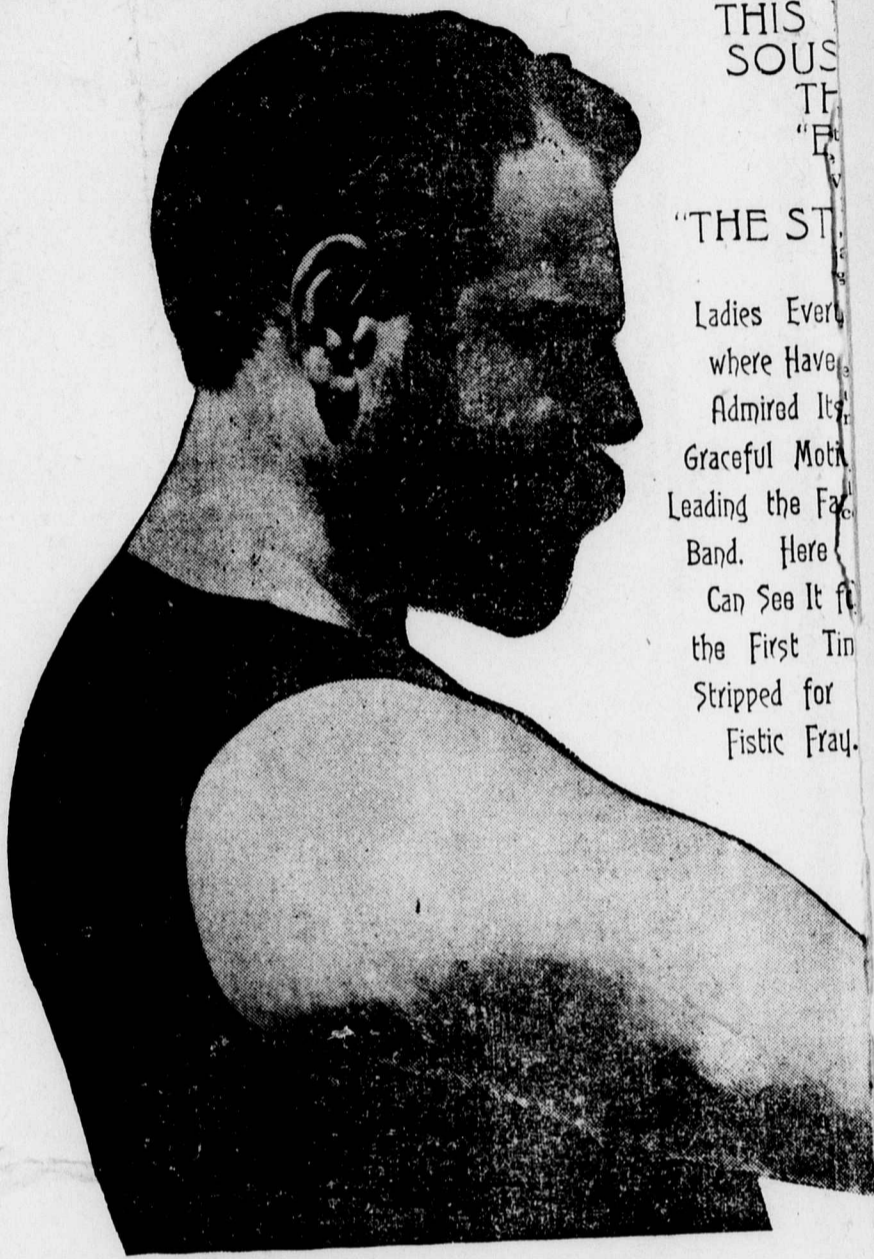
The late Capt. August Ligowsky of Cincinnati was the oldest German editor in the United States. He raised

AUG 18

SOUSA AS A BOXER



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THIS
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Admired Its
Graceful Mot
Leading the Fa
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the First Tin
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THE SAME
ARM AS
THOUSANDS
HAVE
SEEN IT
LEADING
SOUSA'S
BAND

All These Very Sink-
ing Photographs Were
Posed For by Mr. Sousa,
Specially for the Sunday
World, at Manhatan
Beach Last Wednesday.

JOHN PHILIP SOUSA is a busy man. Of most of the manifold undertakings in its behalf which keep Mr. Sousa busy a big and interested public is aware. But this that follows is as new as it is startling.

The great Sousa is learning to box. Yes, for several weeks he has been daily conducting two concerts, devoting two or three hours daily to writing and composing his new opera "Kris," and yet another two or three hours to practicing the manly art in the gymnasium of a well-known fistic expert at Manhattan Beach.

Yet busy as he is, Mr. Sousa kindly consented to pose for a Sunday World photographer.

Here, then, you see bared before the camera the muscular right arm that has wielded the baton to the delight of millions, the sturdy fist that wrote "El Capitan."

And here are other photographs showing Mr. Sousa in attitudes of attack and defense, and illustrating the impetuosity of action which has already made him no mean antagonist in the squared circle.

Ever since Mr. Sousa's recovery from a severe attack of typhoid fever last November, which confined him to his bed for ten weeks, he has continued to gain weight, but up to a short time

ago he felt that his illness had weakened him considerably.

By the advice of his physician Mr. Sousa decided to take more physical exercise. Consequently the popular leader and composer is now spending three hours each day with Jack Cooper, the crack athlete and manager of the Manhattan Beach race-track, from whom he is taking lessons in the art of self-defense.

"I began taking boxing lessons weeks ago under the tutorage of Cooper," said Mr. Sousa, "and I feel like a new man. Just feel the muscles of my arm! There's nothing that will shake a person up more than a round or two with the gloves. Cooper and I go at it every day, and I'll wager that I've worked off thirty pounds since I began."

"At first it was pretty hard going. That man Cooper has muscles like an ox, and his blow is like that of a sledgehammer. Several weeks ago he gave me a crack upon the point of the jaw that made me feel as if I had swallowed my palate. One more blow like that and there would have been no concert at the beach that night. Somebody would have had to announce that Sousa was incapacitated."

"It is somewhat different now, however, as I am better able to defend myself."

"No, I have not been knocked out yet," continued the great bandman.



IS THE ARM OF
A THE GREAT,
AT WROTE
CAPITAN"
AND
IRS AND STRIPES
OREVER."



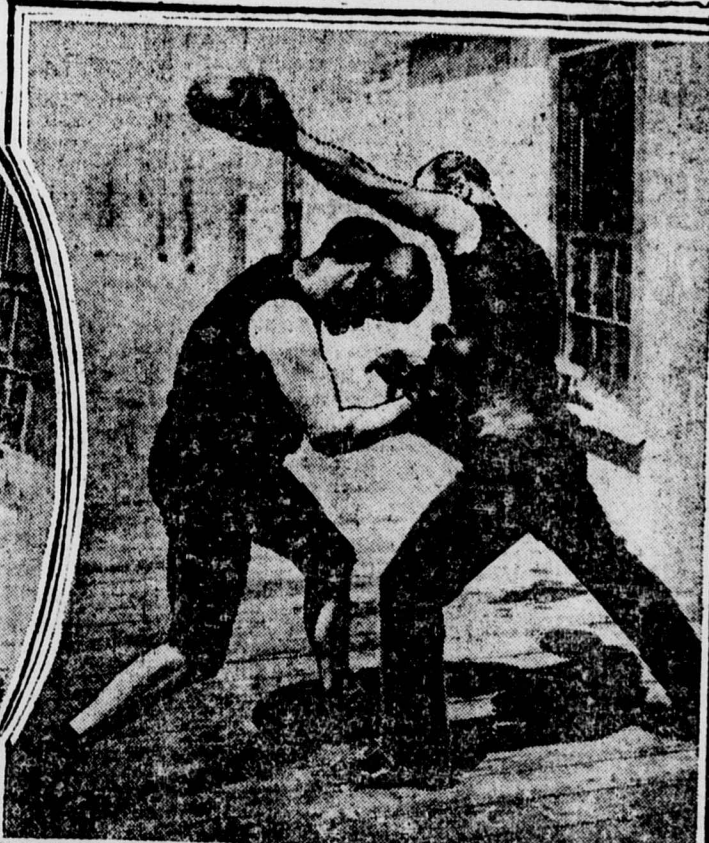
SOUSA'S RIGHT UPPER CUT



SOUSA COUNTERS A LEFT LEAD



SOUSA COUNTERS A LEFT LEAD AND LANDS ON THE JAW



A SOLAR PLEXUS BLOW BY SOUSA



READY FOR WORK AT CLOSE QUARTERS



WHAT SOUSA HAS TO FACE - "JACK" COOPER.

smilingly. "Cooper would not dare to do that, he is too good a friend of mine, and besides, I would then feel compelled to give him a piece of my mind. That is what a young woman once told me she would give Cervera if he dared bring his fleet to bombard New York."

Jack Cooper, who is training Mr. Sousa, is something of a fighter himself, and he enjoys the distinction of never having been whipped, although he has fought in many prize fights.

"Mr. Sousa is the most aggressive pupil I have ever had," said Cooper. "He is a perfect glutton for punishment. He loves it. I have hit him some pretty hard thumps; some that would have staggered many professional fighters, but you can't faze him. He comes back at me every time. With a few years of hard training Mr. Sousa could easily develop into a world beater. The constant swing of his right arm when conducting his band has made its muscles as hard as rocks, and when he lands it on my jaw I tell you I see stars."

Cooper's gymnasium, Mr. Sousa's training place, is in one of the sheds of the Manhattan Beach bicycle track. Mr. Sousa usually rides around the track on wheels several times to warm up, and then, changing his bicycle costume for a more suitable one for the purpose, he dons the "mittens" and sails in for Cooper's solar plexus.

MANSFIELD, O. NEWS.

AUG 15 1899

DeWolf Hopper has cancelled all his American dates and proposes to remain in England indefinitely with "El Capitan." Why shouldn't he if he so desires? Far less capable entertainers than Hopper come to the United States from England and rake in our shekels.

NEW YORK MORNING TELEGRAPH.

AUG 116 1899

Hopper to Stay a Year.

Monday's mail delivery brought additional authentic advices from London regarding the extension of De Wolf Hopper's stay in that city. Among the several communications covering this subject was the following from a source of the most trustworthy character:

"I cabled you awhile back that Hopper was a solid hit, and this is so absolutely true that he will remain on this side of the water for at least one year to come. You may state this positively, no matter what denials may emanate from any source.

"The local manager, Tom Davis, who originally was most pessimistic concerning the venture, and brutally outspoken in his condemnation of 'El Capitan,' has switched completely, and has not alone extended the engagement, but will hear of no change of bill. This will give Sousa's opera a chance during the cool weather season, after surviving the terribly heated term, when London was empty.

"As for Hopper, I will willingly stake my existence that a large part of his future professional career will be passed in England. There is absolutely no question as to his personal success. I think 'Wang' will not be seen until next Spring. The Lyric Theatre people have offered a later Monday and indefinite time thereafter for the production."

CLEVELAND, OHIO, COMMERCIAL.

AUG 114 1899

Just imagine John Philip Sousa leaning with a left hook on C minor, fainting with the left and landing a right in F flat and swinging both right and left on the nose of upper G. He is taking boxing lessons.

BROOKLYN CITIZEN.

AUG 115 1899

Nothing can be said of Sousa's concert at Manhattan Beach that has not been said before a thousand times. They are always excellent and the leader graceful. Yesterday's concert were quite up to the mark, although the attendance at the evening event was poor.

The fireworks are as brilliant now as Pain's always have been. The realism of the attack on San Juan and the destruction of Cervera's fleet delight the patriot; nor

JACKSONVILLE FLA. - TIMES-UNION.

AUG 125 1899

Boxing in A Minor.

John Philip Sousa, the band leader, is taking boxing lessons. It is hard to imagine Mr. Sousa leading with his left in A minor, counting with his right in lower F and swinging a half-hook in upper C. — Chicago News.

CHICAGO TRIBUNE - JOURNAL.

AUG 116 1899

President Roosevelt has a collection of wooden or metal models of buildings, etc., and takes keen pleasure in his collection of them.

John Philip Sousa owns a more or less good sized example of the musical manuscript nearly every great composer since the time of Bach.

ST. JOHNSBURY, VT. - CALEDONIAN.

AUG 126 1899

Sousa Must Pay Up.

The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has been terminated by a decision of common pleas court sustaining the report of the referee, who recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897.

The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all the royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

As to whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called Sousa's band, as such name might mislead the public.

The case has been in litigation for more than two years.

JACKSON, MICH. - PRESS.

AUG 114 1899

There are twenty parts in all.

It is almost certain now that De Wolf Hopper, ere he returns from London richer in experience, but perhaps not so well off financially, will produce "Wang" over there. This may catch the English a little more than "El Capitan," which, to quote Mr. Hopper, has not been a glittering success, with the emphasis on the "cess."

Olga Nethersole has fully recovered from the effects of an operation on her throat which will, it is hoped,

WACO, TEX. HERALD.

AUG 16 1899

DeWolf Hopper still continues to present "El Capitan" in London, and they are, it appears, learning to like him and to appreciate his special brand of humorous effort. Not a little of his success has been due to those extemporaneous between the acts speeches, and Punch has christened him "The Superintendent of the American Wheeze Factory." They don't use slang in London, but it may be as well to explain that over there a "wheeze" is a joke.

HARTFORD, CT. - COURANT.

AUG 114 1899

MISS NELLA BERGEN.

An English View of the Hartford Sluiger.

"The Sketch," the fine illustrated London paper, under date of July 26, gives a picture of "Miss Nella Bergen" and the following account of her career:

Miss Nella Bergen, who is the prima donna of "El Capitan" at the Lyric Theatre, has a voice of great power and wide register, while her handsome presence gives her part great distinction. Before she came out professionally she sustained the soprano music at Brooklyn Church, and afterwards in that of Newhaven, United States, and subsequently she was the soloist at the concert given by the celebrated Gilmore's at Manhattan Beach.

KANSAS CITY, MO. JOURNAL.

AUG 114 1899

play will be produced.

The fact that Mr. Alfred Klein, the little comedian who resigned from Hopper's company last winter, has returned to that star's support does not mean that Klein will remain with Hopper next winter. Mr. Klein has been engaged by Mr. Charles Frohman to appear in "La Dame de Chez Maxime." This is a very happy selection on Mr. Frohman's part. The role the comedian will be called upon to play is that of a wealthy young French aristocrat, who is fat-headed, and who falls an easy prey to the wiles of the dancing girl (to be played by Josephine Hall), who plans to fleece him of more than his petty cash and who makes love to him by taking him on her knee, quite as though he were a kindergartenite.

PORTLAND OREGON.

AUG 17 1899

be quite a long one.

John Philip Sousa, the band master, is said to be taking boxing lessons. It is hard to imagine the veteran leader counting in A minor, leading in B flat and reaching for the solar plexus in C sharp.

AUG 16 1899

Has Hopper Left Reynolds?

De Wolf Hopper, through his most intimate friends and business associates, states that he is not coming back to America for a year.

E. R. Reynolds, his backer and manager in this country, has not made any effort to secure the cancellation of Mr. Hopper's route through the United States, the first date in which cannot be much more than a month removed from to-day.

Tod Sloan, the horse jockey, is to put up the money for the London production of "Wang" when "El Capitan" (of which, it is understood, John Philip Sousa himself is the moneyed man) shall have run its course.

These are three rather important facts—and that they really are facts there is very little room to doubt. They lead to the inevitable conclusion that Hopper and Reynolds have either separated outright already, or are upon the verge of a crash.

If Mr. Reynolds had given his consent to Mr. Hopper's continuation in London he would surely have notified Klaw & Erlanger before now to cancel Hopper's route in America.

When the company set sail for the other side of the water it was with the understanding that in case Hopper should "make good" in England, his American engagements were to be given up after a reasonable notice to the syndicate. The fact that no such notice has been served places the houses booked by Klaw & Erlanger in the position of holding time for an attraction which they don't think intends to fill the dates.

Figuring from this condition of affairs (I couldn't reach Mr. Reynolds last night to secure a direct statement from him), it seems to be possible that he intends to hold Hopper to his contract for this country and to sue him for damages if he doesn't fulfill his part of an agreement.

If this is the case, Reynolds cannot notify the syndicate to cancel without weakening his suit.

If it is true that Sousa has put up the money for the "El Capitan" production in London, he is in the position of being practically compelled to continue in the relation of backer for some time to come, for the reason that his withdrawal and the substitution of "Wang" for the Sousa opera would show that the march king's compositions are not quite as world-pervading as they have been cracked up to be.

As far as I can find—and my sources of information are pretty close to the centre—Hopper has been doing a really good business in London, which promises to improve materially after the beginning of September, when the weather becomes bearable and the people return to town. If Sousa should call in "El Capitan," "Wang" would be immediately produced with Sloan's money, and there is not the slightest doubt that with the personal popularity Hopper has already built up, the opera would make a whacking big success and fully and firmly establish the American comedian in Europe.

The syndicate will have no right to cherish ill feeling for Hopper personally if he doesn't come back to America this season, for the contracts are with Reynolds and not with the actor.

It is a strange and interesting mess all around, and the outcome of it will be worth observing.

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Hobbs." It is to be hoped the play will prove more attractive than the title.

Only eight theatres—an unusually small number—are open at the present time in London. "El Capitan" is still running at the Lyric, and like everything else American, the public are rushing to see it. So pleased is De Wolf Hopper with his reception that he talks of cancelling his home engagements and remaining in London for another year.

The Carl Rosa Opera Company has

MUNCIE, IND. - TIMES

AUG 16 1899

Twenty-five cents to hear Sousa's band is something hitherto unheard of. The announcement that the admission to the State Fair grounds after six o'clock p. m. on the days when Sousa's concerts will be given, is a little more than would be expected, when the admission to hear Sousa has always ranged from 75 cents to \$1.50.

DAYTON, O. - HERALD.

AUG 16 1899

A mass convention is not a mass convention. It is a convention of those who control it.

"Sousa, the band leader, is learning to be a boxer." He will undoubtedly soon be in a position to make a better hit than ever before.

PITTSBURGH DISPATCH

AUG 16 1899

—Archduchess Stephanie, the King of the Belgians, is known to her friends by the nickname of "Step."

—The Duchess of Portland is the tallest woman in England. She married the Duke in 1759. She was then Miss Dallas Yorke.

—John Philip Sousa owns a more or less good-sized example of the musical manuscript of nearly every great composer since the time of Bach.

SYRACUSE, N. Y. - TELEGRAM.

AUG 18 1899

Sousa recently declared to a Chicago reporter that his band can play a common street melody like "A Hot Time in the Old Town" in such a way as to make it respectable. He is mistaken. Faderewski himself could not make that hideous tune respectable.

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ple in search of her healing power.—From the Chicago Record.

WHY SOUSA WEPT.

An Organ Grinder Who Posed as a Pupil of the Great Bandmaster.

The following story is given on the authority of the Columbus Press-Post: John Philip Sousa has an intense dislike for the mutilation of his musical compositions. To hear one of his marches played out of tune or time not only sets his teeth on edge but provokes his anger beyond his power of resistance. Not long ago he went down from his home in Yonkers, on the Hudson, to New York city, and in front of the Grand Central Station he heard an organ grinder playing "The Washington Post March." He was turning the wheel with the utmost slowness and extreme irregularity. It sounded like a funeral march.

Sousa stood it as long as he could, and then rushed across the street and exclaimed: "That's not the way to play that. Don't do it any more. It's awful."

"How should I play?" asked the grinder, impassively.

"Faster, faster!"

"Ah!"

"Yes. This way. Let me show you," and he took the crank into his hands and turned it with so much spirit and vigor that he soon had a crowd around him.

"Thank you," said the organist. "Who are you?"

"I'm Sousa. That's the proper way to play that march."

"Thank you, sir," replied the organist, bowing profoundly.

The next day Sousa came to town on the same train and found the same organ grinder in the same place playing "The Washington Post March," just as he had been taught the day before, but with much greater success. Murmuring and evidently awe-stricken spectators were dozens deep circled around the musician. Sousa forced his way to the front to see the cause of the excitement. He found it. On the organ was a large canvas sign reading:

THE WASHINGTON POST MARCH.
Composed by John Philip Sousa.
Played by a Pupil of Sousa.

Mr. Sousa has not given any more music lessons to strangers.—Columbus Press-Post.

DANVILLE, VA. - REGISTER

AUG 18 1899

land-Leader.

SOUSA AND BLAKELY.

The Louisville Times discovers that Blakely wrote Sousa's music. That is not the meaning of the Blakely verdict against the popular composer. Blakely was his manager, gave him the chance to break away from the marine band with its \$1,000 a year salary and had an interest under contract in all of Sousa's musical productions. The court's decision simply enforces that contract.

ANISTEE, MICH. NEWS

AUG 16 1899

to the novel.

The Free Press has a good story of DeWolf Hopper.

It seems that Bob Hilliard over in London invited a young English woman to a dress rehearsal of "El Capitan." After watching DeWolf Hopper for half an hour, the lady said: "What a magnetic and delightful man Mr. Hopper seems to be! Tell me something about him. Has he been married?"

"Three times," said Hilliard.

"Dear me! and are they all dead?"

"Oh, no," was the answer. "Divorced."

"Ah," she rejoined, "I see. Then he is a grass Hopper."

SAVANNAH, GA. NEWS

AUG 18 1899

John Philip Sousa, the famous band leader, is taking lessons in boxing. Mr. Sousa's many admirers were not heretofore aware that he had any very fiery critics to deal with.

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PLAYER FOLK QUIT LONDON

Even the Bar at the Cecil
Is Now Practically
Deserted.

LEDERER IN MORE LUCK

He and Hopper Are Happy and
Only Wish More Theatres
Would Close.

(Special Correspondence to The Morning Telegraph.)

LONDON, Aug. 9.—The player folk are rapidly deserting London, and Scott's Exchange, where many of them register, and the Hotel Cecil, where many of them gather for tea and stronger refreshments in the afternoon and for more liquid refreshments at night, are almost deserted. Nearly all the American professional people of prominence who have been here have either gone to the Continent or are returning to America, and those who cannot afford a Continental trip are resting in the country. That the theatrical season is absolutely dead may be shown by the fact that there are but three matinees arranged for this afternoon, and but one matinee for next Wednesday. There are only seven places of entertainment at present open in London, outside of the suburban theatres, and by Monday a number of these will be closed.

The closing of these theatres will cause no regret in the heart of either Mr. Lederer or Mr. Hopper, for the Shaftesbury and the Lyric are about the only two theatres of any importance open outside of the music halls. That they are reaping a great benefit is attested by the fact that both places of amusement are packed to the doors nightly and are turning away money.

Hopper Naturally Delighted.

Mr. Hopper, of course, is naturally delighted with the tremendous success of "El Capitan," but he is inclined to draw the line at the unusual number of curtain calls he is forced to respond to and is thoroughly tired of the little speech he has to make each night at the end of the last act. This little speech is absolutely necessary, for the audience appreciate Mr. Hopper and his company to such a degree that they will not accept the hint to leave the Lyric by the lowering of the lights. As Mr. Hopper expresses it, it is a speech or a camp out all night for the audience.

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De Wolf Hopper laments the tendency in America to pry into family affairs. De Wolf should not pry into the public's notice so often with a "family affair."

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SOUSA WILL OPEN.
Manager Fitzpatrick Concluding Exposition Arrangements.
Representatives of numerous concerns which are to make displays at the Pittsburgh exposition during the forthcoming eleventh annual season of the big industrial show have called upon Manager Fitzpatrick during the past week and given him assurances that every effort would be made by them to have their respective stands ready for the opening night, on Wednesday, September 6. Sousa and his superb band of fifty skilled musicians are to be here for the opening, and will remain two weeks.
Among the arrivals at the exposition yesterday was G. F. Green, exhibit agent of the Southern railway, of Washington, D. C. He promises some very novel effects. Among the novelties promised this fall is a miniature of the Pinehurst tea gardens located near Summerville, S. C. Real tea plants in full bloom and in various stages of growth will be shown. Among the novel exhibits at the exposition this fall will be a display of figures in burnt leather, by B. Hill of Mackinac Island. This promises to be very interesting. Word was received yesterday from the Studebaker Manufacturing Company of Chicago that they had the old carriage or phaeton once owned by Abraham Lincoln ready for shipment to Pittsburgh to form a part of their magnificent exhibit in mechanical hall.

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IN THE PUBLIC EYE.

Sousa is at work on a grand opera.

Mrs. William R. Day, wife of the former

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Edna Wallace Hopper is to be a star with Jerome Sykes in "Chris and the Wonderfull Lamp." The piece is to be sent out by Klaw & Erlanger. George H. Broadhurst has written the book and John Philip Sousa is composing the music.

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Sousa, the musician, is learning to be a writer. On whom does he expect to practice the art—his band or his auditors?

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De Wolfe Hopper complains that newspapers interfere in his family affairs, which is naughty in the newspapers, but then the Hopper has such number and variety of "family affairs" that the reporters can't steer around all of them.—Huntsville Mercury.

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September.

Orrin Johnson will be leading man of Maude Adams' company for the coming season, succeeding Robert Edeson, who has retired from the stage.

According to the London papers, Alice Hosnier has made a strong impression in her original part of Princess Margherita in "El Capitan" with DeWolf Hopper.

The Chelro waltzes, by Frederic K. Logan, a chorus man with the Jefferson De Angelis company, were played by Sousa's band at Manhattan Beach last week.

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The Duchess of Portland is the tallest woman in England. She married the duke in 1889. She was then Miss Dallas Yorke.

John Philip Sousa owns a more or less good-sized example of the musical manuscript of nearly every great composer since the time of Bach.

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SOUSA'S SUNDAY CONCERTS.

SELECTIONS THAT WILL BE PLAYED AT MANHATTAN BEACH.

Sousa's special soloists for to-morrow at Manhattan Beach will be Kate Dewey Hanford, a young and gifted Boston singer, who has just returned from her studies in Paris, where she has enjoyed for the past three years the invaluable coaching of such famous teachers as Bouhy, Sbriglia and Mme. Mathilde Marchesi. Miss Hanford, of the now patriotic middle name, will sing at both the 4 o'clock and the 8 o'clock concerts. Sousa has arranged two exceptionally tempting programmes for Sunday. At the 4 o'clock concert MacDowell's notable "Indian Suite" will be the piece de resistance, while at the evening affair Massenet's "Carnival Scene in Naples" is the number of honor. To-morrow's concerts will be as follows:

IN THE AFTERNOON.

Meditation, "Songs of Grace and Songs of Glory" Sousa
War Time, from "Indian Suite" McDowell
"Pilgrims' Chorus" and "Evening Star Romance," from "Tannhauser" Wagner
Trombone solo, "Rocked in the Cradle of the Deep" Pryor
Arthur Pryor.
Airs from "The Bride Elect" Sousa
(a) Serenade, "Rococo" Helmund
(b) "Hands Across the Sea" Sousa
Solo, "Angus MacDonald" Rockie
Kate Dewey Hanford.
Variations on "Dixie" Chambers

IN THE EVENING.

Mosaic, "Carmen" Bizet
Excerpts from "Siegfried" Wagner
Cornet solo, "Arbucklenian Polka," Hartmann
Herbert L. Clark.
Gems from "The Charlatan" Sousa
Valse Idyl, "Ball Scenes" Czibulka
a. "Narcissus" Nevin
b. March, "Hands Across the Sea" Sousa
Solo, "Autumnal Gale" Grieg
Kate Dewey Hanford.
"A Carnival Scene from Naples," Massenet

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Said that W. H. McDonald will assume the management.

John Philip Sousa is said to be at work upon a new comic opera, "The King of Clubs," in which Walter Jones may star next season.

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high yesterday afternoon.

DE WOLF HOPPER ONCE MORE TAKES TO HIMSELF A WIFE.

The Prima Donna, Nella Bergen, the Latest to Assume That Role.

De Wolf Hopper has taken his fourth wife. She was Mrs. Ellen Reardon Bergen, known on the stage as Nella Bergen. Her name had long been associated with his, professionally and otherwise.

The announcement of the comedian's latest marriage was made by the bride's brother, George Reardon, of Brooklyn, who is spoken of as "well known in police circles and the liquor trade." He told of the marriage to a party of friends at Brighton Beach a few evenings ago.

The bridal pair were united in Hoboken just before the De Wolf Hopper company sailed for England on June 29. Both are now appearing in London in "El Capitan." Mrs. Hopper's second wife was Mrs. Ida Mosher Hopper and his third was Edna Wallace.

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children, play away." "At your command, general," answered the men, and then took their part in the piece, the production of which suffered, however, somewhat from the unforeseen interruption.

De Wolf Hopper, although he has been divorced three times, is a bit touchy about what is said in the public press concerning his matrimonial experiences. He took the pains recently to make this public statement: "So many unpleasant things have appeared in the newspapers regarding my family affairs that this anecdote may interest you, if only by way of variety: Four or five years ago, when I was over here, the year before I was married to Edna Wallace Hopper, I was violently in love with her, and she brought to the ship on which I set sail a large box of sweet peas. Since then we have separated, as you know, but I found on the St. Paul, on which I crossed recently to appear here, another box of sweet peas of the same size and shape, with a verbal message sent through Mr. Cripps, my stage manager, to the effect that they were from Edna, and an additional statement that she wished me all kinds of success over here, and would 'root' for me along with the rest of my friends. Not so bad, was it?"

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About the Actors.

The present dramatic success in Paris is "Plus que Reine," which has been translated and adapted for Julia Arthur in this country.

De Wolf Hopper has made such a hit with "El Capitan" in London that the German and Austrian rights have just been disposed of.

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Kate Dewey Hanford, who will be the soloist in both of Sousa's concerts to-morrow at Manhattan Beach, has a decidedly rich contralto voice, strongly dramatic in quality, lending itself equally well to the interpretation of difficult classical selections and dainty sympathetic ballads. The programme is fortunately arranged to display such a voice to advantage.

Greig's delightful "Autumnal Gale," which will be heard at the eight o'clock Sunday concert, will be preceded by pretty and sympathetic ballads in the afternoon. This singer's training has been the best that Europe could afford. She studied in Paris and London, and returned to this city two years ago, when she was heard in St. Thomas' Church. Lately she has done much highly commended work in concert and oratorio.

"The Queen of Chinatown" is the opening attraction to-night at the Star Theatre. This production, which is to continue one week, is a picture of life in the Chinese quarter.

*Dramatic News
New York 7/19*

E. R. Reynolds, who manages De Wolf Hopper in this country, who accompanied the comedian to London and who was much in evidence at the first night of El Capitan at the Lyric Theatre, will not manage Hopper when Wang is played there in a few weeks. An American who has become a regular resident of England is the backer of the Wang venture, and I incline to the notion that this new "angel" will not get his wings singed, for Wang should make a much finer impression on London than has El Capitan.

Speaking quite frankly, the English critics did not take very kindly to the Klein-Sousa opera. It seemed to them not abounding in comic opera episodes. Hopper has never had an opera better suited to his peculiar abilities than this collaboration of Cheever Goodwin and the late Woolston Morse. It put him upon his feet as an independent attraction in this country and it will probably do likewise for him abroad.

*Theater
8/19*

DE WOLF HOPPER seems to be taking his place in London among the accepted favorites there through the medium of "El Capitan," that splendid specimen of tuneful and well-designed comic opera of the broadly humorous type. We predicted this result for the work of John Philip Sousa and Charles Klein abroad, as at home. What was amusing in London was the confusion into which the tallness of Mr. Hopper and the vigor and dash of the Sousa music threw the critics. "It might be funny, don't you know, but then, Jove!—it was so different." Humor from a face six feet above the stage or a stir along the spine from a march with boldly marked themes, were too disturbing at first. But, as we see, the people not so much interested in measuring one thing by another took their amusement

as it came to them, so "El Capitan" is to continue. Score another for the Americans in London.

* * *

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TO THE BLAKELY ESTATE.

Court Decides, However, That No Other Band Can Go Around Using His Name.

Philadelphia, Pa., Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, against John Philip Sousa, the famous composer and bandmaster, has resulted in a decision of the Common Pleas Court sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

The referee finds in Mr. Sousa's favor regarding the right of any other band to use his name.

SOUSA MUST PAY ROYALTIES. Bandmaster Loses Suit Brought by the Blakely Estate.

PHILADELPHIA, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, against John Philip Sousa, the composer and bandmaster, has been determined by a decision of Common Pleas Court sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death.

As to whether the Blakely estate had exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," such name might mislead the public. The case has been in litigation for more than two years.

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DECISION IN BLAKELY-SOUSA CASE.

BLAKELY ESTATE TO GET HALF OF ROYALTIES ON SOUSA'S COMPOSITIONS MADE BEFORE BLAKELY'S DEATH.

Philadelphia, Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the famous composer and bandmaster, has been ended by a decision of the Common Pleas Court sustaining the report of the referee. The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him from the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard to duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had an exclusive right to the use of Sousa's name the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's Band," as such name might mislead the public. The case has been in litigation for more than two years.

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HOPPER LEASES LONDON THEATRE. To Remain There with "El Capitan" If Release Here Is Secured.

LONDON, Aug. 8.—De Wolf Hopper has secured an extended lease of the Lyric Theatre, and a continuation of "El Capitan" will now depend upon a release of the comedian from his autumn engagements in the United States. This is now being arranged.

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Hopper Stays in London.

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DE WOLF HOPPER LEASES A THEATRE

London, Aug. 8.—De Wolf Hopper has secured a extended lease of the Lyric Theatre, and a continuation of "El Capitan" will now depend upon release of the comedian from his autumn engagements in the United States. This is now being arranged.

HOPPER WEDS MISS BERGEN

Comedian and Prima Donna
Were Married Before
They Went Abroad.

KEPT PROFOUND SECRET

Brother of Bride Responsible for
Assertion, but Principals
Keep Silent.

The Mrs. Hoppers to Date.

1. —, Unknown.
2. —, Unknown.
3. Mrs. Ida Mosher Hopper.
4. Mrs. Edna Wallace Hopper.
5. Mrs. Ellen Reardon Bergen Hopper.
6. —, —, ?

De Wolf Hopper has at last married the ponderous prima donna with whom his name has long been associated, and Mrs. Ellen Reardon Bergen, professionally known as Nella Bergen is Mrs. Hopper number five.

A profound and elaborate secrecy has obtained regarding this marriage by the happy pair and the very few persons in their confidence. The bride's brother, however, George Reardon, of Brooklyn, a gentleman well known in police circles and the liquor trade, made the announcement to a party of friends at Brighton Beach on Sunday evening. The marriage took place as have Mr. Hopper's last three ventures into the field of matrimony, in New Jersey. The classic borough of Hoboken was chosen as the scene of the nuptials, which were celebrated shortly before the Hopper Company sailed for London, on June 26 last, where both parties are now appearing in "El Capitan."

The name of the officiating clergyman or justice is withheld by the bride's brother, but the ceremony was witnessed by a Mrs. Hart, a close friend of the bride, and two others whose identity is veiled in mystery. Before sailing both Mr. Hopper and Mrs. Bergen denied any intention of contracting a marriage in America, but admitted that the ceremony would probably take place shortly after the arrival of the pair in London.

They Were Married in Jersey.

Notwithstanding this statement, which was reiterated with much emphasis again and again by both parties, a report gained ground that the couple intended to slip over to Jersey City and be wed the night before the Hopper organization sailed for London on the steamship St. Paul. Those, however, who are familiar with the tall comedian's movements on the evening before the St. Paul left port are aware that the altar of Bacchus and not of Hymen received his unremitting vows on that particular evening, but no one suspected that in the pocket directly over the heart of the comedian reposed already a marriage certificate—the fifth on which the name of William De Wolf Hopper has been "featured."

The matrimonial ventures of "El Capitan" have been varied as well as numerous. The first Mrs. Hopper died shortly after her marriage, and it was her successor who obtained the divorce which left Mr. Hopper free to marry Miss Ida Mosher—a member of the chorus of the McCall Opera Company when Mr. Hopper was stage director and comedian of that organization.

Miss Mosher was a woman of much wit and cleverness of repartee, and it was this characteristic which won for her the comedian's attention. It was at a chorus rehearsal that they first spoke to each other, although they had been appearing on the same stage for some time. Mr. Hopper took occasion to reprove the chorus girl for listlessness.

The Speech That Won Him.

"Don't be so sleepy," he urged, "you are supposed to be very lively and joyous maidens, scarcely able to refrain from dancing with joy at the prospect of a wedding feast. Now try and sing as if you'd just had your salary raised. What would you do if I promised you ten extra per week?"

"Drop dead," was the laconic reply from Miss Mosher, which brought the rehearsal to a sudden close, and indirectly made her Mrs. Hopper number three. Miss Mosher was succeeded at the Hopper fireside by Miss Edna Wallace, the petite comedienne of the Empire Theatre Stock Company.

At the time when Mr. Hopper, who had since his marriage to Miss Mosher become a successful star, persuaded little Miss Wallace to accompany him to New Jersey and marry him, the little actress was at the height of a great success as Wilber's Ann in "The Girl I Left Behind Me," but she was subsequently released by Manager Frohman, and appeared as the successor of Miss Della Fox in the Hopper company in the roles created by Miss Fox in "Wang" and "Panjandrum."

Two seasons after their marriage, and while Mr. and Mrs. Hopper were appearing in "El Capitan," Miss Bergen re-

He Forgot His Purse.

"By jove," he said—Mr. Hopper is in England, you know—"I left my purse at the hotel."

As the actor was well known among his friends, they did not press him for the five quid, but waited until the hotel was reached. Then the party started up the Cecil's steps and Mr. Hopper said: "I thought we had been gone less than an hour, but it must have been more than three."

With this he reached into his left-hand waistcoat pocket to see what time it was, and his watch was gone. Then he made a search of his pockets and found he was possessed of nothing more than a few pennies and a match. It finally dawned upon Mr. Hopper that he had been to Petticoat Lane, and when he made an examination of his effects, evening he found he had not only robbed of his handkerchief, pocket watch, but that he had lost a few shillings which he had in change. "I guess," said Mr. Hopper, "that after he had paid for the champagne, that a man got robbed in Petticoat Lane, and was very careful."

NEW YORK TIMES

AUG 119 1899

SOUSA LOSES HIS SUIT.

Is to Pay Mrs. Blakely Part of Money Received and Give Her His Library—Must Pay Royalties Still.

PHILADELPHIA, Penn., Aug. 8.—The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the composer and bandmaster, was terminated by a decision of the Court of Common Pleas sustaining the report of the referee.

The referee recommended that Mr. Sousa account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard to the duration of time, to one-half of all royalties which should be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death. On the question whether the Blakely estate had an exclusive right to the use of Sousa's name, the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public.

DULUTH MINN. TRIBUNE

AUG 119 1900

DeWolf Hopper's business in "El Capitan" at the Lyric has been growing better nearly every evening since the opening night, writes Frederic McKay from London, and so the star expects to continue in the Sousa-Klein opera several weeks, beyond the month and a half originally booked for it. Hopper is so radically different from any other comic opera comedian that has ever appeared in London that it has taken his audiences here quite awhile to realize that he is not endeavoring to imitate Arthur Roberts, Rutland Barrington or Arthur Williams; but now that theater-goers are making up their minds that Hopper is worth considering on his own account, they seem to have concluded that he is one of the funniest exponents of sheer tomfoolery that have appeared here since the demise of Fred Leslie. Hopper is, furthermore, initiating his auditors into the charms of the impromptu speech on the part of the star, and the heartiest applause of the evening comes when he makes a few remarks, that have no connection with the libretto, immediately after the applause that follows the trio of "A Typical Tune of Zanzibar."

DE WOLF HOPPER GETS "TOUCHED"

Visits Petticoat Lane and Loses
All He Has.

IT WAS HIS OWN FAULT

According to a letter received in this city yesterday from London, De Wolf Hopper has fallen victim to the wily cockneys of Petticoat Lane. Mr. Hopper—they never mention the surname abroad—it appears, was standing in front of the Hotel Cecil when an American friend accosted him and invited him to take a trip to the Lane.

"I'll go you," said Hopper—Mr. Hopper—"if you will promise I will get back to the hotel in time for dinner."

At this point a young Englishman to whom Mr. Hopper was speaking, put in: "I wouldn't go there, Mr. Hopper, if I were you. They'd steal even your handkerchief in that quarter."

"They steal my handkerchief, eh?" repeated Hopper—Mr. Hopper—"I'll bet five pounds there isn't a man in Petticoat Lane smooth enough to steal a handkerchief of mine."

"There isn't?" interrupted his American friend. "Well, I'll 'take' five pounds that if you go through the district you'll come back without your handkerchief."

It Looked Like a Cinch.

Hopper—Mr. Hopper—took the bet and smiled as he walked toward Trafalgar Square, from which place the busses start for "The Lane."

The party boarded a bus there, and after a dreary ride of more than an hour, London's famous Baxter street was reached. Mr. Hopper and his American friend were so deeply interested in the odd scenes which they witnessed there they forgot about the bet which had been made.

The party spent two hours in the quarter, and when Mr. Hopper had decided he had seen enough of the Lane, they started back for the Hotel Cecil.

On the way the actor reached for his handkerchief, and not finding it in his pocket, exclaimed:

"Well, I'm blanked. My handkerchief was actually stolen in the Lane."

"Was that all you lost?" asked a member of the party.

"That's all," replied Mr. Hopper, and by way of apology, "I wouldn't have lost that, only I had it in my outside pocket. But I bet it wouldn't be stolen, and I'll pay up."

The actor then reached for his pocket-book, and it was gone.

ST. LOUIS, MO. — DISPATCH
AUG 20 1899

BAND MASTER

SOUSA IS LEARNING TO FIGHT

JOHAN PHILIP SOUSA is learning to box. Ever since Mr. Sousa's recovery from a severe attack of typhoid fever last November, which confined him to his bed for 10 weeks, he has continued to gain weight, but up to a short time ago he felt that his illness had weakened him considerably.

By the advice of his physician Mr. Sousa decided to take more physical exercise. Consequently the popular leader and composer is now spending three hours each day with Jack Cooper, manager of the Manhattan Beach race track, from whom he is taking lessons in the art of self-defense.

"I began taking boxing lessons weeks ago under the tutorship of Cooper," said Mr. Sousa, "and I feel like a new man. Just feel the muscles of my arm! There's nothing that will shake a person up more than a round or two with the gloves. Cooper and I go at it every day, and I'll wager that I've worked off 30 pounds since I began."

At first it was pretty hard going. That man Cooper has muscles like an ox, and his blow is like that of a sledge-hammer. Several weeks ago he gave me a crack on the point of the jaw that made me feel as if I had swallowed my palate. One more blow like that and there would have been no concert at the beach that night. Somebody would have had to announce that Sousa was indisposed."

"Mr. Sousa is the most aggressive pupil I have ever had," said Cooper. "He is a perfect glutton for punishment. He loves it. I have hit him some pretty hard

thumps; some that would have staggered many professional fighters, but you can't feaze him. He comes back at me ever time. With a few years of hard training Mr. Sousa could easily develop into a wor beater. The constant swing of his arm when conducting his band has made its muscles as hard as rocks, and when he lands it on my jaw I tell you I stars."



SOUSA COUNTERS A LEFT LEAD AND LANDS ON THE JAW



SOUSA COUNTERS A LEFT LEAD

SNAP SHOTS AT THE GREAT LEADER AND HIS TRAINER AT WORK.

SOUSA'S LATEST "BEAT."



SLIDE TROMBONE EXERCISE ON THE PUNCHING BAG

SHOWING BACK DEVELOPMENT-

Coney Island, July 31.—"Next to Tod Sloan, he's the cleverest man I ever handled," was the verdict of Jack Cooper, the trainer manager of the cycle track, as Sousa stepped in to don his duck trousers. "In 1896 I brought him down from 210 pounds to 190. He has

held the 190 until this summer, but I've got him down to 172 today." "You made poor, dear Mr. Hopper look like a ghost last summer," one of the coryphees whimpered. "You will make Mr. Sousa positively thin. Then think how his belt will sag!"

NEW YORK MAIL & EXPRESS
AUG 18 1899

will be found in to-day's Illustrated Magazine.

John Philip Sousa has finished the score of his new operatic burlesque, "Chris and the Wonderful Lamp," all but two numbers, and is now commencing his preparations for the Boston and Pittsburg festivals, with which he opens his band season of 1899-1900. Meanwhile, at Manhattan Beach, he continues to give two concerts a day with his band. Mr. Sousa, who is nothing if not eclectic, allows nothing that he thinks may prove effective to escape trial. One of his lists, for example, contains the Siegfried's death music from Wagner's "Götterdämmerung," following directly after certain "Gems from 'The Belle of New York.'"

At to-morrow's concerts Mr. Sousa's soloists will be Miss Kate Dewey Clarke, soprano, and Messrs. Arthur Pryor, trombone, and Herbert L. Clarke, cornet. The programme will include music by MacDowell, Wagner, Bizet, Grieg, Massenet, Czibulka, Nevin, Mr. Sousa himself and several others.

SAINT PAUL, MINN. - DISPATCH

AUG 18 1899

The elder Salvini has been invited to give three performances in Paris during the exposition. The French call Salvini the Italian Tasso, which for a Frenchman is the highest praise. In the acceptance, Salvini will probably play Othello, Saul and Ortes.

Edna Wallace Hopper is to be a star with Jerome Sykes in "Chris and the Wonderful Map." The place is to be sent out by the Erlanger. George F. Broadhurst has written the book and John Philip Sousa is composing the music.

NEWARK, N. J. - SUNDAY CALL

20

Samuel Frohman made his first money managing a walking match. The receipts were nearly \$10,000.

Sarah Bernhardt has, besides M. Rosland's "Eaglet," a new play by Sardou, entitled "The Witch."

De Wolfe Hopper has secured an extended

lease of the Lyric Theatre, in London, and may lengthen his engagement there in "El Capitan."

Koster & Bial's has changed hands. Robert Blei, a Western vaudeville manager, has obtained a five years' lease and will take possession in September.

May Howard will open her season Sep-

SYRACUSE, N. Y. - TELEGRAM

AUG 18 1899

It is stated that De Wolfe Hopper will remain in London for an indefinite period owing to the success of "El Capitan." Hopper has had a burning desire for years to "catch on" in London, and now that he has done so, the mere matter of cancelling the greater portion of his American season will be a trifling item with him.

If Hopper's London success continues he may follow the example of Astor and retire permanently from the country whose newspapers, as he says, "dig deeply into one's private affairs," notwithstanding the fact that such meddling on their part has heretofore been considered excellent advertising matter by some comic opera stars.

GRAND RAPIDS, MICH. - DEMOCRAT

AUG 20 1899

of Tennessee."

Columbus, O., Press Post—DeWolfe Hopper has cancelled all his American dates and will remain in England with "El Capitan" indefinitely. DeWolfe may the next after Mr. Astor to declare allegiance to the queen. The queens that have already had him, claim that his allegiance doesn't stick.

CHICAGO, ILLS. - TIMES

AUG 20 1899

The suit brought by the administrators of David Blakely, Mrs. Ada P. Blakely, against John Philip Sousa has been decided by the Court of Common Pleas, Philadelphia, sustaining the report of the referee. By this decision Mr. Sousa must account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it since May 23, 1897. Mr. Sousa must also pay to the Blakely estate one-half of all the royalties earned by those of his musical compositions that were published prior to Mr. Blakely's death. The referee decided that the Blakely estate could hold no exclusive right to Mr. Sousa's name, as the use of such right would be misleading to the public. The case has been in the courts for more than two years.

ST. LOUIS REPUBLIC

AUG 20 1899

Lyceum.

Mrs. G. H. Gilbert, one of the veteran actresses on the American stage, has been engaged by Charles Frohman to appear with Miss Russen in the new Jerome comedy, "Miss Hobbs."

It is related, says the Detroit Free Press, that lately in London Bob Hilliard invited a young English woman to a dress rehearsal of "El Capitan." After watching De Wolfe Hopper for half an hour, the lady said: "What a magnetic and delightful man Mr. Hopper seems to be! Tell me something about him. Has he been married?"

PEORIA, ILL. - JOURNAL

AUG 20 1899

Sir Henry Irving is reported to not long ago that he considers himself "unfortunately addicted to catching small illnesses."

John Philip Sousa owns a more or less good-sized example of the musical manuscript of nearly every composer since the time of Bach.

PHILADELPHIA TIMES

AUG 20 1899

Charlie Rossow, the little wonder, will do skirts at Keith's this week and sing "Ti Green Fields of Virginia" and other songs.

It is believed Miss Ada Rehan will organize a company of her own, and that George Clarke will be one of its members.

John Philip Sousa, the band leader, is talking boxing lessons. Still it would seem possible to beat him well without this.

Sousa.

John Philip Sousa is the idol of the music loving populace. But even this does not protect him from trouble. He had a partner in the person of David Blakely. When Blakely died his widow set up a claim that she owned a half interest in all Sousa's compositions and she has made her claim so good that John Philip has been ordered by the court to pay her half of his earnings, and moreover she has a claim to half of all his work that was executed previous to the death of Blakely. Inasmuch as Sousa is now rich the verdict of the court won't hurt him much in a financial way, although it gives the widow about \$250,000.

Commerville Ind
Examiner
8/18

Twenty-five cents to hear Sousa's band is something hitherto unheard of. The announcement that the admission to the State Fair grounds after six o'clock p. m., on the days when Sousa's Concerts will be given, is a little more than would be expected, when the admission to hear Sousa has ranged from 75 cents to \$1.50.

ASHLAND, KY. NEWS

AUG 19 1899

Sousa, the band leader, is learning to be a boxer, and the man with the trombone may therefore get what he deserves when he boots out of his turn in the future.

PITTSBURGH DISPATCH

AUG 20 1899

"El Capitan," were achievements long remembered.

Sousa has composed a new march, called "The Union Jack and the Stars and Stripes." It was given for the first time on July 25 at the Lyric Theater, London, the occasion being the visit of the Harvard-Yale athletes and the Australian cricketers to the performance of "El Capitan."

It is now definitely stated that Kyrle Bellew and Mrs. Potter have again pooled fortunes. They are to lease a London theater and produce "The Queen's Necklace," "The Duke's Motto" (a new version by David Belasco), "Ruy Blas," "Bel Domino," "Charlotte Corday" and other plays of the romantic order.

NEW YORK NEWS
AUG 20 1899

their Dutch pickaninnies; Barton & Asmus, the walking delegates; Gracey and Burnett, in a comedy sketch; Bryant and Saville, musical team; Eleanor Falk, the charming comedienne, and Harry Thomson.

SOUSAS' CONCERTS.—Sousa's special soloist for to-day will be Miss Kate Dewey Hanford, a young and gifted Boston singer, who has just returned from her studies in Paris, where she has enjoyed for the past three years the invaluable coaching of such

Mlle. Elsieta, in "The Queen"

famous teachers as Bouhy, Sbriglia and Mme. Mathilde Marchesi. Miss Hanford of the now patriotic middle name will sing at both the 4 o'clock and 8 o'clock concerts. Sousa has arranged two exceptionally tempting programmes. At the 4 o'clock concert MacDowell's notable "Indian Suite" will be the piece de resistance, while at the evening affair Massenet's "Carnival Scene in Naples" is the number of honor.

Handwritten: Houston, Tex. Post Aug. 20, 1899

DeWolf Hopper still continues to present "El Capitan" in London, and they are, it appears, learning to like him and to appreciate his special brand of humorous effort. Not a little of his success has been due to those extemporaneous between the acts speeches, and Punch has christened him "The Superintendent of the American Wheeze Factory." They don't use slang in London, but it may be as well to explain that over there "wheeze" is a joke.

WASHINGTON, D. C. — POST
AUG 20 1899

from musical work. There will be some changes made this fall in the Metropolitan Church choir. There has been talk of reconstruction for nearly a year.

Mr. John Philip Sousa has had word from Charles Klein that the German and Austrian rights for his brilliant opera, "El Capitan," have been disposed of. Vladimir de Pachmann, the Russian pianist, will make his reappearance in this country at the coming Worcester musical festival, which will be held during the last week in September. The new comic opera, "The Ameer," by Victor Herbert, Kirke La Shelle, and Fred M. Ranken, will be put in rehearsal by the Frank Daniels company on August

WASHINGTON, D. C. — POST
AUG 20 1899

so very anxious for the welfare of the dog she might have manifested her sympathy in a useful way by giving the pamphlet. Ouida is very wealthy, you know. But we've placed Ouida's letter in the hands of our solicitors. She shall not libelously accuse our association with immorality.

Senator Spooner and Gen. Grosvenor were seen on our dusty and badly sprinkled streets this week. George W. Lederer, theater manager, is also a recent arrival. He was accompanied most unexpectedly by Ludwig Englander, the long-haired composer. Music composers from your shores are thick here just now. Englander, Kerker, and yesterday I met Jesse Williams, of New York, in the Strand. Now, if John Philip Sousa will only come and Reginald Koven they can hold a congress. Gustave Kerker, meanwhile, with his catchy tunes, rendered by Edna May, still has his grip on the throats of the town. Edward Lauri, comedian and dancer, is now singing a parody on the prevalent craze nightly at the Palace—O, bother the "Belle of New York." The subject of all the town talk; When weather is fine, when weather is showery, I meet this beauty from the flowery Dower. Wherever I eat, wherever I drink, Whenever I lie down ten minutes to think; When I sleep, when I wake, when I'm out for a walk. (Now, really, excuse me!) damn the "Belle of New York."

NEW YORK MORNING SUN
AUG 20 1899

DE WOLF HOPPER
Latest Tale About His Wedding Nella Bergen Authoritatively Denied.

A story to the effect that De Wolf Hopper and his prima donna, Miss Ellen Reardon Bergen, known on the stage as Nella Bergen, were married just before they sailed for London on Aug. 29 to appear there in "El Capitan," was printed yesterday, on the authority of George J. Reardon, Miss Bergen's brother. The story said that he had told some friends at Brighton Beach last Sunday that Miss Bergen had been married to Mr. Hopper at Hoboken. Mr. Reardon was seen yesterday by a SUN reporter and he denied that he had ever made any such statement. "There is not any truth in the story," he said, "and what is more it puts me in a very unenviable position, as you can easily see. In the first place, I haven't been at Brighton Beach this year; and secondly, I haven't said anything about my sister's marrying. Finally, I don't know anything about what she has done or will do, and no one in the family here does either. We haven't heard from her since she left for Europe."

DENVER POST
AUG 20 1899

retirement on account of ill health last season, in which it was openly asserted that her ceaseless studies as stool lending lady had unbalanced her mind. Miss Bateman goes back to St. Louis to resume the position she occupied at that time.

Alfred Klein has again retired from the cast of "El Capitan" in London, and will not be seen hereafter with DeWolf Hopper, as he designate an eccentric part in the French adaptation of "The Girl from Maxim's," which Manager Charles Frohman is soon to bring out in New York.

SAINT JOSEPH, MO. — HERALD
AUG 20 1899

San Francisco for the third time this year is enjoying a season of grand opera.

Sousa's popularity is wonderful. De Wolf Hopper in his "Charlatan" is making a hit in London and the Sousa marches are heard around the world.

AUGUSTA, GA. — CHRONICLE
20

The court of common pleas in Philadelphia has decreed that John Philip Sousa must share royalties with the widow of David Blakely on all his compositions made before the death of Mr. Blakely, surrender his musical library to her and account for the use of it since May 23, 1897. In urging her claims under Mr. Sousa's agreement with the deceased, an attempt was made to lay seizure to the Sousa name itself, but the court held that such judgment would deceive the public.

CINCINNATI, O. — ENQUIRER
AUG 20 1899

Mr. John Philip Sousa knows how to be constantly in evidence. His very latest advertising dodge is a series of pugilistic photographs in which it is needless to add, Sousa appears to the best advantage.

AUGUSTA, GA. — CHRONICLE
AUG 20 1899

Mr. William Post has succeeded Alfred Klein as soloist in DeWolf Hopper's London production of "El Capitan." Mr. Klein will come to America and play in "The Girl From Maxims." "The Belle of New York" has passed its 500th performance in London, and "Why Smith Left Home" has already run over 100 nights, while Nat Goodwin in "An American Citizen" and De Wolf Hopper in "El Capitan" are the solidest kind of hits. European rights to "Smith" and the Sousa opera have already been disposed of. The export trade in American stage enterprises seems to be decidedly looking up.

DES MOINES, IOWA. — LEADER
AUG 20 1899

De Wolf Hopper still continues to present "El Capitan" in London, and they are, it appears, learning to like him and to appreciate his special brand of humorous effort. Not a little of his success has been due to those extemporaneous between the acts speeches, and Punch has christened him "The Superintendent of the American Wheeze Factory." They don't use slang in London, but it may be as well to explain that over there a

DES MOINES, IOWA. — LEADER
AUG 20 1899

This first postulate of Count Tolstoi's new book is almost absurdly simple. The consequences are equally simple and follow consistently from this general principle. The magnificent and epic novels which constrained Turgenev to call to their author the greatest of novelists, Count Tolstoi is the first to disclaim. They are bad art, he tells us; and the only worthy thing he has written is a book of fables and child stories. The consequences of this postulate in the other arts are equally obvious. All of Beethoven, whom we are accustomed to consider as the greatest of composers, Count Tolstoi repudiates, with the exception of a few simple melodies: the Ninth Symphony in particular, which is to many of us the crown of musical art, he considers vanity. Rather than hear the great sonatas of the same master he prefers to listen to his peasants blowing horns. This kind of thing is so far very familiar, and in general would deserve no other reply than that the man who does not like Beethoven does not understand him. On the contrary: Count Tolstoi assures us that he understands technical music, and was once an admirer of this particular master, so that we are compelled to separate him from the circle of the simply unintelligent, and to believe that by a curious psychological process he has really come to imagine that he prefers simple melodic progressions to the highest achievements of musical intellect. With Beethoven go the other great composers from Bach to Wagner. From his condemnation of Bach he excepts the pretty and popular aria for the G-string, but Wagner he damns utterly and devotes a chapter to a quite illiterate criticism of the great music-drama Siegfried. If we ask, "What then is left in music?" Count Tolstoi does not tell us; but is easy to imagine. Instead of Beethoven, Balzac shall reign in Count Tolstoi's musical world; instead of Wagner, Flotow; and instead of Mozart, Rossini. In pictorial art we shall put away Corot and Rousseau and take to ourselves instead the vulgar painters Bouguereau and Muncey. Pictorial Japan, Outamaro and Hokusai, shall give place to pictorial Birmingham: chromes shall adorn our walls. In literature the men of genius must all go; if Count Tolstoi does not mention them all it is for lack of space; he does, however, reprobate Shakespeare and Goethe by name, and the delicious poets of modern France. Instead of these, the kitchen maid creations of Miss Marie Corelli, of the Rev. E. P. Roe, of the Rev. Frank Sheldon, shall be exalted to an everlasting glory.

NEW YORK MORNING WORLD

AUG 21 1899

NEW MUSICAL PRODUCTIONS.

Comic Operas and Burlesques to Be Sung.

The coming season will be rich in new musical productions, but most of these will not be heard in New York until after the holidays.

Of the ones which will be brought forward early in the season, "Cyrano de Bergerac," by Smith and Herbert, to be produced at the Knickerbocker Sept. 18 by Francis Wilson, will command interest because of the popularity of Rostand's play, produced a year ago. "The Singing Girl," by the Alice Nielsen Opera Company, will furnish a new vehicle for that popular organization at the Casino. "The Ameer," by Herbert and La Shelle, will bring Frank Daniels into New York during the holidays.

No definite plans have been announced for Sousa and Broadhurst's "Christ or the Wonderful Lamp." "Three Little Lambs," by E. C. Barnett, the Boston librettist, will be one of the leading productions at the Fifth Avenue after the run of "Becky Sharp." Weber & Fields's burlesque, "The Whirligig," will remain on Broadway far into the new year, and will have for its leading competitor the Rogers Brothers' new production, "In Wall Street," which will monopolize the season at the Victoria, beginning Sept. 18.

INDIANAPOLIS, - JOURNAL

AUG 21 1899

One "clever young manager" alluded to in the above is Charles B. Dillingham, Charles Frohman's valuable lieutenant, who for a while was the husband of Jennie Yeamans. Dillingham is one of the brainiest and most popular and polished young managers in the country.

De Wolf Hopper and Nellie Bergen are now reported to have been married in New Jersey a few hours before the "El Capitán" company sailed for London.

TOPEKA KAS. JOURNAL

AUG 21 1899

Although John Philip Sousa has already a reputation for striking music, it is announced that he is learning to box.

DETROIT MICH. TRIBUNE

AUG 21 1899

Of these already are in operation. A community in Alabama containing 400 colored people and but two white persons is about to be incorporated.

The Hebrew community of Athens, Greece, consisting of 80 families, has taken steps for the erection of a synagogue.

John Philip Sousa owns a more or less good-sized sample of the musical manuscript of nearly every great composer since the time of Bach.

DES MOINES, IOWA. - REGISTER

AUG 20 1899

At the Opera Comique of Paris. A real bull fight took place in the last act.

According to the London papers, Alice Hamilton has made a strong impression in her original part of Princess Margherita in the new opera with DeWolf Hopper.

LOWELL, MASS. - MAIL

AUG 21 1899

Brigham's Orchestra of Marlboro, the pride of Canton Pawtucket's annual balls, gives two concerts here daily, a singing number being a feature of each concert. The cottagers have come to consider this aggregation of musicians indispensable.

The Salem Cadet Band gave two excellent concerts today, having just returned from the cadet camps at Boxford. They give two more next Wednesday evening, the programmes of which follow:

From 3 to 5 P. M.
March, "First Regiment".....Reeves
Overture, "Hungarian".....Tobani
Waltz, "Love's Proposal".....Von Blon
Request Number.
Selection, "The Boys of '61".....Beyer
March, "Stars and Stripes".....Sousa
Selection, "The Fortune Teller" Herbert
Request Number
Barn Dance, "My Dusky Queen"

Finale, "Flag of Victory".....Algrette
From 8 to 10 P. M.:
March, "Semper Fidelis".....Sousa
Overture, "Stradella".....Plotow
Solo for Cornet, "The Girl I Loved in Sunny Tennessee".....Carter
Mr. B. B. Keyes.

Request Number.
Selection, "North and South".....Bendix
March, "The Directorate".....Sousa
Selection, "Robert Bruce".....Bonnisseau
Request Number.
Morceau, "Coeurs et Fleurs".....Tobani
Finale, "Uncle Sam".....Goldsmith

NEW YORK MORNING TELEGRAPH

AUG 21 1899

Sousa's Concerts To-
day

At Manhattan Beach this afternoon and evening Sousa will give the following programmes:

COMMENCING AT 4.
Overture, "Jubel" (camp overture).....Lundpaintner
"A Musical Tour Through Europe".....Conradi
Trio for cornets, "The Solitaires".....Herbert
Messrs. Clarke, Mesloh and Higgins.
Gems from "Cavalleria Rusticana".....Mascagni
Bridal Chorus from "Lohengrin".....Wagner
a. Gavotte, "Comique" (new).....Mildenberg
b. Valse, "Gedanken Flug".....Strauss
a. Dance characteristic, "A Southern Jam-boree".....Lerman
b. March, "Peace Forever" (new).....Lacalle
"Songs of the Navy".....Hal

COMMENCING AT 7.
Overture, "Hansel and Gretel".....Humperdinck
Collocation, "Chimes of Normandy".....Planquette
Paraphrase, "Loreley".....Nesvadba
Valse, "Village Swallow".....Strauss
March, "Hands Across the Sea".....Sousa
"A sudden thought strikes me—Let us swear an eternal friendship."

SOUTH BEND, IND. - TIMES

AUG 21 1899

Sousa and 19 of the best musicians in the world will constitute the band that will appear at the State fair, Sept. 20 and 21. Information from the secretary of the fair is to the effect that visitors to the fair during the day can remain on the grounds until after the concert is over in the evening, and the only expense they will incur will be the fee for seats in the grand stand, which is 35 cents.

BOSTON, MASS. - POST

AUG 23 1899

melodrama by Cecil Raleigh

"Women and Wine." It is said to be a very highly seasoned production, as its title would indicate.

John Philip Sousa has completed the score of the new opera for De Wolf Hopper for which Grant Stewart and Charles Klein have written the book. The music of "Christ or the Wonderful Lamp" is also finished.

NEW YORK MORNING TELEGRAPH

AUG 21 1899

Stage Gossip.

Madeline Lack telegraphed a day or two ago from Seattle that she and a number of the members of the company that went to Australia to support Harry Conor, were there on their way to New York.

Robert Taber will not remain in this country. When Mr. Litt recently offered him an engagement in "The Ghetto," he said he had already arranged to return to London.

"Ghetto" literature must be remunerative. Israel Zangwill has accumulated quite a little real estate, some of it under his finger nails.

"If it is true that there is perfect harmony in the syndicate," said a growler yesterday, "and that everybody is working for the interest of all, how did it come that Nixon & Zimmerman were the most spirited bidders against the Klaw & Erlanger-Frohman endeavor to secure a lease of Daly's Theatre? I suppose the men in the syndicate fully understood one another, but to an outsider the scene of apparently hot competition was rather curious under the circumstances."

Whether Nella Bergen is married to De Wolf Hopper or not (her brother as it was said at the time, and now says she wasn't), it may be regarded as a reasonably sure thing that she will not return to the United States for some years. She will probably drop out of the Hopper company before very long and will take up her studies with a view to oratorio and concert work. Miss Bergen has told a number of her friends that she doesn't wish to come back to this side of the water at all.

LEANDER RICHARDSON.

JACKSONVILLE FLA. - MCTDAB

ONE ON SOUSA.

How an Artless Organ Grinder Made Business Good.

John Philip Sousa has an intense dislike for the mutilation of his musical compositions. To hear one of his marches played out of tune or time not only sets his teeth on edge, but provokes his anger beyond his power of resistance. Not long ago he went down from his home in Yonkers, on the Hudson, to New York city, and in front of the Grand Central station he heard an organ grinder playing "The Washington Post March." He was turning the wheel with the utmost slowness and extreme irregularity. It sounded like a funeral march.

Sousa stood it as long as he could and then rushed across the street and exclaimed: "That's not the way to play that! Don't do it any more! It's awful!"

"How should I play?" asked the grinder impassively.

"Faster, faster!"

"Ah!"

"Yes. This way. Let me show you." And he took the crank into his hands and turned it with so much spirit and vigor that he soon had a crowd around him.

"Thank you," said the organist. "Who are you?"

"I'm Sousa. That's the proper way to play that march."

"Thank you, sir," replied the organist, bowing profoundly.

The next day Sousa came to town on the same train and found the same organ grinder in the same place playing "The Washington Post March" just as he had been taught the day before, but with much greater success. Murmuring and evidently awe stricken spectators were dozens deep circled around the musician. Sousa forced his way to the front to see the cause of the excitement. He found it. On the organ was a large canvas sign reading: "The Washington Post March. Composed by John Philip Sousa. Played by a Pupil of Sousa."

Mr. Sousa has not given any more music lessons to strangers.—Columbus (O.) Press-Post

NEW YORK MORNING WORLD

AUG 24 1899

ears, and Dan Daly, Harry Davenport and other burlesque actors appeared in specialties.

It will be long after the snow flies before De Wolf Hopper will appear again in comic opera before American audiences. His New York representatives have succeeded in cancelling all his engagements in this country up to Nov. 1, and they are now trying to relieve him of his home obligations for the entire season.

BOSTON MASS - POST

AUG 23 1899

very highly seasoned production, as its title would indicate.

John Philip Sousa has completed the score of the new opera for De Wolf Hopper for which Grant Stewart and Charles Klein have written the book. The music of "Chris or the Wonderful Lamp" is also finished.

PHILADELPHIA - PUBLIC LEDGE

AUG 25 1899

Mr. Sousa's plans for his band have been outlined for five weeks after his season at Manhattan Beach terminates, which will be September 4. The band will go on a tour, appearing for two weeks beginning September 6, at the exhibition in Pittsburg. After that it will fill a week's engagement at the State Fair in Indianapolis, followed by a week's concert at the Export Exhibition in Philadelphia, and then conclude its season at the Boston Food Fair. After that the organization will disband, and Mr. Sousa will retire to his country home in Vermont for a complete rest.

The Rome correspondent of the Pall Mall Gazette says that Pietro Mascagni has had a signal honor paid to him by

PHILADELPHIA - PUBLIC LEDGE

AUG 25 1899

John Philip Sousa's new opera, "Chris and the Wonderful Lamp," will receive its first presentation at the Criterion Theatre, New Haven, on October 24. As soon as it is fairly launched, Mr. Sousa will set about completing the music for De Wolf Hopper's comic opera, for which Charles Klein has furnished the libretto and which will probably be known as "General Gamma."

NEW YORK MORNING TELEGRAPH

AUG 26 1899

"Wang" Will Follow "El Capitan."

"De Wolf Hopper," he said, "has just arranged to stay in England all year. 'El Capitan' will close in London in November and then go on tour in the provinces until February, when Hopper will return and produce 'Wang' for a long run. Hopper has made a great personal hit, notwithstanding the reports to the contrary."

Nat Goodwin, Mr. Brady said, would reopen Sept. 4 in "An American Citizen" and play it until Oct. 15, when he will return to America. Both Paris and London are filled with American actors and actresses, and many are securing positions in the English companies.

Doris' "In Paradise," which will be done at the Bijou, will be produced in London by George R. Sims in another form. It will open the season at The Vaudeville.

FROM

NEW YORK MORNING WORLD

AUG 24 1899

is likely the new opera, "General Gamma," John Philip Sousa and Charles Kline, will be staged by Mr. Hopper in London and not be played in New York until his return to this city.

NEW YORK MORNING TELEGRAPH

AUG 25 1899

English Like Sousa's Music.

Melville Stewart, the baritone, who was in Sousa's "The Bride Elect" last season, has joined De Wolf Hopper in London, replacing William Ingersoll as Scaramba in "El Capitan" at the Lyric Theatre. Mr. Ingersoll returns to America to join William H. Crane's company in "Peter Stuyvesant."

The business of "El Capitan" in London is said to have shown a steady increase, and last week, which was the sixth week of the run and the limit of the original contract, was the best week the Sousa-Klein opera has had in London.

Sousa's publishers, the John Church Company, have opened a large branch house in London to exploit the "March King's" music, and their manager, Mr. A. F. Adams, who has just returned from the other side, reports that the sale of the "El Capitan" music in London has been fourfold greater than during the early weeks of the opera's career in New York.

Three shipments of the vocal score have already been sold, and the "El Capitan" music is being played by every orchestra and band in London.

NEW YORK TIMES

AUG 26 1899

DE WOLF HOPPER'S SEASON.

Seeks to Cancel American Engagement So as to Stay in London.

While De Wolf Hopper and his company are filling a most successful engagement in London, presenting the opera "El Capitan," his representatives here are making all kinds of efforts to cancel his entire season in this country, so that he may be enabled to remain abroad indefinitely. Thus far they have been unsuccessful in canceling the out-of-town dates further than Nov. 25, but they are confident that the remainder of the time will be free to Mr. Hopper.

In the event of obtaining this time from the various managers, the comedian will remain long enough in the English metropolis to present to the theatregoing public of that city his new opera, and then bring it to this country. It will probably be known as "General Gamma," and the music will be written by John Philip Sousa and the book by Charles Klein.

The first and second acts of this opera have been completed, but the music Mr. Sousa does not intend to write until the present opera, which he has written for Klaus & Erlanger and Ben Stevens, entitled, "Chris and the Wonderful Lamp," has been produced, which will be on Oct. 24, at the Criterion Theatre, New Haven.

Mr. Sousa's plans for his band have been outlined for five weeks after his season at Manhattan Beach terminates, which will be Sept. 4. The band will go on a tour, appearing for two weeks, beginning Sept. 6, at the exhibition in Pittsburg. After that it will fill a week's engagement at the State Fair in Indianapolis, followed by a week's concert at the Export Exhibition in Philadelphia, and then conclude its season at the Boston Food Fair. After that the organization will disband, and Mr. Sousa will retire to his country home in Vermont for

Dramatic Mirror
8/26

DE WOLF HOPPER'S NEW OPERA.

General Gamma is the title decided upon for De Wolf Hopper's new opera. The music is by John Philip Sousa, the book by Charles Klein, and the lyrics by Grant Stewart. The opera will be produced in this city next February.

SOUSA NIGHT AT TROOST.

With One Exception All the Numbers on the Programme Will Be by the March King.

This will be Sousa night at Troost park, and with one exception all the music will be from the works of the famous bandmaster. Director Zimmerschied, in making up his programme, has included some of the earlier Sousa compositions, and there will be an especial interest in these. Of course, the newer pieces are well represented. The great feature will be the closing number, "The Stars and Stripes Forever," which will be sung by Ben T. Hollenback, with the full band accompaniment. Mr. Hollenback will also sing an aria from "The Charlatan." The one composition not by Sousa will be Liberati's "Remembrance of Switzerland," which will be played as a cornet solo by Miss Biggs.

As on last Thursday night the park will be illuminated by hundreds of Japanese lanterns, arranged around the band stand and seats. The programme will be:

March, "The Bride Elect" (Sousa).
Waltz, "La Reine de la Mer" (Sousa).
Aria, "The Charlatan" (Sousa), Mr. Ben T. Hollenback.
March, "King Cotton" (Sousa).
Cornet solo, "Remembrance of Switzerland" (Liberati), Miss Linnie Biggs.
Semper Fidelis" (Sousa).
Selection, "El Capitan" (Sousa).
"Stars and Stripes Forever" (Sousa), Mr. Hollenback and the band.

KANSAS CITY, MO. JOURNAL

AUG 17 1899

PATRIOTISM AT TROOST.

Sousa's New March, "Hands Across the Sea," and "Stars and Stripes"

Will Be Features.

This will be patriotic night at Troost park, and all the music will be either American patriotic music or that of other countries. Probably the two greatest features will be Sousa's new march "Hands Across the Sea" which will be played by Zimmerschied's Military band and Sousa's "Stars and Stripes Forever," which will be sung by Ben T. Hollenback, with the accompaniment of the band.

The park will be beautifully illuminated with Japanese lanterns. The complete programme will be:

"Hands Across the Sea," new (Sousa).
"American Fantasia" (Herbert).
Song—"The Stars and Stripes Forever" (Sousa), Mr. Ben T. Hollenback.
"Uncle Sam's Patrol" (Rose).
Cornet solo, Selected, Miss Linnie Biggs.
Intermission.
"Under the Double Eagle" (J. F. Wagner).
March—"Admiral Dewey" (Cary).
Song—Selected, Mr. Hollenback.
"American Patrol" (Meacham).
"American Republic" (Thiele).

LAST WEEK OF MUSTA

AUG 18 1899

BRASS BANDS AND KING SOUSA.

In commenting on the so-called "characteristic" compositions which so frequently form part of and disfigure the programmes of band concerts, The Washington Post hits the nail squarely on the head when it says:

Our point is that any attempt by a brass band to convey to its audience the conception of a storm, a horse race, a picnic down the river, a battle, a retreat, or a conflagration is absurd and impertinent. No music can accomplish these ends. Even Wagner, the greatest of all the masters of harmony and musical effect, would not have dreamed of attempting it. He brought to his aid a poem which must be thoroughly mastered, and a mise en scene which helped materially to tell the story. And even then, in the opinion of such critics as Max Nordau, Tolstoi and Rubinstein, he did not always succeed.

But The Post has set up no plea for rag-time music—no Annie Rooney or any other vulgar and barbarous attack on art. We ask for the best, the highest and purest forms. No one needs a lecture and magic lantern to feel and revel in the "Spring Song," the "Moonlight Sonata," the sextet of "Lucia," the overture to "Oberon," the funeral march of Chopin, the "Amour Sacre de la Patrie" of Massaniello, the "Song to the Evening Star," or the "Pilgrim's Chorus," or the overture to "Tannhauser" of Wagner, or a hundred other musical inspirations we might mention.

What we have criticised and still appraise as musical nonsense is the ridiculous attempt on the part of brass bands to "describe" picnics, storms, conflagrations, battles, yacht races, peppermint, high balls and toothache. We said on Sunday that the whole thing was impudent charlatanism. We say it again. What is more—it is true.

For some reason, patent only to themselves, too many bandmasters fancy that "descriptive" or "characteristic" compositions, which it would be folly to consider as music, are just what the popular taste demands. Laboring under this delusion they continue to inflict trash, mostly of their own manufacture, on a public, which, although it may not be highly cultured in music, yet is intelligent and sensitive enough not to mistake the ripping, sawing, blaring, blatant and explosive concatenation of noises for original musical ideas or inspired harmonies.

One of the eminent offenders in this respect is John Philip Sousa. Conceding his merits as a composer of marches and comic opera scores, yet it must be admitted that when he sets out to "describe" with the aid of his band a Sheridan's Ride or something equally strenuous he can create an ear splitting racket after which the crack of doom might be borne without a shudder.

Because of his theatric performances and the good nature of American audiences in tolerating them, many band leaders less gifted in inventing noises than he, but equally energetic, are imitating him with more torturing results and effects that are sorely trying to the much abused "popular taste." There is invention but no musical art in such works and until they are eliminated from pretentious concert programmes efforts to advance the status of music in this country must suffer a handicap.

FACTS.

Paris Herald

"EL CAPITAN" AT THE LYRIC.

Mr. Clement Scott Says Americans Are Doing All the Best Business on the London Stage.

[BY THE HERALD'S SPECIAL WIRE.]

LONDON, Wednesday.—What a lot of nonsense has been written, and I believe cabled, about the De Wolf Hopper Company, which has made such a marvellous hit at the Lyric here. It has been said that it is to come off, and that it will be succeeded by Owen Hall and Leslie Stuart's "Floradora" immediately.

It has also been reported that "Wang," the musical piece which was such a great success in America, is to follow "El Capitan."

Nothing of the sort! Let me tell you that there has never been any intention of producing "Wang" here. "El Capitan" has been such a huge success—the greatest, in fact, ever known during the summer months at this theatre—that, although the original intention was to put on "Floradora" in the place of "El Capitan" on or about the 19th of this month, it is now decided that the latter shall stay on indefinitely. How long will depend upon what arrangements can be made for cancelling future American arrangements with "El Capitan" and "The Belle of New York." It is Americans who are doing all the best business in the theatres just now.

CLEMENT SCOTT.

AND RAPIDS, MICH. - TIMES.
JUL 19 1899

THAT SOUSA MEDAL

It Was Awarded Last Night to a News-boy Band Boy.

Nearly everybody knows that when John Phillip Sousa was here with his band last spring he offered a prize to be competed for by the members of The Evening Press Newsboy band. The great bandmaster and composer was so thoroughly pleased with the work of the young musicians that he promised them a medal, to be worn by the newsboy who won out in a musical competition to determine which of the members of the band played the simple scale most accurately.

The contest was held last evening at Assembly hall, and there were nine competitors. Each was to play the scale upon his own particular instrument, and evenness and tempo were to be considered by the judges in awarding the prize. The judges were Prof. R. A. Wellenstein, Rev. C. R. Hodge and Frank Wurzburg. There was a great deal of pleasant rivalry manifested between the competitors, and the contest was taken very seriously by the boys, many of whom had practiced diligently for many weeks. After a very careful and scrutinous comparison of the merits of each player's work, the medal was awarded to Eddie Halderman, who plays first cornet in the band.

The annual presentation for medals for progress, attendance and deportment took place also last evening. George Burgess was presented the medal for general progress, and the prizes for perfect attendance and deportment went to Frank Plass and Arthur Boon. The members of the band were unanimous in approving the selections made.

SHELBYVILLE, IND. - DEMOCRAT

AUG 21 1899

Sousa and forty-nine of the best musicians in the world will constitute the band that will appear at the State Fair September 20th and 21st. Information from the Secretary of the Fair tells us that visitors to the Fair during the day can remain on the grounds until after the concert is over in the evening and the only expense they will incur will be the fee for a seat in the Grand Stand, which is 25 cents.

AUG 22 1899

Sousa's Band at the State Fair.

Sousa and forty-nine of the best musicians in the world will constitute the band that will appear at the State Fair, September 20 and 21. Information from the secretary of the fair tells us that visitors to the fair during the day can remain on the grounds until after the concert is over in the evening and the only expense they will incur will be the fee for a seat in the grand stand which is 25 cents.

HARTFORD CT. TIMES

MUSIC AND THE DRAM.

While De Wolf Hopper and his company are filling a most successful engagement in London, presenting the opera "El Capitan," his representatives here are making all kinds of efforts to cancel his entire season in this country, so that they may be enabled to remain abroad indefinitely. Thus far they have been unsuccessful in cancelling the out-of-town dates further than November 25, but they are confident that the remainder of the time will be free to Mr. Hopper.

NEW YORK COMM ADVERTISER.

AUG 26 1899

Sousa's concert programmes for to-day and to-morrow show the variety that this conductor invariably employs in his programme making. To-day's programme commences with scenes from Wagner's *Siegfried*, and ends with the third act of *Lehengerin*. Interspersed will be Meyerbeer's "Blessing of the Poignards," from *The Huguenots*, airs from that charming comic opera by Victor Herbert, *The Serenade*; a duet for flute and horn by Titi, to be rendered by Messrs. Wadsworth and Koch of the band; "Narcissus," by Ethelbert Nevin, and Sousa's new march, "Hands Across the Sea." The Sunday afternoon concert at 4 o'clock and also the concert at 8 P. M., will present as the chief soloist Miss Bertha Waltzinger.

The programme for the concert beginning to-day at 2 o'clock follows:

Grand Scenes from "Siegfried".....Wagner
"The Blessing of the Daggers".....Meyerbeer
Trombone Section—Messrs. Pryor, Lyons, Williams.
Airs from "The Serenade".....Herbert
Duet for Flute and Horn.....Titi
Messrs. F. Wadsworth and H. Koch.
Valse, "Immortellen".....Gung'l
"Songs of the Navy".....Hall
"Narcissus".....Nevin
March, "Hands Across the Sea".....Sousa
Third Act of "Lehengerin".....Wagner

RECORD

AUG 26 1899

Charles Klein and John Philip Sousa have written a comic opera for De Wolf Hopper, with the title "General Gamma." It is to be produced next February, but whether in New York or London seems uncertain. The persistent rumor that Hopper will remain abroad for a year, as a result of his great London success, is still current.

HALEY AND HIS HA! HA!

Band Leader Explains It in the Police Court.

NO DISRESPECT INTENDED BY HIM

He Insists that He Meant to Express His Appreciation of the Marine Band's Performance—Two Drinks the Extent of His Indulgence on the Fateful Afternoon—The Court Fines Him Ten Dollars for Technical Disorderly Conduct.

William A. Haley, band leader, and very well known in musical circles, was yesterday adjudged guilty of disorderly conduct at the Marine Band concert last Wednesday. The hearing was held in the Police Court before Judge A. S. Taylor, who fined Mr. Haley \$10, which the latter promptly paid. The defendant was represented by Col. E. B. Hay and J. McDowell Carrington, while Mr. Sinclair acted as prosecuting attorney.

The case arose over the alleged boisterous conduct of Mr. Haley at the Capitol, when he is said to have crossed the ropes surrounding the stand and endeavored to engage Lieut. W. H. Santelmann in a conversation over some private matters. It was further stated that Mr. Haley gave vent to some applause that was not entirely friendly, and that he requested the playing of selections from Sousa's compositions. It was said that he expressed his appreciation in about the same manner as the gallery gods cheer the villain in the play.

The justice, in pronouncing the sentence, added that the judgment was that Mr. Haley was technically guilty of disorderly conduct. This was very gratifying to Mr. Haley, as it was an evidence of the fact that he was a pretty good citizen after all. Technical guilt, however, is even more expensive than real guilt, as several of those convicted of minor offenses got off with only \$5, and they were pronounced really guilty.

Mr. Santelmann was a witness for the prosecution. He was evidently desirous that as little be made of the matter as possible. He said that Mr. Haley accosted him in regard to a private matter, and he asked him to step outside of the ropes. The request was obeyed. His testimony was not of a character to damage the defendant very much.

Haley's Ha-hah.

Officer J. J. Sinnott was the first witness called by the prosecution. He is a member of the Capitol police force, and he was present at the concert. He said that he saw that the defendant had been drinking, and thought he ought to be looked after.

"He was very emphatic in his applause," said the witness. "He had a cigar in his mouth, and he reared backward, with his arms folded across his chest. He 'ha-hahed' several times, and he cried 'Bravo!' When I saw him doing this I thought I had better watch him. During the second intermission he said, 'Give us something from Sousa.' When he said this I went up to him and told him that he had better walk away. He refused to do so, and said that he was going to listen to the music. I told him he must walk away, and when he told me I could take him if I wanted to, I took him with me up to the guardroom at the Capitol."

The witness further said that he did not know the defendant was Mr. Haley until after he had arrested him. He also said that he thought the defendant was about half drunk.

Officer Sinnott was then closely cross-examined by Attorney Hay. He stated that Mr. Haley made no trouble for him, but walked out of the inclosure in an orderly manner. He also said that he would never have noticed him if it had not been that the defendant had been inside of the ropes. He was asked as to whether he did not think that "bravo" was meant as praise, and he said that he did. He was not certain that Mr. Haley was not clearing his throat when he said "ha-hah."

Director Santelmann's Testimony.

Director Santelmann in his testimony said that he had known Mr. Haley for a number of years. He said that Mr. Haley approached him on the afternoon in question and started to speak of some private matters, but that on being requested to leave the inclosure the defendant did so. He stated that he heard Mr. Haley say "bravo" and applaud loudly. He did not hear any exclamations while the band was playing. He was then cross-examined by Mr. Hay, who, after a little preliminary questioning, asked who

Mr. Santelmann very gracefully met the poser by saying that Sousa was a composer of good marches and good operas.

"What is the meaning of the word 'bravo?'" asked Attorney Hay, who had evidently been studying the dictionary.

"It is usually an acknowledgment of a good performance," returned the lieutenant, with a slight stress on the word "usually."

"As the leader of a band, don't you appreciate such an acknowledgment when it comes from a fellow-musician like Mr. Haley?"

"It depends largely on the tone and expression," returned Mr. Santelmann, without batting an eye.

Thomas M. Carr, Sergt. T. J. Pearson, and Officer R. E. Walker testified as to their belief of the fact that Mr. Haley was more or less intoxicated. Officer Walker averred that he "walked crooked," and that he could detect the perfume of a fairly well-developed jag on his breath.

The prosecution then rested the case, and the defense endeavored to introduce as witness Philip R. Phillips. The witness was ruled out because he had been in the room during the hearing of the testimony, and at the beginning of the case the rule had been applied to have all witnesses excluded during the giving of evidence, and Phillips had stayed in.

Haley Gives His Version.

Mr. Haley was then called, and after some preliminary questioning, Mr. Hay led the witness up to the occurrence on Wednesday.

"Did you mean any disrespect by your applause?" asked Attorney Hay.

"No," responded the witness. "I was very sincere in it."

"Did you ever say 'bravo' or 'brava' before?"

"Many times. Always when I hear good music."

"Did you say 'Ha-ha' the other day?"

"I think I did."

"Did you mean any disrespect by it?"

"On the contrary, I thought it the best way I could display my appreciation."

"Have you ever been arrested before?"

"No."

"Never at least for conspiracy or drunkenness?"

"No."

"Had you been drinking that afternoon?"

"I had taken two."

"Well, that wouldn't make you drunk, would it?" asked Mr. Hay with heavy emphasis on the pronoun.

"No, indeed," answered the witness with becoming modesty.

"You like to stand with your arms folded, don't you?"

"It is my natural position," replied the witness. "I do not mean any disrespect when I fold my arms."

Two Drinks and No More.

On cross-examination by Mr. Sinclair, the defendant adhered to the statement that he had taken only two drinks, and he had imbibed those at a Ninth street emporium some time before the opening of the concert. He insisted that he would rather have a man say "ha! ha!" at one of his concerts than almost any other thing. Mr. Sinclair hinted that witness might have stamped and clapped his hands. Mr. Haley said he was busy holding his hands across his manly chest. He

added that the asphalt hurt his feet and that he could not make enough noise by stamping on the grass. When asked to give a sample of a jeer, witness said that he did not know how.

Col. Hay made the first address to the court. He stated that the whole affair was a tempest in a teapot, and that there was no need to take a very serious view of the matter. He further said that Mr. Haley insisted on a trial because he wanted to be "vindicated." Mr. Carrington stated that Mr. Haley wanted to be "ventilated," but that is neither here nor there. Continuing, Mr. Hay said that everything hinged on the word "bravo."

"Personally," said Mr. Hay, "I prefer the word 'brava,' as it has a more fetching sound. I believe it is used more abroad. As for the use of the 'ha ha' charged by the witnesses, I think it is a peculiarity of Mr. Haley, just the same as the folding of his hands across his chest."

Mr. Carrington, for the defense, and Mr. Sinclair, for the prosecution, followed. Judge Taylor, in commenting on the case, said that the affair was unfortunate, but that he deemed the defendant technically guilty, and therefore fined him \$10. The sum was immediately paid over to the court.

SAINT JOSEPH, MO. IN H. W. 2

AUG 22 1899

The fact that John Philip Sousa, the great bandmaster, is taking a course in the manly art should not be construed to mean that the famous musician contemplates entering the prize ring. Sousa no doubt knows when he has a good thing and he is not going to take chances on losing it, as he would necessarily have to do in case he became a prize fighter.

LEADER HALEY FINED.

Applause at the Marine Band Concert Costs \$10.

Judge Taylor, in Police Court, ruled that "Ha, ha," and "Bravo," or "Brava," by Attorney E. B. Hay pronounced the defendant guilty of disorderly conduct, which constitutes a breach of the peace when shouted by a man, whom policemen testified "walked crooked" and "smelt of whisky," at a concert of the Marine Band, and fined William A. Haley \$10. Haley was arrested at the concert given by the Marine Band at the east front of the Capitol Wednesday. His attorneys, J. McDowell Carrington and E. B. Hay, argued that Haley was the victim of jealousy, which, it is said, has existed between Haley and the various leaders of the Marine Band for some time, and that the words shouted by Haley coming from any other person would have passed as a high compliment for Leader Santelmann's excellent conducting. The fact that Haley had called out "Give us a Sousa march," Mr. Hay thought was but an expression of the great regard Haley had for Sousa, with whom he played in the Marine Band over twenty years ago.

Acting Prosecuting Attorney Sinclair said that the spirit which actuated Haley to call for Sousa music was imbued in a Ninth Street saloon an hour before the concert, and not by associating with Sousa twenty years ago. Judge Taylor held that Haley had been disorderly and assessed the fine as stated.

Sunday Times

Weber and Fields commence their third and last week at Manhattan Beach, Monday night. "Hurly Burly," which has packed the auditorium of the Manhattan Beach Theatre for the last two weeks, will be continued as the attraction to the end of the engagement. There is no necessity for any change, as the house is playing to capacity with the present bill, and more genuine laughter and fun could not be offered than the present audiences are getting out of "Hurly Burly." Not only Weber and Fields, but David Warfield, John T. Kelly, Pete Dalley and Charlie Ross have made big individual hits at the Beach. David Warfield is voted as funnier if not funnier than Sam Bernard ever was, and John T. Kelly, as "Applaud Sousa," leading Weber, Fields, Dalley and Warfield in vocal imitation of Sousa's famous band, has made a hit with the habitués of the Beach. All the pretty women of the company have enjoyed great favor. Bonnie Ma-

NEW YORK MORNING PRESS

AUG 22 1899

Yesterday was the beginning of Mr. Sousa's last week at the Beach, and the pavilion was crowded at both afternoon and evening concerts. Mr. Sousa has no given a finer concert all season than that of yesterday afternoon. The program was an exceptionally good one, introducing selections from Wagner, Liszt, Mendelssohn, Strauss and several other of the great composers.

The rendering of the sextette from "Lucia" by three trombones, two cornets and euphonium was superb.

The perfect balance and exquisite blending of Mr. Sousa's band is never better shown than in the rendering of Liszt's Rhapsody No. 2, which was given yesterday, the wood wind choir, which is faultless, having the effect of a string orchestra.

A delightful feature of the concert was Herbert Clark's cornet solo. He played with exquisite finish and art that tender Russian folk song, "The Scarlet Sarafan," so seldom heard in this country.

NEW YORK MORNING WORLD

AUG 27 1899

At the Manhattan Beach Sousa concerts to-day Miss Bertha Walinger will be the vocal soloist. She will sing "Cupid and I," the waltz song from Victor Herbert's "The Serenade," and Carl Bohm's "Thine." Good things in the two programmes are Liszt's Second Hungarian Rhapsody, Strauss's "Beautiful Blue Danube" waltz, the adante from Tchaikowsky's "Symphonie Pastorale," Czibulka's "Ball Scenes" and Sousa's humorous "The Band Came Back." For encores the popular bandmaster will draw on his "century" of stirring marches.

AUG 27 1899

SOUSA'S CONCERTS. Miss Bertha Waltzinger, long and favorably known as a comic opera prima donna, will be the chief soloist at the Sousa concerts to-day at Manhattan Beach. Miss Waltzinger has won wide popularity through her successful association with such organizations as "The Bostonians," the De Wolf Hopper Opera Company, the Jefferson De Angellis Opera Company, etc., etc. She will sing that charming little waltz song from Victor Herbert's "Serenade" entitled "Cupid and I" at the afternoon concert. Mr. Herbert L. Clarke will be the second soloist in the afternoon, and Mr. Arthur Pryor, the trombone in the evening. Sousa offers a specially varied programme for both concerts, the Second Hungarian Rhapsody of Liszt being the notable number in the 4 o'clock bill, and the superb andante from Tchaikowsky's "Symphonie Pathétique" in the 8 o'clock.

JOHN R. STEVENSON.

BROOKLYN, N. Y. STANDARD-UNION

AUG 26 1899

SOUSA'S SUNDAY CONCERTS.

BERTHA WALTZINGER WILL SING SOLOS AT EACH.

Sousa's concert programmes for Sunday evidence once more the charming variety that this conductor invariably employs in his programme making. If there is one thing more than another that affords special delight in a Sousa concert it is the complete contrast in the numbers. To-morrow afternoon's concert at 4 o'clock, and also the concert at 8 P. M., will present as the chief soloist Bertha Waltzinger. She is one of the best known among the prima donnas of the present day, and has won great popularity throughout the length and breadth of the country with such comic opera organizations as the "Bostonians," the De Wolf Hopper Opera Company, and the Jefferson De Angellis Company. Although the quality of Miss Waltzinger's excellent soprano is lyric rather than dramatic, her production is said to be so free and perfect that she obtains results in power and intensity that but few dramatic sopranos could accomplish.

AFTERNOON CONCERT.

Suite, "Three Quotations".....Sousa
"Second Hungarian Rhapsody".....Liszt
Cornet Solo, "Grand Russian Fantasia," Levey

Herbert L. Clarke.
Scenes from "Tannhauser".....Wagner
Valse, "The Beautiful Blue Danube," Strauss
Gavotte, "Comique".....Mildenberg
March, "Hands Across the Sea".....Sousa
Soprano Solo, "Cupid and I".....Herbert
Bertha Waltzinger.
Airs from "The Runaway Girl".....Monckton

EVENING CONCERT.

Overture, "William Tell".....Rossini
Andante from "Symphonie Pathétique," Tchaikowsky
Gems from "The Scarlet Feather," Lecocq
Trombone Solo, "Thoughts".....Pryor
Mosaic, "Lohengrin".....Wagner
Valse Idyl, "Ball Scenes".....Czibulka
Soprano Solo, "Thine".....Bohm
Bertha Waltzinger.
Humoresque, "The Band Came Back," Sousa

NEW YORK MAIL & EXPRESS

SEP 2 1899

titled "The Wild Dove."

John Philip Sousa's successful concert season at Manhattan Beach will end Monday with a farewell holiday concert in the afternoon. Mr. Sousa will spend a few days thereafter in New York, finishing his new opera, "Chris and the Wonderful Lamp," and will then start for Pittsburg with his band to fill an engagement during the Pittsburg Festival.

Mr. Sousa will give his usual concerts to-morrow. Miss Mary Helen Howe, of Washington, being chief soloist at both.

Mr. Sousa will be followed at Manhattan Beach by Thomas Shannon and the Twentieth Regiment Band, who will give two concerts daily at 6 and 9 p. m.

THE EVENING STAR

THE PRESIDENT'S POLICY

Peace First, Then American Rule in the Philippines.

Outlined in an Address at the Ocean Grove Camp — Bishop Fitzgerald's Response.

President McKinley addressed 12,000 persons in the auditorium at the Ocean Grove camp meeting yesterday afternoon. He was introduced by Bishop Fitzgerald, and said:

"I have come to pay my respects to the Ocean Grove Association, and to thank it for the magnificent work it has done in the past, and for the still greater work it will accomplish in the future. Peace and patriotism go well together. Love of the flag, love of country, is not inconsistent with our religious faith, and I think we have more love for our country and more people love our flag than ever before."

"And wherever that flag is raised it stands, not for despotism and oppression, but for liberty, opportunity and humanity. And what that flag has done for us we want it to do for all peoples and all lands, which by the fortunes of war have come within its jurisdiction. That flag does not mean one thing in the United States and another thing in Porto Rico and the Philippines."

"There has been doubt expressed in some quarters as to the purpose of the government respecting the Philippines. I can see no harm in stating it in this presence. Peace first, then, with charity for all, establish the government of law and order, protecting life and property, and occupation for the well-being of the people who will participate in it under the stars and stripes."

"Now, I have said more than I intended to say, and only want to express in conclusion the pleasure it has given me to look into the faces of this great assembly of Methodists and to receive your most cordial and splendid welcome."

Speech of Bishop Fitzgerald.

In introducing the President, Bishop Fitzgerald said:

"It is my privilege and honor, in behalf of the Ocean Grove Camp Meeting Association of the Methodist Episcopal Church, and also in behalf of the thousands that are gathered in this city by the sea, to welcome to the grounds and to this auditorium his excellency, William McKinley, President of the United States of America. President, I give you greeting, cordial and heartfelt, in the name of the assembly, and in the name of the multitude here assembled."

"The church which we represent and of which we form a part has at all times and in many ways shown its loyalty to the government of which you are the distinguished head. We march under the flag which floats now directly above us, the Star Spangled Banner. But we also march under the Banner of the Cross. Between these two banners there is no conflict, they float harmoniously together wherever the hosts of Methodists move. Both of them stand for righteousness, justice, humanity and freedom."

One Defends the Other.

"We regard the defense of the one the same as the defense of the other, and we consider the advancement of the one to be the advancement of the other. We call upon our children to enlist under the Banner of the Cross and prove themselves to be good soldiers of Jesus Christ. And we also teach our boys, as you, Mr. President, and the nation have well learned, to respond very promptly whenever the call comes from you to bear the Starry Banner to any part of our own land or to any part of the world. Today on the other side of the globe our sons and brothers stand for this flag, which is the emblem of liberty, and we, who are here, seek to lift higher and still higher that banner which is the emblem of 'Peace on earth and good will to men.'"

"It is a joy, indeed, Mr. President, to know that, while as chief ruler of our country you are its chief standard-bearer, you have also delight in marching with the army of the Lord under the Banner of the Cross, that banner which will carry victory to the ends of the world. And so not only as the Chief Magistrate of our beloved land, but as a brother beloved, we welcome you to Ocean Grove."

Attends a Military Review.

After the speechmaking the President drove back to Long Branch, where he witnessed a military tournament at the horse show grounds. The crowd, which was large, gave the presidential party a "hurra-tuqua" salute. The President arrived in time to witness the rough riding, hurdle jumping and mounted gymnastics by members of Troop C of Brooklyn. He took a lively interest and applauded frequently.

The President and his party left the grounds at 5:35 o'clock while the band played "The Star Spangled Banner" amid deafening applause. They spent the evening quietly at "Normanhurst," the home of Mr. Hobart.

Numerous committees and military and other organizations called on Normanhurst in the course of the day to welcome the President. He will leave on a special train at 7:45 a. m. to-morrow for Pittsburg, where he will take part in welcoming the 10th Pennsylvania Regiment home from the Philippines.

SAYS HE IS NO TROUBLE.

Recommendation Situation of...

The witness added that the band did not play one of Sousa's marches that afternoon, and that no one else called for selections by that composer. Asked if he were sure that Mr. Haley was not clearing his throat when he "hah-hahed," the witness said he might have been. The witness admitted he might not have noticed Mr. Haley's conduct had it not been that he entered the roped enclosure.

The defense endeavored subsequently to show that, with this move explained, there was nothing left upon which Mr. Haley could be convicted. They proved Mr. Haley wanted to speak to Leader Santelmann upon matters of private business. What this business was did not appear.

One of the witnesses testified that while in the Capitol guard room Mr. Haley said: "They have been after me for years, and I want this thing published and ventilated."

Judge Taylor asked what was the meaning of this remark. Attorney Carrington said it and the matters behind it constituted a long story which had no bearing on the present case.

Thomas M. Carr, a civilian, said he was standing near Mr. Haley during the concert. He corroborated a portion of Officer Sinnott's testimony, and concluded by saying Mr. Haley was "about half-loaded at the time of the trouble."

Director Santelmann's Testimony.

Mr. Santelmann, director of the Marine Band, was next called.

"I have known Mr. Haley since 1885," said the witness. Mr. Haley approached me last Wednesday afternoon just as the concert was about to begin. He wished to know about some private matters. I told him it was neither the time nor the place for such a conversation. He said some words I did not catch, and I responded by saying he must get outside of the ropes. In leaving he said he would see me outside the ropes. He was inside but once."

Director Santelmann said he heard Mr. Haley applaud loudly and say "bravo!" several times. He couldn't hear any exclamations while the band was playing. He thought Mr. Haley must have been drinking.

Mr. Hay cross-examined the witness, who said he had succeeded Fanciulli in command of the Marine Band and that the latter had in turn succeeded Sousa.

"Who is Sousa?" asked the attorney. "He is a composer of good marches and good operas. A composer who has become popular and whom I hope will always be popular," answered Mr. Santelmann without hesitation.

"What is the meaning of 'bravo!'" "It is usually an acknowledgment of a good performance."

"As the leader of a great band, don't you appreciate such an acknowledgment, especially when it comes from a fellow-musician like Haley?"

"It depends largely upon the tone and the expression given the word," was the reply.

"Mr. Haley's entire offense seems to be, then, that he appreciated your music," volunteered Mr. Hay as the witness left the stand.

Sergeant T. J. Pearson of the Capitol police told of going to the guard room to discharge Haley. The latter refused, and then made the statement about having been pursued for years. The sergeant said he could detect whisky on Haley's breath.

Officer R. E. Walker, also of the Capital force, testified to having seen Mr. Haley "walk crooked."

It was here the defense endeavored to introduce the testimony of witness Phillips, who was disqualified.

Mr. Haley's Statement.

Upon taking the stand Mr. Haley said he was forty-one years of age. He entered the marine service in 1864 and served with Sousa in the band five or six years, when both were apprentice boys. He and Sousa had long been friends. Mr. Haley said he had known Mr. Santelmann for four years. Witness said also that he belonged to the Musicians' Union. He left the Marine Band in 1877 and has since that time been a musician, now the leader of the Washington Concert Band. He stated that as the ex-members of the House and Senate are allowed upon the floor of the houses of Congress he believed he was privileged to cross the rope and speak to Director Santelmann before the afternoon's concert began. He said he had taken one or two drinks before going to the concert, but was not affected by the liquor. It was his custom to stand with folded arms.

His applause was sincere, he declared, and he meant no contempt for the Marine Band. He did not remember sneering, but said "Bravo!" and called for a Sousa march. The Marine Band rendered its selections excellently and he applauded loudly the first number on the program, a march composed by Mr. Santelmann himself. Mr. Haley said he meant no disrespect whatever. He said he created no disturbance and there were no complaints made against him.

Messrs. Hay and Carrington spoke briefly in behalf of their client, and Mr. Sinclair closed for the prosecution. Mr. Sinclair said that when he heard of the case he was inclined to nolle pros. the charge on account of Mr. Haley's reputation. Since the latter had insisted upon a trial he must abide the consequences.

Judge Taylor said the whole affair was unfortunate, but that Mr. Haley was technically guilty of disorderly conduct, and a fine of \$10 must be imposed. The amount was turned over to the court.

NEW YORK EVENING SUN

SEP 2 1899

Successful concert season of '98-99 at Manhattan will conclude on Monday, with a grand holiday concert commencing at 2 o'clock. Sousa will spend a few days thereafter in New York, polishing up his new opera, "The Wonderful Lamp," and will then start with his band to fulfill his engaging the Pittsburg Festival. Sousa will spend two concerts to-morrow, commencing at 8 P. M. Miss Mary Helen Howe, of W. will be the chief soloist at both.

AUG 28 1899

HOPPER DENIES HE IS ANGRY

Says He Has Had No Quarrel with Mr. Reynolds, Sousa's Backer.

MARY ANN WON OUT

The Incident Shows How They Do Certain Things in London Town.

(Special Correspondence to The Morning Telegraph.)

LONDON, Aug. 19.—Both Mr. Hopper and Mr. Reynolds say they are excessively annoyed at the reports to the effect they have quarreled. They absolutely deny their relations are strained, but add that if "Wang" is produced Reynolds will not be interested in it in any way, because he is Sousa's backer. The money for the production has already been secured, but its opening has been postponed indefinitely on account of the increasing popularity of "El Capitan." Hopper thinks he will be able to break his American engagements so he can remain here a year.

Klein Goes to Work.

Charles Klein has taken a beautiful house at Cobham and is keeping himself busy writing plays.

AUG 24 1899

"The Belle of New York" last Saturday night concluded a phenomenal run of one year and four months in London, and there seems every chance of its running at least another year.

De Wolf Hopper in "El Capitan" is becoming a genuine favorite of Londoners, and the papers there agree he has deserved success. The critics attribute much of the popularity of "El Capitan" to the "disgust felt by a public surfeited with plays either hopelessly feeble or suggestively nasty." As one puts it: "In musical productions both these bad elements have prevailed until their admirers even have had enough of them."

One writer suggests that Mr. Hopper is really the author of his own part in "El Capitan." He says: "There is more of the Gilbertian idea in 'El Capitan' than in 'The Belle of New York,' and I should say that it is, if anything, better written. But I do not know that for certain. Mr. De Wolf Hopper is his own manager; he has played his part for a long—a penitential—term, and who can answer for a written part under these circumstances? At any rate, it is a pleasure to say that while 'El Capitan' is not devoid of fun and incident, it owes nothing to the disagreeable."

Speaking of the Viceroy, in his part as the expected El Capitan of the Peruvian insurgents, he says: "His tremblings and tribulations in this position make the laughs come freely, and his adventures give something of interest to the plot. It is largely individual interests, for Mr. Hopper, who is a veritable giant and literally fills the stage, pretty nearly fills the play as well. Mr. Hopper has a voice, big, like his frame, but also, like his frame, of considerable agility. He acts with humor having more color in it than some American comedians, and is quite worth seeing and hearing."

The closing burlesque show at the Empire has been put into better shape than at the opening performance, and is running with comparative smoothness. The performances are drawing well.

AUG 27 1899

ABOUT MUSIC AND MUSICIANS.

TOPICS OF TIMELY INTEREST.

The Sousa Copyright Cases.

It is safe to assume that John Philip Sousa understands more about business now than when he began composing, and would hardly sign another contract like that on the strength of which the courts have just decided that he is to pay to Mrs. Blakely, the widow of his first publisher, a percentage on his musical compositions, and to surrender to her his musical library and to be in his possession. When interviewed on this subject, Mr. Sousa said:—

My contract with Mr. Blakely was up to and including "El Capitan." He could have no claim on any other music. We had an agreement by which he was to receive royalties, and this agreement was to last five years. When he wanted anything in his favor, he always had the agreement put in writing, but I never got anything better than a verbal agreement. About the time of the expiration of the five-year contract I wrote "The Liberty Bell." For this work I got in royalties about \$7800. We had then agreed to make a new contract but had not formally agreed upon the terms I was on the eve of starting for Europe as we decided to wait until my return to America to finally decide upon the terms of the new contract and the royalty to be received by Blakely. Blakely died while I was away in Europe, and the new contract was not made. Now, as for the musical library, which Mrs. Blakely claims, and which the court says I must turn over to her and accot to her for the use of it for two years, that library is already in her possession. It consists of about 75 pieces. The whole amount involved in this dispute will not amount to more than \$20,000, but I am determined to carry it to the court of last resort before I will lose. I have engaged Messrs. Brandon Mayis and William Hedding of New York and Judge John J. Gordon of Philadelphia to represent me, and I am ready to contest the decision of the Philadelphia court.

AUG 27 1899

"General Gamma" is the name of De Wolf Hopper's new opera, to be produced next February. The book is by Charles Klein and the music by Sousa.

Newcastle Ind.

Courier 8/24

The office to Mr.

Sousa and forty-nine of the best musicians in the world will constitute the band that will appear at the State fair Sept. 20 and 21. Information from the secretary of the fair tells us that visitors to the fair during the day can remain on the grounds until after the concert is over in the evening and the only expense they will incur will be the fee for seat in the grand stand which is 25 cents.

AUG 27 1899

Moujeska's repertoire this season will include "Much Ado About Nothing," "Macbeth," "Marie Antoinette," and "The Ladies' Battle." As a curtain-raiser before the last-named play, John E. Kellard will appear as Gringoire.

"Gen. Gamma" is the title decided upon for De Wolf Hopper's new opera. The music is by John Philip Sousa, the book by Charles Klein, and the lyrics by Grant Stewart. The opera will be produced in New York next February.

AUG 27 1899

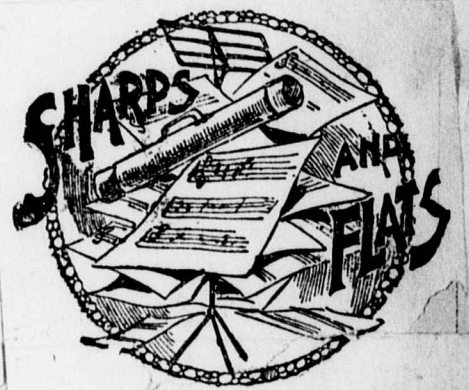
and rice have exported "The Cuckoo."

J. H. Stoddart, the veteran actor, has been engaged for the role of Dr. Manetti in Henry Miller's forthcoming production of "The Holy Way." Mr. Miller will be supported by one of the best companies of the road and should achieve the success of his career.

De Wolf Hopper's new opera, the music of which is by John Philip Sousa and the book by Charles Klein and Grant Stewart will be entitled "General Gamma." It has not been announced as yet whether the work will be done first in the United States or in England.

Francis Wilson's next opera is really a version of "Cyrano de Bergerac."

AUG 20 1899



A new music comedy by Stanislaus Stange and Reginald De Koven, entitled "The Five Little Sisters Barrett," will be seen next season.

John Philip Sousa owns a more or less good-sized example of the musical manuscript of every great composer since the time of Bach.

Trenton Missouri

Tribune

8/22

HAVING won the championship belt as a composer of stirring music John Philip Sousa is now seeking honors as a fistic hero. Perhaps the whirl of the baton, as Mr. Sousa ferociously uses it, will be instrumental in giving him ideas for above-the-belt punches.

AUG 27

GOSSIP AND COMMENT

A new opera for De Wolf Hopper will be known as "General Gamma," and it will be produced in New York next February, by which time the tall comedian will probably have worn out his English welcome. "General Gamma" will be a triple plated affair, what with John "March King" Sousa evolving the music, Charles Klein the book and Grant Stewart the lyrics.

GRAND RAPIDS, MICH. - HERALD.

AUG 27 1899

Joseph Jefferson will continue in "Rip Van Winkle" this season.

Sousa has composed a new march, called "The Union Jack and the Stars and Stripes." It was given for the first time on July 25 at the Lyric theater, London, the occasion being the visit of the Harvard-Yale athletes and the Australian cricketers to the performance of "El Capitan."

It is said Mr. and Mrs. E. M. Sothern (Virginia Harned) have determined to appear together hereafter. The public as their

UTICA, N. Y. - TRIBUNE

AUG 27 1899

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MUNCIE, IND. - HERALD.

AUG 24 1899

It is said that Queen Victoria lives in continual fear of burglars. But she has an advantage over most women. She is able to hire some one to look under the bed at night.—Chicago Times-Herald.

John Philip Sousa, the band leader, is taking boxing lessons. It is hard to imagine Mr. Sousa leading with his left in a minor, countering with his right in lower F and swinging a half hook in upper C.—Chicago News.

Herr Wolff, Radical, and Herr Krze-

TERRE HAUTE, IND. - GAZETTE.

AUG 24 1899

water in governmental affairs.

John Philip Sousa is taking boxing lessons and will be in condition to lead his band with the big drum and its stick for a baton.

NORTH VERNON, IND. - REPUBLICAN

AUG 25 1899

Twenty five cents to hear Sousa's Band is something heretofore unheard of. The announcement that the admission to the State Fair grounds after six o'clock p. m. on the days when Sousa's Concerts will be given, is a little more than would be expected, when the admission to hear Sousa has ranged from 75 cents to \$1.50.

Attorney General
Aug. 25, 1899

Now that Sousa is taking boxing lessons we may look for the Jim Jeffries march or the Bob Fitzsimmons two-step.

PHILADELPHIA EVE. STAR

AUG 29 1899

SOUSA APPEALS.

Takes Suit Brought by Mrs. Blakely to Supreme Court.

John Philip Sousa has taken an appeal from the decision of Common Pleas Court, No. 2, of this county, dismissing his exceptions to the report of the referee in the equity suit brought against him by Mrs. Ada F. Blakely, as widow and administratrix of the estate of David Blakely, deceased.

In the bill, which was filed during May, 1897, Mrs. Blakely asked that Mr. Sousa be required to account to her for the profits accruing from the concerts given by "Sousa's Band," as well as royalties from the Sousa compositions, in which she claimed her husband was interested under a contract between the two. She also asked that Sousa be enjoined from using the name "Sousa's Band." An answer and cross bill were filed by Sousa, alleging that the contract between Sousa and Blakely ceased with the latter's death, and that Mrs. Blakely was indebted to Sousa for money realized from a tour of "Sousa's Band," made in consequence of an agreement with her.

The referee to whom the case was given recommended that Sousa be required to account for the profits of the concerts and his musical compositions, and surrender to Mrs. Blakely the library of the band, but held that Mr. Blakely had no such title to or interest in the name "Sousa's Band" as to enjoin Sousa from using it.

Several of the referee's findings were excepted to by both parties, and argument was heard in the case last March. Judge Pennypacker subsequently handed down an opinion dismissing all the exceptions, and from this decision the appeal was taken.

PHILADELPHIA - PUBLIC LEDGER

AUG 29 1899

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OMAHA, NEB. - PRESS

AUG 27 1899

Lulu Glaser is going to play Roxane in Francis Wilson's forthcoming comic opera arrangement of "Cyrano de Bergerac." John Philip Sousa, the band leader, is taking boxing lessons. Still it would seem possible to beat time well without this. Mrs. Augustin Daly sailed for London Tuesday for rest and recuperation. Her health was much shattered by the sudden

INDIANAPOLIS, IND. - JOURNAL

AUG 28 1899

The business of "El Capitan" in London is said to have shown a steady increase, and last week, which was the seventh week of the run and one more than the limit of the original contract, was the best week the Sousa-Klein opera has had in London. Sousa's publishers, the John Church Company, have opened a large branch house in London to exploit the "March King's" music, and their manager, Mr. A. F. Adams, who has just returned from the other side, reports that the sale of "El Capitan" music in London has been fourfold greater than during the early weeks of the opera's career in New York. Three shipments of the vocal score have already been sold, and "El Capitan" music is being played by every orchestra and band in London. Hopper and his company are to return to New York in time to produce his new opera, "General Gamma," in November.

BROOKVILLE, IND. - AMERICAN.

AUG 24 1899

Sousa and forty-nine of the best musicians in the world will constitute the band that will appear at the state fair September 20 and 21. Information from the secretary of the fair tells us that visitors to the fair during the day can remain on the grounds until after the concert is over in the evening, and the only expense they will incur will be the fee for seat in the grand stand, which is 25c.

OMAHA, NEB. - PRESS

AUG 27 1899

Herbert "General Gamma" is the title decided upon for De Wolf Hopper's new opera. The music is by John Philip Sousa, the book by Charles Klein, and the lyrics by Grant Stewart.

FREEDOM

THE GIANT OF THE ORIENT.

MANILA, ISLAND OF LUZON, MONDAY, JULY 3, 1899.

FROM

MEMPHIS, TENN.

AUG 28 1900

His Teacher Thinks With a Few Years' Training He'd Be All Right.

The great Sousa is taking boxing lessons. For several weeks he has been daily conducting two concerts, devoting two or three hours daily to writing and composing his new opera, "Kris," and yet another two or three hours to practicing the manly art in the gymnasium of a well-known fistic expert at Manhattan Beach.

Ever since Mr. Sousa's recovery from a severe attack of typhoid fever last November, which confined him to his bed for ten weeks, he has continued to gain weight, but up to a short time ago he felt that his illness had weakened him considerably.

By the advice of his physician Mr. Sousa decided to take more physical exercise. Consequently the popular leader and composer is now spending three hours each day with Jack Cooper, the crack athlete and manager of the Manhattan Beach race track, from whom he is taking lessons in the art of self-defense.

"I began taking boxing lessons weeks ago under the tutelage of Cooper," said Mr. Sousa. "and I feel like a new man. Just feel the muscles of my arm! There's nothing that will shake a person up more than a round or two with the gloves. Cooper and I go at it every day and I'll wager that I've worked off thirty pounds since I began."

"At first it was pretty hard going. That man Cooper has muscles like an ox and his blow is like that of a sledge hammer. Several weeks ago he gave me a crack upon the point of the jaw that made me feel as if I had swallowed my palate. One more blow like that and there would have been no concert at the beach that night. Somebody would have had to announce that Sousa was indisposed."

"It is somewhat different now, however, as I am better able to defend myself."

"No, I have not been knocked out as yet," continued the great bandmaster, smilingly. "Cooper would not dare to do that. He is too good a friend of mine, and, besides, I would then feel compelled to give him a piece of my mind. That is what a young woman once told me she would give Cervera if he dared bring his fleet to bombard New York."

Jack Cooper, who is training Mr. Sousa, is something of a fighter himself, and he enjoys the distinction of never having been whipped, although he has fought in many prize fights.

"Mr. Sousa is the most aggressive pupil I have ever had," said Cooper. "He is a perfect glutton for punishment. He loves it. I have hit him some pretty hard thumps, some that would have staggered many professional fighters, but you can't feaze him. He comes back at me every time. With a few years of hard training Mr. Sousa could easily develop into a world beater. The constant swing of his right arm, when conducting his band, has made its muscles as hard as rocks, and when he lands it on my jaw I tell you I see stars."

Cooper's gymnasium, Mr. Sousa's training place, is in one of the sheds of the Manhattan Beach bicycle track. Mr. Sousa usually rides around the track on his wheel several times to warm up and then, changing his bicycle costume for a more suitable one for the purpose, he dons the "mittens" and sails in for Cooper's solar plexus.

New York World.

Fourth in Manila.

First Celebration in the Philippines.

Over 5000 School Children Participate—United Bands.

Manila will celebrate the Fourth in royal manner. Exercises will be held in the morning at 10 o'clock, at the Soldiers Institute, Plaza Goiti, at which several prominent speakers will deliver patriotic addresses. The Declaration of Independence will be read, and appropriate music rendered. Col. Chas. Deaby has been asked to act as President of the Day, and preparations are being made to accommodate a large gathering. Every body is of course invited to be present. Seats will be reserved for ladies.

Carl Mindt, director of the Sixth Artillery Band, assisted by Geo. P. Anderson, superintendent of public schools, has prepared an elaborate program, for the afternoon which will be rendered at the Luneta Pavilion at 4 p. m.

PROGRAM:

- 1 Overture—"America," introducing national songs
- 2 "America," by 5000 school children, accompanied by the United Band.
- 3 "Stars and Stripes Forever." United Bands.
- 4 Reading Declaration of Independence, Chaplain A. Knudsen, First Washington Volunteers.
- 5 "King Cotton," March, Sousa, United Bands.
- 6 "Red, White and Blue." Children and United Bands.
- 7 "Manhattan Beach." United Bands.
- 8 Medley of War Songs, Sixth Artillery Band.
- 9 "Geo. Washington's Birthday," (Paaty) Rag-time, Cake Walk. Complimentary from the composer, Mr. Barnhouse, of Okaloosa, Ia.
- 10 "Yackee Doodle," United Bands.
- 11 "Star Spangled Banner," School Children, United Bands and Audience.

NEW YORK MORNING TELEGRAPH
SEP 3 1899

SOUSA'S FAREWELL CONCERT.

He Will Close His Season at Manhattan Beach To-morrow Afternoon with a Special Programme.

Sousa's concert season at Manhattan Beach will conclude to-morrow, Monday, with a holiday concert commencing at 2 o'clock. Mr. Sousa will spend a few days thereafter in New York, polishing up his new opera, "Chris and the Wonderful Lamp," and will then start for Pittsburg with his band to fulfill his engagement during the Pittsburg Festival. Sousa will render the usual two concerts to-day, commencing at 4 o'clock and 8 p. m. Miss Mary Helen Howe, of Washington, will be the chief soloist at both concerts. The programmes for to-day's concerts and the farewell concert to-morrow afternoon are as follows:

SUNDAY, AT 4.

Overture, "Il Guarany".....Gomes
Scenes from "La Boheme".....Puccini
Trombone solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.
Scenes from "Die Walkure".....Wagner
Gems from "Faust".....Gounod
a. "Carrillon de Noel".....Smith
b. March, "Hands Across the Sea" (new).....Sousa
"A sudden thought strikes me—Let us swear an eternal friendship."
Soprano solo, "Bolero I Vespri Siciliani".....Verdi
Miss Mary Helen Howe.
Prelude to "Carmen".....Bizet

AT 8.

Overture, "Tannhauser".....Wagner
"Invitation a la Valse".....Weber
Finale to 3d Act of "Manon Lescaut".....Puccini
Fluegelhorn solo, "Bright Star of Hope".....Robardi
Mr. Franz Hell.
Idyl, "Pictures in a Dream".....Lumbye
a. "Pasquinade".....Gottschalk
b. March, "Hands Across the Sea" (new).....Sousa
"A sudden thought strikes me—Let us swear an eternal friendship."
Soprano solo, "Regnava nel Solenzio," from "Lucia di Lammermoor".....Donizetti
Miss Mary Helen Howe.

MONDAY, AT 2.

Overture, "Souvenir de Catskill" (new), S. N. Penfield
(Written expressly for Sousa's Band.)
Scenes from the most admired operas of.....Wagner
Cornet solo, "Air Brillante".....Godfrey
Mr. Herbert L. Clarke.
Valse, "The Beautiful Blue Danube".....Strauss
Gems from "The Bride Elect".....Sousa
Idyl, "Ball Scenes".....Czibulka
a. Serenade, "Impromptu".....Gillet
b. March, "Hands Across the Sea" (new).....Sousa
"A sudden thought strikes me—Let us swear an eternal friendship."
Introduction to Third Act of "Lohengrin," Wagner

Sousa will be followed at the Beach by Thomas Shannon and the Twenty-third Regiment Band, who will give two concerts daily, from 6 to 8, and from 9 to 10 p. m.

NEW YORK MAIL & EXPRESS.

AUG 29 1899

SOUSA'S BAND CONCERTS.

Notable Programmes at Manhattan Beach Afternoon and Evening.

Varied and interesting programmes have been prepared for the Sousa Band concerts this afternoon and evening at Manhattan Beach. At the 7 o'clock concert to-night Bach and Wagner are to be represented, as well as Victor Herbert and Mr. Sousa himself.

BUFFALO, N. Y. - COMMERCIAL.

AUG 26 1899

It is likely the new opera, "General Gadda," by John Philip Sousa and Charles Klein, will be produced by Mr. Hopper in London and not be played in New York until his return to this country.

Rocco Bruno, famous as a maker of harr

NEW YORK MORNING TELEGRAPH.

AUG 31 1899

play for Sol Smith Russen, which is to put on when his play, "The Honorable John Grigsby," runs out. In the meantime the Messrs. Klein, notwithstanding their long hours of hard work, manage to find time to entertain their friends very delightfully in the quaint old house.

Mr. Ingersoll Coming Home.

Mr. W. Ingersoll, who has been playing the part of Scramble in "El Capitan," sails on Saturday for New York in order to fulfil his contract with William H. Crane. Understanding that the run of "El Capitan" was to have terminated here on Aug. 26, Mr. Ingersoll joined the company, but as "El Capitan" is liable to continue here indefinitely, Mr. Ingersoll has been forced to retire from the company. His place will be taken on Saturday night by Melville Stewart, who played in Sousa's "Bride-Elect." He had been engaged by Willie Edouin for a part in "Flora Dora," which was to have been brought out at the Lyric, the production of which has necessarily been postponed owing to the continuation of the run of "El Capitan."

New Olympic Much Changed.

DETROIT, MICH. N.E.

AUG 28 1899

MIMIC JOHN PHILIP SOUSA.

Stephens & Taylor's Clever Skit at Wonderland This Week.

There is a clever team booked this week at the Wonderland in Stephens and Taylor. These two young men have been working separately hitherto and this will be their first season as a team. They introduce through the medium of a bright little sketch a number of clever specialties, one of which is a series of imitations by Hal Stephens, including one of John Philip Sousa that is perfect. Stephens has every move of the great bandmaster down to a fine point, and he is greatly assisted by Billie Taylor, his partner, who manipulates the big drum during the imitation. Billie Taylor, who is a Mt. Clemens boy, does some piano-playing imitations that never fail to elicit round after round of applause and make the audience long for more. The act is an excellent one, and it has been arranged by the two young men themselves.

NEW YORK MORNING SUN.

AUG 30 1899

"General Gamma" is the name of the new opera written by Charles Klein for DeWolf Hopper. It will not be seen here until next spring. It is possible that the comedian will spend the winter in London, where he intends showing "Wang" when "El Capitan" ceases to attract.

The Fourteenth Street Theatre, which is to be

QUINCY, ILLS. - HERALD.

AUG 25 1899

John Philip Sousa owns a more or less good-sized example of the musical manuscript of nearly every great composer since the time of Bach.

CHICAGO, ILL. - POST.

AUG 29 1899

The same manager spoke about the doings of American plays and players in London in this wise: "American attractions are growing more popular every day in London. 'The Belle of New York' will run two years, and its receipts have been during August close to \$10,000 weekly. DeWolf Hopper had just arranged as I left to stay in England all the year. 'El Capitan' will be continued until November, and then go on a tour in the provinces until February, when Hopper returns and produces 'Wang' for a long run. Hopper has made a great personal hit. 'Nat Goodwin' is closed now, but opens again Sept. 4 in 'An American Citizen.'

BALTIMORE AMERICAN

AUG 24 1899

Harry Mainhall.

De Wolf Hopper's new opera is called "General Gamma." The music is by Sousa, the book by Charles Klein, and the lyrics by Grant Stewart.

Mrs. John A. Forepaugh, the popular manager of Forepaugh's Theater, in Philadelphia, is married to her business

RICHMOND, VA. - TIMES

AUG 27 1899

dentally I may remark that actors and actresses usually undergo the same process. Matelot, in Des Moines Leader.

Marion Manola's young daughter seems to be giving a good account of herself with the Frawley Company out in San Francisco, where she is playing small parts in a way that promises well for better things. This is the young lady out of respect for whose feeling, at the tender age of 7, Marion would not allow herself to be photographed in tights.

Whether Nella Bergen is married to De Wolf Hopper or not (her brother at first said she was, and now says she wasn't), it may be regarded as a reasonably sure thing that she will not return to the United States for some years. Miss Bergen has told a number of her friends that she doesn't wish to come back to this side of the water at all.—Leander Richardson in N. Y. Telegraph.

"If it is true that there is perfect harmony in the syndicate," said a growler yesterday, "and that everybody is working for the interest of all, how did it come that Nixon & Zimmerman were the most pirated bidders against the Klaw & Er

CEDAR RAPIDS, IA. - REPUBLICAN

AUG 27 1899

tures.

General Gamma is the title, decided upon for De Wolf Hopper's new opera. The music is by John Philip Sousa, the book by Charles Klein, and the lyrics by Grant Stewart. The opera will be produced on Mr. Hopper's return from London.

New scenery has been built for the popular melodrama "The Old Kentucky"

LOUISVILLE, I. - COMMERCIAL

AUG 27 1899

Mr. Perley thinks he has a "find" in her.

"General Gamma" is the title decided upon for De Wolf Hopper's new opera. The music is by John Philip Sousa, the book by Charles Klein, and the lyrics by Grant Stewart. The opera will be produced in New York next February.

Helena Modjeska's repertoire this season will include "Much Ado About Nothing," "Macbeth," "Marie Antoinette" and "The Ladies' Battle." As a curtain raiser before the last named play John E. Kellerd will appear as Gringoire.

POTTSVILLE, PA. - REPUBLICAN

AUG 21 1899

The report that DeWolf Hopper, the tall operatic comedian, married Nella Burgess, his support, just before sailing for London, where he is starring in Sousa's "El Capitan," is promptly denied by DeWolf, and he ought to know. He was twice married, and both wives are living.

KANSAS CITY, MO. JOURNAL

AUG 27 1899

A new play by Cecil Raleigh, shortly to be produced at Drury Lane, has for its leading motive gambling by women. A society lady is shown as a victim of the card-playing craze, by which she is almost ruined.

"General Gamma" is the title decided upon for DeWolf Hopper's new opera. The music is by John Philip Sousa, the book by Charles Klein, and the lyrics by Grant Stewart. The opera will be produced in New York next February.

Prince Sergius Wolkonsky (no pun should be made of the name because he has shown talents as an actor) has just been appointed superintendent of the Imperial theaters of Russia. He is known in this country, having lectured here one season.

Monet Sully is to make a tour of the principal European cities during his leave of absence from the Comedie Francaise. He is soon to retire from the stage on the ground that he prefers to be remembered at his best and not in the decline of

*Dramatic News
New York 7/2*

AUG 27 1899

"And Will He Not Come Again?"

DeWolf Hopper and his English "donkeys" have caused no end of speculation on the part of dramatic critics generally. At first it was feared that he would have to come back in a hurry, and now it is feared that he will not come back at all. The following from the Chicago Chronicle takes a wholly sensible view of the matter:

"More fiction has been written of late about DeWolf Hopper and his plans than even his managers can contradict. The dear little donkeys in small towns who prophesied Hopper's failure in London and recorded it before they knew a thing about it are now singing a new tune. They profess to believe that Mr. Hopper will never come home. Even in New York this rubbish is printed. Here is an example: 'While DeWolf Hopper and his company are filling a most successful engagement in London presenting the opera, "El Capitan," his representatives here are making all kinds of efforts to cancel his entire season in this country, so that he may be enabled to remain abroad indefinitely. They have been unsuccessful in canceling the out-of-town dates further than November 25, but they are confident that the remainder of the time will be free to Mr. Hopper.'

"In the event of obtaining this time from the various managers, the comedian will remain long enough in the English metropolis to present to the theater-going public of that city his new opera, and then bring it to this country. It will probably be known as "Gen. Gamma," and the music will be written by John Philip Sousa and the book by Charles Klein.

"The first and second acts of this opera have been completed, but the music Mr. Sousa does not intend to write until the present opera, which he has written for Klaw & Erlanger and Ben Stevens, entitled "Chris and the Wonderful Lamp," has been produced, which will be on October 24 at the Criterion Theater, New Haven."

FROM
DENVER

AUG 27 1899

Said De Wolf Hopper to a London audience "other night," earnestly hoping that our press may follow the discreet example of the English journals in keeping its hands off actors' private life. He has been so successful in London that his present engagement will last a year, so he may cancel Denver.

BALTIMORE AMERICAN.

AUG 24 1899

CALLED FOR SOUSA'S MUSIC.

Leader of Haley's Band Makes a Disturbance at the Marine Band Concert.

Bureau of The Baltimore American, 1410 Pennsylvania Avenue, Washington, August 23.

Will A. Haley, leader of Haley's Band, who was a candidate for the leadership of the Marine Band, when Signor Fanciulli was retired, made a disturbance on the east front of the Capitol, this afternoon, by vociferously demanding of Leader Santilman that a Sousa march be played. He was arrested and locked up, on a charge of drunk and disorderly, and, later, was released on collateral for his appearance tomorrow morning, in court. After his arrest Haley sent a telegram to Sousa, saying he had been arrested for asking Santilman to play Sousa music.

AUG 28 1899

AMUSEMENTS.

"His Excellency, the Governor," one of the Empire Theater stock company productions, to be seen at English's during state fair week, opens in New York to-night and will run for two weeks, giving way to John Drew in "The Tyranny of Tears."

Melville Stewart, the baritone, who was in Sousa's "The Bride-elect" last season, has joined DeWolf Hopper in London, replacing William Ingersoll as Scaramba in "El Capitan" at the Lyric Theater. Mr. Ingersoll returns to America to join William H. Crane's company in "Peter Stuyvesant."

Herbert Stone, Cissy Loftus's latest fiance, was not so long ago announced as about to wed the stately Julia O'Connell, an American girl, who came home from London and made a hit in Dan Frohman's company last season.

NEW YORK MORNING TELEGRAPH

SEP 18 1899

**MUSICIANS HONOR
NEYER'S MEMORY**

**Funeral Services of the Late Band
Leader Impressive.**

ORCHESTRA PLAYED THE "LARGO"

**Nahan Franko Led, While the Organ-
izations of Fanciulli and Frank
Played Dirges.**

The funeral of Ernest Neyer, president of the Musical Union, and leader of the Seventh Regiment Band, was held yesterday morning at the Protestant Episcopal Church of Zion and St. Timothy, on West Fifty-seventh street, and was very impressive.

The services were attended by most of the prominent musicians and bandmasters of New York and vicinity, including De Novellis, Mr. Rubens, agent of Maurice Grau; Col. Appleton and staff, John Philip Sousa and scores of others.

The casket was conveyed from the home of the deceased, being preceded by Frank's Twelfth Regiment Band, which played a dirge. As the church was reached, and the casket was being taken into the church, Prof. Fanciulli's Seventy-first Regiment Band played Chopin's Funeral March. The rector of the parish, the Rev. Henry Lubeck, conducted the services, assisted by several other clergymen. The church was crowded, and it was the most representative gathering of musicians seen in New York for many months.

String Orchestra Played the "Largo."

In the organ loft was a string orchestra of over one hundred pieces, led by Nahan Franko. During the pause in the solemn reading of the Episcopal burial service, Mr. Franko played the "Largo," by Handel, in which he was joined by the orchestra and the organ. It was beautifully rendered, and very impressive. Later the orchestra played the funeral march from Wagner's "Valkyrie."

As the body was borne to the catafalque and started on the journey to the cemetery the Seventy-first and Twelfth Regiment bands amalgamated and played various dirges, including the "Dead March in Saul."

The body of the dead musician will be cremated and the ashes placed in the Lutheran Cemetery next Monday.

The body, on the journey to the church, was escorted by the following guard of honor: Sergeant Maj. John F. Daniel, Sergeant Maj. Henry H. Bostwick, Quartermaster Sergeant Maj. A. White, Commissary Sergeant John F. Crouch, Ordnance Sergeant Robert M. Halloch, Hospital Steward Thomas W. Linder, Hospital Steward Thomas B. Bowerrard, Hospital Steward William Weiss, Drum Major John M. Smith, Color Sergeant John Nesbitt.

AUG 26 1899

papers yet to be decided on.

DE WOLF HOPPER'S ALLEGED PLANS.

More fiction has been written of late about De Wolf Hopper and his plans than even his managers can contradict. The dear little donkeys in small towns who prophesied Hopper's failure in London and recorded it before they knew a thing about it are now singing a new tune. They profess to believe that Mr. Hopper will never come home. Even in New York this rubbish is printed. Here is an example: "While De Wolf Hopper and his company are filling a most successful engagement in London presenting the opera 'El Capitan,' his representatives here are making all kinds of efforts to cancel his entire season in this country, so that he may be enabled to remain abroad indefinitely. Thus far they have been unsuccessful in canceling the out-of-town dates further than Nov. 25, but they are confident that the remainder of the time will be free to Mr. Hopper."

"In the event of obtaining this time from the various managers, the comedian will remain long enough in the English metropolis to present to the theater-going public of that city his new opera, and then bring it to this country. It will probably be known as 'General Gamma,' and the music will be written by John Philip Sousa and the book by Charles Klein."

"The first and second acts of this opera have been completed, but the music Mr. Sousa does not intend to write until the present opera, which he has written for Klaw & Erlanger and Ben Stevens, entitled 'Chris and the Wonderful Lamp,' has been produced, which will be on Oct. 24 at the Criterion theater, New Haven."

BOSTON - TRANSCRIPT.

AUG 28 1899

THE LONDON STAGE

**Midsummer Tidings of English
Things Theatrical**

**Active Preparations Behind Closed Doors—
Martin Harvey's Plans — What Sir Henry
Irving, Beerbohm Tree, Forbes Robertson
and Other Leaders Promise**

[Special Correspondence of the Transcript]

London, Aug. 15.

Although the season is as dead as the proverbial door-nail, a brief tour of the play-house section of London will reveal the fact that the closed doors and placarded walls are merely concealing from public view active preparations for a lively and an important theatrical year. Of the West End theatres—and this designation includes almost all the houses of any importance to the outside world which stands agape for news from theatrical London—only eight remain open. To be sure, eight open theatres in midsummer would mean for either Boston or New York a season at full blast, but for London they are as nothing. Thrice as many theatres are in darkness. The Globe would have closed long ago if the popularity of "The Gay Lord Quex," Pinero's latest work, had not made a continuous summer season imperative. There are at present no indications of the end of the run, and it looks as if John Hare and his companions in the play would have to rest vacationless. In less than three months the American season of "The Gay Lord Quex," with Mr. Hare in his original role, will begin in New York under the management of Daniel Frohman. At the Court Theatre, R. C. Carton's drama of modern social life, "Wheels Within Wheels," is drawing all London, and the revival of "Pinafore" and "Trial by Jury" is bringing back to the Savoy Theatre some of its old-time Gilbert and Sullivan popularity. "The Belle of New York" has just passed its 540th performance at the Shaftsbury, and at the nearby Lyric, DeWolf Hopper is giving the British playgoing public a taste of his elongated and vociferous quality. He is, of course, presenting the Sousa comic opera, "El Capitan," for which Boston had the honor of providing a first night, for some two years and a half or three years ago. The Avenue Theatre is presenting a melange called "Pot Pourri"; the Criterion is offering a new farce entitled, "The Wild Rabbit," and the Princess's is taking advantage of the times by reviving "One of the Best," a melodrama based upon the Dreyfus affair. The music halls are of course continuously wide open.

The forthcoming figure on the British stage is unique. Martin Harvey.

MUNCIE, IND. - STAR

AUG 28 1899

SOUSA'S BAND AT FAIR

[Star's Special Service.]
INDIANAPOLIS, Ind., Aug. 27.—The Indiana state fair will include two concert programs by Sousa's band for Wednesday and Thursday evenings, September 20 and 21.

NEW YORK EVENING POST.

SEP 2 1899

Ching Ling Foo and his company of Chinese jugglers are still deservedly popular at Keith's Union Square Theatre. Among the other performers next week will be Amelia Summerville, in "Kyd's Bride"; Crapeau and Chance, in "A Mismatched Pair"; Francesca Redding in "Her Friend from Texas"; and Lafayette in his imitations.

The Manhattan Beach Theatre will close Monday night, after a successful season of music, operetta, and burlesque, under the management of Ben Stevens. There will be two performances of "Happy-Burly" to-day and Monday, and Sousa's concerts will be given as usual. The soloists at the concerts to-morrow will be Miss Mary Helen Howe, Arthur Pryor, and Franz Hell.

GRAND RAPIDS, MICH. - DEMOCRAT

AUG 27 1899

It is said that Queen Victoria lives in continual fear of burglars. But she has an advantage over most women. She is able to hire some one to look under the bed at night.—Chicago Times-Herald.
John Philip Sousa, the band leader, is taking boxing lessons. It is hard to imagine Mr. Sousa leading with his left in A minor, countering with his right in lower F and swinging a half hook in upper C.—Chicago News.
Herr Wolff, Radical, and Herr Krzekep, a German Liberal deputy, fought a duel with sabers, in which the result was such that the Wolff will be kept from Herr Krzekep's door, for some time at

NASHVILLE, TENN. - BANNER

AUG 26 1899

De Wolf Hopper still continues to present "El Capitan" in London, and they are, it is learning to like him and to appreciate his special brand of humorous effort. Not a little of his success has been due to those extemporaneous between-the-speeches, and Punch has christened him "The Superintendent of the American Wheeze Factory." They don't use slang in London, but it may be as well to explain that over there a "wheeze" is a joke.
Nora O'Brien, who will play the Queen in support of James O'Neill in "The Musketeers," made her professional debut as a joint star in the legitimate four years ago with Charles B. Hanford and E. B. Spencer. The following season she went to England

McKEESPORT, PA. - TIMES

AUG 25 1899

should arise.—Washington Post.
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Herr Wolff, Radical, and Herr Krzekep, a German Liberal deputy, fought a duel with sabers, in which the result was such that the Wolff will be kept from Herr Krzekep's door, for some time at

ERIE, PA. - GRAPHIC

AUG 27 1899

THE OLIO.
The important news has just reached town that De Wolf Hopper was married to Nellie Bergen before leaving New York for London. How long will it last?
New Yorkers will see another "hay-

ERIE, PA. - GRAPHIC

AUG 27 1899

"General Gamma" is the title decided upon for De Wolf Hopper's new opera. The music is by John Philip Sousa, the book by Charles Klein, and the lyrics by Grant Stewart. The opera will be produced in this city next February.
Mme. Calve's new roles during the season

New Orleans.

Morning Star

AMUSE

Next week ushers in the last performances of the Brooke and Perkins bands, and the musicians will close their long seasons next Saturday night. Much genuine pleasure has been afforded by both the organizations and it is with regret that we notice their departures. Brooke's band was undoubtedly more successful than Mr. Perkins', mainly because the Chicago leader catered more to popular taste than the gentleman from Boston. From a musician's standpoint, Perkins' programmes always ranged higher and were really more suited to an orchestra, while Brooke's attempts at Wagnerian music were ludicrous in the extreme. Mr. Perkins' idea of a choral quartette was a happy one, but the singing of Miss Sammis did not create the anticipated furor. Mr. Perkins had two really clever musicians in his band, the clarinetist and tuba player, while each of Mr. Brooke's men was an accomplished instrumentalist. Mr. Perkins was at all times the scholar, while Mr. Brooke strove more for temporary effect. As a military band, the Chicago Marine Band, however, ranked far above the Choromilitant.

A few words to you in strict confidence, Mr. Brooke. Your band in certain sections has established a

splendid reputation, and on the whole, a well-deserved one. There is one fault which will militate against your complete triumph and that is your coldness and utter lack of professional courtesy. The Morning Star repeatedly asked you to play Sousa's marches, and always an excuse was returned. Sousa is the "March King" of the world, just as much as Strauss was the "Waltz King," and his works are now standard pieces of music. However much we admired your own compositions, there is no question that your audiences would have relished the soul-stirring strains of "The Charlatan," or other marches of the modest little man who is always smiling and willing to please his hearers. The newspapers of New Orleans have been kind to you, but in other cities they may listen to your performances with coldly critical ears and glaring faults will be detected. Then you may start in to remedy various defects; some of the praise here might have been flattering on account of the popularity of the Athletic Park management. Again, Mr. Brooke, you have certain idiosyncrasies which do not yet become you. Geniuses are privileged to be eccentric, but you are not yet a genius. Newspapers can make or unmake any public performer, and kindly remember that the "Major" will not always be with you.

Mr. Brooke, this advice is offered to you in a good spirit and some day you might thank the Morning Star for giving you an intimation that you are a trifle prone to carry things with too high a hand. We wish you and the Chicago Marine Band, much success.

Now, as for you, Mr. Perkins, if the Choromilitant Band is to remain intact, you had best change the character of your music and remember the aggregation by many additions. You did not deserve the reception accorded you at West and we regret the fact exceedingly, but you did not come down to the level of your audience and your own self. If Brooke combined your personality with his technical ability, he would be America's greatest bandmaster, but more of that anon. The Morning Star extends its thanks for much of your music.

CHATTANOOGA, TENN. NEWS

AUG 26 1899

With the exception of a few minor people, the cast for "The Bride Elect" has been selected for next season. The company will be as strong as ever and the production be as resplendent with new costumes and new scenery. All the first-class theaters have been booked.

CHATTANOOGA, TENN. - TIMES

AUG 27 1899

For the last named play John E. Kellard will appear as "Gringoire."
"General Gamma" is the title decided upon for De Wolf Hopper's new opera. The music is by John Philip Sousa, the book by Charles Klein, and the lyrics by Grant Stewart. The opera will be produced in New York next February.
Marion Manola's young daughter

INDIANAPOLIS - JOURNAL
AUG 2 1899

INDIANA STATE FAIR.
Two Concerts by Sousa's Band Will Be Among the Features.
The Indiana State Fair will include two concert programmes by Sousa's band for Wednesday and Thursday evenings, Sept. 20 and 21. In addition, a children's chorus of 500 voices will each evening sing two patriotic songs. "The Stars and Stripes" and "The Star-spangled Banner" will be two of these songs, and the third will be chosen this week. "The Stars and Stripes" will be rendered each evening in compliment to Mr. Sousa. The children have been trained by Mrs. Alice Fleming Evans.

NEW YORK NEWS.

and the big snow will come
The last performances of "Hurly Burly" and Sousa's Band will be given at Manhattan Beach Monday afternoon and evening. Concerts will be given for the remainder of the week at the Beach pavilion by the Twenty-third Regiment Band.

CHATTANOOGA, TENN. NEWS

AUG 29 1899

A man who asked for a Sousa selection at a marine band concert in Washington last week was promptly handed over to the police. Is not this classic music business going too far since the Washington Post has attempted to dictate the standard?

PROVIDENCE, R. I. - BULLETIN

AUG 30 1899

To-day's Park Programmes.
Mr. Reeves has provided a varied programme of popular and classical music for the Park concerts this afternoon and evening. The full programme for both concerts follows:
Afternoon at 4—March, "Hands Across the Sea," Sousa; overture, "Poet and Peasant," Suppe; (a) "Minuet," Paderewski; (b) "Whistling Rufus," Mills; solo for cornet, Mr. Church; selection, "Serenade," Herbert; "Invitation a la Valse," Weber; solo for flute, Mr. Fred Padley; "Collocation of Popular Airs," Reeves; "Fantasie a Burlesque," Kappay.
Evening at 8—March, "Chorda Septimus," Reeves; overture, "Orpheus," Offenbach; (a) march, "Convention," Reeves; (b) Irish rag time, "McAlheeny's Walk," Baltimore; solo for cornet, Mr. B. R. Church; descriptive, "Scenes in the Alps," Kling; selection, "Tannhauser," Wagner; solo for trombone, Mr. Spary; "Medley of Popular Songs," Mackie; Scotch fantasia, "Robert Bruce," Bonnisseau.
The usual concert will be omitted Thursday evening, as the band has to fill an engagement of long standing out of town. The programme for that evening will be given after the close of the season, which continues until Sept. 10.

NEW YORK HERALD

SEP 3 1899

At Manhattan Beach Sousa concludes his concert season with to-morrow's (Labor Day's) concert, and will be followed by Shannon's Twenty-third Regiment Band. When the weather permits, Palm's fireworks display makes the Beach gorgeous color each evening.
As the last two weeks are announced of O

FROM
BROOKLYN EAGLE,

SEP 3 1899

The engagement of Weber and Fields at Manhattan Beach does not conclude until to-morrow, when two special holiday performances will be given, one at 4 P. M. and the other at 9 P. M. The season of the clever Broadway comedians has been the most successful from the box office standpoint of any company which has played at the seaside theater, and it is hoped that the return engagement for next year will be booked in the near future. This has been a good season for the Manhattan Beach Theater all around, and not a little of that success has been due to the energy and far sightedness of Manager Ben Stevens, who assumed control for the first time this year. Mr. Stevens has not only managed the various attractions to advantage and made a large number of friends among the patrons of the house but has also won the respect and esteem of those working directly with him. This was shown at the conclusion of the performance last evening, when the members of the executive staff, and other employees of the house, presented the manager with an illuminated address and a gold headed cane as a souvenir of his first season's work, and a token of their appreciation of his unflinching courtesy and tact.
Sousa's successful concert season of 1899 at Manhattan Beach will conclude to-morrow with a grand farewell holiday concert, commencing at 2 o'clock. Mr. Sousa will spend a few days thereafter in New York, polishing up his new opera, "Chris and the Wonderful Lamp," and will then start for Pittsburg with his band to fulfill his engagement during the Pittsburg festival. The usual two concerts will be given to-day, commencing at 4 o'clock and 8 P. M. Miss Mary Helen Howe of Washington will be the chief soloist at both concerts. Miss Howe is the daughter of a well known writer on music and the drama, Dr. Frank M. Howe of the Washington Star. Miss Howe has had considerable concert and operatic experience, both on this and the other side of the Atlantic, and possesses a clear soprano voice. She will sing one of Verdi's arias, "Bolero I Vespri Siciliani," at the afternoon concert, and the famous "Regina nel Solenzio," from "Lucia," at the evening concert. Arthur Pryor, in the afternoon, and Franz Hell, in the evening, will be the other soloists of the day. Sousa will render scenes from "La Boheme," from "Die Walkure," from "Faust" and from "Carmen" in the afternoon, and in the evening the overture to "Tannhauser" and the immensely dramatic third act finale of Puccini's "Manon Lescaut."
Sousa will be followed at the beach by Thomas Shannon and the Twenty-third Regiment Band, who will give two concerts daily, from 6 to 8 and from 9 to 10 P. M.

per cent. of the income over the following lines: Marion-Jonesboro line interurban and Marion-Gas City line Those who want their money to go for the benefit of the Y. M. C. A will therefore be disappointed if they ride on the Jonesboro, Gas City or interurban cars.
One of the most interesting attractions is the Soldiers' Home concert to-night. Supt. Parker says that he has arranged to put as many cars on the line as will be required to accommodate the crowd, no matter how many may attend this event.
A large crowd attended the Soldiers' Home concert this afternoon.

THE PROGRAM.

The following is the program that will be rendered by the Soldiers' Home band this evening, by request, for M. C. A. Trolley Day:
March—Charlatan Sousa
Waltz—Blue Danube Strauss
Overture—William Tell Rossini
Descriptive Polka—Baby Bismillah
Selection from the opera Tannhauser Wagner
Descriptive—A Day at the County Fair Beethoven
Medley—Kentucky Melodies Boettger
Star Spangled Banner

NEW YORK EVENING WORLD.

SEP 2 1899

At Manhattan Beach.
Monday will be the last day of the Weber and Fields company in "Hurly Burly" at Manhattan Beach. The engagement really terminated to-night, but special arrangements were made for two performances on Labor Day. The postponed annual carnival of fire will be given in the amphitheatre to-night. Palm has gone to great expense to make this, the twenty-first carnival, a big success.
Sousa's season at Manhattan ends Monday with two concerts, for which special numbers have been selected. Mary Helen Howe, of Washington, will be the soloist.

POTTSVILLE, PA. - CHRONICLE

AUG 29 1899

Third Brigade Band Concert.
A band concert has been arranged for the residents of the east side of town to be rendered at the corner of East Market and Tremont streets this evening. A good program has been selected for the occasion. Another concert has been arranged for the residents residing near the Court House, to be given as soon as the band's engagements will permit. The program for to-night will be as follows:
1. March Sherman Appell
2. Overture Bohemian Girl Balfe
3. Ballet Music From Faust Gunod
a. Ensemble of Helen.
b. Solo Dance of Helen.
c. Solo Dance of Cleopatra.
4. Descriptive Piece, Hunting Scene, Bucalossi
5. Huguenots Meyerbeer
INTERMISSION.
6. Hands Across the Sea Sousa
7. a. Overture from Lucia Donizetti
b. Characteristic March Rag Time, Anthony
8. Recollections of the War Meyerbeer
Finale Star Spangled Banner

NEW YORK MORNING WORLD.

SEP 3 1899

Sousa's successful season of summer concerts at Manhattan Beach will end to-morrow (Labor Day.) These concerts have given unalloyed pleasure to the thousands who have attended them. The programmes have covered a very wide range of music and the performances of the band have been of the very best. After a fortnight's rest the band will go to Pittsburg for the festival.
At to-day's concerts Miss Mary Helen Howe will be the vocal soloist. She is a singer of reputation, who has won Boston. Her voice is a soprano. She will be heard in the bolero from Verdi's "Sicilian Vespers" and in an aria from Donizetti's "Lucia." Puccini, Wagner, Gomez, Gounod, Bizet and Weber are the operatic composers from whose works Mr. Sousa will draw the serious numbers of his programmes.
The farewell concert on Monday afternoon will be popular in character. A new composition, "Souvenir de Catskill," by S. N. Penfield, will have its first performance. It is unnecessary to state that Sousa will play as many of his irresistible marches as the public will demand.

NEW YORK MORNING WORLD.

SEP 3 1899

After Sousa's departure there will be two more concerts at Manhattan Beach daily by the band of the Twenty-third Regiment, N. G. S. N. Y., under the direction of Bandmaster Thomas Shannon.

NEW YORK MAIL & EXPRESS,
SEP 2 1899

MRS. LANE'S LETTER

London at the Depth of Its
Summer Dullness.

De WOLF HOPPER'S DOINGS

American Comedian Introduced to a
New Sort of Club, the Other Even-
ing—Avalanche of First Nights
at Playhouses Coming.

THE MAIL AND EXPRESS BUREAU,
150 TEMPLE CHAMBERS, TUDOR STREET,
London, E. C., Aug. 16.

The exhaustion of inanition is in the air in London. The only two created things that seem to be "going strong" against climatic, social and financial odds are "The Belle of New York" and De Wolf Hopper. The latter gentleman says that he can get everything in London except sleep, and this latter necessary adjunct to one's ordinary curriculum of life he finds next to impossible, because everybody is so hospitable that if they can't get him to lunch or dine with them, they keep him up all night eating suppers, which generally precipitate themselves into breakfasts.

"London is great," said America's come-

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ALL PLEASED.

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chief attractions to be secured are the un-
rivalled ham and eggs which form its staple
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hours of the night and the early morning.

JUNIOR TURF CLUBS.

The cabmen's shelters are scattered all
over London, and some of them are of a
peripatetic nature; being built on four
wheels, they are trundled about from one
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near the Garrick Club, in Garrick street,
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a late sitting at the club, they find that
toward 4 or 5 o'clock in the morning they
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call for ham and eggs and fresh coffee,
while they exchange pleasantries with the
various cabbies whose courtesy it is that
enables them to enter the narrow but none
the less hospitable doors.

DESERTED LONDON.

It seems to me that, in talking about
comic opera comedians, cabman's shelters
and ham and eggs at 5 o'clock in the morn-
ing, I have been straying lamentably far
away from that "feminine atmosphere"
which should characterize the communica-
tions of a journalist.

However, what is one to do? Things of
feminine interest have mostly departed
from London. Ostende and Dieppe, Scot-
land and the upper reaches of the Thames
are the only places to be thought of now,
and the time for my holiday-making has
not yet come. Therefore I must perforce
speak of the things that are of interest in
this deserted city. So you must forgive my
temporary excursion into realms that are
supposed to be dedicated to masculine
minds.

A vista of tremendous activity looms be-

EUROPEAN ADVERTISEMENTS.

NEW YORK MORNING WORLD.
SEP 3 1899

Manager Lederer's Plans.

George W. Lederer, manager of the
Casino, and one of the directors of the
New York Theatre; Mrs. Lederer and
her sister, Mrs. John Seager, of Wash-
ington, were on the saloon list. The
orchestra of the New York Theatre met
him at the pier and played "See, the
Conquering Hero Comes." Manager
Lederer said:

"I have formed a copartnership with
George Edwards for the production of
The Rounders" in London and other
English cities. The theatre has not
yet decided upon nor the date set, but
the opera will go abroad at the close
of its American engagements.

"I also expect to do one of Kerker &
Lorton's plays next spring in London.
Perhaps two will be produced. My
disagreement with the composer and
the librettist has been settled, but I
have broken off all relations with
George B. McLellan. Settlement of
my affairs with him was one of the ob-
jects of my trip abroad. I am tired of
apportioning him, as I have been doing
during the past ten years. In my fu-
ture London enterprises Mr. Musgrove
and the Shaftesbury Theatre will ague
slightly.

"One of my most important arrange-
ments is to bring to New York in the
spring of 1900 George Edwards original
society Theatre Company. The play has
not been decided upon.

"I have secured for the Casino four
new operas by English and French au-
thors. I cannot give their titles, for at
present they have not been named.

"For the New York Theatre I have se-
cured some of the most prominent artists
of London and Paris. They will all come
during the next two seasons, and will be
utilized in the New York burlesques
and in my summer and winter gardens.

"One of them is Marguerite Corneille,
seventeen-year-old French girl, who
will out-Anna Held. She sings
songs in broken French and English, and
is one of the most popular and attrac-
tive women on the European stage.
Marie Lloyd, a comic singer, I also se-
cured in London. I also have under con-
tract Eugenie Fougere, the famous

French chansonette, and the Craig fam-
ily in a new act. The report that the
Salabini troupe of bicyclists are to ap-
pear at another theatre is incorrect. I
have them under contract for the New
York.

"Among other vaudeville engagements
which I have made are Mme. Pierney, a
French prima-donna; the Eight Mas-
cottes, singers and dancers, who are
counted the most beautiful women ap-
pearing on the foreign stage; the Four
Forget-Me-Nots, dancers, and fifty
French corymbes, who will arrive Sept.
9 to appear in the second edition of 'The
Man in the Moon.'

"As the cable has already stated, I
received an offer of \$1,500,000 for the New
York Theatre building. The syndicate is
composed of rich men who have not
been identified with theatrical affairs.
The offer was refused, and now, after
consultation with H. B. Sire, I will cable
the syndicate a counter proposition.

"The Belle of New York" is good for
two more years. The people begin to
arrive at the theatre entrances before 5
o'clock, and the house is packed at ev-
ery performance. De Wolf Hopper is a
popular star in "El Capitan," and will
prolong his engagement a year. "Wang"
will follow, with perhaps other produc-
tions.

"I have every anticipation that the
new theatrical season will be successful,
both in the interest which the new plays
will create, and in the profit which it
will bring to the managers."

HARRISBURG, PA. - PA. JOURNAL
AUG 30 1899

PARK CONCERT PROGRAM

Commonwealth Will Play To-mor-
row At Reservoir.

To-morrow afternoon and evening
the Commonwealth band will give
the last free concert of the month
at Reservoir park. A program of more
than ordinary excellence has been pre-
pared. The numbers are for the most
part new and as the band has been
hearing steadily during the past two
weeks some good music is assured.

The band has made wonderful im-
provements this year and is now an or-
ganization that no city need be
ashamed to own. The band will in-
crease its growing popularity to-mor-
row with the following numbers ren-
dered in two parts, the first beginning
at 5 o'clock in this order:

March, "Lantana," Althouse; over-
ture, "Night in Berlin," Hartman;
paraphrase, "Wie Schen Bist Du,"
Clause; two-step, "Hands Across the
Sea," Sousa; melody, "Song of the
Voyager," Dederewski; waltz suite,
"Sounds from Elba," Bennett; song
and dance, "The Cow Bells," Grimm;
selection, "All the Rage in Ireland,"
Beyer; "Gloria," from Mozart's
"Twelfth Mass."

There will be an intermission of an
hour after the conclusion of the first
part and from 7.30 to 9 o'clock the con-
cert will be concluded as follows:

March, "Maine Festival," R. B.
Hall; overture, "Poet and Peasant,"
Suppe; (a) dance, "Des Sultanes,"
Daniels; (b) cake walk, "A Warm Re-
ception," Anthony; (c) "Patrol of
American Aids," Meacham; (d) inter-
mezzo from "Cavalleria Rusticana,"
Mascagni; "Collection of Slave Songs
of the South," Rathbur; waltz number,
"Marien," Ellenberg; (a) dance char-
acteristic, "The Coquet," Sousa; (b)
two-step, "22d Regiment," Herbert;
a fire scene, "Night Alarm," Reeves;
overture, "The Night Wanderer,"
Moskau; march, "Militaire," Zimmer-
man; finale, "Star Spangled Banner."

The Heptasophs of the city will pic-
nic at the park to-morrow and will be
given the benefit of the band concert.
The concert, however, was not ar-
ranged for the benefit of the order.

It is expected that the outing of the
order will swell the attending crowd
to large proportions, although
the big audience of last
week's Indian band concert will
hardly be reached. The Heptasophs
will follow the examples of the other
orders, holding picnics at the park and
will have games and other amuse-
ments.

ALLENTOWN, PA. - NEWS
AUG 31 1899

Band Concert.

The Allentown Band will render the
following program at the concert at
Laury's Island on Thursday evening,
August 31st:

- 1 Overture—"Poet et Payson"....Suppe
- 2 a Waltz—"Birds' Voices"....Vollstedt
- 3 b Two-step—"St. Leger"....Klinger
- 4 Gems from Comic Opera "Robin Hood".....De Koven
- 5 a Waltz—"Espanita".....Rosey
- 6 b Two-step—"Charlatan".....Sousa
- 7 Descriptive—"Cavalry Charge".....Luders
- 8 Synopsis.—Morning of battle. In-
fantry is heard approaching with
files and drums. Cavalry in dis-
tance, coming nearer and nearer, un-
til they charge upon the enemy.
Cavalry, Infantry and Artillery in
the melee of battle. Defeat of the
enemy, pursued in the distance by
the cavalry.
- 9 a Waltz—"Winter Nights'
Dream".....Pfeilki
- 10 b Two-step—"First Reg't".....Kelley
- 11 Caprice—"Bewitching Beauty".....Czibulka
- 12 a Waltz—"Eulalia".....Tobani
- 13 b Two-step—"Ma Honey Girl".....Davis
- 14 Idyl—"Southern".....Voelker
- 15 Two-step—"El Capitan".....Sousa

Nos. 2, 4, 6, 8 and 10 are placed on
program specially for dancing.
Next concert, Thursday evening, Sep-
tember 14. There will be no concert on
the evening of September 7.

30-2t

NEW YORK TRIBUNE.
SEP 3 1899

visited him last week at the Oriental.

SOUSA'S SEASON NEARLY OVER.

Extremely attractive programmes have been ar-
ranged for the closing concerts of the season by
Sousa at Manhattan Beach. To-morrow (Labor
Day) will mark the end of the most successful
season the "March King" has had at the popu-
lar resort, and it is expected that large crowds will
hear the farewell concerts. Sousa, who comes to
Manhattan to superintend the work of preparing
his new opera for production, will be followed at
the beach by Shannon and his military band.

stands, the rest being taken up by seventy-
five or fifty-cent seats, which we call the
"pit."

NEW YORK NEWS.

SEP 8 1899

SOUSA'S SEASON NEARLY OVER.—Sousa's enormous-
ly successful concert season of '98-'99 at
Manhattan Beach will conclude to-morrow
with a grand farewell holiday concert, com-
mencing at 2 o'clock. Mr. Sousa will spend
a few days thereafter in New York, polish-
ing up his new opera, and will then start
for Pittsburgh with his band to fulfill his en-
gagement during the Pittsburgh Festival.
Sousa will render the usual two concerts
to-day, commencing at 4 o'clock and 8
P. M. Miss Mary Helen Howe of Wash-
ington will be the chief soloist at both
concerts. Mr. Arthur Pryor, in the after-
noon, and Mr. Franz Hell, in the evening,
will be the other soloists of the day. Sousa
will render scenes from "La Boheme," from
"Die Walkure," from "Faust" and from
"Carmen" in the afternoon, and in the
evening the overture to "Tannhauser" and
the immensely dramatic third act finale of
Puccini's "Manon Lescaut." Sousa will be
followed at the Beach by Thomas Shannon
and the Twenty-third Regiment Band.

proposed that they should adjourn to the
Junior Turf Club. Hopper, who was, of
course, ready for anything, assented, and
the party—about six or eight or them—got
into hansoms, the drivers of which were
instructed to go to the "Junior Turf."

They drove down Piccadilly to Hyde
Park Corner, where the procession stopped,
and Hopper, greatly mystified, observed
that they had halted in front of a very
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of a cab-rank. Into this they all piled,
and he found to his astonishment that it
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throughout the Bohemian world of London
as "The Junior Turf Club," and where the
chief attractions to be secured are the un-
rivalled ham and eggs which form its staple
refreshment, combined with coffee at all
hours of the night and the early morning.

SEP 2 1899

MRS. LANE'S LETTER

London at the Depth of Its Summer Dullness.

Do WOLF HOPPER'S DOINGS

American Comedian Introduced to a New Sort of Club, the Other Evening—Avalanche of First Nights at Playhouses Coming.

THE MAIL AND EXPRESS BUREAU, 150 TEMPLE CHAMBERS, TUDOR STREET, LONDON, E. C., AUG. 16.

The exhaustion of inaction is in the air in London. The only two created things that seem to be "going strong" against climatic, social and financial odds are "The Belle of New York" and De Wolf Hopper. The latter gentleman says that he can get everything in London except sleep, and this latter necessary adjunct to one's ordinary curriculum of life he finds next to impossible, because everybody is so hospitable that if they can't get him to lunch or dine with them, they keep him up all night eating suppers, which generally precipitate themselves into breakfasts.

"London is great," said America's comedian to me the other day. "But don't you have to work here? I have no time to go to bed. There is always somebody who wants to ask me somewhere, and the consequence is I never seem to get on the home-stretch much before the time that other people are thinking of getting up, and even then I haven't time to much more than get a few consecutive winks of sleep before I have to get up and go some place else. "Oh, it's a bully life, I tell you, but it needs some doing."

I asked Mr. Hopper how he compared the prices of seats in the better parts of the house in New York theatres with London playhouses, from the point of view of the box office. He seemed to think it worked out pretty evenly for the business manager on both sides, for where in an American theatre all the lower part of the auditorium is taken up by the expensive seats, which with you are a dollar and fifty cents and with us over here are half a guinea, or about two dollars and a half, in London this excessive price is balanced by the fact that there are only seven or eight rows of stalls, the rest being taken up by seventy-five or fifty-cent seats, which we call the "pit."

HOPPER WELL PLEASED.

Mr. Hopper seems to be particularly rejoiced at the attitude of the London pit-ties towards "El Capitan." "They are the best fellows in the world," he said to me, a smile of satisfaction irradiating his speaking countenance. "They have treated me well, right away from my first send-off, and every night now, in spite of the heat and the dried up state of things in London generally, they rally round me nobly, and their applause is just as genuine and hearty as if they had known me all their lives."

There is no doubt that Mr. Hopper has made a big popular hit. It is astonishing, considering the fact that he has come to London in the very worst season, that he has managed to draw such comparatively large and unusually enthusiastic audiences. When things "hum" a little more, in September and October, he may well look for a more fashionable, and perhaps more paying, support, as far as expensive seats are concerned, but up to the present time he has no cause for grumbling.

NOCTURNAL PROWLING.

New experiences must be rather rare to "El Capitan." The other night he told me that having outstayed even the hour limitation of the Green Room and the Eccentric clubs, an English actor of the party proposed that they should adjourn to the Junior Turf Club. Hopper, who was, of course, ready for anything, assented, and the party—about six or eight or them—got into hansom, the drivers of which were instructed to go to the "Junior Turf."

They drove down Piccadilly to Hyde Park Corner, where the procession stopped, and Hopper, greatly mystified, observed that they had halted in front of a very small green building situated at the head of a cab-rank. Into this they all piled, and he found to his astonishment that it was a cabman's shelter, which is known throughout the Bohemian world of London as "The Junior Turf Club," and where the chief attractions to be secured are the unvalued ham and eggs which form its staple refreshment, combined with coffee at all hours of the night and the early morning.

JUNIOR TURF CLUB.
The cabman's shelters are scattered all over London, and some of them are of a preposterous nature: being built on four wheels, they are trundled about from one place to another. Many of them are rather celebrated "stands," the one, for instance, near the Garrick Club, in Garrick street, being frequently raided by such celebrities as A. W. Pinero, John Hare, Beerbohm Tree and George Alexander, when, after a late sitting at the club, they find that toward 4 or 5 o'clock in the morning they require refreshment for the body, so they all turn into a "Junior Turf Club," and call for ham and eggs and fresh coffee, while they exchange pleasantries with the various cabbies whose courtesy it is that enables them to enter the narrow but none the less hospitable doors.

DESERTED LONDON.

It seems to me that, in talking about comic opera comedians, cabman's shelters and ham and eggs at 5 o'clock in the morning, I have been straying lamentably far away from that "feminine atmosphere" which should characterize the communications of a journalist.

However, what is one to do? Things of feminine interest have mostly departed from London. Ostende and Dieppe, Scotland and the upper reaches of the Thames are the only places to be thought of now, and the time for my holiday-making has not yet come. Therefore I must perforce speak of the things that are of interest in this deserted city. So you must forgive my temporary excursion into realms that are supposed to be dedicated to masculine minds.

A vista of tremendous activity looms before me.

EUROPEAN ADVERTISEMENTS.

NEW YORK MORNING WORLD.

SEP 3 1899

Manager Lederer's Plans.

George W. Lederer, manager of the Casino, and one of the directors of the New York Theatre; Mrs. Lederer and her sister, Mrs. John Seager, of Washington, were on the saloon list. The orchestra of the New York Theatre met him at the pier and played "See, the Conquering Hero Comes." Manager Lederer said:

"I have formed a copartnership with George Edwardes for the production of 'The Rounders' in London and other English cities. The theatre has not been decided upon nor the date set, but the opera will go abroad at the close of its American engagements."

"I also expect to do one of Kerker & Horton's plays next spring in London, perhaps two will be produced. My disagreement with the composer and the librettist has been settled, but I am broken off all relations with George B. McLellan. Settlement of my affairs with him was one of the objects of my trip abroad. I am tired of uprooting him, as I have been doing during the past ten years. In my future London enterprises Mr. Musgrove and the Shaftesbury Theatre will figure prominently."

"One of my most important arrangements is to bring to New York in the spring of 1900 George Edwardes original safety Theatre Company. The play has not been decided upon."

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"One of them is Marguerite Cornelle, seventeen-year-old French girl, who will out-Anna Held. She sings songs in broken French and English, and is one of the most popular and attractive women on the European stage. Marie Lloyd, a comic singer, I also secured in London. I also have under contract Eugene Fougere, the famous

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"The Belle of New York" is good for two more years. The people begin to arrive at the theatre entrance before 5 o'clock, and the house is packed at every performance. De Wolf Hopper is a popular star in "El Capitan" and will prolong his engagement a year. "Wang" will follow, with perhaps other productions."

"I have every anticipation that the new theatrical season will be successful, both in the interest which the new plays will create, and in the profit which it will bring to the managers."

PARK CONCERT PROGRAM

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The band has made wonderful improvements this year and is now an organization that "no city need be ashamed to own." The band will increase its growing popularity to-morrow with the following numbers rendered in two parts, the first beginning at 5 o'clock in this order:

March, "Lantana," Altogether; overture, "Night in Berlin," Hartman; paraphrase, "Wie Schen Big Du," Clause; two-step, "Hands Across the Sea," Sousa; melody, "Song of the Voyager," Bederski; waltz suite, "Sounds from Elysium," Bennett; song and dance, "The Cow Bells," Grinn; selection, "All the Rage in Ireland," Beyer; "Gloria," from Mozart's "Twelfth Mass."

There will be an intermission of an hour after the conclusion of the first part and from 7.30 to 9 o'clock the concert will be concluded as follows:

March, "Maine Festival," R. B. Hall; overture, "Poet and Peasant," Suppe; (a) dance, "Des Sultanes," Daniels; (b) cake walk, "A Warm Reception," Anthony; (c) "Patrol of American Aids," Meacham; (d) intermezzo from "Cavalleria Rusticana," Mascagni; "Collection of Slave Songs of the South," Rathbur; waltz number, "Marien," Ellenberg; (a) dance characteristic, "The Coquet," Sousa; (b) two-step, "22d Regiment," Herbert; a fire scene, "Night Alarm," Reeves; overture, "The Night Wanderer," Moskau; march, "Militaire," Zimmerman; finale, "Star Spangled Banner."

The Heptasophs of the city will picnic at the park to-morrow and will be given the benefit of the band concert. The concert, however, was not arranged for the benefit of the order.

It is expected that the outing of the order will swell the attending crowd to large proportions, although the big audience of last week's Indian band concert will hardly be reached. The Heptasophs will follow the examples of the other orders, holding picnics at the park and will have games and other amusements.

ALLENTOWN, PA., NEWS

AUG 31 1899

The Allentown Band will render the following program at the concert at Laury's Island on Thursday evening, August 31st:

- 1 Overture—"Poet et Payson".... Suppe
- 2 a Waltz—"Birds' Voices".... Vollstedt
- 3 b Two-step—"St. Leger".... Klingler
- 4 Gems from Comic Opera "Robin Hood".....De Koven
- 5 a Waltz—"Espanita".....Rosey
- 6 b Two-step—"Charlatan".....Sousa
- 7 Descriptive—"Cavalry Charge".....Luders
- 8 Synopsis.—Morning of battle. Infantry is heard approaching with fifes and drums. Cavalry in distance, coming nearer and nearer, until they charge upon the enemy. Cavalry, Infantry and Artillery in the melee of battle. Defeat of the enemy, pursued in the distance by the cavalry.
- 9 a Waltz—"Winter Nights' Dream".....Pfeiffel
- 10 b Two-step—"First Regt"....Kelley
- 11 Caprice—"Bewitching Beauty".....Czibulka
- 12 a Waltz—"Eulalia".....Tobani
- 13 b Two-step—"Ma Honey Girl" Davis
- 14 Idyl—"Southern".....Voelker
- 15 Two-step—"El Capitan".....Sousa

Nos. 2, 4, 6, 8 and 10 are placed on program specially for dancing. Next concert, Thursday evening, September 14. There will be no concert on the evening of September 7.

30-26

INDIANAPOLIS
AUG 1899

INDIANA STATE FAIR.

Two Concerts by Sousa's Band Will Be Among the Features.

The Indiana State Fair will include two concert programmes by Sousa's band for Wednesday and Thursday evenings, Sept. 20 and 21. In addition, a children's chorus of 500 voices will each evening sing two patriotic songs. "The Stars and Stripes" and "The Star-spangled Banner" will be two of these songs, and the third will be chosen this week. "The Stars and Stripes" will be rendered each evening in compliment to Mr. Sousa. The children have been trained by Mrs. Alice Fleming Evans.

NEW YORK NEWS.

and the big show will come
shly

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CHATTANOOGA, TENN. NEWS

AUG 29 1899

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PROVIDENCE, R. I. - BULLETIN

AUG 30 1899

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Mr. Reeves has provided a varied programme of popular and classical music for the Park concerts this afternoon and evening. The full programme for both concerts follows:

Afternoon at 4—March, "Hands Across the Sea," Sousa; overture, "Poet and Peasant," Suppe; (a) "Minuet," Paderewski; (b) "Whistling Rufus," Mills; solo for cornet, Mr. Church; selection, "Serenade," Herbert; "Invitation a la Valse," Weber; solo for flute, Mr. Fred Padley; "Collocation of Popular Airs," Reeves; "Fantasie a Burlesque," Kap-pay.

Evening at 8—March, "Chorda Septimus," Reeves; overture, "Orpheus," Offenbach; (a) march, "Convention," Reeves; (b) Irish rag time, "McAlheaney's Walk," Baltimore; solo for cornet, Mr. B. R. Church; descriptive, "Scenes in the Alps," Kling; selection, "Tannhauser," Wagner; solo for trombone, Mr. Spary; "Medley of Popular Songs," Mackie; Scotch fantasia, "Robert Bruce," Bonnisseau.

The usual concert will be omitted Thursday evening, as the band has to fill an engagement of long standing out of town. The programme for that evening will be given after the close of the season, which continues until Sept. 10.

NEW YORK HERALD

SEP 3 1899

At Manhattan Beach Sousa concludes his concert season with to-morrow's (Labor Day's) concert, and will be followed by Shannon's Twenty-third Regiment Band. When the weather permits, Palm's fireworks display makes the Beach gorgeous color each evening.

As the last two weeks are announced of O

FROM BROOKLYN EAGLE.

SEP 3 1899

continued.

The engagement of Weber and Fields at Manhattan Beach does not conclude until to-morrow, when two special holiday performances will be given, one at 4 P. M. and the other at 9 P. M. The season of the clever Broadway comedians has been the most successful from the box office standpoint of any company which has played at the seaside theater, and it is hoped that the return engagement for next year will be booked in the near future. This has been a good season for the Manhattan Beach Theater all around, and not a little of that success has been due to the energy and far sightedness of Manager Ben Stevens, who assumed control for the first time this year. Mr. Stevens has not only managed the various attractions to advantage and made a large number of friends among the patrons of the house but has also won the respect and esteem of those working directly with him. This was shown at the conclusion of the performance last evening, when the members of the executive staff, and other employees of the house, presented the manager with an illuminated address and a gold headed cane as a souvenir of his first season's work, and a token of their appreciation of his unflinching courtesy and tact.

Sousa's successful concert season of 1899 at Manhattan Beach will conclude to-morrow with a grand farewell holiday concert, commencing at 2 o'clock. Mr. Sousa will spend a few days thereafter in New York, polishing up his new opera, "Chris and the Wonderful Lamp," and will then start for Pittsburg with his band to fulfill his engagement during the Pittsburg festival. The usual two concerts will be given to-day, commencing at 4 o'clock and 8 P. M. Miss Mary Helen Howe of Washington will be the chief soloist at both concerts. Miss Howe is the daughter of a well known writer on music and the drama, Dr. Frank M. Howe of the Washington Star. Miss Howe has had considerable concert and operatic experience, both on this and the other side of the Atlantic, and possesses a clear soprano voice. She will sing one of Verdi's arias, "Bolero I Vespri Siciliani," at the afternoon concert, and the famous "Regina nel Solenzio," from "Lucia," at the evening concert. Arthur Pryor, in the afternoon, and Franz Hell, in the evening, will be the other soloists of the day. Sousa will render scenes from "La Boheme," from "Die Walkure," from "Faust" and from "Carmen" in the afternoon, and in the evening the overture to "Tannhauser" and the immensely dramatic third act finale of Puccini's "Manon Lescaut."

Sousa will be followed at the beach by Thomas Shannon and the Twenty-third Regiment Band, who will give two concerts daily, from 6 to 8 and from 9 to 10 P. M.

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One of the most interesting attractions is the Soldiers' Home concert to-night. Supt. Parker says that he has arranged to put as many cars on the line as will be required to accommodate the crowd, no matter how many may attend this event.

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Selection from the opera Tannhauser Wagner
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Medley—Kentucky Melodies. Boettg
Star Spangled Banner

NEW YORK EVENING WORLD.

SEP 2 1899

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POTTSVILLE, PA. - CHRONICLE

AUG 29 1899

Third Brigade Band Concert.

A band concert has been arranged for the residents of the east side of town to be rendered at the corner of East Market and Tremont streets this evening. A good program has been selected for the occasion. Another concert has been arranged for the residents residing near the Court House, to be given as soon as the band's engagements will permit. The program for to-night will be as follows:

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 - b. Solo Dance of Helen.
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 4. Descriptive Piece, Hunting Scene. Bucalossi
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- INTERMISSION.
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NEW YORK MORNING WORLD.

SEP 3 1899

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NEW YORK MORNING WORLD.

SEP 3 1899

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INDIANAPOLIS
AUG 2 1899

INDIANA STATE FAIR.
Two Concerts by Sousa's Band Will Be Among the Features.
The Indiana State Fair will include two concert programmes by Sousa's Band for Wednesday and Thursday evenings, Sept. 20 and 21. In addition, a children's chorus of 500 voices will each evening sing two patriotic songs. "The Stars and Stripes" and "The Star-spangled Banner" will be two of these songs, and the third will be chosen this week. "The Stars and Stripes" will be rendered each evening in compliment to Mr. Sousa. The children have been trained by Mrs. Alice Fleming Evans.

NEW YORK NEWS.
SEP 2 1899

and the big snow will come
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The usual concert will be omitted Thursday evening, as the band has to fill an engagement of long standing out of town. The programme for that evening will be given after the close of the season, which continues until Sept. 10.

...to the Long Island Company and in 1836 authorized the sale or lease of the land to the Long Island Company and built a road from the East River along the Brooklyn and Jamaica Railroad Company in the villages of Brooklyn and Williamsburg to designated points on the water front. The Long Island Railroad Company was chartered in 1823 of the Brooklyn and Jamaica Railroad Company. Two years later it felt the touch of modernism with the steam locomotive, but at Flatbush Avenue, the Brooklyn terminal being, not as formally restored to Atlantic Avenue, was abandoned as a displaced road or elevated to horse power, which would have led only to a series of failures. Every effort was made to convert the horse railroad into a profitable investment, but these all who invested money in the enterprise of Atlantic Avenue proved a losing venture for the modern steam transit, which they had substituted for a quarter of a century. To their move of steam from Atlantic Avenue and the notion they labored successfully for the their superior rival, the Long Island Railroad.

NEW YORK EVENING WORLD.
SEP 2 1899

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POTTSVILLE, PA. - CHRONICLE
AUG 29 1899

MARION, IND. - LEADER
AUG 30 1899

MARION PEOPLE HAVE TROLLEY DAY.

A Per Cent of the Proceeds Go to
Y. M. C. A.

ARRANGEMENTS MADE

To Handle the Crowd No Matter How
Large It May Be—Everybody
Seems to be Tak-
ing a Ride.

Marion people are enjoying the annual trolley day under the auspices of the Young Men's Christian association.

A per cent. of the proceeds derived from the traffic over the street car lines of Marion go to enrich the coffers of that growing Christian organization.

The Y. M. C. A. will not receive a per cent. of the income over the following lines: Marion-Jonesboro line interurban and Marion-Gas City line. Those who want their money to go for the benefit of the Y. M. C. A. will therefore be disappointed if they ride on the Jonesboro, Gas City or interurban cars.

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INTERMISSION.
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SEP 3 1899

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SEP 3 1899

NEW YORK MORNING PRESS:

SEP 3 1899

At Manhattan Beach.

Weber & Fields will close a successful engagement at Manhattan Beach with two big special performances to-morrow, which will be given at 4 and 9 p. m.

Pain's fireworks in the open-air theatre at Manhattan Beach offer new novelties at every performance.

Sousa's successful concert at Manhattan Beach will end to-morrow with a farewell holiday concert, beginning at 2 o'clock. Then Mr. Sousa will spend a few days in New York, polishing up his new opera, "Chris and the Wonderful Lamp," and will start for Pittsburg with his band to fulfil his engagement at the Pittsburg Festival.

Miss Mary Helen Howe of Washington will be the chief soloist at both concerts to-

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Sousa will be followed at the Beach by Thomas Shannon and the Twenty-third Regiment Band, who will give two concerts daily—from 6 to 8 and from 9 to 10 p. m.



ENGAGED!

THE VERY LATEST PORTRAITS OF DE WOLF HOPPER AND NELLIE BERGEN—CABLED TO THE SUNDAY TELEGRAPH FROM LONDON.

"General Gemma" is the name of the new opera, written by Chas. Klein, which Mr. Hopper will appear in in New York next Spring. He intends to remain all Winter in London showing "Wang" when "The Captain," which he is now playing, comes to attract.

AUG 31 1899

SATURDAY'S BAND CONCERT.

A Big Crowd Listened to the Music at the Cycle Club.

The public band concert which was held last Saturday night at the Mount Vernon Cycle Club, was very largely attended. The band had just returned from a week's trip to Bay Shore, L. I., where they had been in camp with Relief Engine Company of New Rochelle. Miss Kittie Rampone, daughter of the leader of the band, sang two selections which met with the very hearty applause of the audience. The program in detail was as follows:

PART 1.

- Prelude—"The Star Spangled Banner".....Key
1. March—"Durch Kampf Zum Sieg".....Blon
2. Overture—"Comique".....Keler Bela
3. Valse Brilliant—"La Viola".....Mora
4. Recollection of Abt—
a. "Evening Bells"
b. "Forest Worship"
5. Negro Oddities—
a. "Zizzy Ze Zum Zum"
b. "Who Dat Say Chicken in Dis Crowd".....Marion
INTERMISSION.
PART 2.
6. Gavotte—"Charming".....Le Thiere
7. Soprano Solo—
a. "Don't Be Cross".....Heller
(From the Master Miner.)
b. "My Queen Irene".....Bratton
Miss Kittie Rampone.
8. Potpourri on Popular Songs—
"The Winner".....Witmark
9. Morceau Characteristic—
"American Dance".....Bendin
10. Finale—"The Stars and Stripes Forever".....Sousa
"Home Sweet Home."

SEP 2 1899

MANHATTAN BEACH EXCURSION

GALA EVENT FOR LONG ISLANDERS, NEXT WEDNESDAY.

A special excursion for people living in towns out on Long Island will be run to Manhattan Beach next Wednesday, Sept. 7, over the Long Island Railroad. The special train will leave Sag Harbor, at the eastern end of Long Island, at 10:10 A. M., and will make stops for passengers at Bridgehampton, Water Mill, Southampton, Shinnecock Hills, Good Ground, Quogue, Westhampton, Speonk, Eastport, East Moriches, Centre Moriches, Mastic, Brookhaven, Bellport, Patchogue, Bayport, Sayville, Oakdale, Great River, Islip, Bayshore, Babylon, Lindenhurst, Amityville, Massapequa, Seaford, Wantagh, Bellmore, Merrick, Freeport, Baldwin, Rockville Centre, Lynbrook, Valley Stream, Rosedale, Springfield and Jamaica. The fare for the round trip will be graded, according to the distance traveled, from \$1.50 for Sag Harborites down to 75 cents from Jamaica. The excursion tickets include admission to Sousa's concert at 4 o'clock in the afternoon and Pain's fireworks at 8 o'clock in the evening, the train starting on its return trip from Manhattan Beach at 9:25 P. M., immediately after the fireworks display is over. It will be a gala day for Long Islanders and Manhattan Beach will be made unusually attractive on their account. Should the day prove stormy the excursion will be postponed, the train will not be run and tickets purchased in advance will be redeemed by the railroad company at the places where they are bought.

AUG 30 1899

PERT PERSONALS.

Sousa is probably taking boxing lessons so that he can beat time more effectively.—Buffalo Express.

Uncle Russell Sage believes in moderation in all things except money making and economy.—St. Louis Post-Dispatch.

The Prince of Wales is insured for \$10,000,000, and the chances are his mother will get it.—Des Moines Leader.

Mr. Guerin should write a book entitled, "Me and France; or, How I Stood Off the Republic."—Indianapolis Journal.

The cookery of Mrs. Ingalls, which is much praised in Atchison, is not adequately advertised by her attenuated husband.—Kansas City Star.

By the way, did anybody ever hear Mrs. Choate say that if she couldn't be herself she would rather be Mr. Choate's second wife?—Somerville Journal.

Edwin Markham is going to Europe, possibly to convince himself that there really are people who resemble his "man with a hoe."—Kansas City Journal.

SEP 3 1899

Notes and Gossip.

Miss Nance O'Neill has returned to this country and will begin a starring tour in "Magda," "Masks and Faces," "Elizabeth," "Leah" and other plays next month.

Sousa has composed a new march called "The Union Jack and the Stars and Stripes." It was given for the first time on July 25 at the Lyric Theatre, London, the occasion being the visit of the Harvard-Yale athletes and the Australian cricketers to the performance of "El Capitan."

SEP 2 1899

The Labor Day performances will wind up the season of "Hurly Burly" and Sousa's Band at Manhattan. Shannon's Twenty-third Regiment Band will follow Sousa for a short season, giving concerts at 6 and 9 P. M. Pain's big fireworks carnival, which could not be given last Saturday night because of the weather, will be offered to-night in all its glory, and Mr. Pain promises to break all of his records in the magnitude of the

ELCEY AND SHANNON AT THE MONTAUK.

affair. Sousa will offer the following concerts to-morrow.

Commencing at 4.

- Overture, "Il Guarany".....Gomes
Scenes from "La Boheme".....Puccini
Trombone Solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.
Scenes from "Die Walkure".....Wagner
Gems from "Faust".....Gounod
"Carrillon de Noel".....Smith
March, "Hands Across the Sea".....Sousa
Soprano Solo, "Bolero I Vespri Siciliani".....Verdi
Miss Mary Helen Howe.
Prelude to "Carmen".....Bizet
Commencing at 8.
Overture, "Tannhauser".....Wagner
"Invitation a la Valse".....Weber
Finale to third act of "Manon Lescaut".....Puccini

- Fluegelhorn Solo, "Bright Star of Hope,".....Robardi
Mr. Franz Hell.
Idyl, "Pictures in a Dream".....Lumbye
"Pasquinade".....Gottschalk
March, "Hands Across the Sea".....Sousa
Soprano Solo, "Regnava nel Solenzio," from "Lucia di Lammermoor".....Donizetti
Miss Mary Helen Howe.
Overture, "Warrior's Fete".....Kinz

SEP 3 1899

PAIN'S CARNIVAL OF FIRE.

Fine Display of Set and Aerial Devices in the Big Inclosure at Manhattan.

The summer season at Manhattan Beach reached its final climax last night and dating from to-morrow, it will rapidly wane. Pain's carnival of fireworks postponed from August 26, provided the closing number of the season's programme and a more lavish display of pyrotechnics has never been seen on Coney Island. San Juan will be stormed three additional times in the big amphitheater this week, some special attractions having been prepared for Labor Day, but Sousa, with Weber and Fields, will make their last appearance to-morrow.

Pain's carnival was all and more than it had been advertised to be. The original programme was carried out entire. An audience of about 3,500 witnessed the display. Certainly the onlookers had no complaint to make, except when a fickle wind thrust great clouds of dense smoke downward and partially shut off from view some of the most attractive set pieces.

Pain quite outdid himself in the matter of novelties. He found suggestion for his carnival in the home coming of Dewey and showed both the Admiral and his fleet in lines of fire. McKinley and Roosevelt were also in the illuminated picture gallery.

The whole display ended with the usual mock battle, in which Spain was ignominiously beaten for about the nineteenth time this year.

All of the other shows drew good houses, not only at Manhattan, but at Brighton as well.

In relation to to-morrow's fireworks it is answered that new devices and designs will be on exhibition; and that they will be of a character likely to please the Americans and mechanics and their families, who as a rule help to fill the inclosure on Labor Day night.

FROM

BUFFALO, N. Y. - COMMERCIAL.

SEP 1 1899

Mr. Sousa's plans for his band have been outlined for five weeks after his season at Manhattan Beach terminates, which will be September 4. The band will go on a tour, appearing for two weeks, beginning September 6, at the exhibition in Pittsburg. After that it will fill a week's engagement at the State Fair in Indianapolis, followed by a week's concert at the Export Exhibition in Philadelphia, and then conclude its season at the Boston Food Fair. After that the organization will disband, and Mr. Sousa will retire to his country home in Vermont for a complete rest.

AUG 27 1899

musical instruments for May, 1899, show an increase of 50 per cent. over the preceding year.

John Philip Sousa owns a more or less good-sized volume of the musical manuscript of every great composer since the time of Bach.

Verdi detests amateur photographers, execrates interviewers, hates having to write his autograph and adores tranquility, surrounded by his friends.

The Etude says: "De Pachmann, a unique figure in piano virtuosity, is in the United States, ready for his tour this fall. He is unequalled in Chopin."

PITTSBURGH LEADER.

SEP 3 1899

READY TO OPEN.

THE EXPOSITION'S PROGRAMS NOW ANNOUNCED.

This Promises to Be the Biggest Year of All—The Music Will Be the Greatest Feature — Sousa and His Marches to Start the Fun—His Programs for the First Night.

Next Wednesday evening the gates of the Pittsburgh Exposition will be thrown open to the public for the eleventh annual season. The ponderous machinery in mechanical hall will be set in motion and the big industrial show on Duquesne way will be ready for a continuous run of six weeks. Never in its history has the Exposition had brighter prospects, and the management is therefore looking forward to a prosperous season in every respect. Appreciating the advantage of having everything ready for the opening, the exhibitors without exception have assured the management that they would spare no pains to have their various displays complete by Wednesday evening, so that no detail of the big show may be left unfinished. Manager Fitzpatrick said last night: "We are in better shape this season for the opening than ever before, and there will be absolutely nothing to mar the pleasure of the visitors or detract from their interest in the Exposition. A great deal has been accomplished during the past ten days, and it will take some lively work between now and Wednesday night to place everything in position, but our exhibitors have all assured me that they will be ready on schedule time. The greatest task is in mechanical hall, for it takes time and much labor to handle the heavy machinery, such as dynamos and engines, which compose to a large extent the interesting features in that building. However, the concerns represented there have been on the ground early and have kept their men working night and day.

The celebrated march king, John Philip Sousa, will open the Exposition this season. He will arrive by special train over the Pennsylvania railroad next Wednesday morning, with his famous band of 50 musicians, coming here direct from Manhattan Beach, where they have been spending the summer. Sousa has been here before, but only



John Philip Sousa.

or a week at a time. This season he comes to stay two weeks, and his many admirers will have plenty of opportunity to hear his stirring marches. He has written several new two-steps and other compositions since his last appearance here, and promises something novel at every concert. As a conductor Sousa is magnetic in the extreme, and he attractive powers of his splendid organization are something remarkable, to say the least. His stirring marches are known wherever the sound of musical instrument is heard, whether it be in the confines of his own native country, America, in continental Europe or in the Philippines, from which Pennsylvania's gallant Tenth regiment recently returned.

It will be welcome news to all music lovers and devotees, especially of the classic forms, to learn that Walter Damrosch is coming again, this time for a stay of two weeks. His New York Symphony orchestra ranks with the Boston Symphony and the finest orchestras of the world. Mr. Damrosch first won distinction as a conductor of grand opera, having made several tours with his orchestra, and an opera company composed of the stars of the world. Under his directorship some years ago Pittsburgh opera-goers were given a taste of German opera as they had never heard it before, and the appearances of his company here were regarded as social events of the very highest order. Mr. Damrosch is now winning fame as a composer, having given considerable time of late to composition. He is perhaps one of the most graceful conductors before the American public to-day.

Frederick Innes, an old-time visitor to the Exposition, will close the season with a week's engagement by his famous band. Thousands of people have heard his band, and no doubt he will be given an enthusiastic welcome. Innes is likewise a composer, and several popular marches and two-steps are credited to his gifted pen.

There will be plenty of amusement for the young people at the big industrial show this season. In the art gallery the cinematograph will hold forth with the very latest moving pictures. There will be many novelties among them, some of which will provoke much merriment. In the rear of the main building will be found the gravity railway, or roller coaster, which always has its quota of patrons. The buildings and tramways have all been repainted and look very neat. At the west end of the grounds the merry-go-round, with its grotesque figures of animal life, is ready to receive the young people, who like a spin around the dizzy wheel. Close by there will be an attraction under canvass, entitled the Tabaret De La Mort, which presents a series of illustrations, which are said to be very fine. Manager Fitzpatrick has seen them and vouches for their fitness to be installed as an amusement feature of the Exposition.

So great is the interest in the Exposition musical preparations that many people have already made inquiries for reserved seats for both the afternoon and evening concerts. To accommodate all such the management has reserved all the seats in the balcony, 2,000 in number. These seats and the box seats also will be placed on sale on Wednesday morning, at Hamilton's music store, Fifth avenue, at 9 o'clock. They can be had there every morning except Sundays during the Exposition season. The seats in the music wing will be thrown open to the public as usual free of charge. A florist will begin decorating the music wing on Wednesday morning. Potted plants, palms and flowers will be banked up on both sides of the orchestra platform and will present a pleasing sight to the visitors.

Conductor Sousa has arranged this attractive program for the opening night, Wednesday evening, September 6:

7:30 to 8:30 P. M.
Overture, "The Warriors' Fete" (new)
Excerpts from the most admired works of Wagner
Cornet solo, "The Whirlwind".....Godfrey Herbert L. Clark.
Melodies from "The Bride Elect".....Sousa

PITTSBURGH POST.

SEP 4 1899

BY SOUSA'S BAND.

His Swing Will Open the Exposition Season.

Promptly at 7 o'clock Wednesday evening the eleventh annual exhibition of the Pittsburgh Exposition will be open to the public. A half hour later Sousa will formally open the exhibition with a swing of music specially arranged. The exposition will continue for six weeks. The first two weeks the music will be furnished by Sousa's band of 50 pieces and will prove one of the greatest attractions this season, as has been the case in past years. The opening selection will be "The Warrior's Fete," by Kling, a stirring patriotic composition.

The management of the exposition a mark of honor to the gallant boys of the Tenth regiment will set aside one day during the exposition for the reception and entertainment of the members of that command. The day will be known as "Tenth Regiment day," on which occasion the members of that regiment will be the honored guests of the management of the association.

Next Thursday the exposition excursion season will open on the railroads and every day there will be large excursion parties arriving to attend the exposition. Specially attractive rates have been made for the exposition, which will induce hundreds to visit it.

PITTSBURGH PRESS

SEP 2 1899

Mrs. Hilton's son Albert, and of his daughter Josephine.

SOUSA'S COMING.

Hamilton's Music Offer This Week Includes His Latest.

Within a week everyone will be whistling or humming or playing Sousa's latest march, "Hands Across the Sea," because Sousa and his great band will be here at the exposition. You can buy it and save money at Hamilton's this week. We offer you any three of the five following late hits for 50c: No. 1, "Hands Across the Sea," Sousa's latest; No. 2, "Red Cross" march and two-step; No. 3, "Sweet Little Rose Magee," the very latest waltz song craze; No. 4, "The Avenue" march; No. 5, "Nicodemus," the cutest cake walk out this season. Any three of the above for 50c, or five for 80c, mailed on receipt of price. Write for special monthly list of late hits at big discount, and bargain lists of musical instruments. S. Hamilton, Hamilton building, Fifth avenue, Pittsburgh. Open Saturday evening.

FROM BROCKTON, MASS. — TIMES.

SEP 2 1899

his term of enlistment has expired.

CONCERTS AT THE PARK.

Band Programs to Be Rendered Sunday Afternoon and Monday Evening.

Martland's band, Mace Gay, conductor, will render the following program at Highland park Sunday afternoon at 4 o'clock:

March, "Battle of Magenta".....E. Marie Selection, "Gems of Stephen Foster".....Tobani
Cornet solo.....Milo Burke.
Cornet waltz, "Dream on the Ocean".....Gungl
(a) "The First Heart Throbs".....Ellenberg
(b) "Freaks of Blackville".....Dalbey
(By request.)
Overture, "Semiramide".....Rossini
Piccolo solo, "Sylvia".....La Thiere
J. A. Riordon.
Fantasia on "Yankee Doodle".....Reeves
March, "Stars and Stripes".....Sousa
Medley overture, "The Winner".....Mackie
"Star Spangled Banner."

MONDAY EVENING AT 7.30.

March, "Capt Cundy".....Reeves
Selection, "Robin Hood".....De Koven
Concert waltzes, "Spring Flowers".....Bosquet
(a) Intermezzo, "Cavalleria Rusticana".....Mascagni
(b) "Uncle Jasper's Jubilee".....Paul Galop, "Tally-Ho!".....Bernstein
Summer house, 9.15.
March, "Soldiers in the Park".....Moncton
Selection from "Erminie".....Jacoboski
Valse, "Mia Bella".....Roeder
"The Frolics".....Hall
March, "The Scorchers".....Rosey

BROOKLYN CITIZEN.

SEP 5 1899

At the beaches enjoyed great prosperity on account of yesterday. "Hurly Burly" and Sousa's Band wound up the season triumphantly at Manhattan Beach. Rain, whose fireworks ran all this week, largely recouped the losses caused by the recent bad weather. Brighton was jammed with people drawn by the multitude of attractions, among which an excellent vaudeville was the star feature. The comments concerning Tovollo were that he was the best ventriloquist most of the auditors had ever heard perform. Edestus, equilibrist; Eva Mudge, comedienne; the Blondells, Pearl Andrews and Ward and Curran were other names on a bill made complete by the band music of William R. Slafer's players. The Labor Day crowds at Bergen Beach were particularly large. The various minor attractions naturally reaped a rich harvest, and at the Casino there was a vaudeville bill composed of some well-known performers. Among them were Pixley and Burton, in the funny skit entitled "Puck and Judge;" Nestor, Courtney and Woods, in comedy and drama; Nellie Seymour, vocalist; the Woods sisters, character sketch; Morrell and Evans, character singers; John West, black-face comedian; Laura Comstock, female baritone, and others.

FROM
WAYNE IND - GAZETTE
SEP 120 1899

son, Blanche Wallack, Kitty Prince,
Jennie Royce.

The daintiness of the costuming is one of the strong features of Sousa's "The Bride-Elect," of which Messrs. Klaw & Erlanger and B. D. Stevens are the producing managers. Thus the eye is catered to and pleased as well as the ear. Sousa has written the music in his happiest vein and is also responsible for the libretto. The big business of "The Bride-Elect" last season would seem to indicate that Mr. Sousa knows how to write a book as well as popular music.

PITTSBURGH DISPATCH

SEP 14 1899

SOUSA'S SOLOISTS

EXPRESS THEIR OPINION IN POSITIVE TERMS.

One of the Wonders of the Exposition and What They Say of It. Thousands Hear It Daily.

Sousa's great band leaves us this week. But it is possible for you to hear those stirring Sousa marches and the beautiful solos of the star performers of this peer-



less band after they have gone. We consider the gramophone the only talking machine which perfectly reproduces the true tone qualities of our respective instruments.

(Signed)
Arthur Pryor, trombone soloist.
Henry Higgins, cornet soloist.
Jean Moeremans, saxophone soloist.
Simone Mantia, euphonium soloist.
Joseph Norrito, clarinet soloist.
These gentlemen make records for the gramophone only. Each record bears their individual signatures. Sousa's band makes records for the gramophone only. So with Depew, Ada Rehan, Joe Jefferson, Talmage, Moody and hundreds of other celebrities—they all make records for the gramophone and sign their names on them. The gramophone record is made of hard rubber. You can't hurt them. The gramophone costs \$18.00 and you can't buy greater value in anything else for \$18.00. You have constant entertainment at home with a gramophone, and you needn't fear that the children will spoil it. Hear them at Hamilton's stand in the Expo., or call at the store. Send for catalogue of records to S. Hamilton, Hamilton building, Fifth avenue, Pittsburgh. Ask for a Tenth Regiment souvenir, too.

There are few musicians who come to Pittsburgh who are the subject of more comment on the part of the public than is John P. Sousa, the "march king," now at the exposition with his band. Mr. Sousa would be amused if he could hear a few of the remarks of his auditors during the concerts at the band stand. They comment upon his personal appearance, upon the grace which accompanies every movement of his baton, most of the remarks being of a very complimentary nature. Especially was this noticeable Wednesday night, when the famous director made his first appearance of the season at the exposition.

Said one young woman as the leader appeared on the platform: "Don't you think Mr. Sousa is looking older than he did last year?"

"Oh, I don't know," replied one of her companions. "He is about a year older, but I do not think he looks any older. Indeed, I thought he was looking younger than ever. His summer engagement must have agreed with him."

"He looks so much like a friend of mine in Philadelphia," said another, "although my friend has no beard." The person to whom the remark was addressed wondered if Mr. Sousa would not look very different without that fine beard which he possesses, but said nothing at the time.

FROM
Saturday Review
Galveston Tex
9/9

John Phillip Sousa's marches are not "classical." That matter was decided in the Washington, D. C., police court the other day—strange as it may seem. On a Wednesday afternoon the Marine band was playing a "classical" programme. Will A. Haley, conductor of Haley's Concert Band, an attraction at Glenn Echo, made what was considered an unusually loud request to Conductor Santleman, of the Marine Band to play as an encore one of Sousa's marches. The request was ignored. When it was repeated Mr. Haley was placed under arrest at the instance of Mr. Santleman and taken to the station house, where he was released on leaving security for his appearance in court. When the case was called the presiding police court judge declared that the whole affair was a series of unfortunate circumstances, but that the defendant was technically guilty of disorderly conduct and a fine of \$10 was imposed. This seems to be an outcome of the controversy that has been consuming space in the daily papers for some time past on "classical" and "popular" music, to the detriment of the latter.

FROM
Terrell Transcript
Petersburg
9/7

John Philip Sousa, known as the "March King," has scored a great success in London with his comic opera "El Capitan." The London Times pronounces "The Typical Tune of Zanzibar" very effective. The March made the same hit as here, and John Philip is now planning to make a tour of Europe with his band. He says he has no fear about holding his own over there, and possibly being able to give some of the potentates on whom he will call a few pointers about how a military band should play in order to sink fleets and defeat armies in the shortest possible time "without the loss of a man!"

WORCESTER MASS POST
SEP 16 1899

The Worcester lodge of Elks has chosen for the attraction for their benefit this year "The Bride Elect." The date of the performance is Sept. 29, and it will take place at the Worcester theater.

Com. Gazette
E. WEDNESDAY, SEPT 6
EXPO OPENS TO-NIGHT.

EVERYTHING READY FOR THE BIG INDUSTRIAL SHOW.

Sousa's Band Will Arrive in the City This Morning on a Special Train. A Number of Novel Exhibits to Be Seen This Year.

A notable event in Pittsburgh this evening will be the eleventh annual opening of the Pittsburgh Exposition. An army of decorators, carpenters and mechanics have held sway in the big buildings for several weeks past, making preparations for the opening, and at 7 o'clock to-night they will give way to the public, for at that hour the gates of the big show will be thrown open.

The celebrated march king, John Phillip Sousa, will arrive in the city this morning on a special train, with his band of fifty picked musicians. They have been spending the season at Manhattan beach and come to Pittsburgh fresh from triumphs made at the seashore. Sousa brings his wife and family with him and all will find quarters at the Hotel Lincoln during the Pittsburgh engagement. He has thoroughly recovered from his recent severe illness.

Tardy exhibitors kept their workmen busy at the Exposition until nearly midnight last night, in order to have their displays ready for the finishing touches to-day. Some of the exhibits are complete in every detail, and the tardy ones say they will be ready on schedule time to-night. Among the unique ideas in the mercantile exhibits is that of one large concern, which has an automatic clock, with an immense dial, which can be seen at a distance. The time is indicated at night by incandescent lamps, which light up the number opposite each hand. The works are exposed on another side of the case, revealing to public inspection immense cog wheels made of napkins and other samples of table linen.

Another unique exhibit is that of a young girl, who stands in front of a table blowing soap bubbles. She gracefully dips a pipe into a basin of water, puts it to her mouth and then when the bubble is formed, softly wafts it away in the air with a fan, which she wields in her right hand. The girl is not flesh and blood, but simply an automaton, operated by a tiny electric motor, which is fastened under the platform. A tent has been erected on the lawn adjoining the merry-go-round for the mystical illusion entitled Tabaret De La Mort, which will be installed there next week.

Residents of Duquesne way in the vicinity of the Exposition grounds had a little diversion to break the monotony yesterday. It was the appearance of the Pullman dining car, America, which was shifted by a temporary track from the Fourth street siding to its place in Mechanical hall. It is furnished with the very finest of cut glass, palms and plants of every description to make it inviting. A porter is in charge of the car and will have it ready to admit visitors to-morrow night.

The model of the great steamship, the Kaiser Wilhelm der Grosse, arrived yesterday and has been placed on a stand near the center of the main building.

There will be no speeches nor anything of a formal nature to mark the opening of the big industrial show this evening. There never is. Sousa will be there, and when he raises his baton the public will know that the big show is ready for a six weeks' run. Sousa's program, here appended, is quite an attractive one, for it contains several new numbers:

7:30 to 8:30 p. m.—Overture, "The Warrior's Fete" (new), Kling; excerpts from the most admired works of Wagner; cornet solo, "The Whirlwind," Godfrey, Mr. Herbert L. Clarke; melodies from "The Bride Elect," Sousa; (a) tone picture, "Whispering Leaves," Von Blon; (b) march, "Hands Across the Sea" (new), Sousa, "A sudden thought strikes me—Let us swear an eternal friendship; tarantella, "Del Belphegor" (new), Albert.

9:30 to 10:30 p. m.—Overture "Tannhauser," Wagner; idyll, "Dream Pictures," Lumbye; trombone solo, "Love Thoughts," Pryor, Mr. Arthur Pryor; gems from "The Runaway Girl" (new), Caryll-Monckton; (a) valse idyll, "Ball Scenes" (new), Czibulka; (b) march, "Hands Across the Sea" (new), Sousa; tarantella from "The Bride Elect," Sousa.

NEW YORK MORNING TELEGRAPH
SEP 16 1899

Notwithstanding reports from London it has not been definitely settled when the run of "El Capitan" will stop. The London season has fairly opened and the receipts of the attraction are growing every night. Mr. Reynolds will sail for England in a few days to look after his interests there.

SEP 3 1899

CARNIVAL OF MUSIC AT THE EXPOSITION.

SOUSA, THE MARCH KING, WILL
OPEN THE BIG SHOW WED-
NESDAY EVENING.

RUSH FOR RESERVED SEATS.

TO BE THE GREATEST EXPOSITION
IN PITTSBURGH'S HISTORY.

Large and Varied Exhibits in All
Departments—Many Novelties
and Amusements for
Children.

Pittsburg is on the eve of the greatest Exposition the people of this section have ever visited. In fact, with the exception of the great Centennial exposition at Philadelphia in 1876, there has never been an exposition within the confines of the State of Pennsylvania that anywhere approached the Pittsburg Exposition, which will be thrown open to the public next Wednesday evening.

The spacious and well-arranged buildings of the association have been thoroughly renovated, repainted, remodeled and equipped to the best advantage, and there is nothing lacking for the comfort, pleasure and instruction of the great crowds that will throng the buildings.



John Philip Sousa,
King of the March Men.

The number of exhibits this year will be largely in excess of any previous season. The display will embrace everything usually found in a big exposition, together with all the late inventions in machinery, electricity and other branches of the mechanical arts.

Every section of the country will have exhibits in the buildings. The industrial, manufacturing, arts and departments of science will be filled with the best of everything that is calculated to interest and instruct. Manager Fitzpatrick said last night:

Great Feast of Music.

"There will be many instructive as well as entertaining features connected with the Exposition this season. Our musical engagements are acknowledged to be finer than ever before presented, and will doubtless command more attention from our patrons. The advance programs that have been sent me indicate that there will be plenty of new music, and as the people are fond of novelties as well as the popular forms, there will be something to please them at every concert. Many novelties will also be presented among the exhibits, both in the line of machinery in mechanical hall, and among the textiles and manufactured goods displayed in the handsome booths in the main building. I think everybody will be pleased with the general appearance of the main building this season. The interior never looked brighter than it does now. The decorations are in lighter colors, the booths have all been most handsomely repainted, and several new ones are of unique design.

"Among the new exhibits this year that will attract a great deal of attention, and which all visitors will appreciate, is that of the Western university. The stand is located to the left of the main aisle, and will consist of the fruits of the labors of the students in the manual training department, the dental department and the mechanical engineering department. In the art gallery annex there will be displayed the \$25,000 painting entitled 'Custer's Last Charge.' This painting gives a realistic portrayal of the terrible massacre, with General Custer as a centerpiece. The painting is 20 feet long and 15 feet high. It will be well lighted by electricity, so as to show off every detail to advantage."

Sousa Comes First

The celebrated march king, John Philip Sousa, will open the Exposition this season. He will arrive by special train over the Pennsylvania railroad next Wednesday morning with his famous band of 50 musicians, coming here direct from Manhattan Beach, where they have been spending the summer. Sousa has been here before, but only for a week at a time. This season he comes to stay two weeks, and his many admirers will have plenty of opportunity to hear his stirring marches.

An unusual amount of interest is manifested in the coming of Captain Dan Godfrey and his celebrated British Guards band, of London, England.

making a tour of Canada. Captain Godfrey will be here 10 days, and on the closing night of his engagement will be tendered a reception by the Sons of St. George, an English society, which has many members in this section of the State. Godfrey enjoys the same distinction in England that Sousa does in America.

All That's New Mechanically.

Walter Damrosch is coming again, and this time for a stay of two weeks. His New York Symphony Orchestra ranks with the Boston Symphony and the finest orchestras of the world. Under his direction some years ago Pittsburg opera-goers were given a taste of German opera as they had never heard it before, and the appearances of his company here were regarded as social events of the very highest order. Mr. Damrosch is now winning fame as a composer, having given considerable time of late to composition. Frederick Innes, an old-time visitor to the Exposition, will close the season with a week's engagement by his famous band.

An exhibit this season that will excite more than passing interest is that of the liquid-air manufacturing machine. It will give a practical demonstration of the method of manufacturing liquid air. This wonderful power is yet in its infancy. Owing to the delay in getting the necessary machinery from New York the plant will not be put in operation until September 15.

Other features of mechanical hall that are worthy of note are the Westinghouse exhibit, which will include a score or more of dynamos, from the largest to the smallest, an immense compound engine and various electrical devices; a model of the W. W. O'Neill, with its two coal boats, containing 800,000 bushels of coal, and a Pullman dining-car.

A handsome model of the great ocean greyhound, the Kaiser Wilhelm der Grosse, of the North-German Lloyd steamship line, will be one of the attractions in the main building. This steamer is said to be the largest and finest in the world. If set down in Fifth avenue with her bow at Market street, she would extend up the avenue across Wood street to within a few feet of the Masonic temple, and the buildings on both sides of the street would have to be moved back three feet to afford the necessary width.

The First Program.

There will be plenty of amusement for the young people. In the art gallery the cinematographe will hold forth with the very latest moving pictures. In the rear of the main building will be found the gravity railway, or roller coaster, which always has its quota of patrons. At the west end of the grounds the merry-go-round, with its grotesque figures of animal life, is ready to receive the young people. Close by there will be an attraction under canvas, entitled Tabaret de la Mort, which presents a series of illusions.

So great is the interest in the Exposition musical preparations that many people have already made inquiries for reserved seats for both the afternoon and evening concerts. To accommodate all such the management has reserved all the seats in the balcony, 2,000 in number. These seats and the box seats will also be placed on sale on Wednesday morning, at Hamilton's music store, Fifth avenue. They can be had there every morning during the Exposition season. The seats in the music wing will be thrown open to the public as usual free of charge.

Conductor Sousa has arranged this attractive program for the opening night, Wednesday evening, September 6:

7:30 TO 8:30 P. M.
Overture, "The Warrior's Fete"
(New)Kling
Excerpts from the most admired
works ofWagner
Cornet Solo, "The Whirlwind".....Godfrey
Herbert L. Clark.
Melodies from "The Bride Elect".....Sousa
(a) Tone Picture, "Whispering
Leaves"Von Blon
(b) March, "Hands Across the Sea"
(New)Sousa
"A sudden thought strikes me—let us
swear an eternal friendship."
Tarantella, "Del Belphegor" (New).....Albert
9:30 TO 10:30 P. M.
Overture, "Tannhauser"Wagner
Idyll, "Dream Pictures".....Lumbye
Trombone Solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.
Gems from "The Runaway Girl"
(New)Caryll-Monckton
(a) Valse Idyll, "Ball Scenes" (New)
.....Cxbulka
(b) March, "Hands Across the Sea"
(New)Sousa
Tarantella from "The Bride Elect".....Sousa

SEP 3 1899

EXPOSITION WEEK.

Opening of the Big Show Set for
Wednesday Night.

SOUSA TO START THE MUSIC.

MANY NOVELTIES AMONG THE EX-
HIBITS ARE PROMISED.

HANDSOME NEW DECORATIONS.

The eleventh annual season of the Pittsburg exposition will open Wednesday evening. The ponderous machinery in mechanical hall will be set in motion and the big industrial show on Duquesne way will be ready for a continuous run of six weeks. Never in its history has exposition had brighter prospects. Appreciating the advantages of having everything ready for the opening, the exhibitors without exception have assured the management that they would spare no pains to have their various displays complete so that no detail of the big show may be left unfinished. Manager Fitzpatrick said last night:

"We are in better shape this season for the opening than ever before, and there will be absolutely nothing to mar the pleasure of the visitors or detract from their interest in the exposition. A great deal has been accomplished during the past 10 days. It will take some busy work between now and Wednesday night, but our exhibitors have all assured me that they will be ready on schedule time."



BAND DIRECTOR SOUSA.

"The greatest task is in mechanical hall, for it takes time and much labor to handle the heavy machinery, such as dynamos and engines, which compose to a large extent the interesting features in that building.

"There will be many instructive as well as entertaining features connected with the exposition this season. Our musical engagements are acknowledged to be finer than ever before presented, and will doubtless command more attention from our patrons. The advance programs that have been sent indicate that there will be plenty of new music, and as the people are fond of novelties as well as the popular forms, there will be something to please them at every concert. I think everybody will be pleased with the general appearance of the main building this season. I never saw the interior look brighter than it does now. The decorations are in lighter colors, the booths have all been most handsomely repainted and several new ones are of unique design, and with large flags of different nations hanging over the balcony the big building presents a perfect labyrinth of color and artistic design.

"Among the new exhibits this year that will attract attention and which all visitors will appreciate is that of the Western university. This stand will show the work of the students in the manual training department, the dental department and the mechanical engineering department. In the art gallery annex there will be displayed the \$25,000 painting entitled 'Custer's Last Charge.' Lovers of art will find the painting an interesting study."

Sousa will open the exposition concerts this season. He will arrive Wednesday evening with his famous band of 50 musicians, coming direct from Manhattan Beach. He has written several new two-steps and other compositions since his last appearance here and promises something novel at every concert. His stirring marches are known wherever the sound of musical instruments is heard, whether it be in the confines of his own native country, America, in continental Europe, or in the Philippines, from which Pennsylvania's gallant Tenth regiment recently returned.

See Godfrey and his band will be here

con on page

(5-1)

Don't forget that his band will be here 6 days. Walter Damrosch is coming again for a stay of two weeks. His New York Symphony orchestra ranks with the Boston Symphony and the finest orchestras of the world. He is perhaps one of the most graceful conductors before the public to-day. Frederick Innes, an old-time visitor to the exposition, will close the season with a week's engagement by his famous band. Thousands of people have heard his band and no doubt he will be given an enthusiastic welcome. Innes is likewise a composer and several popular marches and two-steps are credited to his gifted pen.

An exhibit this season that will excite more than passing interest is that of the liquid air machines. This exhibit will be located in mechanical hall opposite the main entrance. Owing to delay in getting the necessary machinery from New York this plant will not be in operation until September 15.

Other features of mechanical hall that are worthy of note are the Westinghouse exhibit, which will include a score or more of dynamos, from the largest to the very smallest, an immense compound engine, and various electrical devices, a model of the W. W. O'Neill, with coal boats, and a pullman dining car. The Pullman company notified Manager Fitzpatrick last night that they had shipped the dining car, America, to the exposition and that it will arrive Monday morning over the Ft. Wayne road.

A handsome model of the great ocean greyhound, the Kaiser Wilhelm der Grosse, of the North German Lloyd steamship line, will be one of the attractions in the main building. This steamer is said to be the largest and finest in the world. It is 649 feet in length, 86 feet broad and 43 feet deep. If set down in Fifth avenue, with her bow at Market street, she would extend up the avenue across Wood street to within a few feet of the Masonic temple, and the buildings on both sides of the street would have to be moved back three feet to afford the necessary width. Four smokestacks measure over 12 feet in diameter and extend 106 feet above the keel. The steamer can accommodate 350 first cabin passengers, 370 in the second cabin and 800 steerage passengers, besides a crew of 450 persons. Her speed is 22.61 knots per hour. The model to be exhibited is about 11 feet long and an exact reproduction of the gigantic vessel. The model, together with the case in which it stands, is valued at over \$8,000.

There will be plenty of amusement for the young people. In the art gallery the cinematograph will display the very latest moving pictures. In the rear of the main building will be found a gravity railway, or roller coaster. At the west end of the grounds is the merry-go-round, and close by there will be an attraction under canvas, entitled the Tabaret De LaMort, which presents a series of illusions, which are said to be very fine.

So great is the interest in the Exposition musical preparations that many people have already made inquiries for reserved seats for both the afternoon and evening concerts. To accommodate all the seats in the balcony, 2,000 in number. These seats and the box seats also will be placed on sale Wednesday morning at Hamilton's music store, Fifth avenue, at 9 o'clock. They can be had there every morning except Sundays during the Exposition season. The seats in the music wing will be thrown open to the public as usual free of charge. A florist will begin decorating the music wing on Wednesday morning. Potted plants, palms and flowers will be banked up both sides of the orchestra platform and will present a pleasing sight to the visitors. Prof. Samuel Andrews, superintendent of the Pittsburgh schools, has sent a circular letter to each of the school principals of the city, announcing the following

schedule of the dates upon which pupils are to visit the Exposition:
September 18—High school (all departments), Duquesne, South, Grant, North, Hancock, Forbes, Franklin, Ralston.
September 22—Moorhead, O'Hara, Springfield, Minersville, Oakland.
September 25—Lawrence, Howard, Washington, Mt. Albion, Hilland.
September 29—Liberty, Lincoln, Homewood, Sterrett, Peebles.
October 16—Colfax, Wickersham, Morse, Humboldt, St. Clair, Birmingham, Bedford, Knox, Allen.
October 20—Mt. Washington, Monongahela, Riverside, Luckey, Sterens, Brush-ton, Beltzhoover.
Conductor Sousa has arranged this attractive program for the opening night, Wednesday evening, September 6:

7:30 to 8:30 p. m.
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Excerpts from the Most Admired Works of Wagner
Cornet Solo, "The Whirlwind" Godfrey
Herbert L. Clarke.
Melodies from "The Bride-Elect" Sousa
(a) Tone Picture, "Whispering Leaves" Von Blon
(b) March, "Hands Across the Sea" Sousa
(new)
"A sudden thought strikes me—let us swear an eternal friendship."
Tarentella, "Del Pelphegor" (new) Albert
9:30 to 10:30 p. m.
Overture, "Tannhauser" Wagner
Idyll, "Dream Pictures" Lumbye
Trombone Solo, "Love Thoughts" Pryor
Mr. Arthur Pryor.
Gems from "The Runaway Girl" (new) Carvall-Monckton
(a) Valse Idyll, "Ball Scenes" (new) Cxbulka
(b) March, "Hands Across the Sea" Sousa
(new)
Tarentella from "The Bride Elect" Sousa

In Francis Wilson's case precedent declares what his immediate action may be. Two years ago De Wolf Hopper, scornfully kicking over the ladder by which he had climbed to fortune, deserted the clowning that seems essential to the comic opera stage, and performed "The Charlatan" in some imitation of the opera comique style. The change was resented by both the press and the public. Critics blamed the libretto for its want of wit, audiences reproved the star for his dullness. After a week of bad business and worse notices Mr. Hopper returned hastily to first principles, escaped from high art, came down to the general plane of humor and devoted himself to the honest amusement of his patrons. Francis Wilson had a similar ambition, which probably he followed by a similar ending. His "Cyrano de Bergerac," in its music, libretto and performance, is excellent in its way, but it is not the way of the Wilson audiences, and so far as our comedian's fortune is concerned that, as Henry Miller says at the Herald Square, is the only way. In this particular there is frequent conflict between entertainers and those who support them. In the end audiences always prove their contention by the irrefutable logic of the box office. Richard Mansfield at one period maintained that he was a tragedian, the public asserted that he was a comedian, and the conflict cost him, it was said, nearly \$300,000. Augustin Daly decided that we must stand by Shakespeare, but we proved that the classics were not so much to our humor as the moderns, and at the end of his long term of management Mr. Daly died \$80,000 in debt. An actor's pride is not so sensitive as his pocket. The public opinion of Francis Wilson has been formed by his drollery, and if his audience wishes him to be funny the comedian must relinquish serious effort on the stage to concentrate it on the box office.

WHEELING, W. VA. INTELLIGENCER.

16

Sousa and His Band.

John Philip Sousa has been termed "The Maker of Music for the Million," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses! It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his band in this city will be hailed with pleasure.

The two concerts will be given at the Wheeling Park Casino, Sunday, September 24.

FROM

Argonaut
San Francisco 9/4

Another Revival of "El Capitan."

"Paul Jones" has been enthusiastically received at the Grand Opera House during the week, especially on Wednesday evening, when some seven hundred returned California volunteers and sailors of Dewey's fleet were entertained by the management. Next week will doubtless be another record one when Sousa's ever-popular "El Capitan," with its catchy, stirring marches, is to be revived. With the exception of a new recruit, Herbert Sinclair, a clever basso cantante, who will impersonate Scramba, and Bessie Fairbairn as the Princess Morganza, the cast will be practically the same as before. William Wolff will repeat his droll impersonation of Don Medigua; Arthur Wooley will be the Pozzo; Thomas H. Persse as Count Verado will introduce the patriotic song "America, My Country"; Edith Mason will again delight her admirers by her charming rendition of "Isabel"; Hattie Belle Ladd will be the hero-worshipping Estrelida; and Winfred Goff her father, Don Cazarro. The others in the cast will be Addie Arnold, Grace Farawa, Charles Arling, A. E. Arnold, and Nace Bonville. A pleasing innovation will be a novel march by twenty-four young ladies.

POPULAR NIGHT.

The Usual People's Program at the Exposition This Evening.

Last night was classical night at the Exposition and Wagnerian music prevailed, especially during the latter half of the program. The first half was a little more on the popular order, opening with the prelude to "Das Rheingold," by Wagner and closing in direct contrast with gems from "The Runaway Girl." The "Tannhauser" overture opened the second half and the closing number was a collection of scenes from "Die Walkure." In the interim motives from "Siegfried" were given. The audience was an intelligent and thoroughly appreciative one, and it was noticeable that the classical numbers had the call. The lovers of popular music were satisfied with the encores which were in all cases something light and airy. Franz Hell gave a fluegelhorn solo, and Herbert Clarke played a composition of Meyerbeer in a charming manner.

Pierce, the magician, who holds forth in a tent at the lower end of the grounds, did a thriving business last night. He gave some very creditable performances last night, having arranged the electric light effects more to his taste than heretofore. The "Tabaret de la Mort" comes next week and will occupy another tent.

This will be popular night at the big show and Conductor Sousa has spared no pains to get up a program that will suit a cosmopolitan audience to perfection. He has arranged the following:

7:30 to 8:30 P. M.
Overture, "Il Gurany" Gomez
Suite, "The Last Days of Pompeii" Sousa
(a) In the House of Burbo and Stratonic.
(b) Nydia the Blind Girl.
(c) The Destruction.
Fluegelhorn solo, "I Love Her" (Stances) Flegier
Mr. Franz Hell.
Bridal chorus from "Lohengrin" Wagner
(a) Cake Walk, "Jordan Riffles" (new) Duss
(b) March, "The Stars and Stripes Forever" Sousa
Valse, "The Beautiful Danube" Strauss
9:30 to 10:30 P. M.
Overture, "Light Cavalry" Suppe
Grand Scenes from "Cavalleria Rusticana" Mascagni
Trombone solo, "Air Americaine" Pryor
Mr. Arthur Pryor.
Scenes from "Siegfried" Wagner
(a) "Trot de Cavaleri" Rubinstein
(b) March, "Hands Across the Sea" (new) Sousa
Musical Jokes ValHammm

TERRE HAUTE IND-EXPRESS

SEP 8 1899

Sousa's Last Rag

There is an awful story going the rounds about Sousa. The New York Telegraph has the temerity to print it. The shocking tale is to the effect that Mr. Sousa, accompanied by Bob Hunter of Manhattan beach, strolled into a jewelry store and handed his handsome gold watch to a clerk with the request that he fix it. The expert at the window examined the works, which showed no evidence of disorder, and said:

"Why, Mr. Sousa, I don't see anything wrong; what's the trouble?"
"No trouble, no trouble at all," replied the march king. "I only want it regulated."

"Does it gain or lose?" asked the watchmaker.

"Neither, sir," was the reply.

"Then why do you want it regulated?"

"Not regulated; I said regulated," answered Mr. Sousa, with some asperity. "I wish to have it regulated, so that it will keep ragtime while I'm writing a march in that measure."

GRAND RAPIDS, MICH. - PRESS

SEP 2 1899

Senor Sarasate, the great violinist, has had some odd watches given him at various times, several in the shape of violins.

John Phillip Sousa owns a more or less good-size example of the musical manuscript of nearly every great composer since the time of Bach.

John D. Rockefeller recently declared that many

POUGHKEEPSIE, N. Y. - ENTERPRISE

SEP 1 1899

Sousa's agent has sold the German and Austrian rights to "El Capitan," induced by Hopper's success in England.

TO-NIGHT. TO-NIGHT.

THE GREAT PITTSBURGH



And Music Carnival

Will Open at 7 O'Clock.

CONCERT AT 7:30 BY

SOUSA

AND HIS BAND.

ADMISSION 25c

SOUSA IS HERE.

The Noted Band Leader and March Composer Talks.

OPERA'S LONDON SUCCESS.

He May Play at the Great Paris Exposition Next Year.

"EL CAPITAN" IS A BIG WINNER.

John Philip Sousa, whose pulse-quickening marches and soul-stirring two-steps have given him a famous name over two continents, is at the Hotel Lincoln. Mr. Sousa will conduct his band during a fortnight's engagement at the Pittsburgh Exposition. He arrived on a special train at 11 A. M., which also brought his family and servants, as well as his fifty musicians.

Traveling en famille Mr. Sousa's party includes himself and Mrs. Sousa, the Misses Sousa, John Philip Sousa, Jr., and his manager, Colonel George Frederic Hinton. The latter is also accompanied by his wife. Interviewed by a reporter for the "Leader" Mr. Sousa talked entertainingly on the subject of his work in the field of composition. He is now engaged in the preparation of two comic operas, one of which will be produced in New York next month. The other, intended for De Wolf Hopper, may not be given its premier performance until "El Capitan" has worn out its apparently exhaustless welcome.

"My new opera, which is now being completed, is entitled 'Chris, and the Wonderful Lamp,'" explained Mr. Sousa. "The book has been written by Glen MacDonough, who is well-known as the author of many successful farces. The theme is not unlike the subject of the Aladdin story, save for its modernization, and the consequent funny situations that are possible in the age of advanced science, when 'Chris,' who is a Connecticut boy of to-day, finds himself in possession of a magic lamp that will perform wonders at his bidding.

"The second opera will be written upon a story by Charles Klein, author of the libretto of 'El Capitan,' and Grant Stewart. It is intended expressly for De Wolf Hopper, and will be called 'General Gamma.' Just now there seems to be no need for hurry in the completion of this opera, as 'El Capitan,' which it is expected to supplant, is meeting with such expressions of favor in London that it may not be withdrawn for some months."

In relating the success of the De Wolf Hopper company in London, Mr. Sousa said that it had originally been the purpose of the management to conclude the Hopper British engagement in August. Owing to the encouragement received it was determined to extend this limit until October 4. Reports from the last two weeks show conserva-

active increases in the box office receipts which are likely to encourage the backers of the enterprise to accept an offer to run the show all winter. In this event "General Gamma" will be slowly completed by the composer and given its first performance in London in the height of the fashionable season, June, 1900. At about that time Mr. Sousa will be in Paris with his band unless all signs fail, as negotiations now pending for an engagement at the International Exposition seem likely to be concluded within a day or two.

A year or two ago Mr. Sousa was said to be contemplating an invasion of the orchestra field, giving up his work with the military band. When questioned upon this point he replied: "I am a young man yet and there is time for that in the future, say after the next five years or so. I admit, however, that I have given the subject serious consideration. It is my firm conviction that a popular orchestra, playing such repertoires as have been successful on the road for the past seven years of my work with military bands would prove a great success. I was originally a violinist and had experienced none but orchestral training up to the time that I took charge of the Marine band in Washington. Naturally I would like to return to orchestral work on the lines indicated. I would take the necessary reeds and brass from my present band and add these to the nucleus of the best string players procurable in the country. Such an orchestra, with an educational aim, but playing music within the understanding and appreciation of the masses I am sure would meet with instant encouragement. A syndicate of gentlemen in New York have favored the idea, the plan being to secure a suitable permanent home for the enterprise in the metropolis, and making periodical road tours. However, this will not come for some time yet."

Mr. Sousa plays in Pittsburgh two weeks. He then makes a short tour, including a festival engagement in Indianapolis, and the Boston Pure Food exposition. By the first of October he will close and take a few weeks' rest before beginning his winter transcontinental journey with his band.

NOW FOR THE GONG.

Everything in Readiness for the Expo's Opening To-Night.

At seven o'clock this evening the doors of the Western Pennsylvania Exposition society's building at the Point will be thrown open to the public and a half hour later the eleventh annual exhibition of the

organization will be officially opened by Director Sousa mounting the rostrum and leading his band through, "Hands Across the Sea." Everything is ready for the initial evening of the season and if the expectations are fulfilled there will be thousands and thousands of people who will usher this season's show in with their plaudits to-night.

There have been many changes in the exhibits in both the main hall and in machinery hall since last season. This morning hundreds of workmen were busy at the proverbial bees running to and fro, fixing, bunting, arranging pictures, decorating and renovating the stands and completing the minutest details of each and every exhibit. In past years there have been many exhibits which were not ready when the night of the opening came, but this year matters will be different. Manager Fitzpatrick has been especially concerned this season over the question of opening with all the exhibits in tip-top shape. This morning he was hustling about the building with his coat off, arranging whatever details had been neglected.

general overhauling. The painting, "Sister's Last Charge," is in position in the art gallery and will no doubt claim the attention of a large portion of the crowd to-night.

A few of the exhibitors who are not changing their entire exhibits had a corps of men around this morning decorating with fresh stuff and going over the exhibits with a view to making them as cleanly as possible. Over in Machinery hall, oils, coal, electric lights and countless mechanical contrivances were being arranged with a view to interesting the public in something that makes a racket and a whirl. Up in the gallery everybody was working hard and all through the two big buildings there was an air of "such a business" that made one feel he was in a busy workshop, listening to the blows of the hammers and the pounding of the workmen. All but two or three of the exhibits will be in place by the opening hour to-night and those will be so close to completion that the casual observer will not be able to tell the difference. Anticipating the large attendance of those who are musically inclined and who go to the Point show to hear the excellent music the seats in the band auditorium were carefully gone over and repaired where such a thing was necessary. Everything is ready from the handsome new bunting near the roof, to the clean floor, and from the upper end of Machinery hall to the merry-go-round at the opposite end of the grounds. The crowds are now awaited and judging from the interest that has already been shown, the attendance to-night promises to eclipse any previous openings.

The programs for the music to-night are as follows:

7:30 to 8:30 P. M.
Overture, "The Warrior's Fete" (new) Kling
Excerpts from the most admired works of Wagner
Cornet solo, "The Whirlwind" Godfrey
Mr. Herbert L. Clarke
Melodies from "The Bride Elect" Sousa
a. Tone picture, "Whispering Leaves" VonBlon
b. March, "Hands Across the Sea" (new) Sousa
"A sudden thought strikes me" Sousa
Let us swear an eternal friendship.
Tarantella, "Del Belphegor" (new) Albert
9:30 to 10:30 P. M.
Overture, "Tannhauser" Wagner
Idyll, "Dream Pictures" Lumbye
Trombone solo, "Love Thoughts" Pryor
Mr. Arthur Pryor
Gems from "The Runaway Girl" (new) Caryl-Monckton
a. Valse idyll, "Ball Scenes" (new) Czubulka
b. March, "Hands Across the Sea" (new) Sousa
Tarantella from "The Bride Elect" Sousa

BIG CROWDS MEET SOUSA.

His Music Draws Great Throngs to the Exposition Daily.

Despite the intense humidity and ominous clouds that hung low over the city hundreds of people visited the Exposition yesterday and spent the afternoon wandering through the maze of exhibits and enjoying the various amusement features presented. During the first half of the afternoon musical program the admirers of the celebrated cornetist, Herbert L. Clark, were afforded the pleasure of hearing him again. He played "The Favorite," by Hartmann, and an encore was instantly demanded.

During the second half of the program Franz performed "Werner's Farewell" and fluegelhorn, Ethelbert Nevin came out for a share of attention by the rendition of his "Narcissus." The gem of the afternoon, from the standpoint of execution, however, was the overture, "Zampa" with which the second half opened. It was a magnificent effort, especially in the "Maiden's Prayer." Sousa gave two of his own compositions, the Russian dance from "The Charlatan" and the new march, "Hands Across the Sea." Last night was the first classical night of the season. Sousa opened the program very acceptably with excerpts from Wagner's "Siegfried," and followed the heavy music with scenes from "The Charlatan." Later on came his own piece, "Over the Footlights in New York," which is a happy-go-lucky melody calculated to please everybody, regardless of an ear for music.

The classics came during the second half of the program, between 9:30 and 10:30, when scenes from "Tannhauser" were given for an opening number. Every seat in the music wing and the balcony opposite was taken and the immense audience was wildly enthusiastic over this number. Something in lighter vein was given in the trombone solo, "Air Variations," by Arthur Pryor, which was also encored. Other notable numbers were the finale to the third act of "Manon Lescaut," a new composition of Puccini; a waltz idyll, "Ball Scenes," of Czubulka's latest, and the introduction to the third act of Wagner's "Lohengrin," which completed the program. Several encores were given and the time was well filled.

Trustee John Duss of the Economite society called on Conductor Sousa yesterday and presented him with a copy of his latest contribution to instrumental music, a piece entitled "Jordan's Rifles," in the trio of which the familiar air "Roll, Jordan, Roll," is used as a melody, as Mr. Duss expresses it. Mr. Sousa will put the piece on next Saturday.

The public schools of Allegheny will make a raid on the Exposition next week starting on Monday morning. The parochial schools will also be admitted next week, and a week later the Pittsburgh schools will be admitted. The Boys' brigade of Allegheny county will visit the Exposition next Tuesday evening and give a drill.

To-night will be popular night at the big show. This attractive program will be given this afternoon:

2 to 3 p. m.—Overture, "Carneval Romane," Berlioz; scenes from "I Pagliacci," Leoncavallo; cornet solo, "Souvenir de Mexico," Hoch. Mr. Emil Kenneke; excerpts from "Die Walkure," Wagner; (a), serenade, "Rococo" (new), Helmund; (b), march, "The Stars and Stripes Forever," Sousa; humoresque, "Kurtz in Erbaulich" (new), Schreiner.
4 to 5 p. m.—Ballet divertissement, "Fete Champetre" (new), Blatterman; (a), valse gracioso; (b), pas de deux; (c), gavotte; (d), satorelo; gems from "The Serenade," Herbert; fluegelhorn solo, "Alla Stella Confidente," Robaudi, Mr. Franz Hell; final scene "Oh, Fatal Stone" (Aldo), Verdi; (a), "Pasquinate," Gottschalk; (b), march, "Hands Across the Sea" (new), Sousa; epilogue militaire, "A Cavalry Charge," Dader.

RESS.

CROWDS AT THE SHOW

ATTENDANCE YESTERDAY WAS THE LARGEST OF THE SEASON.

SOUSA LEAVES NEXT TUESDAY.

Last Concert Will Be Given in the Evening—Popular Music to Be Given To-Night—New Attractions Will Be Presented During the Coming Week.

The attendance at the exposition yesterday and last night was nearly 20,000, the largest crowd that has visited the big industrial show on one day thus far this season. This is accounted for in a measure by the fact that the Sousa engagement is rapidly drawing to a close and everybody is anxious to hear the great conductor and his band before they leave. The Sousa engagement closes next Tuesday night. After Sousa comes Godfrey and his famous British Royal Guards band, of London, England. Many of Mr. Sousa's personal friends congratulated him last night on the acceptance of his proffer of the services of his band free of charge for the Dewey reception, to be held in New York on September 30. They will lead the Olympia crew. Mr. Sousa will march with his band and his manager, Col. George F. Hinton, will act as his adjutant. The band will wear the same uniforms used here as they are nearly like the regulation military uniforms. They will also wear white leggings. Mr. Sousa said last night that this will be the fourth time he has participated in a demonstration of this kind, the last time being on the occasion of the return of the Eighteenth regiment in Pittsburgh last September.

Last night was classical night at the exposition and Wagnerian music prevailed especially during the latter half of the program. The lovers of popular music were satisfied with the encores which were in all cases something light and airy. Franz Hell gave a fluegelhorn solo, and Herbert Clarke played a composition of Meyerbeer in a charming manner.

Pierce, the magician, who holds forth in a tent at the lower end of the grounds did a thriving business last night. He gave some very creditable performances, having arranged the electric light effects more to his taste than heretofore. The "Tabaret de la Mort" comes next week and will occupy another tent.

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7:30 to 8:30 p. m.
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Suite, "The Last Days of Pompeii" Sousa
a. In the House of Burbo and Stratonice.
b. Nydia, the Blind Girl.
c. The Destruction.
Fluegelhorn solo, "I Love Her (Stances)," Flegler
Mr. Franz Hell.
Bridal chorus from Lohengrin Wagner
a. Cake walk, "Jordan Rifles" (new) Duss
b. March, "The Stars and Stripes Forever" Sousa
Valse, "The Beautiful Blue Danube" Strauss
8:30 to 10:30 p. m.
Overture, "Light Cavalry" Suppe
Grand scenes from Cavalleria Rusticana Mascagni
Trombone solo, "Air Americaine" Pryor
Mr. Arthur Pryor
Scenes from Siegfried Wagner
a. Trot de Cavalier Rubinstein
b. March, "Hands Across the Sea" (new) Sousa
Musical Jokes Val Hamm

EXPOSITION VISITORS.

at the Names Register.

NEW YORK MORNING TELEGRAPH

SEP 8 1899

Rice's Sunday Concerts.

On Sunday evening Edward E. Rice will begin a series of concerts in the Casino Theatre.

His opening bill is remarkably strong and includes the names of William Pruette, Charles O. Bassett, the Baroness Von Zeiber (who used to be Sousa's soloist), Ella Stetson, Sager Midgeley, William Gould and Jess Mandey.

Mr. Rice and John J. Braham will alternate in the direction of an orchestra of thirty pieces.

Stock Company in Trouble.

FRANCISCO, CAL. - BULLETIN

SEP 8 1899

Those who have been delighted by the strains of Sousa's "Bride-Elect" marches will have an opportunity to be doubly charmed when the comic opera, given at the Columbia and the music is rendered with a framework of gorgeous scenery and costumes.

EXPO'S GREAT OPENING.

BIGGEST FIRST NIGHT SINCE THE POINT SHOW WAS BEGUN.

People Waited at the Entrances for the Doors to Swing Open—John Philip Sousa and His Band Won the Crowds—All the Old Charms of the Industrial Display Are Retained and Lots of Novelties Have Been Added—Curious Features of Some of the Exhibits.

The eleventh annual exposition of the Western Pennsylvania Exposition society opened last evening under auspices the most promising in the history of the organization. The stream of first nighters that poured down and along Duquesne way was something tremendous. Manager Thomas J. Fitzpatrick, who has seen several Expo openings that were reputed to be the largest, looked over the box office figures and the turn stile registry last night, and said that all former openings were outdone, the attendance being between 18,000 and 20,000. It was a notable opening in other ways, too, for every display in the Exposition was finished and ready for inspection, and John Philip Sousa was there with his mannerisms and his band.

The Expo just opened; that's all. They had no pressing of the button, or addresses of welcome. Not even a whistle blew. The doors were opened at 7 o'clock, and half an hour later John Philip Sousa excited the admiration and applause of the waiting crowd.

The Exposition presents many familiar sights of yore with some new ones added. There are the same squads of card bearers, almost compelling the souvenir collector to engage a messenger boy to help him home. The piano players, who take advantage of every lull in the concert to show the people how bad the band is, by an odious comparison, are the same. The merry-go-round is much the same as of old, and young people shrieked ecstatically as they jolted over the humps of the serpentine railway in the same old way. Glasses of cider are pressed out for you while you wait. There are the same places that manufacture 10-cent ornaments and engrave them for you as usual, and over all is the omniscient odor and rattling sound of popping corn that individualizes the Exposition. All the things that one enjoys at an Exposition are there.

But it has all been cloaked in novelty. The exhibitors have made extraordinary efforts to make their wares attractive. The decorations of the building cover every spot of the interior and give it a changed aspect. Rather striking, even startling combinations of colors have been used. Along the galleries and across the rafters of the roof are drapings of pink, green, yellow and white. An air of variety is given by the flags that have been hung among the draperies. They represent every government that has a stable formation, with the American flag frequently repeated. Even the Red Cross flag has a place in the decorations.

The displays cover every conceivable business and nearly every kind of manufactory. In the race for novelty there are many curious and interesting displays. One prominent dry goods firm has a clock constructed of lace and actually working. The base of the wheels is solid, but they are covered with lace and cased in glass. The face is the usual clock face, with illuminated figures, and as the time passes the figures light up. The contrivance is said to be reasonably accurate. In another display there is the figure of a girl blowing soap bubbles. The figure is an automatic doll that dips a pipe into a bowl of suds, lifts it, blows the bubble and wafts it off into the air with a fan. In Machinery hall there is a miniature facsimile of the biggest tow of coal that was ever taken down the Ohio river. It is drawn by a facsimile of the towboat W. W. O'Neil. The tow contains 31 coalboats and two fuel flats, and the original carried 816,000 bushels to the lower markets. The Pullman palace car "America" is an object of much interest, and there is much satisfaction in it, as one may pass by the porter in charge without lessening a bank account. In the old art gallery annex there is a \$25,000 painting by Mulvaney, picturing "Custer's Last Charge." There will be a liquid air exhibition opened on September 15.

As soon as the music began, of course, there was "little doing" about the most novel exhibits or the most generous free food stand. The crowd gathered in the center of the main building and gradually the huge amphitheater behind the bandstand filled up until there was not a vacant seat and people were standing in the rear. And the music. It seems a work of supererogation to say anything except that Sousa's band was there. He played Wagner and he played comic opera. Arthur Pryor played trombone solos and Sousa directed in his own way, while the crowd decided as to when the band should continue to the next number. It was such a program as only Sousa could render. While the crowd enjoyed the music, as much of its applause was for the manner of his conducting as for the piece that was played. He stood on the rostrum and picked off the notes as they came softly from the reeds and the woodwinds and then threw them at the bass drum, which responded fearfully to his underhand toss. He gracefully swung his hands, like a shy girl at a school entertainment, to the waltzes. While the band played softly, he stood almost motionless in that characteristic one-foot pose, nodding his head in the faintest perceptible way. It was all inspiring and it was little wonder that every number was encored, until he had to rush through the last part of his program. He gave an excerpt from Wagner that has never been heard before

and which is his own arrangement of the most admired Wagnerian numbers. His rendition of the "Tannhauser" overture was a marvelous piece of work for a brass band. "Hands Across the Sea" was played twice and a new popularity for it was born. Arthur Pryor drew the golden notes that only he knows how to do from his trombone in "Love's Thoughts," with "Because" for an encore. "The Bride Elect," "Stars and Stripes Forever" and gems from "The Runaway Girl" were also popular.

Many of the directors of the society were received by Sousa in his room under the bandstand, where he remained during the intermission with his wife, his two daughters and his son, John Philip Sousa, Jr. Col. George Frederic Hinton, his manager, and Mrs. Hinton, were also there. Frank J. Torrence, D. C. Ripley, H. Buhl, Jr., Robert P. Hinton, M. Rosenbaum, Morris Baer, A. P. Burchfield and S. S. Marvin were the directors who were there to greet Mr. Sousa. Mr. Sousa said he had been working constantly since last September, except for a few days while he was ill during the holidays. He has two operas, "Chris and the Wonderful Lamp" and "General Gamma," the latter for DeWolf Hopper, under way. Rehearsals for the former are now going on. The program for this afternoon follows:

2 to 3 p. m.
Overture—"The Promised Bride"..... Ponchelli
Tone Picture—"A Night in Venice"..... Nevin
(new)
Fluegelhorn Solo—"Bright Star of Hope"..... Robaudi
Mr. Franz Hell.
Gems from "Lohengrin"..... Wagner
(a) Serenade—"Impromptu"..... Gillet
(b) March—"Hands Across the Sea"..... Sousa
(new)
Airs from "The Chimes of Normandy"..... Planquette
4 to 5 p. m.
Overture—"I Guarany"..... Gomez
Scenes from "Tannhauser"..... Wagner
Euphonium Solo—"Air and Variations"..... Mantia
Mr. Simone Mantia.
Valse—"Morgenblätter"..... Strauss
Airs from "The Telephone Girl"..... Kerker
Gems from "The Little Corporal"..... Englander
(new)

DRAWING BIG CROWDS.

THE EXPOSITION IS THE MECCA FOR THOUSANDS.

Last Night All the Buildings Were Thronged With Visitors—Thorough Street Car Service Enables Suburbanites to Reach the Point. The Features of the Mechanical Hall Very Interesting.

The Expo. was crowded again to-day. No attempt was made to estimate the crowds that filled the building last night, for every avenue was crowded and the management is satisfied that the people are pleased with the efforts that have been put forth for their entertainment. The Allegheny and Second avenue street car line are running through cars to the Exposition now, and brought in many people from the suburbs last night. This is a great accommodation also to people alighting from cars uptown who desire to save themselves the walk down to the Exposition grounds. No point of interest about the big show was missed by the crowds that assembled there last night.

The majority of the visitors came in by the main gate at Mechanical hall, and, of course, took in the attractions in that quarter before proceeding to the main building. The Pullman dining car, America, was an object of curiosity to many, and hundreds mounted the steps and passed through the car to catch a glimpse of the magnificent silverware, cut glass, elegant carvings and fixtures of the interior. The car is said to be the finest ever turned out by the Pullman company and will be given a place on the Pennsylvania limited when it has finished its mission at the Exposition. The Westinghouse company had all their engines and dynamos in operation last night and the sight was a bewildering one. The brilliant lights and the swiftly whirling machinery gave a dash to the exhibit that made it especially attractive. One could almost feel one's nerves tingling with the electric current with so many electrical devices in motion.

There are various other exhibits in Mechanical hall, not the least among them that of the W. W. O'Neil with her tow of 31 coalboats and barges as she appeared when towing 800,000 bushels of coal down the Ohio. The wickerware basket makers were the recipients of a great deal of attention as they deftly wove long pieces of wickerware into unique forms of baskets and receptacles for fruit. The wood engravers and china workers decorators also came in for a share of attention.

tion and quite frequently stops were made at the cider press, where the juice of the apple was dealt out to the thirsty visitors a moment or two after it had been pressed. Many visitors made an inspection of the Southern railway exhibit, which by the way is one of the most unique and artistic about the Exposition buildings this season.

J. R. F. Allen, the Chicago broker, who invested in 25,000 25-cent admission tickets to the Exposition, has already disposed of many of them. He has been asked several times to explain why he made such an investment. His answer is that he did it to make a little money, and because he believes the Pittsburgh Exposition is the finest show of the kind he ever saw. He says it is worth 25 cents to go through the Pullman dining car America alone, and that if he were managing the Exposition he would charge 50 cents. He declares the big industrial show to be the finest enterprise of its kind in the United States to-day, and says it is only excelled by the international expositions given from time to time.

Sousa gave two delightful concerts yesterday and last night and those who missed them missed a rare treat. The soloists yesterday were Franz Hell, the fluegelhorn soloist; Simone Mantia, the euphonium soloist; Arthur Pryor, with his trombone, and Emil Kenecke, cornet soloist. "Hands Across the Sea" was again given and seems destined to become very popular. A magnificent program with a decidedly classical tinge has been prepared for to-night and Wagner is given a place of prominence as is usual on these classical occasions. Sousa is a great admirer of Wagner, and his band knows how to interpret intelligently the works of the great genius. There will be excursions on all railways entering the city to-morrow. Next Tuesday the Boys' brigade of Allegheny county will spend a day at the big show. To-night's program is here appended:

7:30 to 8:30 P. M.
Excerpts from "Siegfried"..... Wagner
Scenes from "The Charlatan"..... Sousa
Cornet solo, "The Last Chord"..... Sullivan
Mr. Emil Kenecke.
(a) Idyl, "Carillon de Noël" (new)..... Sidney Smith
(b) March, "Hands Across the Sea"..... Sousa
(new)
"Over the Footlights in New York"..... Sousa
9:30 to 10:30 P. M.
Grand scenes from "Tannhauser"..... Wagner
Trombone solo, "Air and Variations"..... Pryor
Mr. Arthur Pryor.
Finale to the third act of "Manon Lescaut" (new)..... Puccini
Valse Idyl, "Ball Scenes" (new)..... Calvert
Introduction to third act of "Lohengrin"..... Wagner
The regular souvenir pamphlet of the Exposition has just been issued from the presses of the Pittsburgh Printing Co. It is handsomely bound and replete with fine half-tone engravings, describing different sections of this city and its most interesting sights. It is well worth having.

SEP 10 1899

It is safe to assume that John Philip Sousa understands more about business now than when he began composing, and would hardly sign another contract like

Sousa's Business Troubles.

that on the strength of which the courts have just decided that he is to pay to Mrs. Blakely, the widow of his first publisher, a percentage of his musical compositions and surrender to her the musical library said to be in his possession. When interviewed on this subject Mr. Sousa said: "My contract with Mr. Blakely was up to and including 'El Capitan.' He could have no claim on any other music. We had an agreement by which he was to receive royalties, and this agreement was to last five years. When he wanted anything in his favor he always had the agreement put in writing, but I never got anything better than a verbal agreement. About the time of the expiration of the five-year contract I wrote 'The Liberty Bell.' For this work I got in royalties about \$7,800. We had then agreed to make a new contract, but had not formally agreed upon the terms. I was on the eve of starting for Europe and we decided to wait until my return to America to finally decide upon the terms of the new contract and the royalties to be received by Blakely. Blakely died while I was away in Europe, and the new contract was never made. Now, as for the musical library, which Mrs. Blakely claims, and which the court says I must turn over to her and account to her for the use of it for two years, that library is already in her possession. It consists of about twenty-five pieces. The whole amount involved in this dispute will not amount to more than \$20,000, but I am determined to carry it to the court of last resort before I will lose. I have engaged Messrs. Bran on M. Davis and William Redding, of New York, and Judge John J. Gordon, of Philadelphia, to represent me, and I am ready to contest the decision of the Philadelphia court."

Hayes Avenue Bap. Church, M. E. Church, Central B. Church, and the Lutheran Church, are magnificent structures, but the First U. P. church surpasses them in architectural and decorative beauties.

WILL OPEN TO-NIGHT.

All in Readiness for the Eleventh Annual Exposition—Sousa Will Wield the Baton.

The eleventh annual opening of the Pittsburgh exposition is one of the important events of to-night. At 7 o'clock the doors will be thrown open, Sousa will wield the baton and the public will know that the show is ready for its six weeks' run. An army of decorators, carpenters and mechanics have been working day and night the past week endeavoring to have things in shape, and that they succeeded will be shown when the public gets a glimpse of the interior of the spacious building. The majority of Pittsburgh firms have exhibits there, and a number of firms from other cities have space.

The exhibits are about all in place, and the Pullman dining car, "America," was placed on its stand last night. Visitors will be shown through the handsome car by a negro porter, who has been at all the large expositions throughout the country. John Philip Sousa and his great band of 50 pieces will arrive in Pittsburgh this morning on a special car, after spending the summer at Eastern summer resorts. The model of the steamship Kaiser Wilhelm der Grosse stands near the center of the main building, and it will be sure to attract its share of the attention. The model of the Pittsburgh steamboat, the W. W. O'Neil, which enjoys the distinction of being the only boat to tow 800,000 bushels of coal down the Ohio river on one trip, will be on exhibition in a small tank with a dozen coal flats.

There will be no speeches nor anything of a formal nature to mark the opening of the big industrial show to-night. Sousa's program here appended is quite an attractive one:

7:30 to 8:30 p. m.
Overture, "The Warrior's Fete" (new)..... Kling
Excerpts from the most admired works of Wagner
Cornet solo, "The Whitebird"..... Godfrey
Mr. Herbert J. Clarke.
Melodies from "The Bride Elect"..... Sousa
(a) Tone picture, "Whispering Leaves"..... VonBlon
(b) March, "Hands Across the Sea" (new)..... Sousa
"A sudden thought strikes me—
Let us swear an eternal friendship."
Tarantella, "Del Belphegor" (new)..... Albert
9:30 to 10:30 p. m.
Overture, "Tannhauser"..... Wagner
Idyl, "Dream Pictures"..... Lumbye
Trombone solo, "Love Thoughts"..... Pryor
Mr. Arthur Pryor.
Gems from "The Runaway Girl" (new)..... Caryll-Monckton
(a) Valse Idyl, "Ball Scenes" (new)..... Czibulka
(b) March, "Hands Across the Sea" (new)..... Sousa
Tarantella from "The Bride Elect"..... Sousa

BROOKLYN TIME

SEP 5 1899

Weber & Fields and Sousa wound up their Manhattan engagements last night. Fireworks will be continued throughout the week.

DANBURY, CONN., — EVENING NEWS

SEP 8 1899

"Gen. Gamma" is the title decided upon for De Wolf Hopper's new opera. The music is by John Philip Sousa, the book by Charles Klein, and the lyrics by Grant Stewart. The opera will be produced in New York next February.

CLASSICAL NIGHT AT THE EXPO.

Great Crowd Heard the Popular Sousa Last Night—The Organization Will Welcome Dewey.

The season's second classical night at the Exposition, with Sousa's band as the attraction, drew a tremendous crowd to the big show at the Point last night. Manager T. J. Fitzpatrick said that the attendance exceeded that of the biggest night during Sousa's last engagement. The people began to come as early as 6 o'clock, and from that time until the second concert began, at 9:30 o'clock, they were pouring into the buildings at every entrance. The "March King" and his band will remain for only three days more.

The first evening concert was of a semi-classical nature. The prelude to "Das Rheingold" was the opening number, and it was given with the grandeur that can be imparted to Wagner's music when there is such a superb brass ensemble as Sousa's band possesses. In the second half lovers of the German master were given satisfaction complete. The overture from "Tannhauser" was given with superb effect, and scenes from "Die Walkure" were splendidly played. The heavier and more complicated music of "Siegfried," from which Sousa played the motives, was not less attractive. Sousa asserted that he had never played classical music to a more appreciative audience. There were encores demanded for every number, but in the latter part they could not be given for lack of time. The encore numbers were usually of the popular sort.

Sousa has offered the services of himself and his band for the great street parade in New York, on September 30, in honor of the return of Admiral George Dewey. The band will act as the escort to the men of Dewey's flagship, Olympia. Mr. Sousa said last night that he would have the largest band that has ever paraded in the streets of New York. He expects to have 100 men in the organization, and a drum corps of 25. The band will appear in its uniform as worn at the Exposition, with white leggings added. The Philadelphia National Export exposition has released Sousa from his engagement there for that day.

For this afternoon Sousa has arranged the following excellent program:

- 2 to 3 p. m.
Overture, "Zampa".....Herold
Gems from "The Idol's Eye".....Herbert
Cornet Solo, "Grand Russian Fantasia".....Levey
Herbert L. Clarke.
Night Scene from "Tristan and Isolde".....Wagner
(a) Entr'acte.....Gillett
(b) March, "Hands Across the Sea" (new).....Sousa
"Reminiscences of the Plantation".....Chambers
4 to 5 p. m.
Motives from the most admired works of.....Mendelssohn
Scenes from "The Runaway Girl".....Caryll-Monckton
Euphonium Solo, "The Garden of Roses".....Mantia
Simone Mantia.
Pilgrims' Chorus and "Evening Star" Romance from "Tannhauser".....Wagner
(a) Idyl, "Forget Me Not".....Macbeth
(b) March, "The Charlatan".....Sousa
Gems from "The Bride Elect".....Sousa

FROM

Sacramento Cal Bee
Sept 9, 99

Sousa's opera, "The Bride Elect," is to be sung here in the early part of December.

PENSACOLA, FLA.

He belongs to 14 different clubs, besides the Bar association and the American Geographical society, his dues annually amounting to the sum of \$950. John Philip Sousa dislikes very much to hear his music "butchered." He recently stopped an organ grinder on Broadway, New York, and took the crank and finished "grinding out" one of his marches in the time that suited him best. Senator Hanna, although he

INSTRUCTED BY SOUSA.

Pittsburg Musical Prodigy Entertains the Great Bandmaster.

Pittsburg's wonderful little pianiste has been honored by the great Sousa. Anna Sadler, the musical prodigy of the South Side, a daughter of James Sadler, engineer of the Marine National bank building on Smithfield street, was received by the famous "march king" a few days ago, in his private room at the Exposition. Anna is only 11 years old, but is already an artist on the piano, and has astonished audiences all over Western Pennsylvania and Eastern Ohio with her performances. Mr. Sousa has taken a decided interest in the bright little girl, and presented her with a copy of his latest march, with gratis instructions how to give it that catching, pulse-awakening momentum that his own band imparts to all his effusions in the march and two-step line. Anna played a number of selections for the bandmaster, who was amazed to find one so young with such a thorough and matured conception of classic composers. She suffers somewhat from inability to strike "octaves," as her hands are so small that the fingers are strained to enable her to reach the lapse of eight keys. She is very small in stature for a girl of her age, and strangers never think she is more than 8 years old. Mr. Sousa has been giving her some instructions, so interested is he in her work. He has presented her with his photograph, while she in turn gave him her own. They had quite a talk for an hour or so between concerts. No one of the thousands in the big hall knew what was going on in the room under the north gallery. For several years Anna has been under the tutelage or patronage of H. P. Ecker, the Allegheny City organist, whose Saturday recitals in Carnegie music hall, on the North Side, are always appreciated by hundreds of auditors. She has a gold medal and badge from Mr. Ecker in testimony of his regard for her musical attainments. She can read music of a difficult nature at sight, and rarely requires more than a day to perfect herself in a new selection. She also arranges music of a comparatively high order. She interprets Mascagni, Mozart, Gounod, Schubert, Beethoven and other masters in a remarkable manner for one so young. Her parents wish her to attend school, and have repeatedly refused flattering offers from theatrical and concert managers in New York and elsewhere to allow their gifted offspring to appear in public or travel in concert tour.

Anna has been the star attraction at a large number of concerts and entertainments, both here and in other towns in the western part of the state. She is very modest about her talents.

AFTER POINTERS.

The Manager of Philadelphia's Export Exposition Visits the Pittsburg Display at the Point—New Attractions Opened.

Conductor John Phillip Sousa and his band of 50 entertained another large crowd at the exposition last night. The entire music wing, the balcony and the main floor were filled with people, and the sight was a pretty one. Among the visitors to the exposition last night was John Wilson, special agent of the National Export exposition, which will open in Philadelphia on Thursday. He paid his respects to Manager T. J. Fitzpatrick and expressed himself as highly pleased with the general tone and appearance of the Pittsburg exposition. He is here to get a few pointers from the old hands at the business.

The mystical illusions known as the "Tabaret de la Mort," which are given under canvass, at the west end of the exposition grounds, adjoining the merry-go-round, attracted scores of people last night.

The pupils of Holy Trinity parochial school, and some of the Allegheny schools visited the exposition yesterday. It takes 20,000 tickets to supply all the Allegheny schools, and Supt. Morrow is now engaged in distributing them. For this evening Conductor Sousa has arranged the following program:

- 7:30 to 8:30 p. m.
Overture, "Kriegerfest" (new).....Kling
Suite, "The Gypsies" (new).....German
Cornet solo, "La Favorita".....Hartmann
Mr. Herbert L. Clarke.
Motives from the most admired Operas of.....Wagner
(a) Caprice, "Water Sprites".....Kunkel
(b) March, "The Charlatan".....Sousa
"Invitation a la Danse".....Weber
9:30 to 10:30 p. m.
Overture, "William Tell".....Rossini
Scenes from "La Boheme" (new).....Puccini
Trombone solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.
Airs from "The Idol's Eye".....Herbert
(a) Caprice, "Southern Hospitality" (new).....Pryor
(b) March, "Hands Across the Sea" (new).....Sousa
"Songs of the Navy" (new).....Hall

NOW IN FULL BLAST.

EXPOSITION STAYS WITH GOOD PROSPECTS FOR SUCCESS.

Sousa and his band made big hits last night. Ten thousand people took the start of the show. The Expositions to begin next week. The programs that have been arranged for to-night.

With a big opening crowd last night, and musical attractions that cannot be surpassed the Exposition is launched upon its eleventh season with all prospects for a great and successful trip. To-day every exhibit in the main building and all but one in Machinery hall, are complete and the patrons of the big show will not have to look at any empty spaces or half-finished exhibits as they have been wont to do in the first few days of former seasons. The exhibit in Machinery hall which is not complete, will be so in a day or two. An enormous engine which will furnish the power for the exhibit has been delayed in transportation and this accounts for the delay. The engine is now here and it will take but a day or two to place it in position.

Manager Fitzpatrick was exceedingly happy this morning over last night's big opening. Ten thousand people, by turnstile count, went into the building and grounds during the evening and each and every one of them seemed to be satisfied with the show and the music that was offered at the big band auditorium in the center of the main building. Not a single kick was heard and although the exhibitors themselves who had worked hard for the past few days to get their stands and booths in tip-top shape for the opening, were considerably tired, they brightened up considerably last night and materially assisted in making the affair a great success.

As for the music but little can be said for the simple reason that everyone in these two cities knows Sousa and knows his music so well that any remarks would be superfluous.

As soon as the music began last night there was "little doing" about the most novel exhibits or the most generous free food stand. The crowd gathered in the center of the main building and gradually the huge amphitheater behind the bandstand filled up until there was not a vacant seat and people were standing in the rear. Arthur Pryor played trombone solos and Sousa directed in his own way, while the crowd decided as to when the band should continue to the next number. While the crowd enjoyed the music, as much of its applause was for the manner of his conducting as for the piece that was played. He stood on the rostrum and picked off the notes as they came softly from the reeds and the wood-winds and then threw them at the bass drum, which responded fearfully to his underhand toss. While the band played softly, he stood almost motionless in that characteristic one-foot pose, nodding his head in the faintest perceptible way. It was all inspiring and it was little wonder that every number was encored until he had to rush through the last part of his program. He gave an excerpt from Wagner that has never been heard before and which is his own arrangement of the most admired Wagnerian numbers. His rendition of the "Tannhauser" overture was a marvelous piece of work for a brass band. "Hands Across the Sea" was played twice and a new popularity for it was born. Arthur Pryor drew the golden notes that only he knows how to draw from his trombone in "Love's Thoughts," with "Because" for an encore. "The Bride Elect," "Stars and Stripes Forever" and gems from "The Runaway Girl" were also popular.

The program for this evening is as follows:

- 7:30 to 8:30 P. M.
Overture, "Leonore No. 3".....Beethoven
Scenes from "Faust".....Gounod
Trombone solo, "Annie Laurie".....Pryor
Mr. Arthur Pryor.
Grand scene, "Ride of the Valkyries".....Wagner
(a) Caprice, "The Boston Belle".....Godfrey
(b) March, "The Charlatan".....Sousa
Airs from "The Scarlet Feather" (new).....Lecocq
8:30 to 10:30 P. M.
Overture, "Paraphrase III".....Suppe
Idyll, "Echoes of Bastions" (new).....Kling
Cornet solo, "Remembrances of Prague".....Hoch
Mr. Ernst Kenecke.
Prelude to "Lohengrin".....Wagner
(a) Caprice, "Katydid".....Julien
(b) March, "Hands Across the Sea" (new).....Sousa
Symphonic poem, "The Chariot Race"

SEP 10 1899

BEST ON RECORD

The Exposition Last Night Opened Under Extremely Auspicious Circumstances

ENORMOUS CROWD PRESENT

Excellence of the Exhibits—The Music of Sousa Proves Still Popular and Many Encores Demanded—Almost All the Exhibits Ready When the Gates Were Opened.

Never in the history of the Western Pennsylvania Exposition society has there been a more auspicious opening night than that which marked the beginning of the eleventh annual exhibition last night. Fully 20,000 persons passed through the gates of the big show at the Point, and until Sousa's baton fell at the close of the last number on the music programme, the big buildings were well filled with people. The weather could not have been better for the opening night, and other factors needed to make a complete success were present.

The formalities that have attended the opening of other seasons were dispensed with. President Francis J. Torrance, of the society, and a few of the other directors were present shortly before the hour set for the opening. At 7 o'clock the gates were opened and the line of people waiting on Duquesne way passed in. The early arrivals distributed themselves around the various parts of the buildings and viewed some of the leading exhibits. Everything was in readiness for the opening, the work of arranging the exhibits having been completed yesterday afternoon. The display, illuminated by thousands of electric lights, was an exceedingly handsome one, and the visitors last night united in saying that it was one of the best that has ever been seen.

As the hands of the clock approached 7:30 p. m., the space in the neighborhood of the band stand began filling with people, all being anxious to be on hand for the opening of Sousa's engagement. The big semicircle of seats surrounding the stand rapidly filled and many took their stand on the floor in front. When the director made his appearance the crowd broke into applause. Mr. Sousa smiled in his quiet way, bowed to his audience and, at his signal, the music began.

The programmes last night were attractive and included several of Sousa's big successes. His new march, "Hands

Across the Sea," was the feature of the first programme. It is a stirring and tuneful composition and was well received, an encore being demanded. The march was on both evening programmes. A cornet solo by Herbert L. Clarke was also a feature of the first programme. During the second part Arthur Pryor's ever popular trombone solo, "Love Thoughts," was heard. Mr. Pryor gave as an encore "Because I Love You." Several new compositions were given, and as encores a number of old favorites, among them the beautiful sextette from "Lucia," the "Largo" of Handel and "The Stars and Stripes Forever." The crowd showed that the last named piece is one of its prime favorites and it probably will be one of the favorites of the engagement.

During the hour which elapsed between the two programmes, the crowd thronged through the buildings. Among the interesting sights were Mulvany's \$25,000 painting, "Custer's Last Rally," which is on view in the art gallery annex; the magnificent Pullman car "America," in Machinery hall, and the industrial exhibits. The miniature of the towboat W. W. O'Neil with its immense tow of coal barges attracted a crowd. The displays of local firms are more than usually attractive.

The crowd also patronized the merry-go-round and the gravity railroad liberally, ate popcorn and candy and enjoyed itself in many other ways. At the second concert the seats, floor space and gallery were all reserved.

Some of the special exhibits are yet to be placed on view, among these being the liquid air exhibit, which will be in position by September 15, after which date demonstrations will be given daily.

The band programmes for tonight are as follows:

7:30 TO 8:30 P. M.
Overture, "Leonore No. 3".....Beethoven
Scenes from "Faust".....Gounod
Trombone solo, "Annie Laurie".....Pryor
Grand scene, "Ride of the Valkyries".....Wagner
(a) Caprice, "The Boston Belle".....Godfrey
(b) March, "The Charlatan".....Sousa
Airs from "The Scarlet Feather" (new).....Lecocq
9:30 TO 10:30 P. M.
Overture, "Paraphrase III".....Suppe
Idyll, "Echos des Bastions" (new).....Kling
Cornet solo, "Remembrances of Prague".....Hoch
Prelude to "Lohengrin".....Wagner
(a) Caprice, "Katydid".....Julien
(b) March, "Hands Across the Sea" (new).....Sousa
Symphonic poem, "The Chariot Race".....Sousa

SOUSA'S ENGAGEMENT CLOSING.

Only Two Days More of His Fine Music—Godfrey's Band Follows. New Attractions.

This will be a great day for the pupils of the Pittsburg High school. They will take possession of the Exposition buildings at 9 o'clock and spend the entire day on the grounds of the big industrial show. On previous occasions when Sousa was here for only a week school children were not admitted unless they paid their way, as the average visitor is expected to do. Other schools that will accompany the High school on this occasion are the Duquesne, South, Grant, North, Hancock, Forbes, Franklin and Ralston. This is the last day but one of Conductor Sousa's engagement here.

Sousa will be followed on Wednesday by Lieut. Daniel Godfrey and his celebrated British Royal Guards band. Great interest is manifested in his coming, especially among the natives of the mother country. A feature of his stay here will be a reception to be tendered by the Sons of St. George, an English organization that has a large following in Western Pennsylvania.

Conductor Sousa has arranged this admirable program for this afternoon: 2 to 3 p. m.

Overture—"Le Luitiste".....Kling
Gems from "El Capitan".....Sousa
Cornet solo—"Air and Variations".....Kenecke
Emil Kenecke.
"Seigfried's Death," from "Götterdämmerung".....Wagner
(a) "Maypole Dance" (new).....Conner
(b) March—"Hands Across the Sea" (new).....Sousa
4 to 5 p. m.

Songs and Dances of Ireland.....Ackerman
Scenes from "The Belle of New York".....Kerker
Cornet solo—"Flocktonian Polka".....Casey
Herbert L. Clarke.

Prelude to "Parsifal".....Wagner
(a) Melody in F.....Rubinstein
(b) March—"The Charlatan".....Sousa
Motives from "La Poupée".....Audran
Saturday was the biggest day in the history of the Exposition. Manager T. J. Fitzpatrick said that the attendance in the evening was close to 20,000, and that it marked the record-breaking day in the career of the industrial show. Sousa was the musical attraction and a more enthusiastic audience has never gathered before the famous band.

An interesting relic of the Civil war period will be installed to-day. It is the carriage in which Abraham Lincoln took his last drive through the Washington parks. The famous "Cabaret de la Mort" will be added to the Exposition entertainments to-day.

Placed on the Pension Roll.

FROM

Phil, Pa
North American
9/21

EXPOSITION NOTES

At yesterday's concert Professor Santelmann presented Bernhard Baumgartel, a new soloist, who rendered very acceptably a nocturne on the French horn. He is well known in Philadelphia, having appeared here several times with Sousa's band.

Several foreign journals have announced the names of representatives who will visit the Exposition and Congress. Among the number are: London Times, Samuel Hawking; Frankfurter Zeitung, Herr Jaeger; Manchester Guardian, U. E. Lowne; Havana (Cuba) Da Liberdade, Mores; Papers of Buda-Pest, Aus; London Evening Post, Robert E. Nailer; Dublin Freeman's Journal, Major William Mill O'Neil; Montreal, Canada Star, Charles E. Torrens; Venezuela Herald (Caracas), Venezuela, Agramonte.

On Tuesday evening the band will be in the main building.

WOONSOCKET, R. I. - REPORTER.

SEP 17 1899

twenty cents.

Sousa's "Bride Elect" Coming.

Sousa's "Bride Elect" will appear at the Woonsocket opera house some time during the week of Sept. 25. Neil McNeil, who plays the part of the king, will be remembered for his admirable work in "A Round of Pleasure" and "The Whirl of the Town" a few seasons ago. Lillian Ramsden, who travels with this company, has won golden opinions for her sprightly vivacity, excellent voice and cleverness.

Home From Europe.

Charles H. Horton and wife ar-

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Times - Sept 6

OPENING IS PROMISING.

THE PITTSBURG EXPOSITION STARTS ANOTHER SEASON TO-NIGHT.

Sousa and His Famous Band Will Present a Program of Fine Music. Great Rush in Preparing the Mercantile Display—Unique Features Are Presented—Mechanical Exhibits That Are Sure to Attract Attention.

The eleventh annual opening of the Pittsburg Exposition will take place this evening, with promise of this season being the best in the history of the big industrial enterprise. An army of decorators, carpenters and mechanics have held sway in the big buildings for several weeks past, making preparations for the opening, and at 7 o'clock to-night they will give way to the public. As for the musical arrangements, the engagements for this season are the finest the Exposition society has ever yet offered.

The celebrated "March King," John Philip Sousa, will arrive in Pittsburg this morning on a special train with his band of 50 picked musicians. They have been spending the season at Manhattan Beach and come to Pittsburg fresh from triumphs made at the seashore. Sousa brings his wife and family with him and all will find quarters at the Hotel Lincoln. He has thoroughly recovered from his recent severe illness, having undergone a course of gymnastic exercise while at the seashore.

Tardy exhibitors kept their workmen busy at the Exposition until nearly midnight last night in order to have their displays ready for to-day. Boxes of merchandise of every description are piled about the aisles in the big main building, giving the building the appearance of the interior of a big warehouse or shipping department of some great commercial house.

Among the unique ideas in the mercantile exhibits is an automatic clock, with an immense dial. The time is indicated at night by incandescent lamps which light up the number opposite each hand. The works are exposed on another side of the case, revealing to public inspection immense cogwheels made of napkins and other samples of table linen.

Another unique exhibit is that of a young girl who stands in front of a table blowing soap bubbles. She gracefully dips a pipe into a basin of water, puts it to her mouth and then when the bubble is formed softly wafts it away in the air with a fan, which she wields in her right hand. The girl is not flesh and blood, but simply an automaton, operated by a tiny motor, which is fastened under the platform. There are numerous other exhibits about the big main building that have the distinction of being quite unique.

A tent has been erected on the lawn adjoining the merry-go-round and the gravity railway for the mystical illusions, entitled, "Tabaret de la Mort," which will be installed there next week. These illusions are said to be very fine.

The model of the great steamship, the Kaiser Wilhelm der Grosse, arrived yesterday and has been placed on a stand near the center of the main building. It is sure to attract no small amount of attention.

There will be no speeches nor anything of a formal nature to mark the opening of the big industrial show this evening. Sousa will be there and when he raises his baton the public will know that the big show is ready for a six weeks' run. Sousa's program here appended is quite an attractive one:

7:30 to 8:30 p. m.
Overture, "The Warrior's Fete" (new).....Kling
Excerpts from the most admired works of Wagner.
Cornet solo, "The Whirlwind".....Godfrey
Herbert L. Clarke.
Melodies from "The Bride Elect".....Sousa
(a) Tone Picture, "Whispering Leaves".....VonBlon
(b) March, "Hands Across the Sea" (new).....Sousa
"A sudden thought strikes me—
Let us swear an eternal friendship."
Tarantella, "Del Belphegor" (new).....Albert
9:30 to 10:30 p. m.
Overture, "Tannhauser".....Wagner
Idyll, "Dream Pictures".....Lumbye
Trombone Solo, "Love Thoughts".....Pryor
Arthur Pryor.
Gems from "The Runaway Girl" (new).....Caryll-Monckton
(a) Valse Idyll, "Ball Scenes" (new).....Czibulka
(b) March, "Hands Across the Sea" (new).....Sousa
Tarantella from "The Bride Elect".....Sousa

LOS ANGELES, CAL. - TIMES

SEP 8 1899

John Ames, manager of John Philip Sousa's former manager and one which her husband left her, probably have to write \$100,000 worth of new marches to reimburse his ex-her lawyer when the esteemed widow and of his "Liberty Bell."

SEP 17 1900

MARCH MASTER AND HIS METHOD.

By Gustave Schlatterbeck.

THAT Sousa march! You have heard it. A thing of beauty and a joy forever. With the very first measure you are hurled into a torrent of notes that involuntarily set your whole body into a rhythmic swing and start your blood on a faster gait. No long-winded introduction here. At once you hear a distinctive melody sounded out by the brasses. And such brasses! Seasoned with coloring judiciously used, their voices soothe, startle and stun. At times they break forth like great sheets of flame released from cavernous furnace. If the notes they represent were printed in colors there would be a glow like that produced in molten glass with purest gold. And all the while the clear-cut melody is carried along on swiftest wings, punctuated here and there with vigorous but brief dynamics. Suddenly and unexpectedly from under the crushing load of the brasses there emerges a second and more beautiful melody, intoned by the wood, on velvety background of the double-bass. Florid runs help it onward in its rhythmic flight. Pianissimo then forte, it runs and leaps, you run and leap along. The climax comes, the final chord. You long another march to hear.

Wouldn't you like to be called Sousa? What a name to conjure with. But not always could this be said. Long, long ago its owner was bandmaster to the President, or rather to five Presidents, he being director of the Washington Marine band. Of salary there was no surfeit, but, to use his own language, he there learned to "love the barbaric splendor of

John Philip Sousa, Who Has Caught and Put into Music the Spirit of Soldiering, and His Own Story of How His Genius Overcame Discouragement. : : :

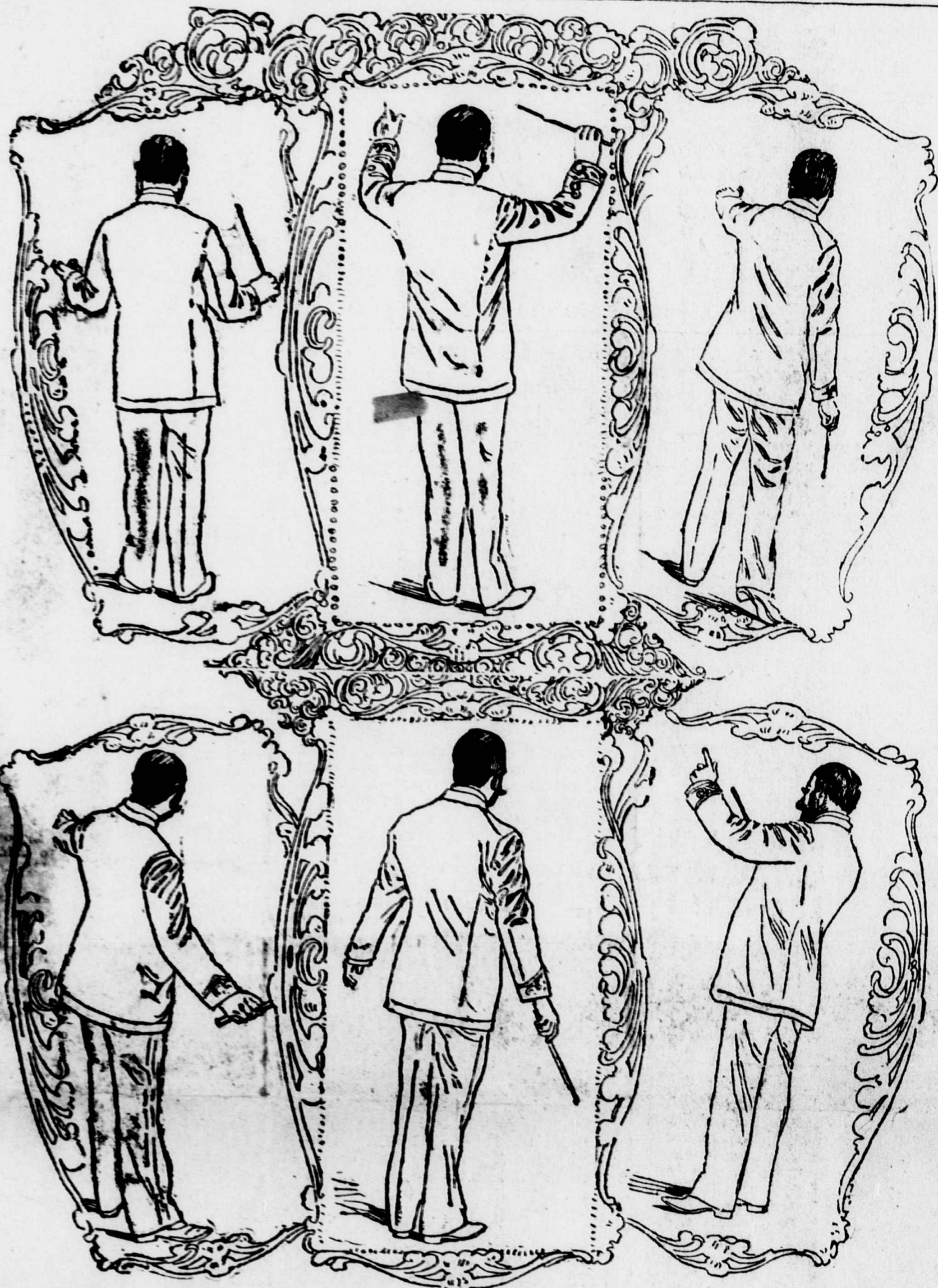
picture of quiet reserve and close meditation. You look in vain for a single awkward move, or for the floundering of the "Swim Out, O'Grady" type of leader. A magnetic tie seems to link him to his players, who follow him almost instinctively. The camera has caught a few of the attitudes assumed with grace and naturalness, and they are reproduced on this page. Just a slight motion of one or more fingers of the gloved left hand suffices at times to bring into action a whole section of the band; then again there is no motion of any sort, only a watchful eye guiding the musical team. An interesting move is a beck with the left hand, almost saying: "Come on." A slight inclination of the body to the right and downward gives one the impression of watching and waiting. A familiar pose is to rest upon the conductor's desk with the left, then reaching down right, bring it up in jerks as though raising a weight; another is to close the eyes, as though in slumber, and allow the body to sway with the rhythm of the music; a third is to move hands and arms as if fondling a baby; still another is to stand erect, never moving a muscle and holding the left arm and hand straight out from the body; a fifth is to imitate with both hands the sailor's act of hauling in slowly a rope. A pretty sight on Monday was that which occurred during the rendition of excerpts from "The Fortune Teller." The players had reached a portion unusually rich in rhythmic qualities. There was a dash to the music equalled only by the cradle-like movements of Director Sousa's arms and body. Looking from the floor below to the crowds seated in the

the more important ones are these: Suite, The Last Days of Pompeii; suite, Three Quotations; symphonic poem, The Chariot Race; scenes historical, Sheridan's Ride; operas, El Capitán, The Bride Elect, The Charlatan, Desiree, The Queen of Hearts and The Smugglers; marches, Washington Post, High School Cadets, National Fencibles, the Gladiator, the Thunderer, Semper Fidelis, the Picador, Corcoran Cadets, the Belle of Chicago, the Beau Ideal, Eagle and Globe, Guide Right, Liberty Bell, Manhattan Beach, Directorate, King Cotton, El Capitán, the Bride Elect, the Stars and Stripes Forever, the Charlatan, Hands Across the Sea.

Two new operas are now in preparation, "Chris and the Wonderful Lamp," for the use of Jerome Sykes and Edna Wallace Hopper, and "General Gamma," for De Wolf Hopper's use in London after El Capitán has had its run there. The wonderful popularity and demand for the Sousa marches is well known, but it may be news to learn that one of Sousa's operas drew \$400,000 during last season, that another is to be heard in London shortly and still another in Germany.

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SOUSA AS THE AUDIENCE SEES HIM.

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But it is as a composer that Sousa shines in glory undimmed. One wonders

something that will have more lasting worth than marches or comic operas. Perhaps the field of grand opera may some day be enriched by the facile productions of a Sousa.

Now for a peep into Composer Sousa's mental workshop. It must be interesting to know how he can bring out those melodies that capture the people. Day by day he is directing the music of the masters. All this must naturally leave an impression on his mind. His own compositions, yet, have the same effect. Yet, he cuts these from them all, as though they were non-existent and produces melodies fresh, crisp and new, and with each new composition one feels himself in the presence of an unseen face. Now, how is it done? Wouldn't you like to know, wouldn't I, wouldn't Sousa? Does he sit down to the piano and attempt to work out his melodies? He says not. His marches are thought out as a whole and in the orchestral coloring before an instrument is touched, before a note is jotted down.

Every wind that blows, whether it come from field or ocean, strikes the Aeolian harp of his genial nature and music results. A fine musical thought may strike him in the street cars, in his office, at the supper table. His mind

chosen. Mr. Sousa objects decidedly to the insult offered to the populace by the claim that it can appreciate only "pieces as 'Jimmy Jones a Court in Goes.'" "There's a Hot Time in the Old Town" and kindred compositions.

One feature about Mr. Sousa that cannot escape attention is his sturdy Americanism and his unbounded faith in everything American. He is not one of those that believes that everything good, musically, comes from across the seas. He sees a great musical future in his own country, and he speaks thus:

"America is pre-eminently a musical Nation. Indeed, we may go so far as to say that in no other nation is the love of music so universal as here. The new-boy whistles as he goes upon his errands, bubbling over with strains from the popular airs of the day. The infectious melodies are taken up, passed on and on, until even sedate and dignified business and professional men permit themselves to come young again, and whistle the popular melodies. Take a peep of an evening into our homes throughout the land, and in thousands upon thousands there will be found about the piano a set of young people singing the songs of the day, or else listening to the more or less ambitious efforts of those who have studied instrumental music. So, we find nearly every home in the land a musical instrument of some character."

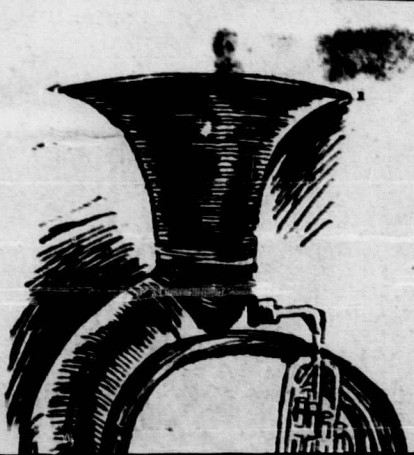
"In our colleges there are the mandolin clubs, which make annual tours about the country, and are supported by a most liberal and enthusiastic membership. America is the mecca of the foreign musician. It is here that the greatest financial success, and a pronounced love of music, is to be found about this condition. America must be conceded to be a music-loving Nation, and when we realize that there is nothing in other nations to correspond exactly to the conditions here described, the conviction forces itself upon us that our country must stand at the head of its appreciation of music."

"The future here is full of possibilities. Conditions point more to the formation of a distinct American school, and to a world domination of music in America. I allege that I have created a characteristic quality in the march. It is equally true that we have a man (Stephen Foster) born in America who wrote ballads that are so essentially American, they contain the very flavor of the country's music. He wrote 'Swanee River,' 'Massa's in the Cold, Cold Ground' and all those songs of the early sixties. So National melodies as these form a foundation for more pretentious work. Great ideas spring from them, and after being treated in a technical way develop into the symphony. Out of American folk songs will develop the idiom which will dominate all music."

"I believe that the American composer will develop a school absolutely National with new forms and modes of expression. The symphony may in course of time only the candlelight of American music as I do not believe the composer will allow himself to be limited to what is called classical music. I expect that in the not very distant future the American school dominate all others."

Mr. Sousa has always been a tireless worker. For recreation and exercise he uses his wheel for long hours and occasionally takes boxing lessons. Two years ago he allowed himself a much-earned and needed rest by taking a European trip. Imagine his surprise and pleasure on hearing in various parts of importance across the sea of compositions freely rendered in cases those that he has composed years. In Venice, home of the Sousa swing was irresistible. In the Kaiser's finest "attitude" to it. The splendid band of Paris, Basel, Frankfurt, and Brussels all played the Sousa. While in Potsdam, Brandenburg, was invited to call upon the officers of the garde-ducorps. His music rack he was surprised to find some of the sweetest songs. Now, he signs honor our why should we not our highest regards?

Little has been written of domestic life. He has a



By Gustave Schlotterbeck.

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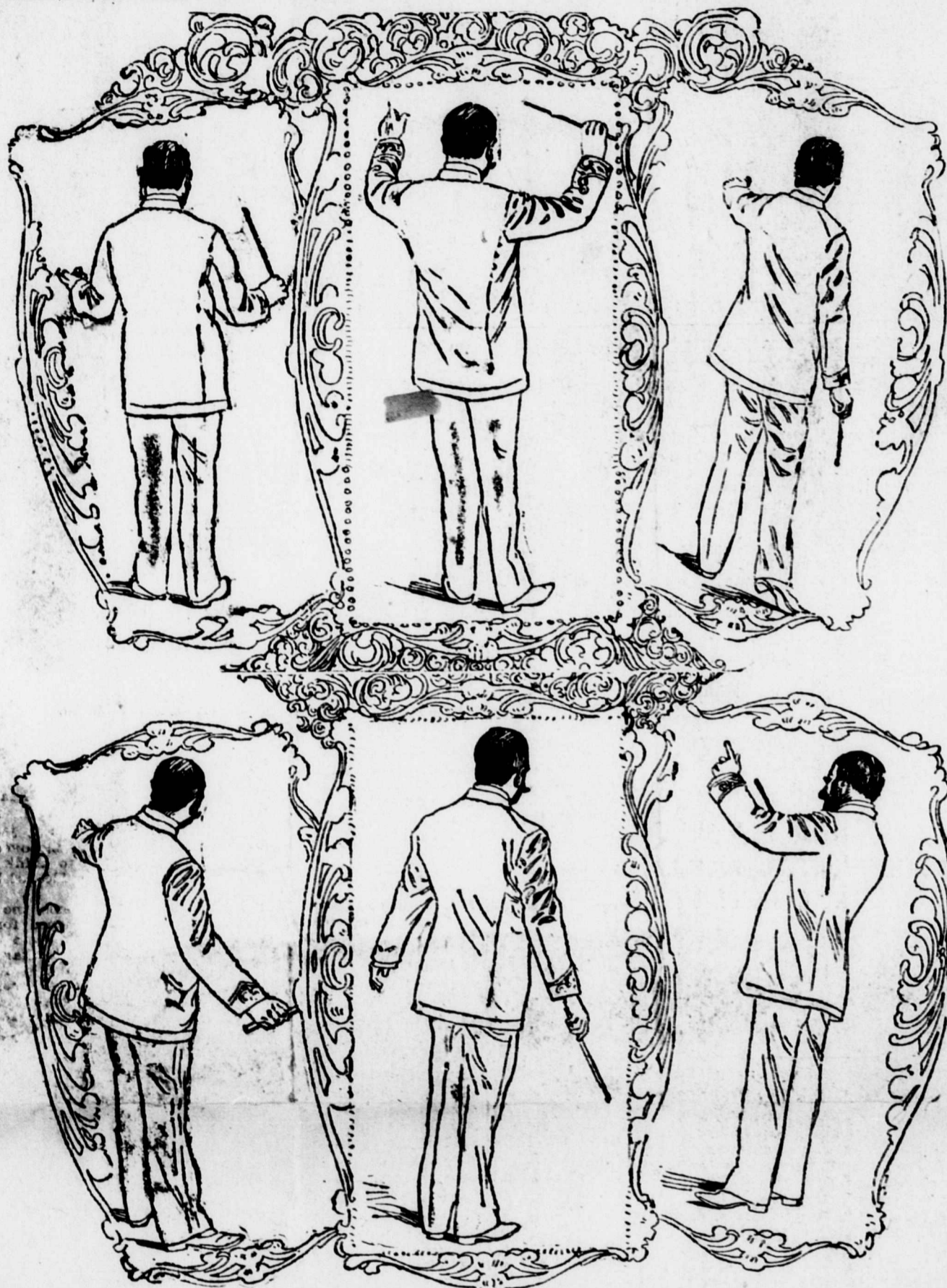
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Seven years crowded and running over with ceaseless activity have made a world of difference to the name Sousa. Each year a transcontinental tour covering 35,000 miles and involving an expense for salaries alone of \$125,000. Along with it steady composing of marches that team with fresh, beautiful ideas, and operas that never grow old.

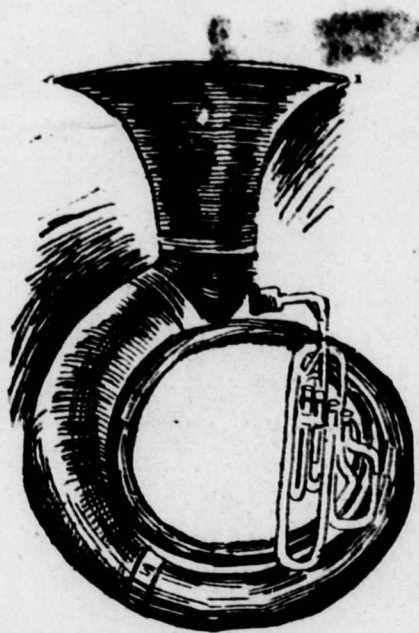
Now, how would you like to be called Sousa? A princely income, some say \$75,000 a year; a name famous wherever melody and song rule, for the Sousa compositions are played in every country under the sun; and friends that, like the stars, are well nigh numberless.

Not many musicians have been so highly favored as John Philip Sousa. To be a successful leader or a famed composer is glory enough for almost any man, but to occupy in each field a position entirely one's own is a rare distinction, yet in the case of the subject of this sketch this is the truth.

As a director of a military band Mr. Sousa is absolutely unique. Standing at the podium with baton in hand he is the

amphitheater immediately back of the players, one could see a thousand heads and bodies swaying in unison with those of the leader, while on the floor below, old and young could not desist from similar movements, even children taking part.

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The Sousaphone.

The big silver double bass horn, made especially for and named in honor of John Philip Sousa, the Sousaphone. It stands 5 feet high, measures four feet across, and its bell is twenty-six inches in diameter. It is played by Herman Conrad, who stands 6 feet 6 inches high.

how it is possible amid all the distractions of his work to produce so much that is beautiful in the way of music. All told about 300 published compositions are placed to his credit. Among

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Now for a peep into Composer Sousa's mental workshop. It must be interesting to know how he can bring out those melodies that capture the people. Day by day he is directing the music of the masters. All this must naturally leave an impression on his mind. His own compositions must have the same effect. Yet Sousa cuts loose from them all, as though they were non-existent and produces melodies fresh, crisp and new, and with each new composition one feels himself in the presence of an unseen face. Now, how is it done? Wouldn't you like to know, wouldn't I, wouldn't Sousa? Does he sit down to the piano and attempt to work out his melodies? He says not. His marches are thought out as a whole and in their orchestral coloring before an instrument is touched, before a note is jotted down.

Every wind that blows, whether it come from field or ocean, strikes the Aeolian harp of his genial nature and music results. A fine musical thought may strike him in the street cars, in his office, at the supper table. His mind grasps it, and to quote himself, it succeeds because he has been "fortunate enough to find expression for the thoughts or aspirations" that are dominant in the souls of the public. If the people say: "Why, if I had written this book or composed that melody, that is what I should have chosen to make of it," he knows he has struck a popular chord. A portion of that fine march, "The Stars and Stripes Forever," Mr. Sousa conceived while on a vacation tour in Europe, but its most striking and beautiful themes were not created until their author steamed into New York harbor, and felt the emotions that the Statue of Liberty and the sights of "My Own, My Native Land" awoke in his breast. How did he do it? He cannot tell. Perhaps he might try 100 years and never be able to do it again. That is genius. The difference between can and can't.

Mr. Sousa has some original ideas on music, and he is not afraid to give utterance to them. Speaking of the much-used word classics, he said:

"My theory of the real classic music is entirely different from that generally ac-

chosen. Mr. Sousa objects decidedly to the insult offered to the populace by the claim that it can appreciate only such pieces as "Jimmy Jones a Court in Goes," "There's a Hot Time in the Town" and kindred compositions.

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"In our colleges there are the mandolin clubs, which make annual tours about the country, and are supported by a most liberal and enthusiastic management. America is the mecca of the foreign musician. It is here that he achieves his greatest financial success, and nothing is a pronounced love of music could exist about this condition. America, therefore, must be conceded to be a music-loving Nation, and when we realize that there is nothing in other nations to correspond exactly to the conditions here described, the conviction forces itself on us that our country must stand pre-eminently as the able that this is true, but we must not just such a conclusion."

"The future here is full of possibilities. Conditions point toward more to the formation of a distinct American school, and to a more complete domination of music in America. I allege that I have created a characteristic quality in the march, and it is equally true that we have a man (Stephen Foster) born in America who wrote ballads that are so essentially American, they contain the very flavor of the country's music. He wrote 'Swanee River,' 'Massa's in the Cold, Cold Ground' and all those songs of the early sixties. So National melodies as these form the foundation for more pretentious work. Great ideas spring from them, and the after being treated in a technical way develop into the symphony. Out of the American folksongs will develop the idea which will dominate all music."

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While in Potsdam Bandmaster Sousa was invited to call upon one of the officers of the garde-du-corps. On the latter's music rack he was delighted to find some of Stephen Foster's sweetest songs. Now, he reasons, if foreigners honor our humble compositions, why should we not bring to his our highest regards?

Little has been written of Mr. Sousa's domestic life. He has a happy family consisting of a handsome wife, two girls and one boy. Their permanent home is in New York. During the present Pittsburgh engagement they are all quartered at the Hotel Lincoln. The girls are showing a decided bent for music, inherited from their distinguished father. They are, of course, to have careful musical training. The boy, in Mr. Sousa's words, "excels in football and basketball." While the writer was in Sousa's office Mrs. Sousa, with one of her curly-headed girls, bounced in, looking shortly afterward by Pittsburgh's composer, Ethelbert Nevin, Mrs. Nevin and daughter were as much interested in the concert programs as though they never heard one, and anxiously inquired when this selection or that was to be played by the band. Their common too, showed their intense interest in Sousa's success.

Pittsburghers will remember a most curious act on the part of Mr. Sousa. The Eighteenth regiment returned here, during the Exposition season, kindly volunteered the services of a band to escort the soldiers to the city. For hours he and his band were on the delayed train, never

SEASON BEGINS TONIGHT

The Odor of Popcorn All Around
the Point and Sousa
Is in Town

PEEP AT SHOW'S BEAUTIES

Finishing Touches Being Put on the
Big Annual Attraction — Pro-
gramme for the Opening Concert.
Famous Musicians Glad to Get
Back to Appreciative Pittsburgh
Audiences.

The appetizing odor of bursting popcorn this morning pervaded the Pittsburgh Exposition buildings and the entire Point, and gave the assurance that the eleventh annual season of the big show was about to begin. The din of preparation made by several hundred busy workmen in arranging the exhibits for the first public view tonight also carried the good news beyond the enclosures, but the popcorn and the popcorn girl are both considered indispensable harbingers of the opening season, and both are in evidence today.

The doors will open at 7 o'clock, and a half hour later John Philip Sousa's band will formally start things a-going by the grand overture "The Warrior's Fete." Music will be one of the leading features of this season, and, as several numbers on tonight's programme will be heard in this city for the first time, the attendance, Manager T. J. Fitzpatrick predicted, would be the largest of any previous opening night. Favorable weather today also is encouraging of a large turnout of people. Manager Fitzpatrick stated that the same arrangements regarding the musical programmes would be observed as had been fixed last year. Each Friday evening will be designated as "classical night," when Pittsburgh lovers of the compositions of the greatest composers will be given an ample opportunity to hear their favorites played by the best musicians that can be obtained.

At daylight this morning the interior of the buildings did not indicate that 12 hours later the larger part of the fashionable population of the two cities would promenade through the wide corridors and be delighted by the wonderful beauty of the decorations and the marvelous exhibits that have been provided. When the gates were opened at 7 a. m. a scene of chaos was presented throughout the Exposition grounds. Wagons bearing decorations and eleventh hour exhibits arrived and thronged the yards until after noon. Many of the stands and booths, however, have been completed and gave those who were fortunate to get a peep into the big halls an idea of the magnitude of this year's exhibition.

Nearly all the local dry goods dealers have completed their exhibits. All have made efforts to show the visitors something new, and without exception the exhibits in this line are the best ever seen here. The popcorn stands, too, are in operation, and pretty girls who will cater to the wants of the public in the way of refreshments are busy preparing for tonight's patrons. In Machinery Hall there was a good bit to be done at noon, but there was not the slightest doubt on the part of the workmen or the manager that the work would be done before the opening hour. "All the debris will disappear at 5 o'clock," said a carpenter, "and when the visitors arrive everything will be as tidy as those new flags you see on top of the towers."

The liquid air plant has been put up and tested in New York, but will not be placed on exhibition here until September 15. The model of the airship built by Gustav Whitehead, the Pittsburgh inventor, will be seen within a week or two.

John Philip Sousa and his famous band arrived at the Union station at 8:30 o'clock this morning, having come direct from Manhattan Beach on the close of Sousa's 12-week season at that resort. The great band will open the exposition this evening and will give daily concerts up to and including Tuesday, September 10. Mr. Sousa was accompanied by Mrs. Sousa, his two daughters, Misses Priscilla and Helen Sousa, and his son, John Philip Sousa, Jr.

"My band consists of 50 men, as usual," said Mr. Sousa in response to a question, "and having played together for 12 months, except for the interval of my illness last December, the organization was never in better condition. There have been but few changes in the personnel of the band, and all the favorite soloists are still with me, including Arthur Pryor, trombone; Emil Kenecke, cornet; Franz Hell, flugelhorn; Simone Mantia, euphonium, and others. Herbert L. Clarke is the new first cornet soloist of the band. I have recently received all the new music for military bands published in Europe, and this will figure on my exposition programmes. We are always glad to get back to Pittsburgh, and our exposition engagement is counted one of the pleasantest of the entire year. I anticipate taking my band to Europe next year for an extended tour, including the Paris exposition."

The programme for the exposition concert tonight follows:

7:30 to 8:30 p. m.

Overture, "The Warrior's Fete" (new).

Excerpts from the most admired works of Wagner
Cornet solo, "The Whirlwind" Godfrey
Herbert L. Clarke.
Melodies from "The Bride Elect" Sousa
(a) Tone Picture, "Whispering Leaves" Von Blun
(b) March, "Hands Across the Sea" (new)
Tarentella, "Del Belphegor" (new) Albert
9:30 to 10:30 p. m.

Overture, "Tannhauser" Wagner
Idyll, "Dream Pictures" Lumbye
Trombone solo, "Love Thoughts" Pryor
Gems from "The Runaway Girl" (new) Caryl-Monckton
(a) Valse Idyll, "Ball Scenes" (new) Czibulka
(b) March, "Hands Across the Sea" (new)
Tarentella from "The Bride Elect" Sousa

NEXT WEEK'S ATTRACTIONS

FROM
MUNCIE, IND. - HERALD.
AUG 31 1899

ONE ON SOUSA.

How an Artless Organ Grinder Made
Business Good.

John Philip Sousa has an intense dislike for the mutilation of his musical compositions. To hear one of his marches played out of tune or time not only sets his teeth on edge, but provokes his anger beyond his power of resistance. Not long ago he went down from his home in Yonkers, on the Hudson, to New York city, and in front of the Grand Central station he heard an organ grinder playing "The Washington Post March." He was turning the wheel with the utmost slowness and extreme irregularity. It sounded like a funeral march.

Sousa stood it as long as he could and then rushed across the street and exclaimed: "That's not the way to play that! Don't do it any more! It's awful!"

"How should I play?" asked the grinder impassively.

"Faster, faster!"

"Ah!"

"Yes. This way. Let me show you." And he took the crank into his hands and turned it with so much spirit and vigor that he soon had a crowd around him.

"Thank you," said the organist. "Who are you?"

"I'm Sousa. That's the proper way to play that march."

"Thank you, sir," replied the organist, bowing profoundly.

The next day Sousa came to town on the same train and found the same organ grinder in the same place playing "The Washington Post March" just as he had been taught the day before, but with much greater success. Murmuring and evidently awe-stricken spectators were dozens deep circled around the musician. Sousa forced his way to the front to see the cause of the excitement. He found it. On the organ was a large canvas sign reading: "The Washington Post March. Composed by John Philip Sousa. Played by a Pupil of Sousa."

Mr. Sousa has not given any more music lessons to strangers.—Columbus (O.) Press-Post.

FROM
PITTSBURGH DISPATCH

SEP 10 1899

SOUSA DREW CROWDS.

Attendance at Exposition Exceeded
That of Preceding Days.

The big Exposition buildings were literally jammed with people last night, and Manager Fitzpatrick declares that the attendance for yesterday afternoon and last night exceeded that of the best day of Sousa's engagement last year. The popular conductor and his band are here for only two more days, which probably accounts, in a measure, for the great increase in the attendance, for there is no doubt that he is the star attraction.

Every portion of the ground was invaded last night by the visitors, and, in consequence, the various amusement enterprises of the big show were well patronized. The best of attention was given Sousa and his players during the concerts, and in spite of the crowding and pushing indulged in by those who wanted standing room in the vicinity of the music wing there was nothing to mar the pleasure of those who came expressly to hear the classical programme which Mr. Sousa had prepared.

Press 8th
6 FRIDAY EVE

ANOTHER LARGE CROWD.

THE BIG BUILDING AT THE POINT A
CENTER OF ATTRACTION.

Many of the Features in Mechanical
Hall Please Visitors—Sousa Con-
certs Enjoyed by Thousands—Fine
Program for To-Night—First Ex-
cursion To-Morrow.

The Pittsburg exposition was again the magnet for thousands of people last night and the big industrial establishment promises to enjoy a more successful run than ever before. No attempt was made to estimate the crowds that filled the building last night, but the management is satisfied that the people are pleased with the efforts that have been put forth for their entertainment. The Allegheny and Second avenue street car lines are running through cars to the exposition, and brought in many people last night. This is a great accommodation also to people alighting from the cars uptown who desire to save themselves the walk down to the exposition grounds. No point of interest about the big show was missed by the crowds that assembled there last night.

The majority of the visitors came in by the main gate at the mechanical hall, and, of course, took in the attractions in that quarter before proceeding to the main building. The wicketware basket makers were the recipients of a great deal of attention as they deftly wove long pieces of wicker into unique forms of baskets and receptacles for fruit. The wood engravers and chinaware decorators also came in for a share of attention, and quite frequently stops were made at the cider press. Many of the visitors took in the cinematograph last night and were delighted with the wonderful pictures shown there. Another object of interest in the gallery was the exhibit of the famous \$25,000 painting of "Custer's Last Charge," which is in the gallery annex. It is the property of H. J. Heinz. The merry-go-round and the gravity railway did a land office business as usual. Automatic pianos and banjos about the building afforded plenty of amusement during the intervals between the band concerts.

J. R. F. Allen, the Chicago broker, who invested in 20,000 25-cent admission tickets to the exposition has already disposed of many of them. He has been asked several times to explain why he made such an investment. His answer is that he did it to make a little money and because he believes the Pittsburg exposition is the finest show of the kind he ever saw.

Sousa gave two delightful concerts yesterday and last night, and those who missed them missed a rare treat. The soloists yesterday were Franz Hell, the flugelhorn, soloist; Simone Mantia, the euphonium soloist; Arthur Pryor, with his trombone, and Emil Kenecke, cornet soloist. "Hands Across the Sea" was again given, and seems destined to become very popular. A program with a decidedly classical tinge has been prepared for tonight, and Wagner is given a place of eminence as is usual on these occasions.

There will be excursions on all railways entering the city to-morrow. Next Tuesday the Boys' brigade of Allegheny county will spend a day at the big show.

To-night's program is here appended:

7:30 to 8:30 p. m.

1. Excerpts from "Siegfried" Wagner
2. Scenes from "The Charlatan" Sousa
3. Cornet solo, "The Lost Chord" Sullivan
Mr. Emil Kenecke.
4. (a) Idyl, "Carillon de Noel" (new)
..... Sidney Smith
(b) March, "Hands Across the Sea" (new)
..... Sousa
5. "Over the Footlights in New York" Sousa

9:30 to 10:30 p. m.

1. Grand scenes from "Tannhauser" Wagner
2. Trombone solo, "Air and Variations" Pryor
Mr. Arthur Pryor.
3. Finale to the third act of "Manon Les-
caut" (new) Puccini
4. Valse Idyl "Ball Scenes" (new) Czibulka
5. Introduction to third act of "Lohengrin"
..... Wagner

WOONSOCKET, R. I.—CALL.

SEP 8 1899

"The Bride Elect." for
The cast of "The Bride Elect" for
his season is an exceedingly complete
one. Drew Donaldson is a shapely
Pastorella, with a sweet and strong so-
prano voice. Lillian Ramadan as the
queen is dainty and artistic, and Neil
McNeil makes the part of the king un-
usually funny, and unlike most come-
dians sings as well as he acts. The
above company will be at the Opera
House during the week of Sept. 23.

GRAIN-O BRINGS RELIEF

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

MARCH MASTER AND HIS METHOD.

By Gustave Schlotterbeck.

THAT Sousa march! You have heard it. A thing of beauty and a joy forever. With the very first measure you are hurled into a torrent of notes that involuntarily set your whole body into a rhythmic swing and start your blood on a faster gait. No long-winded introduction here. At once you hear a distinctive melody sounded out by the brasses. And such brasses! Seasoned with coloring judiciously used, their voices soothe, startle and stun. At times they break forth like great sheets of flame released from cavernous furnace. If the notes they represent were printed in colors there would be a glow like that produced in molten glass with purest gold. And all the while the clear-cut melody is carried along on swiftest wings, punctuated here and there with vigorous but brief dynamics. Suddenly and unexpectedly from under the crushing load of the brasses there emerges a second and more beautiful melody, intoned by the wood, on velvety background of the double-bass. Florida runs help it onward in its rhythmic flight. Pianissimo then forte, it runs and leaps, you run and leap along. The climax comes, the final chord. You long another march to hear.

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John Philip Sousa, Who Has Caught and Put into Music the Spirit of Soldiering, and His Own Story of How His Genius Overcame Discouragement. : : :

picture of quiet reserve and close meditation. You look in vain for a single awkward move, or for the floundering of the "Swim Out, O'Grady" type of leader. A magnetic tie seems to link him to his players, who follow him almost instinctively. The camera has caught a few of the attitudes assumed with grace and naturalness, and they are reproduced on this page. Just a slight motion of one or more fingers of the gloved left hand suffices at times to bring into action a whole section of the band; then again there is no motion of any sort, only a watchful eye guiding the musical team. An interesting move is a beck with the left hand, almost saying, "Come on." A slight inclination of the body to the right and downward gives one the impression of watching and waiting. A familiar pose is to rest upon the conductor's desk with the left, then reaching down right, bring it up in jerks as though raising a weight; another is to close the eyes, as though in slumber, and allow the body to sway with the rhythm of the music; a third is to move hands and arms as if fondling a baby; still another is to stand erect, never moving a muscle and holding the left arm and hand straight out from the body; a fifth is to imitate with both hands the sailor's act of hauling in slowly a rope.

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Two new operas are now in preparation, "Christ and the Wonderful Lamp," for the use of Jerome Sykes and Edna Wallace Hopper, and "General Gamma," for De Wolf Hopper's use in London after El Capitán has had its run there. The wonderful popularity and demand for the Sousa marches is well known, but it may be news to learn that one of Sousa's operas drew \$200,000 during last season, that another is to be heard in London shortly and still another in Germany.

Mr. Sousa's first popular success was the Gladiator march, his last one is the Bands Across the Sea march. His Pompeii suite, which has never been published, Mr. Sousa considers his best work. It is descriptive composition, and contains orchestral effects depicting terror by means of the crackling, flaring trombones, that have never been hit upon by any other composer.

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cepted. A classic is a composition of first of all comes under the head of inspired creation, the result of self-hypnotism, as it were, a condition which music is composed without the effort of the composer, and for which he is not responsible. A good example of this is found in "Swanee River," which has a pure melody, and was evidently inspired. It has lived and it is loved by all who are intellectually honest. The musician who is intellectually honest hates many of the best things in music, because they do not come under the category.

"I would rather be the composer of a march than of a symphony," says Mr. Sousa. "Now, why a man who manufactures a symphony should be put down in a special category of composers, and the man who writes an inspiration, a march should not be considered as having accomplished as much, is one of the incongruous things of life that the future of American music will certainly change. We know that that which lives, and lives in an atmosphere of purity, is best for the world. The 'inspired' works of an author or composer go down through the corridors of time, giving men joy and happiness, while the manufactured stuff in art, literature or music is placed aside and 'eaten by the worms.'

"Some years ago a friend of mine started in to write 'stuff.' After he had been writing me for some time, and I had been playing in his city, he came to me and asked me if I would not play something of his. I did so, and the music fell absolutely flat. He saw me afterward and said: 'I have been writing music these two years, but the public seems to want nothing but trash.' I asked him what his mode of composition was, and he replied that he had been writing down to popular taste. If he had written up to popular taste his compositions would have been more successful.

"It is just such misconceptions of popular music as this that retard real progress. Popular music is not trash by any means. It is music that makes the whole world kin—music that brings races together, and it may be either the simple melody of a popular air or the stately movement of a symphony, but it must be music that is inspired, for such alone is valuable.

A remarkable thing has just occurred in Indianapolis to give strength to Mr. Sousa's ideas on popular music, and to his assertion that the popular taste is by no means so degraded as the architectural music critics allege. The Sousa band is soon to play at a festival in Indiana's capital. As an experiment the committee in charge requested an expression from the masses as to what overture should be selected for the opening number. The result was a surprise, for by an overwhelming majority the overture from Wagner's "Tannhauser" was chosen. Mr. Sousa objects decidedly to the insult offered to the populace by the claim that it can appreciate only such pieces as "Jimmy Jones a Courting Goes," "There's a Hot Time in the Town" and kindred compositions.

One feature about Mr. Sousa that cannot escape attention is his sturdy Americanism and his unbounded faith in everything American. He is not one of those that believes that everything good musically, comes from across the sea. He sees a great musical future in his own country, and he speaks thus:

"America is pre-eminently a musical Nation. Indeed, we may go so far as to say that in no other nation is the love of music so universal as here. The new-boy whistles as he goes upon his errands, bubbling over with strains from the popular airs of the day. The infectious melodies are taken up, passed on and on, and even sedate and dignified business and professional men permit themselves to come young again, and whistle the new melodies. Take a peep of an evening into our homes throughout the land, and in thousands upon thousands there will be found about the piano a set of young people singing the songs of the day, or else listening to the more or less ambitious efforts of those who have studied instrumental music. So, we find nearly every home in the land a musical instrument of some character.

"In our colleges there are the glee and mandolin clubs, which make annual about the country, and are supported by a most liberal and enthusiastic patronage. America is the mecca of the foreign musician. It is here that the greatest financial success has been achieved, a pronounced love of music, and about this condition, America must be conceded to be a music-loving Nation, and when we realize that there is nothing in other nations to compare exactly to the conditions above described, the conviction forces upon us that our country must stand at the head of its appreciation of music.

able that this is true, but it is not such a conclusion.

"The future here is full of possibilities. Compositions of a more and more to the formation of a new American school, and to the domination of music in America, I allege that I have created a new quality in the music of this country, equally true that we have a new school (Foster) born in America who write melodies that are so essentially American, they contain the very flavor of the country's music. He wrote 'Swanee River,' 'Massa's in the Cold, Cold Ground' and all those songs of the early sixties. So National melodies as these form a foundation for more pretentious work. Great ideas spring from them, and after being treated in a technical way develop into the symphony. Out of American folksongs will develop the music which will dominate all music.

"I believe that the American composer will develop a school absolutely national with new forms and modes of expression. The symphony may in course of time only the candlelight of American music as I do not believe the composer will allow himself to be limited to what is called classical music. I expect to see in the not very distant future the American school dominate all others the world over."

Mr. Sousa has always been a ceaseless worker. For recreation and exercise he uses his wheel for long rides and occasionally takes boxing lessons. Two years ago he allowed himself a European trip. Imagine his surprise and pleasure on hearing in every corner of importance across the sea his compositions freely rendered, and in places where that he has never been. In Venice, home of the gondoliers, the Sousa swing was irresistible. In the Kaiser's court "El Capitan" to it. The splendid bands of Paris, Basel, Frankfurt, Leipzig, Brussels all played the famous march.

While in Potsdam, Brandenburg, was invited to call upon one of the leaders of the garde-municipale. The latter's music rack he was surprised to find some of his own sweetest songs. Now, he asks, why should we not honor our own composers? Why should we not honor our highest regards?

Little has been written of Mr. Sousa's domestic life. He has a wife, consisting of a handsome woman and one boy. They live in New York. During his European engagement they were at the Hotel Lincoln, New York, showing a decided bias toward the hotel from their distinguished

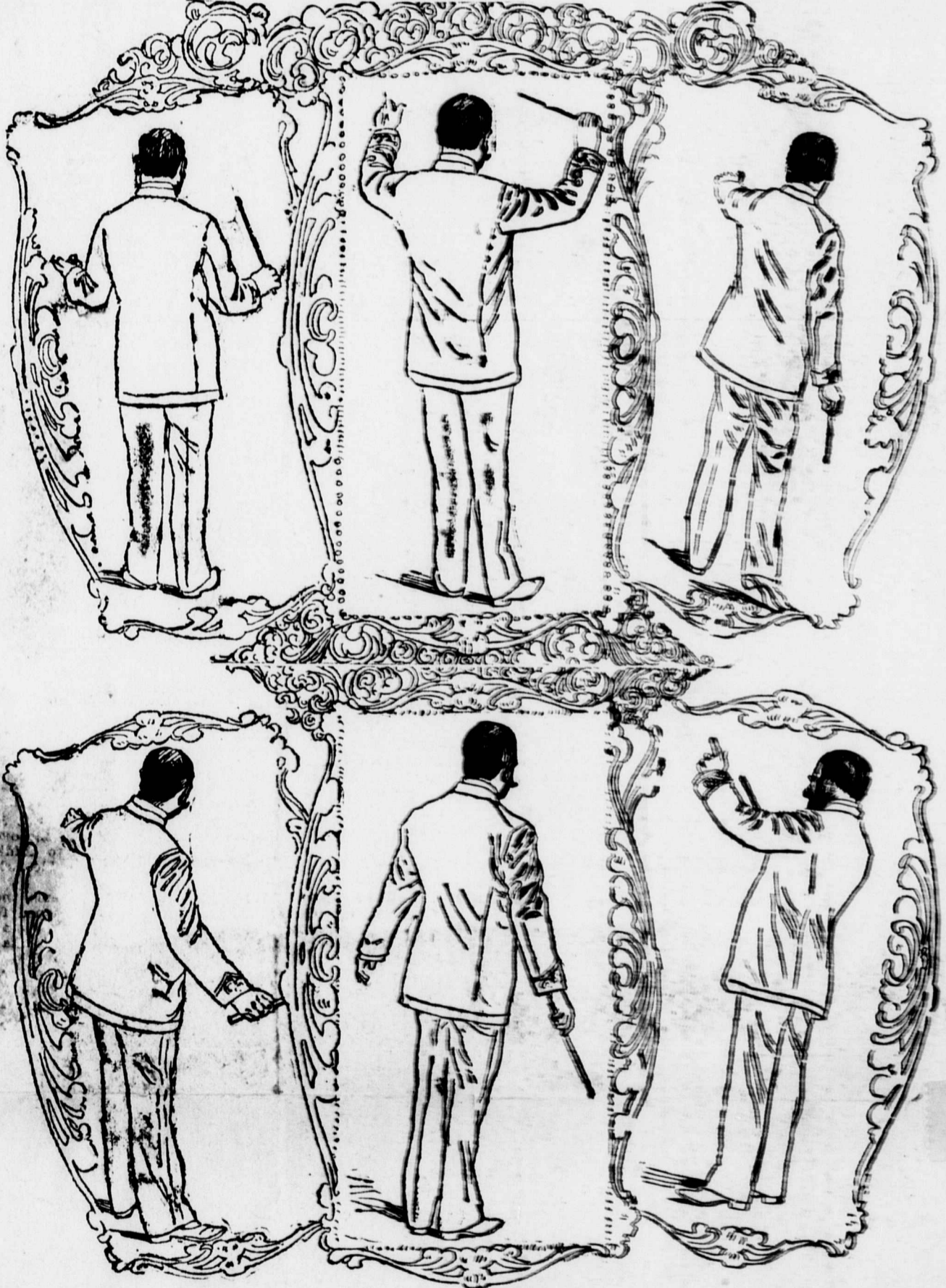
ment or vexed, and when finally they came up Fifth Avenue their playing created unbounded enthusiasm.

When you leave Mr. Sousa, who is the most courteous and affable of gentlemen, modest and unassuming despite his many varied talents, you feel you have been in the presence of an enthusiastic artist.

Having given attention to the chief art of the Sousa band, it may not be amiss to spend just a moment with that member of the organization who is least known, yet still an artist with the most means at his command. Reference is had to the bass drummer and the manipulator of the "traps," or devices used to imitate sounds of nature, and such as the "traps," etc. It is not generally appreciated just how much of a factor this member is, and how exacting the demands upon his ability and dexterity are. P. Forster, a genial German, has charge of this work for Mr. Sousa, and very kindly he volunteered the needed and interesting explanation.

To start with there are three kettle drums, copper bowls, with skins stretched tightly over their openings. By means of adjustable screws these can be tuned from low A to high C. As the instruments of these must be constantly kept up to be in harmony with them, not a note can be slipped. If you ask it easy just take a hand at it. When a chariot race, cavalry charge or a battle scene is being rendered by the band, the galling of the chargers is realistically imitated with wooden clattering in three against slabs of wood. For the chimes of Normandy, a set of bells, there is a set of bells made of the best steel obtainable. In rustic, highland or Alpine scenes bells are brought into play. Interesting little instruments are those reproducing the cries of a baby, the cackling of a hen or the crowing of a rooster. These, Forster states, are the most difficult imitations, and must be supplemented largely with the human voice. In planing through the steamboat whistle is imitated by means of a long bellows blowing air through a tube. Then there is the champagne popper, the xylophone, the castanets, or Spanish instrument, for beating time, and the tambourines. Thunder is imitated on the Chinese drum, in combination with the bass drum. Running water is imitated by rubbing sand paper against the head of the bass drum. Sand paper is also used to reproduce the "sift" of the negro dancer. A good musical ear, a keen sense of rhythm and a quick action are the essentials for successful operation of these traps.

Insured undoubtedly by their leader, a number of members of the Sousa band have also tried their hand at composing, with marked success in many cases. The whole organization will tour next year, and take part in the



SOUSA AS THE AUDIENCE SEES HIM.

"the music that our soldiers love, and listened to the rhythm of marching feet." Thus he secured the training that later won for him the proud distinction of March King. Faithfully he developed the resources of his band, and soon made of it an organization of the highest calibre.

One day he heard Theodore Thomas' orchestra play Schumann's Traumerel. Its beauty captivated him, and in a moment of enthusiasm he dashed off a trifle for the piano and violin that he hoped was something like it. Alas, his old Spanish professor advised him to burn it. Several years afterward he composed the "Washington Post" march, and after many a wearying trip succeeded in getting a publisher for it, the consideration being \$35.

Up to this time your Sousa could not conjure much with his name. The genius was there, as you shall presently see, but how to develop it? About seven years ago a Chicago publisher named Blakely joined hands with Mr. Sousa in establishing the present magnificent band of 50 artists bearing the name of the famous bandmaster. Through the careful and intelligent work of the latter this body of players has opened new beauties in the field of band music, responding as it does like a single being to the magic wand of its director.

Seven years crowded and running over with ceaseless activity have made a world of difference to the name Sousa. Each year a transcontinental tour covering 35,000 miles and involving an expense for salaries alone of \$125,000.

amphitheater immediately back of the players, one could see a thousand heads and bodies swaying in unison with those of the leader, while on the floor below, old and young could not desist from similar movements, even children taking part.

But it is as a composer that Sousa shines in glory undimmed. One wonders



something that will have more lasting worth than marches or comic operas. Perhaps the field of grand opera may some day be enriched by the facile productions of a Sousa.

Now for a peep into Composer Sousa's mental workshop. It must be interesting to know how he can bring out those melodies that capture the people. Day by day he is directing the music of the masters. All this must naturally leave an impression on his mind. His own compositions must have the same effect. Yet Sousa cuts loose from them all, as though they were non-existent and produces melodies fresh, crisp and new, and with each new composition one feels himself in the presence of an unseen force. Now, how is it done? Wouldn't you like to know, wouldn't you? Sousa? Does he sit down to the piano and attempt to work out his melodies? He says not. His marches are thought out as a whole and in their orchestral coloring before an instrument is touched, before a note is jotted down.

Every wind that blows, whether it come from field or ocean, strikes the sensitive harp of his genial nature and music results. A fine musical thought may strike him in the street cars, in his office, at the supper table. His mind seizes it, and to quote himself, it succeeds because he has been "fortunate enough to find expression for the thoughts or aspirations that are dominant in the souls of the public." If the people say, "Why, if I had written this march or symphony that melody that is

METHOD.

By Gustave Schlatterbeck.

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"Some years ago a friend of mine started in to write 'stuff.' After he had been writing me for some time, and I had been playing in his city, he came to me and asked me if I would not play something of his. I did so, and the music fell absolutely flat. He saw me afterward and said: 'I have been writing music these two years, but the public seems to want nothing but trash.' I asked him what his mode of composition was, and he replied that he had been writing down to popular taste. If he had written up to popular taste his compositions would have been now successful.

"It is just such misconceptions of popular music as this that retard real progress. Popular music is not trash by any means. It is music that makes the whole world kin—music that brings races together, and it may be either the simple melody of a popular air or the stately movement of a symphony, but it must be music that is inspired, for such alone is valuable."

A remarkable thing has just occurred in Indianapolis to give strength to Mr. Sousa's ideas on popular music, and to his assertion that the popular taste is by no means so degraded as the architectural music critics allege. The Sousa band is soon to play at a festival in Indiana's capital. As an experiment the committee in charge requested an expression from the masses as to what overture should be selected for the opening number. The result was a surprise, for by an overwhelming majority the overture from Wagner's "Tannhäuser" was chosen. Mr. Sousa objects decidedly to the insult offered to the populace by the claim that it can appreciate only such pieces as "Jimmy Jones a Courtin' Goes," "There's a Hot Time in the Old Town" and kindred compositions.

One feature about Mr. Sousa that cannot escape attention is his sturdy Americanism and his unbounded faith in everything American. He is not one of those that believes that everything good, musically, comes from across the sea. He sees a great musical future in his own country, and he speaks thus:

"America is pre-eminently a musical Nation. Indeed, we may go so far as to say that in no other nation is the love of music so universal as here. The new-boy whistles as he goes upon his errands, bubbling over with strains from the popular airs of the day. The infectious melodies are taken up, passed on and on, until even sedate and dignified business and professional men permit themselves to come young again, and whistle the pen up melodies. Take a peep of an evening into our homes throughout the land, and in thousands upon thousands there will be found about the piano a set of young people singing the songs of the day, or else listening to the more or less ambitious efforts of those who have applied instrumental music. So, we find nearly every home in the land a musical instrument of some character."

"In our colleges there are societies, mandolin clubs, which make annual tours about the country, and are supported by a most liberal and enthusiastic mania. America is the mecca of the foreign musician. It is here that he achieves his greatest financial success, and nothing is a pronounced love of music could bring about this condition. America, therefore, must be conceded to be a music-loving Nation, and when we realize that there is nothing in other nations to correspond exactly to the conditions above described, the conviction forces itself upon us that our country must stand at the head of its appreciation of music."

"The future here is full of possibilities. Conditions point toward more to the formation of a distinct American school, and to a more complete domination of music in America. I allege that I have seen a characteristic quality in the music of the past, equally true that we have a new school (Stephen Foster) born in America who wrote ballads that are so essentially American, they contain the very flavor of the country's music. He wrote 'Swanee River,' 'Massa's in the Cold, Cold Ground' and all those songs of the early sixties. So National melodies as these form the foundation for more pretentious work. Great ideas spring from them, and after being treated in a technical way develop into the symphony. Out of American folksongs will develop the ideal which will dominate all music."

"I believe that the American composer will develop a school absolutely National, with new forms and modes of expression. The symphony may in course of time be only the candlelight of American music as I do not believe the composer he will allow himself to be limited to what is called classical music. I expect to see in the not very distant future the American school dominate all others the world over."

Mr. Sousa has always been a ceaseless tireless worker. For recreation and exercise he uses his wheel for long rides and occasionally takes boxing lessons. Two years ago he allowed himself a much-earned and needed rest by taking a European trip. Imagine his surprise and pleasure on hearing in every capital of importance across the seas his compositions freely rendered, and in many cases those that he has discarded years. In Venice, home of the gondola, the Sousa swing was irresistible; in Berlin the Kaiser's finest "sifted," "sifted" to it. The splendid bands of London, Paris, Basel, Frankfurt, Liverpool and Brussels all played the famous march.

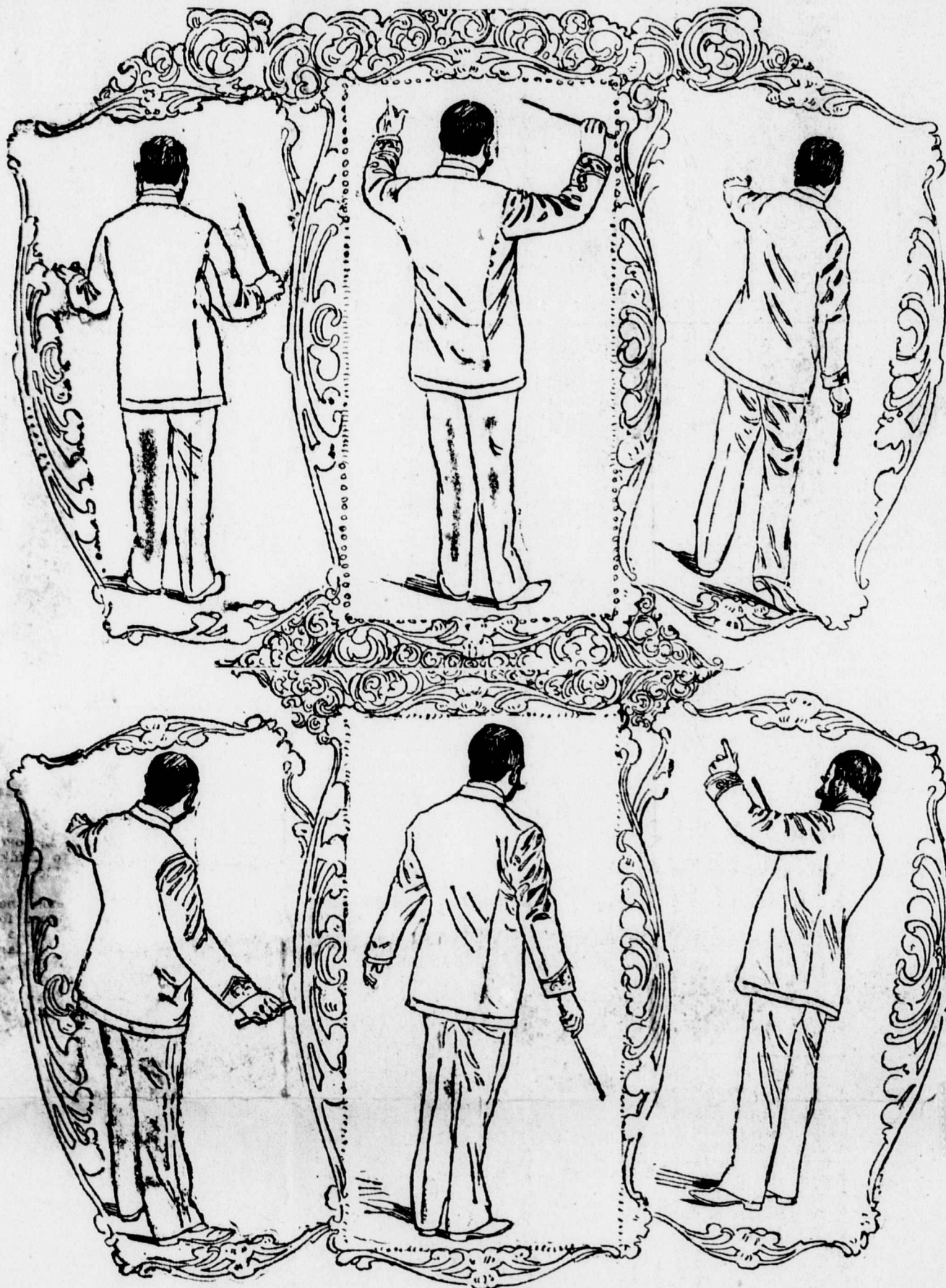
While in Potsdam, Bandmaster Sousa was invited to call upon one of the Emperor's music racks he was delighted surprised to find some of Stephen Foster's sweetest songs. Now, he reasons, why should we not bring to his country our highest regards?

Little has been written of Mr. Sousa's domestic life. He has a happy family consisting of a handsome wife, two boys and one boy. Their permanent home is in New York. During the present Pittsburgh engagement they are all quartered at the Hotel Lincoln. The girls, showing a decided bent for music, inherited from their distinguished father, are, of course, to have careful musical training. The boy, in Mr. Sousa's words, "excels in football and basketball." While the writer was in Sousa's office Mrs. Sousa, with one of her curly-headed girls, bounced in, shortly afterward by Pittsburgh's composer, Ethelbert Nevin. Mrs. Sousa and daughter were as much interested in the concert programs as though they never heard one, and anxiously inquired when this selection or that was to be played by the band. Their comment, too, showed their intense interest in Sousa's success.

Pittsburghers will remember a most grand act on the part of Mr. Sousa, during the Exposition, when he kindly volunteered the services of his band to escort the soldiers to the city. For hours he and his band waited on the delayed train, never

means at his command. Referring to the bass drummer and manipulator of the "traps," or devices to imitate sounds of nature, and etc. It is not generally appreciated just how much of a factor this member is, and how exacting the demands upon his ability and dexterity are. Mr. Foster, a genial German, has kindly volunteered the needed interesting explanation.

To start with there are three kettle drums, copper bowls, with skins stretched tightly over their openings. By means of adjustable screws these can be tuned from low A to high C. As the instruments modulate from key to key, the manipulator of these must be constantly tuning up to be in harmony with them. Not a note can be slipped. If you want it easy just take a hand at it. When a chariot race, cavalry charge or Sheridan's ride are being rendered by band, the galloping of the chargers is imitated with wooden slabs of wood, the chimes of Normandy wedding scenes there is a set of bells made of the best steel obtaining. In rustic, highland or Alpine scenes bells are brought into play. Interesting little instruments are those reproducing the cries of a baby, the cackling of a hen, the crowing of a rooster. These, Mr. Foster states, are the most difficult imitations, and must be supplemented with the human voice. In planing the steamboat whistle is imitated by means of a long bellows, blowing air through a tube. Then there is the champagne popper, the xylophone, or Spanish instrument, for beating time, and the tambourines. Thunder is imitated on the Chinese drum, in connection with the bass drum. Running water is imitated by rubbing sand paper against the head of the bass drum. Sand is also used to reproduce the "sift" of the negro dancer. A good musician, a keen sense of rhythm and a keen action are the essentials for successful operation of these traps. The number of members of the Sousa band have also tried their hand at comedy with marked success in many of the whole organization will tour next year, and take part in the



SOUSA AS THE AUDIENCE SEES HIM.

the music that our soldiers love, and listened to the rhythm of marching feet." Thus he secured the training that later won for him the proud distinction of March King. Faithfully he developed the resources of his band, and soon made of it an organization of the highest calibre.

One day he heard Theodore Thomas' orchestra play Schumann's Trauermusik. Its beauty captivated him, and in a moment of enthusiasm he dashed off a trifle for the piano and violin that he hoped was something like it. Alas, his old Spanish professor advised him to burn it. Several years afterward he composed the "Washington Post" march, and after many a wearying trip succeeded in getting a publisher for it, the consideration being \$35.

Up to this time your Sousa could not conjure much with his name. The genius was there, as you shall presently see, but how to develop it? About seven years ago a Chicago publisher named Blakely joined hands with Mr. Sousa in establishing the present magnificent band of 50 artists bearing the name of the famous bandmaster. Through the careful and intelligent work of the latter this body of players has opened new beauties in the field of band music, responding as it does like a single being to the magic wand of its director.

Seven years crowded and running over with ceaseless activity have made a world of difference to the name Sousa. Each year a transcontinental tour covering 35,000 miles and involving an expense for salaries alone of \$125,000. Along with it steady composing of marches that team with fresh, beautiful ideas, and operas that never grow old.

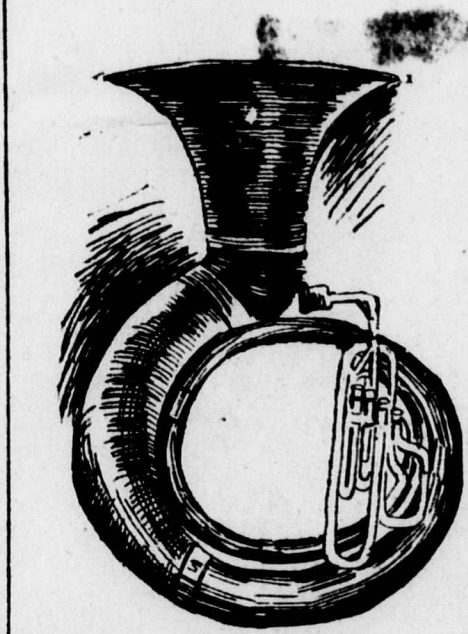
Now, how would you like to be called Sousa? A princely income, some say \$75,000 a year; a name famous wherever melody and song rule, for the Sousa compositions are played in every country under the sun; and friends that, like the stars, are well nigh numberless.

Not many musicians have been so highly favored as John Philip Sousa. To be a successful leader or a famed composer is glory enough for almost any man, but to occupy in each field a position entirely one's own is a rare distinction, yet in the case of the subject of this sketch this is the truth.

As a director of a military band Mr. Sousa is absolutely unique. Standing at the podium with baton in hand he is the

amphitheater immediately back of the players, one could see a thousand heads and bodies swaying in unison with those of the leader, while on the floor below, old and young could not desist from similar movements, even children taking part.

But it is as a composer that Sousa shines in glory undimmed. One wonders



The Sousaphone.

The big silver double bass horn, made especially for and named in honor of John Philip Sousa, the Sousaphone. It stands 5 feet high, measures four feet across, and its bell is twenty-six inches in diameter. It is played by Herman Conrad, who stands 6 feet 6 inches high.

how it is possible amid all the distractions of his work to produce so much that is beautiful in the way of music. All told about 300 published compositions are placed to his credit. Among

something that will have more lasting worth than marches or comic operas. Perhaps the field of grand opera may some day be enriched by the facile productions of a Sousa.

Now for a peep into Composer Sousa's mental workshop. It must be interesting to know how he can bring out those melodies that capture the people. Day by day he is directing the music of the masters. All this must naturally leave an impression on his mind. His own compositions, however, have the same effect. Yet Sousa cuts loose from them all, as though they were non-existent and produces melodies fresh, crisp and new, and with each new composition one feels himself in the presence of an unseen face. Now, how is it done? Wouldn't you like to know, wouldn't I, wouldn't Sousa? Does he sit down to the piano and attempt to work out his melodies? He says not. His marches are thought out as a whole and in their orchestral coloring before an instrument is touched, before a note is jotted down.

Every wind that blows, whether it come from field or ocean, strikes the Aeolian harp of his genial nature and music results. A fine musical thought may strike him in the street cars, in his office, at the supper table. His mind grasps it, and to quote himself, it succeeds because he has been "fortunate enough to find expression for the thoughts or aspirations that are dominant in the souls of the public." If the people say: "Why, if I had written this book or composed that melody, that is what I should have chosen to make of it," he knows he has struck a popular chord. A portion of that fine march, "The Stars and Stripes Forever," Mr. Sousa conceived while on a vacation tour in Europe, but its most striking and beautiful themes were not created until their author steamed into New York harbor, and felt the emotions that the Statue of Liberty and the sights of "My Own, My Native Land" awoke in his breast. How did he do it? He cannot tell. Perhaps he might try 100 years and never be able to do it again. That is genius. The difference between can and can't.

Mr. Sousa has some original ideas on music, and he is not afraid to give utterance to them. Speaking of the much-used word classics, he said:

"My theory of the real classic music is entirely different from that generally ac-

SEASON BEGINS TONIGHT

The Odor of Popcorn All Around
the Point and Sousa
Is in Town

PEEP AT SHOW'S BEAUTIES

Finishing Touches Being Put on the
Big Annual Attraction — Pro-
gramme for the Opening Concert.
Famous Musicians Glad to Get
Back to Appreciative Pittsburgh
Audiences.

The appetizing odor of bursting popcorn this morning pervaded the Pittsburgh Exposition buildings and the entire Point, and gave the assurance that the eleventh annual season of the big show was about to begin. The din of preparation made by several hundred busy workmen in arranging the exhibits for the first public view tonight also carried the good news beyond the enclosures, but the popcorn and the popcorn girl are both considered indispensable harbingers of the opening season, and both are in evidence today.

The doors will open at 7 o'clock, and a half hour later John Philip Sousa's band will formally start things a-going by the grand overture "The Warrior's Fete." Music will be one of the leading features of this season, and, as several numbers on tonight's programme will be heard in this city for the first time, the attendance, Manager T. J. Fitzpatrick predicted, would be the largest of any previous opening night. Favorable weather today also is encouraging of a large turnout of people. Manager Fitzpatrick stated that the same arrangements regarding the musical programmes would be observed as had been fixed last year. Each Friday evening will be designated as "classical night," when Pittsburgh lovers of the compositions of the greatest composers will be given an ample opportunity to hear their favorites played by the best musicians that can be obtained.

At daylight this morning the interior of the buildings did not indicate that 12 hours later the larger part of the fashionable population of the two cities would promenade through the wide corridors and be delighted by the wonderful beauty of the decorations and the marvelous exhibits that have been provided. When the gates were opened at 7 a. m. a scene of chaos was presented throughout the exposition grounds. Wagons bearing decorations and eleventh hour exhibits arrived and thronged the yards until afternoon. Many of the stands and booths, however, have been completed and gave those who were fortunate to get a peep into the big halls an idea of the magnitude of this year's exhibition.

Nearly all the local dry goods dealers have completed their exhibits. All have made efforts to show the visitors something new, and without exception the exhibits in this line are the best ever seen here. The popcorn stands, too, are in operation, and pretty girls who will cater to the wants of the public in the way of refreshments are busy preparing for tonight's patrons. In Machinery Hall there was a good bit to be done at noon, but there was not the slightest doubt on the part of the workmen or the manager that the work would be done before the opening hour. "All the debris will disappear at 5 o'clock," said a carpenter, "and when the visitors arrive everything will be as tidy as those new bags you see on top of the towers."

The liquid air plant has been put up and tested in New York, but will not be shown on exhibition here until September 18. The model of the airship built by Gustav Whitehead, the Pittsburgh inventor, will be seen within a week or two.

John Philip Sousa and his famous band arrived at the Union station at 8:30 o'clock this morning, having come direct from Manhattan Beach on the close of Sousa's 12-week season at that resort. The great band will open the exposition this evening and will give daily concerts up to and including Tuesday, September 19. Mr. Sousa was accompanied by Mrs. Sousa, his two daughters, Misses Priscilla and Helen Sousa, and his son, John Philip Sousa, Jr.

"My band consists of 50 men, as usual," said Mr. Sousa in response to a question, "and having played together for 12 months, except for the interval of my illness last December, the organization was never in better condition. There have been but few changes in the personnel of the band, and all the favorite soloists are still with me, including Arthur Pryor, trombone; Emil Kenecke, cornet; Franz Hell, flugelhorn; Simone Mantia, euphonium, and others. Herbert L. Clarke is the new first cornet soloist of the band. I have recently received all the new music for military bands published in Europe, and this will figure on my exposition programmes. We are always glad to get back to Pittsburgh, and our exposition engagement is counted one of the pleasantest of the entire year. I anticipate taking my band to Europe next year for an extended tour, including the Paris exposition."

The programme for the exposition concert tonight follows:

7:30 to 8:30 p. m.

Overture "The Warrior's Fete" (new).

Excerpts from the most admired works of Wagner
Cornet solo, "The Whirlwind"..... Godfrey
Herbert L. Clarke..... Sousa
Melodies from "The Bride Elect"..... Sousa
(a) Tone Picture, "Whispering Leaves"..... Von Blun
(b) March, "Hands Across the Sea" (new)..... Sousa
Tarentella, "Del Belphegor" (new)..... Albert
9:30 to 10:30 p. m.
Overture, "Tannhauser"..... Wagner
Idyll, "Dream Pictures"..... Lumbye
Trombone solo, "Love Thoughts"..... Pryor
Arthur Pryor.
Gems from "The Runaway Girl" (new)..... Caryll-Monckton
(a) Valse Idyll, "Ball Scenes" (new)..... Czibulka
(b) March, "Hands Across the Sea" (new)..... Sousa
Tarentella from "The Bride Elect"..... Sousa

NEXT WEEK'S ATTRACTIONS

FROM
MUNCIE, IND. HERALD.
AUG 31 1899

ONE ON SOUSA.

How an Artless Organ Grinder Made
Business Good.

John Philip Sousa has an intense dislike for the mutilation of his musical compositions. To hear one of his marches played out of tune or time not only sets his teeth on edge, but provokes his anger beyond his power of resistance. Not long ago he went down from his home in Yonkers, on the Hudson, to New York city, and in front of the Grand Central station he heard an organ grinder playing "The Washington Post March." He was turning the wheel with the utmost slowness and extreme irregularity. It sounded like a funeral march.

Sousa stood it as long as he could and then rushed across the street and exclaimed: "That's not the way to play that! Don't do it any more! It's awful!"

"How should I play?" asked the grinder impassively.

"Faster, faster!"

"Ah!"

"Yes. This way. Let me show you." And he took the crank into his hands and turned it with so much spirit and vigor that he soon had a crowd around him.

"Thank you," said the organist. "Who are you?"

"I'm Sousa. That's the proper way to play that march."

"Thank you, sir," replied the organist, bowing profoundly.

The next day Sousa came to town on the same train and found the same organ grinder in the same place playing "The Washington Post March" just as he had been taught the day before, but with much greater success. Murmuring and evidently awe-stricken spectators were dozens deep circled around the musician. Sousa forced his way to the front to see the cause of the excitement. He found it. On the organ was a large canvas sign reading: "The Washington Post March. Composed by John Philip Sousa. Played by a Pupil of Sousa."

Mr. Sousa has not given any more music lessons to strangers.—Columbus (O.) Press-Post.

FROM
PITTSBURGH DISPATCH

SEP 10 1899

SOUSA DREW CROWDS.

Attendance at Exposition Exceeded
That of Preceding Days.

The big Exposition buildings were literally jammed with people last night, and Manager Fitzpatrick declares that the attendance for yesterday afternoon and last night exceeded that of the best day of Sousa's engagement last year. The popular conductor and his band are here for only two more days, which probably accounts, in a measure, for the great increase in the attendance, for there is no doubt that he is the star attraction.

Every portion of the ground was invaded last night by the visitors, and, in consequence, the various amusement enterprises of the big show were well patronized. The best of attention was given Sousa and his players during the concerts, and in spite of the crowding and pushing indulged in by those who wanted standing room in the vicinity of the music wing there was nothing to mar the pleasure of those who came expressly to hear the classical programme which Mr. Sousa had prepared.

Press 846

6

FRIDAY EVE

ANOTHER LARGE CROWD.

THE BIG BUILDING AT THE POINT A
CENTER OF ATTRACTION.

Many of the Features in Mechanical
Hall Please Visitors—Sousa Con-
certs Enjoyed by Thousands—Fine
Program for To-Night—First Ex-
cursion To-Morrow.

The Pittsburg exposition was again the magnet for thousands of people last night and the big industrial establishment promises to enjoy a more successful run than ever before. No attempt was made to estimate the crowds that filled the building last night, but the management is satisfied that the people are pleased with the efforts that have been put forth for their entertainment. The Allegheny and Second avenue street car lines are running through cars to the exposition, and brought in many people last night. This is a great accommodation also to people alighting from the cars uptown who desire to save themselves the walk down to the exposition grounds. No point of interest about the big show was missed by the crowds that assembled there last night.

The majority of the visitors came in by the main gate at the mechanical hall, and, of course, took in the attractions in that quarter before proceeding to the main building. The wicketware basket makers were the recipients of a great deal of attention as they deftly wove long pieces of wicker into unique forms of baskets and receptacles for fruit. The wood engravers and chinaware decorators also came in for a share of attention, and quite frequently stops were made at the cider press. Many of the visitors took in the cinematograph last night and were delighted with the wonderful pictures shown there. Another object of interest in the gallery was the exhibit of the famous \$25,000 painting of "Custer's Last Charge," which is in the gallery annex. It is the property of H. J. Heinz. The merry-go-round and the gravity railway did a land office business as usual. Automatic pianos and banjos about the building afforded plenty of amusement during the intervals between the band concerts.

J. R. F. Allen, the Chicago broker, who invested in 20,000 25-cent admission tickets to the exposition has already disposed of many of them. He has been asked several times to explain why he made such an investment. His answer is that he did it to make a little money and because he believes the Pittsburg exposition is the finest show of the kind he ever saw.

Sousa gave two delightful concerts yesterday and last night, and those who missed them missed a rare treat. The soloists yesterday were Franz Hell, the flugelhorn soloist; Simone Mantia, the euphonium soloist; Arthur Pryor, with his trombone, and Emil Kenecke, cornet soloist. "Hands Across the Sea" was again given, and seems destined to become very popular. A program with a decidedly classical tinge has been prepared for tonight, and Wagner is given a place of eminence as is usual on these occasions. There will be excursions on all railways entering the city to-morrow. Next Tuesday the Boys' brigade of Allegheny county will spend a day at the big show.

To-night's program is here appended:

7:30 to 8:30 p. m.

1. Excerpts from "Siegfried".....Wagner
2. Scenes from "The Charlatan".....Sousa
3. Cornet solo, "The Lost Chord".....Sullivan
4. (a) Idyl, "Carillon de Noel" (new).....Mr. Emil Kenecke.
(b) March, "Hands Across the Sea" (new).....Sidney Smith
5. "Over the Footlights in New York".....Sousa

9:30 to 10:30 p. m.

1. Grand scenes from "Tannhauser".....Wagner
2. Trombone solo, "Air and Variations".....Pryor
3. Finale to the third act of "Manon Lescaut" (new).....Puccini
4. Valse Idyl "Ball Scenes" (new).....Czibulka
5. Introduction to third act of "Lohengrin".....Wagner

WOONSOCKET, R. I.—CALL.

SEP 6 1899

"The Bride Elect."
The cast of "The Bride Elect" for this season is an exceedingly competent one. Drew Donaldson is a shapely Pastorella, with a sweet and strong soprano voice. Lillian Ramsden as the queen is dainty and artistic, and Neil McNeil makes the part of the king unusually funny, and unlike most comedians sings as well as he acts. The above company will be at the Opera House during the week of Sept. 20.

GRAIN-O BRINGS RELIEF

SEP 16

SOMETHING ABOUT SOUSA.

The March King Tells of His First Public Appearance - Is Going Abroad Next Year.

To know John Philip Sousa personally is to find that the charm of his music is but reflected in the personality of the man. He is most entertaining in conversation, interesting in his discussion of things and events, broad in his views, and a rare student of human nature. The distingue air that he carries in directing his band is always with him, even in moments of utter relaxation, but with it is a modest demeanor and lack of conventionality that make him easily approachable, and which place the stranger-visitor immediately at his ease. Sousa's life cannot be called an eventful one, for he has simply gone on living and adding to his reputation, without any great happenings to divide it into epochs, despite the fact that he has a fund of interesting incidents to relate.

One of these is the story of his first public appearance. In telling it he says: "I was 11 years old at the time, and was ambitious to become a fiddler. I guess I played the instrument pretty well, for my master had programmed me to appear at a concert one night that was to be given in an insane asylum. I had looked forward to the event with eager as well as anxious anticipation, but the day that I was to play I spent at a game of base ball. I had a passion for base ball in my youthful days, and played it with all the vim and activity a youth can put into the game. Well, that afternoon I played, and went home to my dinner overheated and disreputably dirty. My mother was ill at the time, and there was no one in the house to see that I made my toilet with all the care that an appearance in public called for. I could get nothing to eat in the house, but I went to work and washed myself and got out what clean clothes I could find, and except for a shirt, became fairly presentable. The shirt was atrociously dirty, but mother was too sick to tell me where I might get a clean one. I went down to my instructor's house, disheartened, and told him of the exigencies of the case. He asked me if I had eaten my dinner, and when I replied negatively, he told me to go to his wife and tell her. I was given a good dinner, and then the difficulty of the shirt entered into the case. My teacher took the last resort and had his wife give me one of his shirts. Well, it fitted me a good deal like a wrapper, but I managed to cover it with my own suit and went to the asylum. From the stage that audience numbered several million people to me.

"It would have been bad enough to appear at a concert recital with a rational audience, but there I was facing a hall full of insane people. The shirt was wobbling and pushing itself up around my neck when I went upon the stage.

"My teacher played the accompaniment, and I went along first rate for a minute or two, and then I broke. I couldn't play that number to save my life, and tried to improvise. I could hear my teacher muttering in consternation, but I could do nothing and left the stage in disgrace. There was a supper after the performance, and the boys who had appeared were invited. My youthful delight was ice cream, and by indulging my appetite I had intended to console myself. But before we went to supper my teacher came to me and said: 'This is a complimentary supper in return for the favor of appearing here to-night. After that performance of yours, I don't want to see you touch a thing. Remember!' I couldn't forget. They came to me and offered me ice cream and cake, and other dainties time after time, but out of the corner of my eye I could see my teacher with his gaze fastened upon me, and I dolefully shook my head negatively.

"There was another time that I broke down before an audience. I had been out all day playing, and when it came time to go to the concert hall I could not find my shoes. It isn't propriety to appear upon the stage in your stocking feet, and I, hoping that the board along the footlights would conceal my feet, wore a pair of those woven cloth shoes that women used some years ago. They were my mother's. I had forgotten about the shoes when I went upon the stage, but as I walked out one of the boys said, 'He has his mother's shoes on.' It broke me all up, for I stood there feeling that those shoes protruded away above the lights and stared down into the audience."

Mr. Sousa and J. E. Dodson, the actor, renewed a friendship this week that was formed on the steamship City of Richmond at the time that vessel caught fire in mid-ocean. The fire was discovered at midnight, and the crew immediately began to flood the decks. The water ran down into the staterooms. The passengers all went upon deck and waited through those long hours of darkness for the day to dawn, momentarily expecting the flames to break out. Sousa says: "The truth of the matter was we were all scared to death. The night seemed interminable, but at last daylight came and finally the Harrison line steamer Chancellor was sighted and signalled, and the fear within that anxious crowd went up and was lost in a great shout of relief. The ships steamed side by side until they met the Servia, and we knew that we were safe. In the excitement of the danger, however, the captain of the Chancellor succumbed to heart failure." It was Mr. Dodson who awakened Mr. Sousa that night. In telling the story Mr. Sousa said:

"Dodson thoughtfully suggested that I refrain from awakening Mrs. Sousa, and we were about to go on deck when my wife was aroused by our conversation. She raised her head and saw the water trickling into the room. Leaving the berth she said: 'Philip, hadn't I better put on my overshoes.' Well, in the midst of that menacing danger I laughed. It struck me as utterly ludicrous that, though the chances were fair for our going into eternity, she was determined to take the journey with dry feet."

Sousa is going to take that long contemplated trip abroad with his band next summer. The war prevented it last year. He is going to the Paris Exposition, and will also play in England, Germany, Belgium and probably Austria. He has 50 musicians in his band that has been playing at the Exposition, but he says that the organization that he takes abroad will be larger. He will probably give a concert in Pittsburgh next spring, however, before departing. Sousa is just beginning to think of the music for his new opera, "General Gamma," which he will write for DeWolf Hopper. The libretto, which is the joint product of Grant Stewart and Charles Klein, is in his hands in complete form. His operatic extravaganza, "Chris and the Wonderful Lamp," will be produced on October 23. The "Bride Elect" starts en tour September 25. "El Capitan" has been running for 11 weeks in London, and will be played until spring, when "General Gamma" will succeed it and "El Capitan" will go into the provinces.

Since coming to Pittsburgh, Sousa has been a busy man. He finished "Chris" here and will begin on "Gamma." Meanwhile he is arranging four programs a day. Constructing programs, he says, is as much an art as playing. He has found the ear to be the least easily satisfied of the faculties.

Sousa has had his band together now for eight years, and it is much the same in personnel as it was when he organized it. There are changes, of course, from year to year, but they are not so violent that the tonal effect of the band is perceptibly affected. Some of his musicians have been with him for 18 years. Sousa discovered Arthur Pryor, the trombone soloist. "It was a newspaper man of Salt Lake City, Jessop by name, who sent him to me," the March King said. "I was organizing the band, and I received a letter from Jessop, saying that there was a young fellow there of great promise. When Pryor came to join the band, some of Gilmore's old men that I had with me, said: 'That's a young fellow we heard play in St. Louis. He plays well.' His father was the conductor of a band in St. Joe, Missouri. Pryor was only 21 and very nervous at first, and I determined that I would not let him do anything for a while. It was not 10 minutes until I saw the possibilities in him. I had a good trombone soloist at the time. When Pryor showed ability even beyond my expectations, I bought off my soloist and Pryor went into his seat. He soon became the man he is now, and I suppose will be directing his own band some day. It's a natural ambition. He is versatile, too, being a composer and pianist of ability."

Sousa tells how his famous ensemble was attained. When the band was organized, he rehearsed the first program times innumerable. The musicians became sick and tired of it, he says. There were two rehearsals a day. The men that he had brought from distant places, he paid for staying in New York and rehearsing. The individual players were rehearsed alone until the proper effect was rendered. The result was that the first public program played was wonderfully well done. Sousa says: "Those rehearsals gave the tonal effect, and we have never lost it."

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EXPOSITION OPENING.

GRAND PREPARATIONS TO START THE BIG SHOW THIS EVENING.

Sousa and His Famous Band Will Be Present—Unique Exhibits and Fine Models of Big Boats to Cause the People to Wonder.

There will be no speeches nor anything of a formal nature to mark the opening of the great industrial exhibition in the Exposition building at 7 o'clock this evening. Sousa will be there and when he raises his baton the public will know that the big show is ready for a six weeks' run. John Philip Sousa, with his band of 50 musicians, will arrive in the city this morning on a special train from Manhattan Beach, bringing with him a big batch of new music from his summer's triumph at the seashore. His wife and family will come with the bandmaster and all will stop at the Hotel Lincoln.

The big buildings will present many new and novel features this season. Among the unique ideas in the mercantile exhibits is that of an automatic clock with a large dial. The time is indicated at night by incandescent lights and the works reveal cog-wheels made of napkins and samples of table linen. Another is that of a young girl who stands blowing soap bubbles. She gracefully dips a pipe into a basin of water, puts it to her mouth, and when the bubble is formed wafts it away with a fan. This girl is not flesh and blood, but is an automaton worked by a concealed electric motor.

In mechanical hall is the towboat W. W. O'Neil and a dozen tiny coal boats, floating on real water. The model was made by a St. Louis man. The W. W. O'Neil enjoys the distinction of having towed 800,000 bushels of coal to the Southern markets on one trip.

Late arrivals yesterday were the model of the ocean steamship Kaiser Wilhelm der Grosse and the dining car America, just turned out of the Pullman shops. The car was shifted to the mechanical hall on a temporary track from the Fourth street siding. It is furnished with the finest of cut glass, palms and plants, and has a trusted porter in charge, but no meals will be served to the visitors.

SEP 17 1894



JOHN PHILIP SOUSA.

The composer whose unequalled martial airs have won him the sobriquet of the "March King," and whose music has been most popular on the battle-fields during the two wars in which American soldiers have recently fought.

SECOND DAY CROWDS

Chronicle July 1894
The Exposition Again Proves Its Drawing Qualities—Concert Programmes for Tonight.

The Pittsburgh Exposition was again the magnet for thousands of people last night, and the big industrial establishment on Duquesne way promises to enjoy a more successful run than ever before.

Many of the visitors took in the cinematograph last night and were delighted with the wonderful pictures shown there. Another object of interest in the balcony was the exhibit of the famous \$25,000 painting of "Custer's Last Charge," which is in the gallery annex. The merry-go-round and the gravity railway did a big business, as usual. Automatic pianos and banjos about the building afforded plenty of amusement during the intervals between the band concerts.

Sousa's programme for tonight follows:

- 7:30 TO 8:30 P. M.
Excerpts from "Siegfried".....Wagner
Scenes from "The Charlatan".....Sousa
Cornet solo, "The Lost Chord".....Sullivan
Emil Kenecke.
(a) Idyl, "Carillon de Noel" (new).....Sidney Smith
(b) March, "Hands Across the Sea" (new).....Sousa
"Over the Footlights in New York".....Sousa
9:30 TO 10:30 P. M.
Grand scenes from "Tannhauser".....Wagner
Trombone solo, "Air and Variations".....Pryor
Arthur Pryor.
Finale to the third act of "Manon Lescaut" (new).....Puccini
Valse Idyl, "Ball Scenes" (new).....Czibulka
Introduction to third act of "Lohengrin".....Wagner

NEW YORK EVENING TELEGRAM

SEP 4 1896

"It will be of interest to you to know that almost every evening since he opened with 'El Capitan' at the Lyric, Mr. Hopper has been called upon for 'a few words' after the 'Typical Tune of Zanzibar.'"

BURG POST.

THOUSANDS PRESENT FOR OPENING NIGHT.

ELEVENTH SEASON OF EXPOSITION
SOCIETY AUSPICIOUSLY IN-
AUGURATED.

FORMALITY WAS DISCARDED.

DEPARTMENTS OVERFLOW WITH
EXHIBITS OF INTEREST.

Philip Sousa and His Great
Organization Render a Magnifi-
cent Musical Pro-
gram.

The most enthusiastic manager of the
Pittsburg Exposition Society could not
have hoped for a more auspicious opening
for the eleventh annual exhibition than
that which took place last night. Given
good weather and completeness of details
there was no reason why the opening
night should not be a success. All these
fell to the lot of the management.

One of the most remarkable features
of the opening was the informality of
it all. For once no one "touched the
button," or broke a bottle of champagne
to signal the event. At 7 o'clock the doors
swung quietly open, and the people be-
gan to stream in. A half hour later
John Philip Sousa waved his baton and
business began.

President Francis J. Torrance and the
board of directors were nearly all present.
"We have had formal openings for 11
years," said Mr. Torrance. "This time
the management just happened to hold
three jacks, and we opened the society
with that."

The crowd last night was tremendous.
Not less than 20,000 persons passed
through the gates. The auditorium, in
which the concerts take place, was filled
by 8 o'clock. In front of the music plat-
form the people were crowded so closely
as to make comfort almost out of the
question. All of the seats surrounding
the bandstand were filled within a few
minutes after the opening number. The
crowd was larger than that which turned
out for the opening night last year by
several thousand. Duquesne way and
many of the small alleyways in the vicini-
ty of the exposition buildings were filled
with carriages.

The audience was made up of all classes
of Pittsburg society. The artisan and
the prosperous man of business touched
elbows, and the simple garment of the
artisan's wife brushed the silks and
satins of the woman of society. It was a
cosmopolitan gathering, such as one so
often sees in Pittsburg.

Objects of Interest.

In the matter of exhibits the manage-
ment is in high glee. Every department
is filled with objects of interest. Last
year was considered but in that respect,
but it is far overtopped by the displays of
this season. Pittsburg's industries greet
the eye on every side. The cumbersome
output of the mills and the delicate
fabric to delight the feminine taste have
been gathered in profusion. No particu-
lar industry has been catered to, and con-
sequently there is a surfeit for every
taste. Business men of other cities have
also seized the opportunity of displaying
their products. Side by side in the same
departments will be found the results of
labor in Chicago, Pittsburg and cities in
the West.

Some of the local displays are most
unique. Joseph Horne & Co. has on ex-
hibition a beautiful clock, made entirely
of lace. The mechanism is entirely of
this fabric, its workings illuminating the
dial every five minutes. Kaufmann Bros.
have delighted the children with a life-
like doll, which blows variegated soap
bubbles from a clay pipe with more suc-
cess than usually falls to the lot of the
real child. In one of the departments
is a fac simile of the largest tow of coal
which ever came down the Monongahela
river. It is displayed by W. W. O'Neil.
The tow is made up in miniature of 31
boats, 4 barges and 2 flats. The original
tow consisted of 816,000 bushels. Up in
the annex of the art gallery is on exhibi-
tion a \$25,000 picture. It represents "Cus-
ter's Last Fight." It was painted by
Mulvaney, and was first placed on exhibi-
tion in the Waldorf-Astoria hotel, New
York. It is now the property of H. J.
Helms. The Pullman Company has sent
a magnificently appointed dining car.
One's appetite is sharpened by an inspec-
tion of it. These are but a few of the
many things which are spread out for the
visitors' delight.

Sousa Warmly Greeted.

John Philip Sousa and his band of 50
musicians were the particular stars last
night. The director was warmly greeted
by President Torrance and members of

the board of directors between the first
and second numbers. In addition to
President Torrance there were D. D.
Kippley, H. Buhl, Jr., Robert Pittcain,
Mr. Rosenbaum, A. P. Burchard and S.
A. Marvin. Director Sousa was warmly
greeted with his reception. The
crowd was not large when the strains
of the opening number were sounded,
but soon grew to enormous proportions.
Director Sousa's wife, son and two
daughters are with him, as well as his
manager and the latter's wife. The
band is superb, and fully sustains
the director's reputation. It contains the
favorites of last year and one or two

new ones. Speaking of last night's pro-
gram, the "March King" said he regard-
ed excerpts from the most admired
works of Wagner as the most finished
number. He said he went through the
compositions of the German composer
and culled what he believed would be the
most pleasing. The number was warmly
encored last night. Arthur Pryor's trom-
bone solo, "Love Thoughts," was also
enthusiastically received. As an encore
he gave "Because." The band will re-
main until the night of next Tuesday
week. The programs for to-day and to-
night are as follows:

2 to 3 p. m.
Overture, "The Promised Bride"
Tone Picture, "A Night in Venice"
(new).....Nevin
Fluegelhorn Solo, "Bright Star of
Hope".....Robaudi
Mr. Frank Hell.
Gems From "Lohengrin".....Wagner
(a) Serenade, "Impromptu".....Gillet
(b) March, "Hands Across the Sea"
(new).....Sousa
Airs From "The Chimes of Nor-
mandy".....Planquette

4 to 5 p. m.
Overture, "I Guarany".....Gomez
Scenes From "Tannhauser".....Wagner
Euphonium Solo, "Air and Varia-
tions".....Mantia
Mr. Simon Mantia.
Valse, "Morgenblat".....Strauss
Airs From "The Telephone Girl".....Kerker
Gems From "The Little Corporal"
(new).....Sousa
Englandier

7:30 to 8:30 p. m.
Overture, "Leonore No. 3".....Beethoven
Scenes from "Faust".....Gounoud
Trombone solo, "Annie Laurie".....Pryor
Arthur Pryor.
Grand scene, "Ride of the Valkyries"
(a) Caprice, "The Boston Belle".....Godfrey
(b) March, "The Charlatan".....Sousa
Airs from "The Scarlet Feather"
(new).....Lecocq

9:30 to 10:30 p. m.
Overture, "Paraphrase III".....Suppe
Idyll, "Echoes des Bastions" (new).....Kling
Cornet solo, "Remembrances of
Prague".....Hoch
Emil Kenecke.
Prelude to "Lohengrin".....Wagner
(a) Caprice, "Katydid".....Julien
(b) March, "Hands Across the Sea"
(new).....Sousa
Symphonic poem, "The Chariot
Race".....Sousa

FLOCKING TO THE POINT

Out-of-Town Folks at the Exposit-
tion—School Children Will Be Ad-
mitted Next Week.

Conductor Sousa and his band of ar-
tists entertained another large crowd
at the Exposition last night. It was
classical night, and Sousa gave one of
the finest programmes of works of the
master composers that has been heard
at the Exposition for years.

This is proving one of the best days
since the opening. Hundreds of people
from suburban and country districts took
advantage of the excursion rates offered
and came into the city early this morn-
ing. Having finished their shopping they
spent the remainder of the day at the
Exposition. A tremendous crowd is ex-
pected tonight. The music for tonight is
of a decidedly popular nature and suf-
ficiently diversified to please the most ex-
acting.

Manager T. J. Fitzpatrick said: "Great
interest is manifested in the prospect of
a liquid air exhibit. Few people have
ever seen liquid air demonstrations. Many
business men and manufacturers have
sent in inquiries concerning the exhibit.
The latest information I have on the
subject is that the exhibit will be in-
stalled about the middle of next week.
It will take some time to get the machin-
ery in shape and I presume it will not be
ready to manufacture the liquified air
until Friday or Saturday next."

The public schools of Allegheny will be
admitted to the Exposition next week.
It will be a great treat to them for it
will be the first time they have had a
chance to hear Sousa at the Exposition.
The parochial schools also will be ad-
mitted next week, and the weeks follow-
ing the Pittsburg schools will come in
the order named by Supt. Samuel An-
drews.

Sousa has arranged this programme for
tonight:

7:30 to 8:30 p. m.
Overture, "Jubel".....Weber
Excerpts from "La Poupée".....Audran
Cornet Solo, "Flocktonian Polka".....Casey
Herbert L. Clarke.
Valse, "Love and Life in Vienna" (new).....Komsak
Songs of Stephen W. Foster instrumented by
D. W. Reeves.

8:30 to 10:30 p. m.
Overture, "Star of Glory" (new).....Coquelet
Movies from "El Capitan".....Sousa
Trombone Solo, "Feice".....Liberal
Arthur Pryor.
Grand Scenes from "Lohengrin".....Wagner
(a) Sextette from "The Bride Elect".....Sousa
(b) March "Hands Across the Sea" (new).....Sousa
Airs from "The Runaway Girl" (new).....Caryl-Monckton

THE STATE FAIR.

Fair week opens auspiciously with cool
and pleasant weather. If the lowering
clouds clear and the usual fair or sunny
days follow, there will be every induce-
ment for a great attendance. The show
provided promises at this time to be one
of the best that has been gathered in
many a year. The exhibits in all de-
partments are uncommonly full. There
will be an unusual display of live stock.
There will be good races, while the music
feature of Sousa's band will undoubtedly
be a vast attraction to all people. The
grounds are capacious. The transporta-
tion facilities are better than they have
ever been, and nothing should stand in
the way of a great week for the men and
women of Indiana, who like to visit their
State Fair.

Our State Fair is particularly an at-
traction to the masses of the people; that
is to say, it has always preserved largely
its characteristics of an agricultural dis-
play, taking on less of the exposition
character in which trade and manu-
facture predominate. Indiana, of course,
in recent years has developed greatly in
manufactures, but still she is an agri-
cultural State, and her interests in this
way are particularly ministered to by the
State Fair. The ministration this year
promises to be intelligent and correspond-
ingly valuable. It is to be hoped that
the occasion will be improved, and that
thousands from every part of the State
will be here, not merely to be instructed
and entertained by the special display of
the fair, but to become acquainted with
their capital city, which has fully kept
pace with the State in growth, and in
many things has gone ahead of it, and
which welcomes to its confines all Indi-
ana and as much of adjacent States as
will visit it.

Petersburg Ind.
Press.
9-12-99

The phrase "Sousa and his Band"
is a correct expression, for the reason
that John Phillip Sousa, as
conductor, is, in his work, as much
a distinct and notable attraction as
is his fifty of the most skilled solo-
ists in the world. Mr. Sousa is
famous as a composer of marches
and operas and he is also a conduc-
tor who can not be imitated. If one
needs to see the operation of mind
upon mind in order to believe in
depathy, they have but to see Mr.
Sousa direct one number and doubt
is dispelled. All of Sousa's music
has merit but its full value is never
understood until it is played by his
band and under his direction. It is
a privilege seldom experienced to
hear an organization of such note
and at such prices within the reach
of all. Sousa at the State Fair on
Wednesday and Thursday evenings
can be heard for the admission to
the state fair. There will be no
extra cost to those visiting the fair
and remaining for the evening
concerts.

AUGUSTA, GA. — CHRONICLE.
SEP 3 1899

Sousa's agent has sold the German
rights to "El Capitan," induced by Hop-
per's success in England.

SEP 19

AMUSEMENTS

VICTORIA THEATRE.

The personnel of Sousa's band is quite as remarkable for its youth as for anything. A glance at the band as it takes its place on the stage is sufficient to instantly discover the fact that every member retains a tenure on youthful years, and the feature is pleasing. Not that age is displeasing, for it means strength, maturity, progression, but youth has buoyancy, exuberance and bounding spirits; it has quick perception, intuition, elasticity and there is vim, dash and sparkle in what it undertakes with zealous pride and ambition. Sousa's band has no place for laggards or the inert. Sousa's spirited baton demands quick obedience, the eye that sees, with a flash and understanding that acts with the rapidity of an electric current, for Sousa himself grows accustomed at moments, and the body of players he is directing must reflect his mood and interpret as he inspires. Of course, Sousa's most exacting requirement is artistic excellence, superiority even, but in these days achievement is quite as often found in young aspirants as in older timber, and distinguished abilities abound. However, Sousa does not incline to so-called "prodigies," and will not tolerate novitiates, nor experiment with "phenomenals;" he demands thoroughly scholarly, tried and proved artists. To play with facility a given instrument is not enough, the member of Sousa's band must be master of music as well as master of instrument. If to these qualities youth is added, so much the better. Nearly every soloist of Sousa's band is much younger in years than the general public would suppose, and Sousa himself has barely turned forty.

For the present tour, the big band is out in full force, and is in prime condition, probably more perfectly balanced than ever before. The soloists are Franz Hell, fluegelhorn, and Mr. Arthur Pryor, trombone. The concert here will occur on Friday afternoon, September 22d, at the Victoria Theatre, and will be the first musical offering of the new management. Sousa, by the way, by invitation of the City of New York, is to head the great Dewey parade in that city. The Sousa band has never paraded but three times.

FORT WAYNE IND. - GAZETTE

SEP 8 1899

by the stage.

At the time Sousa submitted "The Bride-Elect," his now famous opera, to Messrs. Klaw & Erlanger and B. D. Stevens, he had just finished a band concert at Manhattan Beach. The conductor took the three managers into a corner room where there was a piano, and began banging off some numbers. At that time a lady who had heard him play remarked: "Why Mr. Sousa, what a bad pianist you are." "Madam, you flatter me," said Mr. Sousa, "I have never heard it put so mildly before."

Mr. Sousa's plans for his band have been outlined for five weeks after his season at Manhattan Beach terminates, which will be September 4. The band will go on a tour, appearing for two weeks, beginning September 6, at the exhibition in Pittsburg. After that it will fill a week's engagement at the state fair in Indianapolis, followed by a week's concert at the Export exhibition in Philadelphia, and then conclude its season at the Boston Food fair. After that the organization will disband, and Mr. Sousa will retire to his country home in Vermont for a complete rest.

ALL IS PREPARED FOR THE OPENING

Crowds Expected To-Night at the Exposition.

SOUSA WITH HIS BAND WILL OPEN THE SHOW

Everything Is Ready to Inaugurate the Eleventh Annual Exposition. Many Exhibitors Are Busily Preparing Their Displays This Morning - Many Interesting Features Awaiting Inspection.

The 11th annual exposition will open this evening under the most favorable auspices that have ever marked the event. The management has everything ready for the occasion and an immense crowd is expected to be present when the doors are formally thrown open at 7 o'clock to-night. The great main hall of the building is a scene of hurry and bustle this morning as the busy exhibitors rush the work of fixing up their respective displays. The sound of the hammer is never still, as touch upon touch is added to the beautiful designs and decorations in which Pittsburg merchants have always taken so much pride.

While the booths this morning presented a rather chaotic appearance, there was every evidence that before night they will assume a character of unwonted brilliance and beauty. There is much to attract and interest the visitor now, but there is much more to come from day to day. The liquid air exhibit will not be in operation until the 15th of this month. The plant is being built at New York and will be tested there fully before transporting it to Pittsburg. The Pullman Car company has installed a new sleeping and Buffet car this year, which bears the distinctive title of "America." It is probably the finest ever built, and far surpasses in elegance the car which was on exhibition last year, both in finish and equipment.

The machinery hall is more completely filled with interesting displays than ever before. It abounds in almost every style of ingenious mechanical invention, and one exhibit which is sure to attract much attention is the towboat with a complete quota of barges floating in a specimen of the Ohio river. Dynamoes and motors along with farming machinery abound in great profusion.

The main hall shows more color this year than usual and multi-colored bunting are much in evidence in every exhibit. The pyramid rears its peak with the pinnacle of the advertising pavilion and everything shows a novelty of arrangement and decoration that tends to rob the affair of the dignity of its 11 years of operation.

John Philip Sousa, the "March King," and his famous band arrived at the Union station this morning from New York, having come direct from Manhattan Beach on the close of Sousa's season at that resort. The great band will inaugurate the Exposition this evening at 7:30 o'clock, and will give daily concerts up to and including Tuesday, September 19. Mr. Sousa was accompanied by Mrs. Sousa, his two daughters, Miss Priscilla and Helen Sousa, and his son, John Philip Sousa, Jr. His business manager, Col. George Frederic Hinton, and Mrs. Hinton, completed the party. During their stay in Pittsburg they will live at the Hotel Lincoln.

"My band consists of 50 men, as usual," remarked Mr. Sousa in response to a question, "and having played together for 12 months, except for the interval of my illness last December, the organization was never in better condition. There have been but few changes in the personnel of the band and all the favorite soloists are still with me, including Arthur Pryor, trombone; Emil Kenecke, cornet; Franz Hell, fluegelhorn; Simone Mantia, euphonium, and others. Herbert L. Clarke is the new first cornet soloist of the band. I have recently received all the new music for military bands published in Europe, and this will figure on my Exposition programs."

"We are always glad to get back to Pittsburg, and our exposition engagement is counted one of the pleasantest of the entire year. Since we last played here we have completed a concert tour covering the entire United States and involving 25,000 miles of railroad travel. During the summer I have written a new operatic extravaganza entitled, 'Chris and the Wonderful Lamp,' which will be produced this fall in the east. My latest march is, 'Hands Across the Sea,' but there will be a new march in the new opera which will be published before the piece is produced."

The following is the program for the concert to-night:

- 7:30 to 8:30 p. m.
- Overture, "The Warrior's Fete" (new)
- Excerpts from the most admired works of Wagner
- Cornet solo, "The Whirlwind" Godfrey
- Mr. Herbert L. Clarke
- Melodies from "The Bride Elect" Sousa
- a. Tone Picture, "Whispering Leaves" VonBlon
- b. March, "Hands Across the Sea" (new) Sousa
- "A sudden thought strikes me - Let us swear an eternal friendship."
- Tarantella, "Del Belphegor" (new) Albert
- 8:30 to 10:30 p. m.
- Overture, "Tannhauser" Wagner
- Idyll, "Dream Pictures" Lumbye
- Trombone solo, "Love Thoughts" Pryor
- Mr. Arthur Pryor
- Gens from "The Runaway Girl" (new) Caryl-Monckton
- a. Valse Idyll, "The Scenery" (new) Caryl-Monckton
- b. March, "Hands Across the Sea" (new) Sousa
- Tarantella from "The Bride Elect" Sousa

CLASSICAL NIGHT AT THE EXPO.

Great Crowd Heard the Popular Sousa Last Night-The Organization Will Welcome Dewey.

The season's second classical night at the Exposition, with Sousa's band as the attraction, drew a tremendous crowd to the big show at the Point last night. Manager T. J. Fitzpatrick said that the attendance exceeded that of the biggest night during Sousa's last engagement. The people began to come as early as 6 o'clock, and from that time until the second concert began, at 9:30 o'clock, they were pouring into the buildings at every entrance. The "March King" and his band will remain for only three days more.

The first evening concert was of a semi-classical nature. The prelude to "Das Rheingold" was the opening number, and it was given with the grandeur that can be imparted to Wagner's music when there is such a superb brass ensemble as Sousa's band possesses. In the second half lovers of the German master were given satisfaction complete. The overture from "Tannhauser" was given with superb effect, and scenes from "Die Walkure" were splendidly played. The heavier and more complicated music of "Siegfried," from which Sousa played the motives, was not less attractive. Sousa asserted that he had never played classical music to a more appreciative audience. There were encores demanded for every number, but in the latter part they could not be given for lack of time. The encore numbers were usually of the popular sort.

Sousa has offered the services of himself and his band for the great street parade in New York, on September 30, in honor of the return of Admiral George Dewey. The band will act as the escort to the men of Dewey's flagship, Olympia. Mr. Sousa said last night that he would have the largest band that has ever paraded in the streets of New York. He expects to have 100 men in the organization, and a drum corps of 25. The band will appear in its uniform as worn at the Exposition, with white leggings added. The Philadelphia National Export exposition has released Sousa from his engagement there for that day.

For this afternoon Sousa has arranged the following excellent program:

- 2 to 3 p. m.
- Overture, "Zampa" Herold
- Gems from "The Idol's Eye" Herbert
- Cornet Solo, "Grand Russian Fantasia" Levey
- Herbert L. Clarke
- Night Scene from "Tristan and Isolde" Wagner
- (a) Entr'acte Gillett
- (b) March, "Hands Across the Sea" (new) Sousa
- "Reminiscences of the Plantation" Chambers
- 4 to 5 p. m.
- Motives from the most admired works of Mendelssohn
- Scenes from "The Runaway Girl" Caryl-Monckton
- Euphonium Solo, "The Garden of Roses" Mantia
- Simone Mantia
- Pilgrims' Chorus and "Evening Star" Romance from "Tannhauser"
- (a) Idyll, "Forget Me Not" Macbeth
- (b) March, "The Charleston" Sousa
- Gems from "The Bride Elect" Sousa

JAMES H. BEAL RESIGNS.

OAKLAND, CALIF. - TRIBUNE

SEP 19

GRAND OPERA HOUSE.

The infatuation of the public for Sousa's glorious comic opera, "El Capitan," seems to increase rather than abate. This week the theater is crowded to the doors nightly, and several times money has had to be refused. It is particularly impressed upon the public that Sunday night will witness the final performance of "El Capitan," as Mr. Morosco's rights to it expire and it will probably be many years before it is given in San Francisco again. Monday evening Franz von Suppe's famous and delightful comic opera, "Fatinitza," will be presented on a lavish and beautiful scale. This opera is celebrated all the world over for the beauty of its music and the grace, sparkle, and wit of its dialogue. It will be cast as follows: Count Timofey Cavrilovitch Kantchukoff, a Russian General, William Wolff; Princess Lydia Dmanovna, his niece, Edith Mason; Izzet Pasha, Governor of the Turkish fortress at Rustchuk, Winfred Goff; Captain Vasil Staravieff, A. E. Arnold; Lieutenant Osipp Safonoff, Charles Arling Ivan, a cadet, Mindel Dreyfus; Dimitri, another cadet, Julie Cotte; Steipann, a Sergeant, Arthur Wooley; Julian Hardy, a New York war correspondent, Thomas H. Perse; Vladimir Samoloff, Lieutenant in a Circassian cavalry regiment, Hattie Belle Ladd; Hassan Bey, leader of squad of Bashi-Bazouks, Hubert Sinclair; Nursidah, favorite wife of Izzet Pasha, Julie Cotte; Zuleika, second wife of Izzet Pasha, Mindel Dreyfus; Diana, third wife of Izzet Pasha, Ida Stubbe; Besika, fourth wife of Izzet Pasha, Jeannette Fredericks; Mustapha, guardian of the harem, Nace Bonville; Marsalsdshi, Besie Fairbairn.

THE TIVOLI.

next work "Car-

9th
TIMES, SATURDAY, SE

SOUSA PLAYED CLASSICS.

Rendered a Delightful Program, in Which Light Music Was Interspersed—Popular Airs To-Night.

It was classical night at the Exposition last night and there was an attendance to hear John Philip Sousa's band play classical music that was gratifying to both the famous conductor and the Exposition management. The music wing was crowded until no more people could find seats. The reserved chairs in the balcony were fairly well filled and a good-sized crowd stood in the auditorium before the bandstand. Manager T. J. Fitzpatrick said that with the elements threatening he had not expected a big crowd, but that fully 8,000 people were in the building last night.

After hearing Sousa last night in selections that were of an intricate classical nature, no one can accuse him of pandering merely to a popular taste. He demonstrated that with whatever frequency he may give his band up to jingling melodies and popular airs that please the masses as well as the classes, he does not allow his musicians to forget the classics. He also demonstrated that however much he may give his time to the writing of those delightful marches, he is always a thorough musician. Mr. Sousa said last night that he thought many of the people who are to-day enjoying the classics of the symphony orchestra were educated to the appreciative point through the medium of the brass band. He argues that as a brass band leader a man has an opportunity to compel an audience to listen to classical works that they might never otherwise hear, and thus to begin an education that would never be commenced otherwise.

It was a delightful concert. Twice-encored numbers were not uncommon. It may be true that there were times when the most delicate effects that may be wrought in a symphony orchestra were lacking, but Sousa selected for his program the works of Wagner and other composers that were best adapted to rendition by an organization in which the brass is predominant, and this defect was rarely evident. In interpreting "Siegfried," "Tannhauser," "Lohengrin" and such music, Sousa showed his finesse. He was always the graceful, magnetic Sousa, but in directing such music he became imbued with a new animation and force. Then there was the peerless Sousa ensemble which was invaluable in parts of the Wagnerian repertoire. The reed instruments and the wood-winds bore the portions that usually fall to the lot of the strings admirably, and in counterpoint the band was especially effective, the brass being kept well in check. A new composition, the finale and third act from Puccini's "Manon Lescaut," pleased the crowd. It is unusually heavy, but is novel and brilliant. Puccini is one of the foremost of the late school of Italian composers. Sir Arthur Sullivan's "The Lost Chord" was exquisitely given as a cornet solo by Emil Kenecke, and Arthur Pryor was twice encored for the rendition of an air with variations, composed by himself. Czibulka's valse idyl "Ball Scenes" is a beautiful bit of melody that was delightfully played.

Trustee John S. Duss, of the Economic society, called on Mr. Sousa yesterday and presented him with a copy of "Jordan's Riffles," Duss's latest composition. All the displays of the Expo are in working order. Two basket weavers in machinery hall are constant centers of interested crowds. The musical programs to-day will be made up of popular music. Big crowds are expected, and there will be excursions from all the surrounding towns. This afternoon's program follows:

- 2 to 3 p. m.
Overture, "Carneval Romane".....Berlioz
Scenes from "I Pagliacci".....Leoncavallo
Cornet solo, "Souvenir de Mexico".....Hoch
Emil Kenecke.
Excerpts from "Die Walkure".....Wagner
(a) Serenade, "Rococo" (new).....Helmund
(b) March, "The Stars and Stripes Forever".....Sousa
Humoresque, "Kurtz in Erbaulich" (new).....Schreiner
4 to 5 p. m.
Ballet Divertissement, "Fete Champetre" (new).....Blatterman
(a) Valse Gracioso.
(b) Pas de Deux.
(c) Gavotte.
(d) Satarelo.
Gems from "The Serenade".....Herbert
Flugelhorn solo, "Alla Stella Conidente".....Robaudi
Franz Heil.
Final Scene, "Oh, Fatal Stone" (Aida).....Verdi
(a) "Pasquinade".....Gottschalk
(b) March, "Hands Across the Sea" (new).....Sousa
Episode Militaire, "A Cavalry Charge".....Luders

The Exposition Restaurant.

KEITH'S THEATRE.

Auditorium and balconies filled to the limit two or three times over, and hundreds turned away unable to obtain even standing room, was the record at Keith's yesterday, but as it is the same on almost every holiday, the management thought there was nothing especially notable about it. Of course, there was a good show; that goes without saying.

John C. Rice and Sally Cohen headed the programme, but there were others who gave them a strong battle in the contest for the favor of the audiences. "The Kleptomaniacs" was the title of Mr. Rice and Miss Cohen's new farcical sketch, and it is certainly one of the most amusing pieces of the kind offered at Keith's for some time. The scene is a dentist's office, where a female tooth-puller (Miss Cohen) is practising her profession, with Mr. Rice as the patient. The dialogue is lively throughout and the situations exceptionally amusing, especially when the dentist and patient each get the idea that the other is afflicted with kleptomania. Mr. Rice's touch-and-go style of acting is just what is required in such an act, and the sprightly Sally Cohen has never before been fitted with a better part. The piece made a great hit.

The original three Rosebuds, in "Their First Lesson," had as a tutor that eccentric comedian, Tim Cronin, who has frequently appeared at Keith's as a single entertainer. The girls are good looking blondes, dance well and sing pleasingly, and Cronin's amusing antics, especially a burlesque quadrille, greatly amused the audiences.

Tom O'Brien and Clara Havel also won the favor of those who saw them, in an act in which they have been seen many times before, but which seems to lose none of its popularity.

Other clever turns were those of the Brothers Polo, acrobats, who did some wonderful work on horizontal bars; the Angela sisters, singers and whistlers; De Villiers, an illusionist, whose work is above the average; the Bison City quartet, an excellent singing and comedy organization; Canary, a juggler, and the Hunting trio, dancers and eccentric comedians.

The Symphony orchestra players rendered a delightful programme of high class popular music, and the soloist, Max Eugene, sang "Hark! the Clarion," and "Loving Smile of Sister Kind," in splendid style, being encored after each number.

Several excellent new motion pictures were shown in the biograph, including some admirable panoramic views of scenery along the lines of different railroads, made from rapidly moving trains. A picture of Lafayette, the mimetic comedian, in his burlesque impersonation of John Philip Sousa, went almost as well as the real act.

Sousa's "The Bride Elect."

Sousa's exquisitely delightful work, "The Bride Elect," will come to the Newport Opera House next Monday evening, Sept. 25, with its wealth of elegantly flowing airs, its impressive marches, "Unchain the Dogs of War" and "Hands Across the Sea," given so effectively at the second and third acts, are the most stirring of the century, and are brought out with dramatic intensity. "The Bride Elect" has revolutionized comic opera and remains a power—a gem of light opera. Its melodies, airs, marches are whistled the world over, it has beauty, variety, sprightliness, it must be conceded to be rollicking, swinging, and to have a larger exuberance than any other comic opera written in recent years. "The Bride Elect," gowning magnificently and staged to the limit of handsome scenic effect, a company of unequivocal excellence, enlarged orchestra and splendid military band, beautiful ballet, under the direction of Mr. Frank Pallma, will play but a brief engagement here, and the indications point to a crowded house.

On account of a matinee being held in the Opera House and to meet the great demand there will be for tickets Manager Bull has concluded to begin the advance sale of seats one day earlier than has been the usual custom. The sale therefore will begin at 10 o'clock on Friday morning, Sept. 22, and it will be necessary to be in line early for a choice of seats as the attraction will undoubtedly be the first that will be seen in the Newport Opera House this season.

SACRAMENTO REPORTER-UNION
SEP 23 1899

New York Post: Sousa recently declared to a Chicago reporter that his band can play a common street melody like "A Hot Time in the Old Town" in such a way as to make it respectable. He is mistaken. Paderewski himself could not make that hideous tune respectable.

WALTER L. MAIN'S CIRCUS

Sticks to the Newest of Legitimate Ring and Trapeze Attractions.

The Walter L. Main circus gave two good performances in Tacoma yesterday, which were well attended. This circus sticks closely to the good old ring methods, although it has as many novelties as any of them. But in somersaults, trapeze work, bareback and high class equestrian features the show reminds one of the kind we all used to like.

Why, the Main circus even lets the clown sing a song, something that hasn't happened since Barnum's clowns used to sing "Bridget Donahue" and "Whoa, Emma."

All of the features presented by the Main people legitimately belong to the tent and to the arena, and not to the vaudeville stage. Mlle. Burke's trapeze and ceiling walking exhibition was clever. Applause was divided between Rosse Dockrill and Stella Hobson, equestriennes.

A thrilling aerial display was that of

the Wertz family, six in number. They live in Akron, Ohio, and it is said that when Main shows in that city the townspeople hang up banners, "Welcome Wertz." The Sousa band burlesque, was really clever, considerably ahead of other similar burlesques that have been seen here.

Of course, the Rough Riders are the big feature of the show. Several of them are Cuban heroes, and others were until recently members of the hard-riding Sixth cavalry. Their work on horseback was simply wonderful and brought forth shouts of approval.

In the menagerie a collection of really rare animals is shown, the most attractive being two tiger cubs about as big as a good sized house cat.

Main's roustabouts and hustlers are dressed as sailors, making a neat appearance. The entire show is clean, neat and wholesome. The circus appears in Chehalis today.

PERCIVAL

and to make some one to look under the bed at night.—Chicago Times-Herald.

John Philip Sousa, the band leader, is taking boxing lessons. It is hard to imagine Mr. Sousa leading with his left in A minor, countering with his right in lower F and swinging a half hook in upper C.—Chicago News.

PORTLAND, ORE.—TELEGRAM

SEP 9 1899

AUGUSTA, GA.—CHRONICLE
SEP 3 1899

IN SYNCOPATED TIME.

John Philip Sousa is taking lessons in the manly art of self-defense. It will be an interesting spectacle to see the great march king dancing around a 24-foot ring in rag time.—St. Louis Democrat.

Those who have been delighted by the strains of Sousa's "Bride-Elect" marches will be doubly charmed when the opera is seen at the Marquam.

Sept 6
WEDNESDAY

OPENING NIGHT AT EXPOSITION.

Big Building Will Be the Center
of Attraction This Evening.

SOUSA'S FAMOUS BAND CONCERT

A SPLENDID PROGRAM HAS BEEN
ARRANGED FOR THE OCCASION.

MANY NEW FEATURES ADDED.

An event of more than ordinary importance to the commercial interests of Pittsburgh and vicinity is the opening to-night of the eleventh annual season of the Pittsburgh exposition. Scores of workmen have been busy for weeks past getting ready for this occasion and to-night they will give way to the public. The gates will be thrown open at 7 o'clock, and at 7:30 Conductor Sousa and his celebrated band will take possession of the band pavilion and start the music going. At the same time the machinery in mechanical hall will begin to revolve and the big industrial show will be in motion for a continuous run of six weeks.

There are many attractive exhibits this year in both buildings. In mechanical hall the Westinghouse company displays nearly two score of dynamos of different styles and sizes from the very smallest to the immense compound engines. There is also an attractive exhibit of electric fans, a cluster of 45 of them having been set in tiers on shelving constructed for the purpose. They will create quite a breeze when all are in motion and the effect when multicolored lights are turned on at night will be very pretty. Close to this exhibit is that of the Pullman dining car America, with its magnificent china, glass, silverware and general table service, which will be open for the inspection of visitors.

At the entrance to the main building is the splendid exhibit of the Southern railway, which is very fine. It consists of minerals, canned fruits, various kinds of wood and in fact everything that will show the wonderful resources of the southern states which the Southern railway traverses. The decorations are especially fine, having been done under the direction of G. F. Green, a scenic artist, who has also painted a very large picture of a southern plantation during his stay at the exposition. In the amusement line the exposition offers the cinematograph, the kinetoscope, the gravity railway and the merry-go-round, which always have their full quota of patrons. It is expected that there will be an immense crowd to-night.

John Philip Sousa, the "March King," and his famous band arrived at the union station at 8:30 this morning from New York, having come direct from Manhattan Beach, on the close of a 12-weeks' season at that resort. The great band will inaugurate the exposition this evening, and will give daily concerts up to and including Tuesday, September 19. Mr. Sousa was accompanied by Mrs. Sousa, his two daughters, Misses Priscilla and Helen Sousa, and his son, John Philip Sousa, Jr. His business manager, Col. George Frederic Hinton, and Mrs. Hinton, completed the party. During their stay in Pittsburgh they will live at the Hotel Lincoln.

"My band consists of 50 men, as usual," remarked Mr. Sousa, in response to a question, "and having played together for 12 months, except for the interval of my severe illness last December, the organization was never in better condition. There have been but few changes in the personnel of the band, and all the favorite soloists are still with me, including Arthur Pryor, trombone; Emil Kenecke, cornet; Franz Hall, flugelhorn; Somme Mantia, euphonium, and others. Herbert Clarke is the new first cornet soloist of the band. I have recently received all the new music for military band published in Europe, and this will figure on my exposition programs.

"We are always glad to get back to Pittsburgh, and our exposition engagement is counted one of the pleasantest of the entire year. Since we played here we have completed a concert tour covering the United States and involving 25,000 miles of railroad travel. We gave more than 400 concerts and visited every state in the union as well as a large part of Canada. This tour was interrupted for six weeks by my illness from typhoid-pneumonia, but I recovered sufficiently to resume my concerts in the middle of January. This illness left me weak and debilitated, but I have successfully built up my strength this summer by a course of training and boxing lessons at Manhattan Beach.

"During the summer I have written a new operatic extravaganza entitled 'Chris and the Wonderful Lamp.' The book is by Glen MacDonough, and the piece will be produced on October 23d by Klaw & Erlanger and Ben D. Stevens at the Hyperion theater, New Haven, Conn., with an exceptionally strong company, headed by Jerome Sykes and Edna Wallace Hopper, with one hundred others. My next opera, to be written after I have had a vacation this fall, will be called 'General Gamma,' and is intended for De Wolf Hopper. The book is by Charles Klein and Grant Stewart, and the original production will probably be made in London. My opera, 'El Capitan,' was produced at the Lyric theater, London, by the De Wolf Hopper company on July 10, and although presented at the worst season of the year, made a very pronounced success. It is still running

and the London managers declare that it is good for at least a year there. It is almost the first comic opera to succeed in London for ten years, and its popularity is therefore very gratifying to me. The German and Austrian rights of 'El Capitan' have recently been sold and a production of the opera in Berlin and Vienna is being arranged. My 'Bride Elect' will be presented in this country by a new and strong company.

"I anticipate taking my band to Europe next year for an extended tour, including the Paris exposition. The details of this tour are now being arranged. After Pittsburgh this year the band plays at the Indiana state fair, the National export exposition at Philadelphia and the Food fair at Boston. I shall then take a three months' vacation and indulge in some hunting and fishing, resuming my concert tour on the 1st of February.

"Have I a new march? Oh, yes, my latest is called 'Hands Across the Sea,' and was first played in April last. There will be a new march in 'Chris and the Wonderful Lamp,' but that will not be published before the production of the piece.

Col. Hinton, who is Mr. Sousa's personal manager, has just returned from a three months' trip through Europe, arranging for the great tour of the band in England and on the continent next summer. He says the dates will be chosen so as to enable the band to appear first in Pittsburgh after its return from Europe.

The opening concert to-night from 7:30 to 8:30 embraces the following numbers:

- 7:30 to 8:30 p. m.
- Overture, The Warrior's Fete (new).....Kling
 - Excerpts from the most admired works of.....Wagner
 - Cornet solo, The Whirlwind.....Godfrey
 - Mr. Herbert L. Clarke.
 - Melodies from The Bride Elect.....Sousa
 - a. Tone picture, Whispering Leaves.....
 -VonBlon
 - b. March, Hands Across the Sea (new).....Sousa
 - "A sudden thought strikes me—
 - Let us swear an eternal friendship."
 - Tarantella, Del Belphegor (new).....Albert
- 8:30 to 10:30 p. m.
- Overture, Tannhauser.....Wagner
 - Idyll, Dream Pictures.....Lumbye
 - Trombone solo, Love Thoughts.....Pryor
 - Mr. Arthur Pryor.
 - Gems from The Runaway Girl (new).....
 -Caryll-Monckton
 - a. Valse Idyll, Ball Scenes (new).....Czibulka
 - b. March, Hands Across the Sea (new).....Sousa
 - Tarantella from The Bride Elect.....Sousa

WHEELING, W. VA. - INTELLIGENCER.
SEP 19 1899

AMUSEMENTS.



The ensemble of Sousa's band is perfection. The magnificent sonority of his bass, the mellow, almost appealing voicing of his tenors, the absorbing impulse of his soprano and the velvety shading of his alto not only satisfies the critical, but captures in spite of themselves the public universal. Since last heard in this city Sousa's superb organization has won many new laurels, and the great composer and conductor pronounces his present corps of instrumentalists the best he has ever had under his direction. Sousa will give two concerts at the Wheeling Park Casino, next Sunday, afternoon and evening.

LOS ANGELES CAL - TIMES

SEP 3

Sousa has composed a new march, called "The Union Jack and the Stars and Stripes." It was given for the first time on July 25 at the Lyric Theater, London, the occasion being the visit of the Harvard-Yale athletes and the Australian cricketers to the performance of "El Capitan."

It is now definitely stated that Kurla

John S. Sager Pittsburgh
Barbara Schumm Pittsburgh
Leader
EXCURSIONISTS HERE.

They Came in for the Exposition
This Morning.

Conductor Sousa and his band of artists entertained another large crowd at the Exposition last night. It was classical night, and everybody knew that Sousa would have something extraordinary to offer. And so he did. He gave one of the finest programs of works of the master composers that has been heard at the Exposition for years. The first half was a mixture of the classical and popular, opening with excerpts from Wagner's "Siegfried" and closing with one of Sousa's own popular pieces, "Over the Footlights in New York," which offered quite a diversion from the severely classical forms. The classic program came in the second part, which opened with grand scenes from "Tannhauser" and closed with the introduction to the third act from "Lohengrin." One of the delightful features of the evening was a trombone solo, "Air and Variations," by Arthur Pryor. A great favorite in Pittsburgh, Mr. Pryor's solos are always in demand, and he is deservedly popular. He was most warmly received last night.

This has been one of the best days since the opening. Hundreds of people from suburban and country districts took advantage of the excursion rates offered, and came into the city early this morning. Having finished their shopping, they spent the remainder of the day at the Exposition. The music wing was filled at both the afternoon concerts, and a tremendous crowd is expected to-night. The music for to-night, as will be noted by a perusal of the appended program, is of a decidedly popular nature, and sufficiently diversified to please the most exacting. During the evening two new pieces will be given, the overture, "Star of Glory," by Coquelet, and the waltz, "Love and Life in Vienna," by Komsak. Songs of Stephen C. Foster, as arranged by D. W. Reeves, will also be given, and both Herbert L. Clarke and Arthur Pryor are down for solos. Among Sousa's own compositions are motives from "El Capitan" and the sextet from "The Bride Elect."

The celebrated painting of "Custer's Last Charge" came in for a good share of attention at the Exposition last evening. This painting cost \$25,000, and is really one of the art gems of the country. It was loaned to the Exposition society by H. J. Heinz.

The public schools of Allegheny will be admitted to the Exposition next week. It will be a great treat to them, for it will be the first time they have had a chance to hear Sousa at the Exposition. Heretofore Sousa has only been here for a week's engagement, and no schools were admitted during that period. Now, however, he comes to stay two weeks, and as the schools have to be accommodated some time during the season, some of them are bound to hear the best music that is going. The parochial schools will also be admitted next week, and the weeks following the Pittsburgh schools will come in the order named last week by Superintendent Andrews.

Sousa has arranged this most delightful program for this evening:

- 7:30 TO 8:30 P. M.
- Overture, "Jubel".....Weber
 - Excerpts from "La Poupee".....Audran
 - Cornet solo, "Flocktonian Polka".....Casey
 - Mr. Herbert L. Clarke.
 - Valse, "Love and Life in Vienna".....
 - (new).....Komsak
 - Songs of Stephen C. Foster, instrumented by.....D. W. Reeves
- 8:30 TO 10:30 P. M.
- Overture, "Star of Glory" (new).....Coquelet
 - Motives from "El Capitan".....Sousa
 - Trombone solo, "Felice".....Liberati
 - Mr. Arthur Pryor.
 - Grand scenes from "Lohengrin".....Wagner
 - (a) Sextet from "The Bride Elect".....Sousa
 - (b) March, "Hands Across the Sea".....
 - (new).....Sousa
 - Airs from "The Runaway Girl" (new).....Caryll-Monckton

OAKLAND, CAL - TRIBUNE

SEP 5

"EL CAPITAN" AT THE GRAND OPERA HOUSE

Sousa's masterpiece has proved such a drawing card, as given by Walter Morosco's splendid opera company, that it was revived for the second time at the Grand last night. The performance was a magnificent one, and the large audience present attested its appreciation by frequent and hearty encores. The cast was strengthened by two new members, the company—Bessie Fairfarm as Prince Marganza, and the new basso, Herbe Sinclair, as Scramba. Mr. Sinclair is the possessor of a rich and powerful voice which he uses with great skill. Of the old favorites, Edith Mason as the prettiest daughter delighted the ear with her lovely voice and the eye with her beautiful Thomas Perse, William Wolf and Arthur Wooley won the applause these artists are sure of receiving, and Hattie Ladd as Estrilda scored a pronounced hit. The chorus, as usual, was beyond

BIG CROWD AT EXPOSITION.

Attendance Exceeds Any Day of the Season Thus Far—Sousa and Dewey's Procession.

John Philip Sousa and his excellent band was the magnet that drew thousands to the Exposition last night, and when the popular leader swung his baton for the opening number of the program every available inch of space in the band stand and the seats surrounding it was filled. The great band will close its successful engagement Tuesday night, which probably accounts in a measure for last night's big audience.

Every portion of the grounds was invaded by the visitors, and in consequence the various amusement enterprises of the big show were all well patronized. Manager Fitzpatrick said last night that the attendance surpassed any night of Sousa's engagement last year, and the indications are that the remaining nights of the band's engagement will be record-breakers.

Sousa and his band will head the procession and will act as escort to Admiral George Dewey and the crew of the flagship Olympia September 30, and according to the great leader, he will have the largest band that ever appeared on the streets of New York. In speaking of the affair last night, Mr. Sousa said:

"I will have 100 men in line, just double the size of my band here, and a drum corps of 25 more. This will make the fourth time I have appeared with my band in a public parade of this nature, the last time having been on the return of the Eighteenth regiment to Pittsburgh last September. The band will be headed by ex-Drum Major Hughes, of the Marine corps, who was drum major of the Marine band when I was conductor."

That a Pittsburgh audience appreciates classical music was demonstrated by the applause that greeted the rendition of the Wagnerian numbers last night by the band. For this afternoon at the Exposition Conductor Sousa has arranged this program:

2 TO 3 P. M.
Overture, "Zampa".....Herold
Gems from "The Idol's Eye".....Herbert
Cornet solo, "Grand Russian Fantasia".....Levey
Herbert L. Clarke.
Night scene from "Tristan and Isolde".....Wagner
(a) Entr'acte.....Gillett
(b) March, "Hands Across the Sea".....Sousa
(new)
Reminiscences of the Plantation.....Chambers
4 TO 5 P. M.
Motives from the most admired works of.....Mendelssohn
Scenes from "The Runaway Girl".....Caryll-Monckton
Euphonium solo, "The Garden of Roses".....Mantia
Simone Mantia.
Pilgrims' chorus and "Tvening Star".....Wagner
Romance, from Tannhauser.....Wagner
(a) Idyl, "Forget Me Not".....Macbeth
(b) March, "The Charlatan".....Sousa
Gems from "The Bride Elect".....Sousa

MANY ENJOYED THE MUSIC.

Bandmaster Sousa Offers Another Popular Program—Features at the Exposition.

Despite the intense humidity and ominous clouds, hundreds visited the Exposition yesterday and spent the afternoon wandering through the maze of exhibits and enjoying the amusement features presented. A great many women were seen about the buildings. The majority had been shopping during the early part of the day, and accepted the opportunity to hear the Sousa concerts. Admirers of the celebrated cornettist, Herbert L. Clarke, were afforded the pleasure of hearing him again. He played "The Favorite," by Hartmann, and an encore was instantly demanded. Franz Hell performed "Werner's Farewell" on the fluegelhorn. Ethelbert Nevin came in for a share of attention by the rendition of his "Narcissus." The gem of the afternoon, from the standpoint of execution, however, was the overture, "Zampa," with which the second half opened.

Last night was the first classical night of the season. Friday night has been known as classical night since the beginning of the Exposition 11 years ago. Sometimes the music is all classical, but Sousa has his own ideas about such things, and he declares that it is not good to give the public too much music of the severe school. He favors a little variety. Every seat in the music wing and the balcony opposite was taken, and the immense audience was wildly enthusiastic.

Trustee John Duss, of the Economite society, called on Conductor Sousa yesterday, and presented him with a copy of his latest contribution to instrumental music, a piece entitled "Jordan's Riffles," in the trio of which the familiar air, "Roll, Jordan, Roll," is used as a side melody, as Mr. Duss expresses it. Mr. Sousa will put the piece on next Saturday.

Arrangements are being made to have the children of the Allegheny schools attend the Exposition Tuesday, Wednesday, Thursday and Friday of next week. A meeting of the principals will be held at the high school Monday noon, and tickets are to be given only to the scholars who report before Monday.

To-night will be popular night at the big show. There will be many people in from the country districts, as excursions will be run on all the railway lines entering the city. This attractive program will be given this afternoon:

2 TO 3 P. M.
Overture, "Carneval Romaine".....Berlioz
Scenes from "I Pagliacci".....Leoncavallo
Cornet solo, "Souvenir de Mexico".....Hoch
Mr. Emil Kenecke.
Excerpts from "Die Walkure".....Wagner
(a) Serenade, "Rococo" (new), Holmund
(b) March, "The Stars and Stripes Forever".....Sousa
Humoresque, "Kurtz in Erbaulich" (new).....Schreiner
4 TO 5 P. M.
Ballet divertissement, "Fete Champetre" (new).....Blatterman
(a) Valse Gracioso.....Gavotte.
(b) Pas de Deux.....Satarello.
Gems from "The Serenade".....Herbert
Fluegelhorn solo, "Alla Stella Con-fidente".....Robaudi
Mr. Franz Hell.
Final scene, "Oh, Fatal Stone" (Aida).....Verdi
(a) "Pasquinade".....Gottschalk
(b) March, "Hands Across the Sea" (new).....Sousa
Episode militaire, "A Cavalry Charge".....Luders

BINGHAMTON, N. Y. - CHRONICLE.

SEP 9 1899

The Sousa Copyright Cases.

It is safe to assume that John Philip Sousa understands more about business now than when he began composing, and would hardly sign another contract like that on the strength of which the courts have just decided that he is to pay to Mrs. Blakely, the widow of his first publisher, a percentage on his musical compositions, and to surrender to her the musical library said to be in his possession. When interviewed on this subject, Mr. Sousa said:

"My contract with Mr. Blakely was up to and including 'El Capitan.' He could have no claim on any other music. We had an agreement by which he was to receive royalties, and this agreement was to last five years. When he wanted anything in his favor, he always had the agreement put in writing, but I never got anything better than a verbal agreement. About the time of the expiration of the five year contract I wrote 'The Liberty Bell.' For this work I got in royalties about \$7,800. We had then agreed to make a new contract, but had not formally agreed upon the terms. I was on the eve of starting for Europe and we decided to wait until my return to America to finally decide upon the terms of the new contract and the royalty to be received by Blakely. Blakely died while I was away in Europe and the new contract was never made. Now as for the musical library, which Mrs. Blakely claims, and which the court says I must turn over to her and account to her for the use of it for two years, that library is already in her possession. It consists of about 75 pieces. The whole amount involved in this dispute will not amount to more than \$20,000, but I am determined to carry it to the court of last resort before I will lose. I have engaged Messrs. Brandon M. Davis and William Redding of New York, and Judge John J. Gordon of Philadelphia, to represent me, and I am ready to contest the decision of the Philadelphia court."

Joseph Jefferson will, it is said,

PITTSBURG, PA. NEWS.

SEP 6

Needs No Recommendation.

No recommendation is necessary for the great Pittsburgh Exposition and music carnival which opens for a regular season in this city to-night. Reports from the big show house at the Point tell of the new and interesting features which have been added by the management for the present season and all the new features are but additions to the exhibition which was accepted as satisfactory in other years.

The final touches of the designers and architects of the mammoth resort have been given and the interior of the huge building is pronounced handsomer and more attractive as well as more convenient than ever before. It stands ready and waiting for the crowds which are certain to give it a liberal patronage at every opportunity from the opening until the closing night.

Persons who have attended the Pittsburgh Exposition in the past are familiar with the fact that many interesting attractions are to be found there and that in a great many cases the exhibits are of the very highest class, but aside from these features and more entertaining probably than all of them is the rather recent introduction of the musical features which are now accepted as the most enjoyable in the long list of attractions.

The music carnival to-night will be inaugurated by Sousa and his band. Sousa's reputation here and elsewhere is a sufficient guarantee for the quality of his concerts and as an attraction certainly needs no recommendation.

THE PITTSBURG DA

EXCURSIONS TO THE EXPOSITION

They Have Commenced to Bring Strangers to This City—Fair Attendance at the Big Show Yesterday—Boys' Brigade Day.

The exposition did not prove the magnet for thousands yesterday that it was Wednesday night, but the attendance was larger than was anticipated, in view of the sultry weather. In the afternoon there was a fair attendance, and at night about 7,000 people passed through the turnstiles. Manager T. J. Fitzpatrick was well pleased, and says that the opening augurs a most successful season. There were excursionists present from Youngstown and intermediate towns, and the sprinkling of country people was noticeable. Residents of the small towns and townships always form a goodly percentage of the visitors to the exposition. To-morrow is excursion day, and Western Pennsylvania will be pretty well represented in the attendance at the big show.

Sousa's band gave two concerts yesterday which were highly appreciated. In fact the audience last night was more than a trifle unreasonable in its demands for encore numbers, and Sousa had to devote 15 minutes to each number, which makes the concert late in closing. Ethelbert Nevin's "A Night in Venice," was one of the afternoon numbers. Sousa is a great admirer of Nevin's work.

The program for to-night follows: Excerpts from "Siegfried".....Wagner
7:30 to 8:30 p. m.

Scenes from "The Charlatan".....Sousa
Cornet solo, "The Lost Chord".....Sullivan
Mr. Emil Kenecke.

(a) Idyl "Carillon de Noel" (new).....Sidney Smith
(b) March, "Hands Across the Sea" (new).....Sousa

"Over the Footlights in New York".....Sousa
9:30 to 10:30 p. m.

Grand Scenes from "Tannhauser".....Wagner
Trombone solo, "Air and Variations".....Pryor

Mr. Arthur Pryor.
Finale to the third act of "Mephistopheles" (new).....Gottschalk

Valse Idyl, "Ball scenes" (new).....Gottschalk
Introduction to third act of "Lohengrin".....Wagner

CONCERT PROGRAMS READY

WHAT SOUSA AND HIS BAND WILL PLAY AT THE FAIR.

Arrangements were completed yesterday for the programs to be given on Wednesday and Thursday evenings of next week at the Indiana state fair by Sousa and his famous band.

One of the features of the program will be the "Hands Across the Sea," Sousa's latest march composition. Accompanying the band as soloists are Herbert L. Clarke, an Indianapolis man; Arthur Pryor, the trombonist; Franz Hell and Emil Kenecke.

The "Tannhauser" overture will be the opening number on "Indianapolis night." Herbert Clarke and Arthur Pryor will be the soloists. The children's chorus will sing the "Star Spangled Banner" and the "Stars and Stripes Forever." In addition numbers by two Indianapolis composers will be played—the "Battery A" march, by Herbert Short, and "The Hills of Old Ohio," by Mr. M. H. Tuttle.

The overture on Thursday evening will be "William Tell," and the children's chorus will sing "The Battle Hymn of the Republic" instead of the "Star Spangled Banner." Louis Dorez will be the soloist.

SEP 15 1899

SOUSA'S LEARNING TO BOX.

His Teacher Thinks With a Few Years' Training He'd be a World Beater.

The great Sousa is taking boxing lessons. For several weeks he has been daily conducting two concerts, devoting two or three hours daily to writing and composing his new opera, "Kris," and yet another two or three hours to practicing the manly art in the gymnasium of a well-known fistic expert at Manhattan beach. Ever since Mr. Sousa's recovery from a severe attack of typhoid fever last November, which confined him to his bed for ten weeks, he has continued to gain weight, but up to a short time ago he felt that his illness had weakened him considerably.

By the advice of his physician Mr. Sousa decided to take more physical exercise. Consequently the popular leader and composer is now spending three hours each day with Jack Cooper, the crack athlete and manager of the Manhattan beach race track, from whom he is taking lessons in the art of self defense.

"I began taking boxing lessons weeks ago under the tutelage of Cooper," said Mr. Sousa, "and I feel like a new man. Just feel the muscles of my arm! There's nothing that will shake a person up more than a round or two with the gloves. Cooper and I go at it every day and I wager that I've worked off thirty pounds since I began."

"At first it was pretty hard going. That man Cooper has muscles like an ox and his blow is like that of a sledge hammer. Several weeks ago he gave me a crack upon the point of the jaw that made me feel as if I had swallowed my palette. One more blow like that and there would have been no concert at the beach that night. Somebody would have had to announce that Sousa was indisposed."

"It is somewhat different now, however, as I am better able to defend myself."

"No, I have not been knocked out as yet," continued the great bandmaster, smilingly. "Cooper would not dare to do that. He is too good a friend of mine. Besides, I would then feel compelled to give him a piece of my mind. That is what a young woman once told me she would give Cervera if he dared bring his fleet to command New York."

Jack Cooper, who is training Mr. Sousa, is something of a fighter himself, and he enjoys the distinction of never having been whipped, although he has fought in many prize fights.

"Mr. Sousa is the most aggressive pupil I have ever had," said Cooper. "He is a perfect glutton for punishment. He loves it. I have hit him some pretty hard thumps, some that would have staggered many professional fighters, but you can't faze him. He comes back at me every time. With a few years of hard training, Mr. Sousa could easily develop into a world beater. The constant swing of his right arm, when conducting his band, has made his muscles as hard as rock, and when he lands it on my jaw I tell you I see stars."

Cooper's gymnasium, Mr. Sousa's training place, is in one of the sheds of the Manhattan beach bicycle track. Mr. Sousa usually rides around the track on his wheel several times to warm up and then, changing his bicycle costume for a more suitable one for the purpose, he dons the "mittens" and sails in for Cooper's solar plexus.—New York World.

Bad blood and indigestion are deadly enemies to good health. **Barclay Blood**

Musical Drama
San Francisco
9/9

When Sousa's new opera, *The Bride Elect*, is presented at the Columbia Theatre, the celebrated composer's two latest marches, *Unchain the Dogs of War* and *Hands Across the Sea*, will be introduced with great effects. Klaw and Erlanger are directing the tour of this opera.

UTICA, N. Y. - HERALD.
SEP 9 1899

season in this country under Daniel Frohman's management in New York.

Lulu Glaser is going to play Roxane in Francis Wilson's forthcoming comic opera arrangement of "Cyrano de Bergerac."

John Philip Sousa, the band leader, is taking boxing lessons. Still it would seem possible to beat time well without this.

SEP 10 1899

DECADENCE OF THE WALTZ.

Sousa's Marches Held Responsible by Dancing Masters for the Reign of the Two-Step.

The waltz, which has been an international dance since 1788, when it was introduced on the Viennese stage in an opera called "Cosarara," by Vincent Martin, has almost disappeared. This subject was discussed last week at the convention of the American Society of Professors of Dancing, which was held in Lyric Hall, on Sixth Avenue, and there was a general expression of regret from dancing masters assembled from all parts of the United States. Yet they all gave testimony before the convention that the dance which has been so popular the world over for more than 100 years has temporarily, if not permanently, died out.

It may be said that the March King, Philip Sousa, killed the waltz unconsciously. Just before he left the Marine Band, and after his success was established, the "Washington Two-Step" was brought to the attention of the Society of Dancing Professors by Prof. Brooks, who kept a popular dancing academy in the lower part of New York. In 1895, 1896, and 1897 other two-steps were introduced in this country, and they were all danced to Sousa's or some other popular composer's marches, played just a little slower than these marches are generally played by bands in street parades. The sale of waltz music has now fallen off very considerably, and the two-step is popular all over the country to the music of current marches.

The dancing professors do not like the new dance because it is too simple and requires very little teaching. They say that if a pupil engages for a quarter's worth of lessons, he or she rarely comes to the academy during the whole time, as in the days when the waltz was taught, because all can be learned in a few lessons and further instruction is unnecessary.

When asked about the two-step, Prof. Judson Sause of this city, who has written extensively on the art of dancing and its history, said yesterday that he is of the opinion that the two-step is so easy to learn that it will soon kill itself, and that the waltz will again reign supreme as the international round dance. He regards the two-step merely as a fad, which is very bad for the instructors, and of which the pupils will soon grow tired and drop for the more intricate waltz. But meantime composers are not putting any great efforts forth in the way of writing waltzes. There are many waltz writers, but they have turned their attention to writing march music that will be suitable for an orchestra to play as a two-step. Sousa's marches, it appears, make excellent two-step music, but there are other marches written expressly for dancing purposes, which are becoming as popular as his works.

The two-step is now played at all grades of dances fully four times to one waltz. The etiquette and rules governing the dance are just the same as those which governed the waltz. There are really three distinct motions of the feet, as in a waltz, but they are counted as one, two, instead of one, two, three. In reality the two-step is simply the old gallop revived to march music. The ordinary rules for dancing it are as follows:

Gentlemen commence with left foot, ladies with right. Take four slow, marching steps forward, facing partners on the fourth and retaining partner's hand. (four bars.) Four redowa steps without turning (four bars.) Slide left foot to left, (count one,) bring right foot to left, first position, at same time disengaging left foot to second position, (count two,) one bar. Repeat to right by bringing left foot to first position, at the same time sliding right foot to second position, (count one,) then bring left foot to first position, at the same time disengaging right foot to second position. The dance may be varied by executing the three-slide polka, two bars, then one-slide polka, two bars, turning once and a half before sliding.

WHEELING, W. VA. - REGISTER.
SEP 12 1899

"Sousa is coming" is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his arrival in the city has already assured the

proportions of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea." The Sousa band will give two grand concerts at Wheeling Park Casino Sunday, September 24th afternoon and evening.

SEP 9 1899

BIG CROWDS MEET SOUSA

His Music Draws Great Throngs to the Exposition Daily.

Despite the intense humidity and ominous clouds that hung low over the city hundreds of people visited the Exposition yesterday and spent the afternoon wandering through the maze of exhibits and enjoying the various amusement features presented. During the first half of the afternoon musical program the admirers of the celebrated cornetist, Herbert L. Clark, were afforded the pleasure of hearing him again. He played "The Favorite," by Hartmann, and an encore was instantly demanded.

During the second half of the program Franz Hell performed "Werner's Farewell" on the fluegelhorn. Ethelbert Nevin came in for a share of attention by the rendition of his "Narcissus." The gem of the afternoon, from the standpoint of execution, however, was the overture, "Zampa," with which the second half opened. It was a magnificent effort, especially "The Maiden's Prayer." Sousa gave two of his own compositions, the Russian dance from "The Charlatan" and the new march, "Hands Across the Sea."

Last night was the first classical night of the season. Sousa opened the program very acceptably with excerpts from Wagner's "Siegfried," and followed the heavy music with scenes from "The Charlatan." Later on came his own piece, "Over the Footlights" in New York, which is a happy-go-lucky melody calculated to please everybody, regardless of an ear for music.

The classics came during the second half of the program, between 9:30 and 10:30, when scenes from "Tannhauser" were given for an opening number. Every seat in the music wing and the balcony opposite was taken and the immense audience was wildly enthusiastic over this number. Something in lighter vein was given in the trombone solo, "Air and Variations," by Arthur Pryor, which was also encored. Other notable numbers were the finale to the third act of "Manon Lescaut," a new composition by Puccini; a waltz idyll, "Ball Scenes," one of Czibulka's latest, and the introduction to the third act of Wagner's "Lohengrin," which completed the program. Several encores were given and the time was well filled.

Trustee John Duss of the Economite society called on Conductor Sousa yesterday and presented him with a copy of his latest contribution to instrumental music, a piece entitled "Jordan's Rifles," in the trio of which the familiar air, "Roll, Jordan, Roll," is used as a side melody, as Mr. Duss expresses it. Mr. Sousa will put the piece on next Saturday.

The public schools of Allegheny will make a raid on the Exposition next week, starting on Monday morning. The parochial schools will also be admitted next week, and a week later the Pittsburgh schools will be admitted. The Boys' brigade of Allegheny county will visit the Exposition next Tuesday evening and give a drill.

To-night will be popular night at the big show. This attractive program will be given this afternoon:

2 to 3 p. m.—Overture, "Carneval Romane," Berlioz; scenes from "I Pagliacci," Leoncavallo; cornet solo, "Souvenir de Mexico," Hoch. Mr. Emil Kenneke; excerpts from "Die Walkure," Wagner; (a), serenade, "Rococo" (new), Helmund; (b), march, "The Stars and Stripes Forever," Sousa; humoresque, "Kurtz in Erbaulich" (new), Schreiner. 4 to 5 p. m.—Ballet divertissement, "Fete Champetre" (new), Blatterman; (a), valse gracioso; (b), pas de deux; (c), gavotte; (d), satarelo; gems from "The Serenade," Herbert; fluegelhorn solo, "Alta Stella Confidente," Robaudi; Mr. Franz Hell; final scene "Oh, Fatal Stone" (Aida), Verdi; (a), "Pasquinate," Gottschalk; (b), march, "Hands Across the Sea" (new), Sousa; episode militaire, "A Cavalry Charge," Luder.

WHO MADE UP "THE TENTH?"

WHEELING, W. VA. - REGISTER.
SEP 12 1899

SOUSA COMING.

Sousa is the greatest conductor of the greatest band in existence. The news of his coming arouses enthusiasm among the thousands who look upon his organization as the representative of its kind, and upon Sousa's magnetic marches as the marches of America. The title of "The March King," bestowed upon Sousa by the unanimous consent of thousands of music-lovers is justly applied. By all odds the most important musical figure of the day is John Philip Sousa, and with three operas and a military concert band of his own, "The March King's" name graces many programmes. Sousa has arranged to give two grand concerts in this city at an early date.

SEP 8 1899

LOOMER OPERA HOUSE.

Some Attractions for the Amusement Loving Public.

Prof. Clark will give a grand matinee tomorrow at 2 o'clock, for the benefit of the school children and ladies who cannot attend evening entertainments. Mr. Clark, it is said, has one of the best moving picture entertainments on the road, and will show some of the latest war pictures and others equally as good. Prices 10 and 20 cents.

The attraction at Loomer Opera house Monday next will be the popular and well-known melodrama, "Fabio Romani." The play will be presented with all the attention to detail that marked its original production in New York city. Entire new scenery has been painted for the present season and special attention has been paid to the earthquake scene in the last act, which is one of the most realistic stage effects now before the public and must be seen to be appreciated. The company presenting the play has been carefully selected, every member being an artist in their particular line.

There is naturally considerable interest in the forthcoming production in this city of John Philip Sousa's most brilliant effort, "The Bride Elect." The management promises a reproduction of the opera on precisely the same lines as marked its original production at the Knickerbocker theatre, New York, where it ran all last season. No musical work lately presented to the public has provoked so much comment and absorbing interest, and Mr. Sousa has reason to be proud of his handiwork which, in this case, is out of the ordinary, as he is both the librettist and composer. The story relates the intrigues, passions and martial struggles of two pretty potentates, told with fascinating directness and verity. The scenes are laid in the beautiful island of Capri, in the Bay of Naples, where the author-composer has imagined two tiny kingdoms. The dramatic situations are strong, its dialogue crackles with wit and its lyrics are something more than clever versification. The music is the best Mr. Sousa has yet written and is away above that of most comic operas. Among the numbers is a typical march closing the second act, which is declared to be the "March King's" greatest production, "Turn Loose the Dogs of War." This will be sung by the full strength of the company, with military band and an enlarged orchestra. The "Bride Elect" is the most magnificent as well as the most expensive of all the great productions. At Loomer Opera house Thursday, September 28.

AN EDITORIAL BY

NEW YORK MORNING TELEGRAPH.

SEP 11

"San Toy" in Rehearsal.

The suit pending between the executors of the late Augustin Daly and Mr. George Edwardes has had no effect on the latter gentleman's plans in regard to Daly's, as rehearsals for the new Chinese opera of "San Toy" have started, and I expect its production in about a month. Affairs at the Lyric, however, seem to be guided by a policy of indecision, as the Leslie Stuart and Owen Hall opera of "Floradora" has been announced for production on Oct. 25, while "El Capitan," which is continuing daily to admirers, is confidently stated will still be the attraction beyond that time.

Mr. Tree is falling back upon Shakespeare, and the spectacle of "King John" to be presented by him will be a marvelous one. At the Vaudeville we are to have a German farce, Englished by Messrs. George R. Sims and Leonard Merrick.

E. THURSDAY. SEPT

SOUSA'S OVATION.

TWENTY THOUSAND PEOPLE AT EXPOSITION OPENING.

Attendance and Enthusiasm Shattered All Records—Exhibits the Most Interesting and Complete Ever Shown.

Twenty thousand enthusiastic citizens of Pittsburgh and the country tributary assisted John Philip Sousa in his opening of the eleventh season of the Western Pennsylvania Exposition last night. It was the largest attended opening in the history of the society.

The mammoth Exposition building, beautifully decorated and packed with the industrial products of Pittsburgh, was a sight to draw crowds, but the magnet which held them was the march king and his matchless music makers. It was a Sousa crowd, full of action and enthusiastic expectancy. It came to listen to the oldtime favorites of the conductor-composer and to be enthralled by his new creations heralded in advance. There was no disappointment even for those who expected much, and another tremendous ovation was added to the list which Pittsburgh has tendered to Sousa and his men.

There was no ceremony connected with the opening. President Francis J. Torrance and Directors D. C. Ripley, H. Buhl, Jr., Robert Pitcairn, M. Rosenbaum, Morris Baer, A. P. Burchfield and S. S. Marvin assembled in the directors' room at 7:30.

"How will you open up?" President Torrance was asked.

"Oh, two jacks will do, but we can show kings—the march king."

Manager Fitzpatrick ordered the gates ajar and the great crowd lined up along Duquesne way surged into the building. All headed for the auditorium, and as it filled Sousa and his band took their places. Round after round of cheers greeted the favorite, and as with familiar and graceful genuflection he acknowledged the warmth of the welcome the applause increased.

Sousa's New March.

While each number was encored there was an emphasis on the enthusiasm which marked the rendition of the "Bride Elect" and the new march, "Hands Across the Sea." The latter, which Mr. Sousa composed since he was here last year, has created a furore wherever it has been heard, and it struck a responsive chord in Pittsburgh.

Mr. Sousa, who is accompanied this year by his wife, daughters and son, and Mrs. Hinton, the wife of his manager, held a largely attended levee between the first and second half of the musical division. He expressed his pleasure at his reception, discussed his new operatic extravaganza, and said he had another one concealed about his person, which would be given form and publicity in the near future. He said that the first two strains of "The Runaway Girl" was, he thought, the best thing he had ever written, and, judging by the manner in which it was received by the crowd a few moments later, the director is not mistaken. True there was a big demonstration when the "Stars and Stripes Forever" were unfurled as an encore, but that is characteristic of all of Sousa's works, they are lasting and enduring.

"We have got more to show this year than ever before," said Manager Fitzpatrick, "and the satisfactory part of the matter is the fact that, with but a single minor exception, everything was ready to be viewed when the doors were opened. We expect the biggest success in the history of the society, and as times were never better we will not be disappointed."

Many Special Features.

President Torrance and the directors talked in the same vein. The special features include the wood and cereal exhibits of the Southern railroad, the Pullman dining car "America," the illuminated lace clock of Joseph Horne & Co., and the automatic, rubber-tired soap-bubble girl shown by Kaufmann's. Machinery of all description and everything else that imagination comprehends. Mulvaney's \$25,000 painting of "Custer's Last Charge" was viewed by crowds constantly. It occupies a splendid position in the art gallery annex and is well worth seeing.

Then for those on hilarity bent there is "something doin'" in the merry-go-round and gravity road line. The liquid air exhibit is scheduled for September 15, and next week there will be a couple of illusion features as side attractions. The musical program for to-day follows:

2 to 3 p. m.—Overture, "The Promised Bride." Ponchelli; tone picture, "A Night in Venice" (new). Nevin; fluegelhorn solo, "Bright Star of Hope." Robaudi, Mr. Franz Hell; gems from "Lohengrin." Wagner; (a) serenade, "Impromptu." Gillet; (b) march, "Hands Across the Sea" (new). Sousa; airs from "The Chimes of Normandy." Planquette.

4 to 5 p. m.—Overture, "I Guarany." Gomez; scenes from "Tannhauser." Wagner; euphonium solo, "Air and Variations." Mantia, Mr. Simone Mantia; valse, "Morgenblatter." Strauss; airs from "The Telephone Girl." Kerker; gems from "The Little Corporal" (new). Englander.

7:30 to 8:30 p. m.—Overture, "Leonore No. 3." Beethoven; scenes from "Faust." Gounod; trombone solo, "Annie Laurie." Pryor, Mr. Arthur Pryor; grand scene, "Ride of the Valkyries." Wagner; (a) caprice, "The Boston Belle." Godfrey; (b) march, "The Charlatan." Sousa; airs from "The Scarlet Feather" (new). Lecocq.

9:30 to 10:30 p. m.—Overture, "Paraphrase III." Suppe; idyll, "Echos des Bastions" (new). Kling; cornet solo, "Remembrances of Prague." Hoch, Mr. Emil Kennecke; prelude to "Lohengrin." Wagner; (a) caprice, "Katydid." Julien; (b) march, "Hands Across the Sea" (new). Sousa; symphonic poem, "The Chariot Race." Sousa.

Post 8

SEPT

JOHN PHILIP SOUSA

PLEASES BIG AUDIENCE.

Fifteen Thousand Persons Hear the Great Band at the Pittsburgh Exposition.

John Philip Sousa drew the majority of last night's audience to the big show at the Point, and the popular leader and his excellent band were never in better form. Fifteen thousand people passed the turnstiles last night.

The evening program opened at 7:30 o'clock with a presentation of the overture, "Leonore, No. 3," by Beethoven. Arthur Pryor, a trombone soloist, entertained the visitors with a rendition of "Annie Laurie." A cornet solo, "Remembrances of Prague," by Emil Kennecke, was one of the gems of the evening.

Next week the Exposition society will begin preparations for an exhibit of liquid air, which is to be made by the Pennsylvania Liquid Air Manufacturing Company. Various demonstrations of the uses to which liquid air can be applied commercially will be given, and every visitor to the Exposition will have an opportunity of learning something tangible about this wonderful power, which seems destined some day to placate all the present methods of furnishing power.

Numerous excursionists spent the day at the Exposition yesterday, coming from points as far distant as Youngstown, O. There will be excursions on all the railroads on Saturday. The Boys' Brigade of Allegheny County will take possession of the big show next Tuesday night and will give a drill, which promises to be very interesting. The program for this afternoon follows:

2 TO 3 P. M.

Overture, "Macbeth".....Hatton
Gems from "Carmen".....Bizet
Cornet solo, "The Favorite".....Hartmann
Mr. Herbert L. Clarke
Bridal chorus from "Lohengrin".....Wagner
(a) Russian dance from "The Chariot Race".....Sousa
(b) March, "Hands Across the Sea" (new).....Sousa
Scenes from the Favorite Operas of Verdi

4 TO 5 P. M.

Overture, "Zampa".....Herold
Death scene from "Tristan and Isolde".....Wagner
Fluegelhorn solo, "Werner's Farewell".....Nessler
Mr. Franz Hell
Admired motives from the works of Mendelssohn.
(a) "Narcissus".....Nevin
(b) March, "Hands Across the Sea" (new).....Sousa
Entr'acte, "The Cricket on the Hearth".....Goldmark

PITTSBURGH DISPATCH.

SEP 10

SOUSA IS POPULAR.

The Great Bandmaster Still Attracts Big Crowds to the Exposition—Many New Features to Be Added This Week.

A great increase in the attendance at the Exposition was noted yesterday. Manager Fitzpatrick attributed the fact to the cooler weather. He says a high temperature always affects the attendance at the Exposition the same as it does the theaters. When the gong sounded at 10:30 last night every aisle and balcony was thronged with people.

Of course, the crowd was densest in front of the band stand. The great bandmaster, Sousa, was in a happy mood. The programme was of the popular order and encores were numerous. "Old Folks at Home" held a place, as well as several other Stephen C. Foster songs, arranged by D. W. Reeves. Herbert L. Clark, the cornet soloist, won many plaudits for his splendid rendition of the solo, "Flocktonian Polka," by Casey, and the waltz, "Love and Life in Vienna," by Komsak; the Coquette overture, "Star of Glory," and the airs from "The Runaway Girl" were each well received. Mr. Sousa says there will be several new compositions on next week's programme and that the music will be diversified and interesting from start to finish.

The very latest information concerning the liquid air exhibit is that it will be installed about next Thursday or Friday. The machinery has already been shipped, and is now on the way to Pittsburgh. Representatives of the company in New York will be here to put the plant in operation. Richard Link, the coal miner, of Federal, Pa., who constructed a unique clock of white holly, was in the city yesterday with his family and spent the day at the Exposition. In shipping his clock to the Exposition the machinery became disarranged, but he hopes to have it in operation by tomorrow. It will be installed in the main building.

There will be numerous excursions to the Exposition this week, and all who desire to hear Sousa should accept these opportunities, for he leaves on Tuesday night or next week.

SEP 9 1899

SOUSA PLAYED CLASSICS.

Rendered a Delightful Program, in Which Light Music Was Interspersed—Popular Airs To-Night.

It was classical night at the Exposition last night and there was an attendance to hear John Philip Sousa's band play classical music that was gratifying to both the famous conductor and the Exposition management. The music wing was crowded until no more people could find seats. The reserved chairs in the balcony were fairly well filled and a good-sized crowd stood in the auditorium before the bandstand. Manager T. J. Fitzpatrick said that with the elements threatening he had not expected a big crowd, but that fully 8,000 people were in the building last night.

After hearing Sousa last night in selections that were of an intricate classical nature, no one can accuse him of pandering merely to a popular taste. He demonstrated that with whatever frequency he may give his band up to jingling melodies and popular airs that please the masses as well as the classes, he does not allow his musicians to forget the classics. He also demonstrated that however much he may give his time to the writing of those delightful marches, he is always a thorough musician. Mr. Sousa said last night that he thought many of the people who are to-day enjoying the classics of the symphony orchestra were educated to the appreciative point through the medium of the brass band. He argues that as a brass band leader a man has an opportunity to compel an audience to listen to classical works that they might never otherwise hear, and thus to begin an education that would never be commenced otherwise.

It was a delightful concert. Twice-encored numbers were not uncommon. It may be true that there were times when the most delicate effects that may be wrought in a symphony orchestra were lacking, but Sousa selected for his program the works of Wagner and other composers that were best adapted to rendition by an organization in which the brass is predominant, and this defect was rarely evident. In interpreting "Siegfried," "Tannhauser," "Lohengrin" and such music, Sousa showed his finesse. He was always the graceful, magnetic Sousa, but in directing such music he became imbued with a new animation and force. Then there was the peerless Sousa ensemble which was invaluable in parts of the Wagnerian repertoire. The reed instruments and the wood-winds bore the portions that usually fall to the lot of the strings admirably, and in counterpoint the band was especially effective, the brass being kept well in check. A new composition, the finale and third act from Puccini's "Manon Lescaut," pleased the crowd. It is unusually heavy, but is novel and brilliant. Puccini is one of the foremost of the late school of Italian composers. Sir Arthur Sullivan's "The Lost Chord" was exquisitely given as a cornet solo by Emil Kenecke, and Arthur Pryor was twice encored for the rendition of an air with variations, composed by himself. Czibulka's valse idyl "Ball Scenes" is a beautiful bit of melody that was delightfully played.

Trustee John S. Duss, of the Economic society, called on Mr. Sousa yesterday and presented him with a copy of "Jordan's Rifles," Duss's latest composition. All the displays of the Expo are in working order. Two basket weavers in machinery hall are constant centers of interested crowds. The musical programs to-day will be made up of popular music. Big crowds are expected, and there will be excursions from all the surrounding towns. This afternoon's program follows:

2 to 3 p. m.
Overture, "Carneval Romane".....Berlioz
Scenes from "I Pagliacci".....Leoncavallo
Cornet solo, "Souvenir de Mexico".....Hoch
Emil Kenecke.
Excerpts from "Die Walkure".....Wagner
(a) Serenade, "Rococo" (new).....Helmund
(b) March, "The Stars and Stripes Forever".....Sousa
Humoresque, "Kurtz in Erbaulich" (new).....Schreiner
4 to 5 p. m.
Ballet Divertissement, "Fete Champetre" (new).....Blatterman
(a) Valse Gracioso.....
(b) Pas de Deux.....
(c) Gavotte.....
(d) Satarelo.....
Gems from "The Serenade".....Herbert
Fluegelhorn solo, "Alla Stella Con-fidente".....Robaudi
Franz Hell.
Final Scene, "Oh, Fatal Stone" (Aida).....Verdi
(a) "Pasquinate".....Gottschalk
(b) March, "Hands Across the Sea" (new).....Sousa
Episode Militaire, "A Cavalry Charge".....Luders

The Exposition Restaurant.

FROM MINNEAPOLIS, MINN. - TIMES.

SEP 12 1899

formers.
Sousa says that his is not a street parade band, but that on the occasion of the Dewey celebration he and his men will be proud and willing to be the escorting band for the gallant tars from the Olympia.

Press 7th THURSDA

OPENED WITH A GRAND RUSH.

The Exposition Building Crowded to Overflowing Last Night.

AN OVATION GIVEN TO SOUSA.

THE NEW MUSIC WAS THOROUGHLY ENJOYED BY IMMENSE THROGG.

NEW FEATURES ATTRACTIVE.

There is no mistaking the popularity of the Pittsburgh Exposition. The opening of the eleventh annual season last night was perhaps the most auspicious and encouraging in the history of the big industrial enterprise. Nearly a thousand people had gathered in front of the gates before the opening hour, and when all the returns from the ticket agents were brought in to the Exposition office, about 10 p. m., it was estimated that from 15,000 to 20,000 people had participated in the formal opening of the big show. From 6 o'clock until long after 8 there was a constant stream of people bound for the Exposition on every avenue leading in that direction. It was a good-natured crowd and the visitors took in everything there was to be seen of interest about the big buildings.

Several members of the board of directors of the society were there, among them President Francis J. Torrance, Secretary A. M. Jenkinson, H. Buhl, Jr., Robert Pitcairn, H. Rosenbaum, Morris Baer, Emil Winter and S. S. Marvin. All were delighted with the prospects for a successful season, as indicated by the interest and enthusiasm displayed by the crowds last night. President Torrance declared that he had never seen the Exposition in better condition for the opening night, as everything seemed complete in every detail. Manager Fitzpatrick was more than pleased and is convinced that the Exposition will have a successful run. While there are many and varied points of interest about the exhibits, Sousa was the star attraction last night. The marching is never so happy as when facing a large audience, and his pleasure was greatly enhanced last night by the warm reception he was given. The applause was spontaneous and hearty in the extreme, and Conductor Sousa kept up the good fellowship by repeated encores of his most popular marches and two steps.

There have been but few changes in the personnel of the band, all the principal soloists being with Sousa again this season. Among them is Arthur Pryor, the celebrated trombone player, who delighted everybody with his magnificent solos last night. His "Love Thoughts," a composition of his own, was most enthusiastically received. During the concert every seat in the immense music wing was filled, while hundreds had to content themselves with standing room in the rear. The main floor was filled and the reserved seats in the balcony were all taken.

During the intermission between the band concerts the crowds circulated through every aisle and avenue about the buildings and grounds, determined to miss nothing that would afford pleasure and instruction. Hundreds passed through the beautiful Pullman dining car, America, located in mechanical hall, and many were the expressions of admiration and delight at the magnificent appearance of the interior of the car with its exquisite carving, the blending of colors, the cut glass, silverware and snowy table linen. The car is beautifully lighted with frosted incandescent globes, the current being furnished by the Exposition electric plant. Next to the car is the exhibit of the Westinghouse Electric & Manufacturing company, which came in for a full share of enthusiasm from the visitors. An immense new sign, operated by an alternating current, a group of electric fans and scores of dynamos in motion, made the exhibit an animated one.

The model of the towboat W. W. O'Neil, with its 31 coalboats and barges, all filled with tiny lumps of coal and floating in a pool of water as though ready for shipment to the southern markets, was also an object of interest in mechanical hall. This model is a faithful representation of the original towboat and tow, which carried 831,000 bushels of coal to the southern markets, the largest shipment ever made by one boat. A model of Dewey's flagship, the Olympia, is also shown.

In the foyer of the main building are evidences of care and painstaking work in the beautiful exhibit of the Southern railway, which was planned under the direction of G. F. Green, exhibit agent of the Southern railway. Mr. Green is an artist of considerable ability, and proof of his genius is shown in the artistic blending of colors in the decorations and in the immense painting of a southern plantation, representing the manner of threshing grain in the south. The exhibit of minerals, metals, woods of various kinds and products of the soil is considered the finest ever seen at the Exposition. M. V. Richards, the land and industrial agent of the Southern railway, under whose supervision such exhibitions are given, will be here to-morrow to inspect the exhibit and see the Exposition.

The immense clock in the Home exhibit, the works of which are made of napkins and table linen of every description, and the automatic figure of a girl blowing soap bubbles in the Kaufmann exhibit were objects of much curiosity and interest last night. Other exhibitors present novelties in every conceivable line, and there is something on every hand to excite the interest of the visitor. Up in the art gallery annex the famous \$25,000 painting of "Custer's Last Charge," was the recipient of much favorable comment. Hundreds of people visited the great painting and many were the expressions of admiration on the realistic character of the work. In the art gallery proper the cinematographe held forth and entertained crowds at every performance. On the grounds at the west end of the building the merry-go-round and the gravity railway did a land office business, the weather being perfect for out-of-door sport.

For this evening Sousa has arranged the following attractive program:

7:30 to 8:30 p. m.
Overture, Leonore No. 3.....Beethoven
Scenes from Faust.....Gounod
Trombone solo, Annie Laurie.....Pryor
Mr. Arthur Pryor.
Grand scene, Ride of the Valkyries.....Wagner
(a) Caprice, The Boston Belle.....Godfrey
(b) March, The Charlatan.....Sousa
Airs from The Scarlet Feather (new).....Lecocq
9:30 to 10:30 p. m.
Overture, Paraphrase III.....Suppe
Idyll, Echoes des Bastions (new).....Kling
Cornet solo, Remembrances of Prague.....Hoch
Mr. Emil Kenecke.
Prelude to Lohengrin.....Wagner
(a) Caprice, Katydid.....Julien
(b) March, Hands Across the Sea (new).....Sousa
Symphonic poem, The Charlot Race.....Sousa
As usual, the Press stand was an object of special interest, and hundreds of the throng present last night called and registered their names. Visitors are requested to make use of the conveniences which are provided at the Press stand.

PITTSBURG, PA. - CHRONICLE TELEGRAPH.

SEP 18 1899

SOUSA GOES TOMORROW

The Popular Bandmaster's Season at the Exposition Drawing to a Close.

This is the last day but one of Bandmaster J. P. Sousa's engagement at the Pittsburgh Exposition. He will give his closing concert tomorrow night and leave on a midnight train for a concert tour of western cities, to remain until he goes to New York to head the great military parade on Dewey day, September 30. His closing concerts tonight and tomorrow will be among the best of the season. No school children will be admitted to the grounds tomorrow.

The young people of the various departments of the Pittsburgh High school and pupils of the various schools in the downtown district are at the Exposition today. They will leave at 5 p. m. and make room for the crowds that will attend tonight.

Sousa will be followed on Wednesday by Lieut. Dan Godfrey and his famous British Royal Guards band, of London, England. They come to Pittsburgh from Buffalo, where they will appear tomorrow night, having just completed a concert tour of Canada and British Columbia, on their way east from Australia. Their tour has been highly successful and no doubt they will be warmly received in Pittsburgh. The canvas show, the "Tabaret de la Mort," has arrived and is now giving exhibitions daily in a tent near the merry-go-round. It is said to be the most remarkable show of its kind ever presented before the American public.

Sousa has arranged this programme for tonight:

7:30 TO 8:30 P. M.
Overture, "Macbeth".....Hatton
Scenes from "The Serenade".....Herbert
Euphonium solo, "Tramp, Tramp, Tramp".....Rollinson
Simone Mantia.
Reminiscences of.....Wagner
(a) Ballad, "The Erl King".....Schubert
(b) March, "Hands Across the Sea" (new).....Sousa
Humoresque, "The Band Came Back".....Sousa
9:30 TO 10:30 P. M.
Scenes from "The Charlatan".....Sousa
Fluegelhorn solo, "Sing, Smile, Slumber".....Gounod
Franz Hell.
Gems from "Tannhauser".....Wagner
(a) Valse Idyl, "Ball Scenes" (new).....Czibulka
(b) March, "Hands Across the Sea" (new).....Sousa
Scenes from "The Wizard of the Nile".....Herbert

SCRANTON, PA. - TRIBUNE

SEP 5 1899

president of the Transvaal Republic, is a recent graduate of the Edinburgh University, where he won the Syme surgical scholarship.

John Philip Sousa has been taking lessons in boxing and an exchange remarks that now the man with the trombone may get what he deserves when he plays out of tune.

Dr. Azel Ames will go on record as one of the greatest vaccination managers of modern times. He recently had a large

news 17th
THURSDAY, SEPTEMBER 17

THE EXPOSITION GREET'S FRIENDS.

Gates Thrown Open for the
Season Last Evening.

THE LARGEST CROWD OF
ANY OPENING PRESENT.

Sousa's Band Gave a Fine Concert
and Was Repeatedly Encored.
The Novelties of the Big Show Are
Numerous, But Are Surrounded by
Familiar Scenes—To-Night's Band
Program.

The exposition opened last evening with long lines of people waiting on the outside for the big turnstiles to commence to revolve. The doors were just thrown open; there was no speaking nor jubilation of any kind. In a business like way, and one quite characteristic of Pittsburgh, the popular show commenced its season of six weeks without the slightest fuss. It has much to offer this year, but the principal thing is the music. There is perhaps no place in the world where one can hear such a fine band for the small admission that is charged at the exposition. This year there is not a musical organization under contract to appear there that is not known the world around.

John Philip Sousa was there last night. Pretty nearly everybody in Pittsburgh knows Sousa now, but that is no reason why they do not want to become still better acquainted with him and his music. Sousa was in fine feather last night. He stood on one foot and led his band in an entirely Sousaesque manner, and the way he piloted the big aggregation of brass and reed and wind instruments through the intricacies of Wagner was something wonderful. The program last night included everything from "Tannhauser" to comic opera. The audience gave so many encores that it was necessary to hurry through the second part of the concert in order to finish by the time the closing hour arrived.

During the intermission Sousa received a number of the directors of the Exposition society in his room under the band stand. With him were his wife, his two daughters and his son, John Philip Sousa, Jr. Col. George Frederic Hinton, his manager, and Mrs. Hinton, were also there. Frank J. Torrance, D. C. Ripley, H. Buhl, Jr., Robert Pittcairn, M. Rosenbaum, Morris Baer, A. P. Burchfield and S. S. Marvin were the directors who were there to greet Mr. Sousa. Mr. Sousa said he had been working constantly since last September, except for a few days while he was ill during the holidays. He has two operas, "Chris and the Wonderful Lamp" and "General Gamma," the latter for DeWolf Hopper, under way. Rehearsals for the former are now going on.

Before and after the concert the big crowd found time to look over the exhibit in general. The attendance was the largest ever present on an opening night, numbering between 18,000 and 20,000. The scene within the big buildings is familiar. Popcorn and freshly pressed cider vie with lemonade and warm taffy for popular favor. The machinery in Machinery hall represents pretty nearly everything that is peculiar to this section. The Pullman car "America," is viewed with much interest by those who have never ridden in a Pullman, and by those who have but who enjoy the novelty of getting into one where the porter gets no fees. Glassware made while you wait and engraved with your initials forms a staple that is never missing from the exposition. A novelty this year is a model of the steamer W. W. O'Neill, with an enormous tow of coal. The whole is a reproduction in miniature of the big tow the steamer took down the Mississippi, and which contained 816,000 bushels of coal. In the old art gallery is a \$25,000 painting, "Custer's Last Charge."

In the main hall there was a surprise for first nighters, since all the exhibits were in good shape and ready for inspection. The building is decorated with variegated bunting, mingled with the flags of all nations, that of the United States predominating, of course. The effect is very striking.

Every effort has been made by the exhibitors to introduce interesting and novel effects into their displays, and the result is that in spite of the sameness which is noticeable from year to year there is a pleasing undercurrent of variety which makes the exposition ever new, and yet ever familiar.

After the music, however, perhaps the leading attraction is the people who attend. Humanity, in following its gregarious instinct, likes to get into crowds, and the exposition is an unsurpassed place to see a crowd in its best humor. The general cheerfulness and informality of the place, its standing invitation to be entertained in any way you wish, the cheerful, democratic ways of its patrons, the novelty of meeting old friends in familiar places, yet amid new surroundings, the brilliant music and the general happy appearance of everything, account in large measure for the success of the institution.

A very interesting exhibit will be added soon. The liquid air apparatus is due to arrive September 15, and it will undoubtedly be the leading attraction in machinery hall.

The program for to-night's concert follows:

7:30 to 8:30 p. m.
Overture, "Leonore No. 3".....Beethoven
Scenes from "Faust".....Gounod
Trombone solo, "Annie Laurie".....Pryor
Mr. Arthur Pryor.
Grand scene, "Ride of the Valkyries".....Wagner
(a) Caprice, "The Boston Belle".....Godfrey
(b) March, "The Charlatan".....Sousa
Alrs from "The Scarlet Feather".....Lecocq
(new)
9:30 to 10:30 p. m.
Overture, "Paraphrase III".....Suppe
Idyll, "Echos des Bastions" (new).....Kling
Cornet solo, "Remembrances of Prague".....Hoch
Mr. Emil Kenecke.
Prelude to "Lohengrin".....Wagner
(a) Caprice, "Katydid".....Julien
(b) March, "Hands Across the Sea".....Sousa
(new)
Symphonic poem, "The Chariot Race".....Sousa

PITTSBURGH PRESS
SEP 19

SOUSA'S LAST NIGHT.

WONDERFULLY SUCCESSFUL ENGAGEMENT CLOSES THIS EVENING.

FINE MUSIC TO BE RENDERED.

New Attractions Will Be Introduced
To-Morrow—Proposition Made for
a Tenth Regiment Day at the
Show—Many Residents From Outside Districts Are in the City.

An army of young people from the various departments of the high schools of Pittsburgh and the public schools in what is known as the downtown district spent yesterday with Sousa, at the exposition. It was perhaps the largest attendance of school children ever seen at the big autumnal show, there being nearly 8,000 in the building. Notwithstanding the immense crowd the children were quiet during the concerts and gave Sousa and his players the best of attention. They left the grounds at 5:30, and none but adults were admitted to the evening concerts.

Sousa gave a delightful program last night. The majority of the numbers were of the popular order, many of them of his own composition, and consequently caught on at the outset. The classical numbers were confined to Wagner, the first part of the program containing "Reminiscences of Wagner" and the second part gems from "Tannhauser."

The soloists of the evening were Simone Mantia, who gave the euphonium solo, "Thamp, Tramp, Tramp," by Rollinson, and Frank Bell, who played "Sing, Smile, Slumber," by Gounod.

Mr. Sousa closes his engagement to-night at 10:30, when he leaves on a special train for Indianapolis. This will be positively the last opportunity this season to hear the great march king and his band, and no one can afford to miss it. There will be excursions on the various railway lines to-day, so that everyone living within a radius of 100 miles of Pittsburgh can come in for the closing concerts at a nominal cost.

Manager Fitzpatrick heard yesterday from Col. James E. Barnett relative to the invitation extended to the colonel and the Tenth regiment to visit the exposition. Col. Barnett writes that he greatly appreciates the compliment and during his New York trip he will speak to the company commanders about it and make some arrangements for a "Tenth day" at the exposition.

For this evening Conductor Sousa has arranged the following attractive program:

7:30 to 8:30 p. m.
Overture, William Tell.....Rossini
Grand fantasia on Aida.....Verdi
Cornet solo, Souvenir de Mexico.....Hoch
Mr. Emil Kenecke.
Scenes from Die Meistersinger.....Wagner
a. Rondo de Nuit (new).....Gillet
b. March, El Capitan.....Sousa
Valse, Immortellen.....Gungl
9:30 to 10:30 p. m.
Overture, Tannhauser.....Wagner
Scenes from The Runaway Girl.....Caryll-Monckton
Trombone solo, Love Thoughts.....Pryor
Mr. Arthur Pryor.
Finale to third act of Manon Lescaut (new).....Puccini
a. Sextet from The Bride Elect.....Sousa
b. March, Hands Across the Sea (new).....Sousa

PITTSBURGH DISPATCH
SEP. 19

John Philip Sousa, Director of Sousa's band, gave a dinner at the Hotel Lincoln last night for about 20 friends, including the executive officers of the Pittsburgh Exposition.

This evening the Western Pennsylvania Exposition opens its eleventh season with prospects which are altogether flattering. The popularity of the institution is already firmly established. In previous seasons it has been very successful, financially, and it has thus been enabled not only to cut down rapidly the great burden of debt assumed at the beginning of its existence, but also to make important improvements, enhancing its merits as a place of instruction and amusement for the people. Without entering into details, it can be said that the features of the Exposition this season are of a character that should command warm public appreciation. The industrial department is finer than ever and the amusements more numerous and varied, while the concert feature is up to the accustomed standard. The opening honors in the musical line fall to the lot of the famous John Philip Sousa.

Successful as the Exposition has been in the past, it should be doubly successful this season, when an era of unexampled progress and prosperity is at its height. And it undoubtedly deserves all success that it achieves, for Manager Fitzpatrick and the board of directors have labored faithfully to give the public a substantial return for its patronage.

PITTSBURG, PA. CHRONICLE TELEGRAPH.

SEP 19 1899

John Philip Sousa gave a supper at the Hotel Lincoln last night to a number of his friends, and to say it was a delightful affair is putting it mildly. The menu was as fine as any ever served at the hotel. The affair was informal in that there were no speeches, but the evening was made pleasant by stories and a friendly talk among those present, all of whom have had the pleasure of supping with Mr. Sousa before.

BOSTON FOOD FAIR.

Sousa and Godfrey Big Attractions. Great Musical Festival as Well as Mammoth Industries Exposition. Opens Oct. 2 for Four Weeks.

Bigger and better than ever the fourth Boston food fair will open in Mechanics' building, October 2, under the auspices and personal management of the Boston retail grocers' association, whose three previous exhibitions proved such marked successes. Food products, in infinite variety, attractively displayed and practically demonstrated, will include many novelties; while a multitude of devices and appliances of utility in the home will broaden the scope and increase the attractiveness of the exhibition. Music has always been a prominent feature of these fairs, but this year the management has made lavish expenditures in this department, having engaged the famous Sousa and his band, Lieut. Dan Godfrey and his world-renowned English musicians.

SAN FRANCISCO, CAL. POST.

SEP 19 1899

Sousa's "El Capitan," with its bright and pretty music, has drawn well at the Grand Opera House during this week. Edith Mason, Hattie Belle Ladd, Persse, Wolff and Wooley have each a congenial role in this successful comic opera, which is mounted in excellent style and goes with much spirit.

Times 8

EXPO'S SECOND NIGHT.

Attendance Fell Off, But Was Beyond the Expectations—Arranging for the School Children.

The second night of the Pittsburg Exposition's 11th season augured well for the fulfillment of the promise made by the big opening on Wednesday night. With the weather oppressively hot, the management expected that there would be comparatively few people willing to endure indoor entertainment of any kind, but Sousa's band and the unusual excellence of the Point show this year prove a magnet that it not susceptible to weakness from the heat. Manager Thomas J. Fitzpatrick estimated that about 7,000 people were at the Exposition last night. The crowd during the day was of satisfactory proportions.

J. R. Allen, the Chicago broker who invested in 20,000 Exposition tickets, is in the city and says he is well satisfied with the investment so far. His sales for the first day went over 1,000. The crowd yesterday was evidence that the country cousins are going to be a big factor in the "Expo" attendance. There were excursionists there from as far as Youngstown, O., and the intermediate towns were well represented. There will be excursions from all the nearby towns tomorrow. The Boys' brigade of Allegheny county will take possession of the show next Tuesday, and will give a drill in the main building.

John Philip Sousa spent a busy day yesterday. His breakfast, six pages of musical score, luncheon, the afternoon concert, dinner, the evening concert, return to the hotel, more music scores and retirement was his routine. He said last night that when he returned to the hotel he would write four pages of the score of "Chris and the Wonderful Lamp," which would finish up that operative extravaganza. The finishing touch consists of arranging a suitable opening for the third act. The four concerts a day constitute a pretty severe strain when the conductor is one of the most enjoyable features of the band.

The concerts yesterday were delightful. Ethelbert Nevin's exquisite tone picture, "A Night in Venice," was played in the afternoon. Sousa is a great admirer of the young Sewickleyite. In the evenings the crowds are too insistent with their applause. The music wing and the reserved balcony were filled, and the imperative demands for encores made Sousa devote 15 minutes to each number, which makes the giving of six numbers in an hour a practical impossibility. Arthur Pryor's trombone solo, "Annie Laurie" and a cornet solo, "Remembrances of Prague," by Emil Kenecke, were delightful features in the evening. Scenes from "Faust" and the prelude to "Lohengrin," mixed in with "The Charlatan," "Hands Across the Sea," "The Boston Belle," "Georgia Campmeeting" and "Stars and Stripes Forever," shows the entertaining variety the "March King" offers. This will be "Classical" night and Sousa has prepared a great program. For this afternoon the program follows:

2 to 3 P. M.
Overture, "Macbeth" Hatton
Gems from "Carmen" Bizet
Cornet Solo, "The Favorite" Hartmann
Herbert L. Clarke.
Bridal Chorus from "Lohengrin" Wagner
(a) Russian Dance from "The Charlatan" Sousa
(b) March, "Hands Across the Sea" (new) Sousa
Scenes from the favorite operas of Verdi 4 to 5 P. M.
Overture, "Zampa" Herold
Death Scene from "Tristan and Isolde" Wagner
Fluegelhorn Solo, "Werner's Farewell" Nessler
Franz Heil.
Admired motives from the works of Mendelssohn.
(a) "Narcissus" Nevin
(b) March, "Hands Across the Sea" (new) Sousa
Entr'acte, "The Cricket on the Hearth" Goldmark

ROCKLAND, ME. - GAZETTE
19

Sousa's Band has always played to crowded houses in this city. A like reception will no doubt be accorded Fairman's Concert Band on its appearance here Oct. 17. The musicians are fully equal to those in Sousa's organization, in fact many of the members of Fairman's Band materially aided in making Sousa's Band famous. This will be the musical treat of the season in this city and patronage should be drawn from all over Knox county. Miss May Cook, who is with this company, is the leading lady cornet soloist in the world. The appearance of Miss Cook should alone be attraction enough to fill the house. The band will play in Belfast in the afternoon, coming to Rockland by special boat.

PITTSBURG, PA. - TIMES
SEP 20 1899

SOUSA'S LAST NIGHT.

Immense Crowd Bade Farewell to the March King and His Band. Dan Godfrey Comes To-Day.

John Philip Sousa and his splendid band bade farewell to the Exposition crowds this season last night. The fondness for Sousa that exists was evidenced in the tremendous crowd that was present to hear the final strains of his music. His march, "Hands Across the Sea," inspired the lines "A sudden thought strikes; let us swear eternal friendship," was the last number and as the concert had then lasted 10 minutes longer than scheduled time Sousa and his musicians hurried from the stage to avoid exuberant demands for an encore that were being made. Mr. Sousa was thoroughly satisfied with his visit here, and will likely return for a concert engagement in the spring prior to departing to give Europeans a taste of genuine American music.

The crowd that heard the program last night filled the reserved seats, stood closely gathered in the auditorium and overflowed from the music wing. The program was an excellent one. Selections from "Tannhauser" proved as popular a number as any of Sousa's marches and were twice encored. Arthur Pryor played "Love's Thoughts" as a trombone solo and as encores gave "Because" and "Say Au Revoir, But Not Good Bye," the appropriateness of which was appreciated. The pretty sextet from Sousa's opera, "The Bride Elect," was enthused over, and there was a storm of applause at the rendition of the sextet from "Lucia." A feature of the concert yesterday afternoon was Tschalkowski's overture, "1812," which was played by Sousa for the first time here.

Lieut. Dan Godfrey and his celebrated British Royal Guards band, from London, will arrive to-day and begin a 10-day engagement this afternoon. Lieut. Godfrey is one of the most famous composers and conductors the British army has ever had. All the military leaders of Great Britain have marched to the music of his band and he has played at European courts. The royal weddings, the lord mayor's processions and historic court events always have Godfrey's music. His program for this afternoon follows:

2 to 3 P. M.
"Grand Exposition March" Wilmer
Overture, "Poet and Peasant" Suppe
Selection, "Tannhauser" Wagner
Waltz, "Morgenblätter" Strauss
March, "Der Gemuthliche Hamburger" Rezhch
Fantasie, "Carmen" Bizet
4 to 5 P. M.
Selection, "Cavalleria Rusticana" Mascagni
Flute solo, "The Carnival of Venice" Brucialdi
M. Redfern.
Dance music, "King Henry VIII." Edward German
(1) Maypole Dance.
(2) Shepherds' Dance.
(3) Torch Dance.
Cornet solo, "For All Eternity" Mascheroni
M. Kettlewell.
Old Spanish Chant Composed A. D. 1654
Coronation march, "Le Prophete." Meyerbeer

THE END OF THEOLOGY

Bloomington Ind.
Morning World
8/31

the family of Dr. Warring in Smithville.

Sousa and his famous band will give concerts each evening at the State Fair.

Dr. T. H. Willis has gone to Mitchell and Tunnelton to conduct

WEST UNION, IA. - UNIC
SEP 7 1899

John Philip Sousa, the composer, is contemplating devoting himself exclusively to the higher planes of music and has already, during his seaside vacation, composed a portion of a grand opera

WHEELING, W. VA. - REGISTER
SEP 20 1899

AMUSEMENTS.

GRAND OPERA HOUSE—To-day, matinee and evening, "His Better Half," last half of week, "A Bell Boy."
OPERA HOUSE—Thursday night, "The Three Musketeers."

WHEELING PARK—Sunday, afternoon and night, Sousa's Band.
MOZART PARK—Saturday and Sunday, Contorno's Band, in "The Battles of Our Nation."

The announcement of a new march by John Philip Sousa, the "March King," interests more people throughout the world than any other piece of musical news that could be promulgated in the public prints. Sousa writes only one march a year, but its publication is an event of importance throughout the world. Every military band in the United States, and there are many thousands of them, and every military band of any importance elsewhere in the universe, buys the new



march. Every devotee of the two-step demands the new Sousa march, and the phonograph, hand organ and music box manufacturers are always on the alert for new Sousa music. The Sousa march for this season is called "Hands Across the Sea." Of course, Sousa will play it here when he brings his great band to this city for a concert early in their present long trans-continental tour. Sousa's band will give two concerts at Wheeling Park Sunday.

DAYTON, O. HERALD.

VICTORIA THEATRE.

"Stars and Stripes Forever," was the musical doxology of the impressive ceremonies attendant upon the lowering of the enemy's emblem, and the elevation of the glorious American ensign. Every band in the army played the inspiring strains on the firing line and in the camps. The march was played at Ponce, Porto Rico, when the jubilant natives came out with their band to welcome the victorious troops under command of General Miles. With stirring, patriotic words written by Sousa, this melody has proven enormously popular as a song for the times. The latest Sousa march is called "Hands Across the Sea," and will be a particular feature of the big program that Sousa will offer at his matinee concert at the Victoria Theatre, on Friday afternoon, September 22d.

NOTES

DULUTH EVENING HERALD.
SEP 2 1899

A writer upon the London Leader reports that the public of that city is now favoring with profitable patronage two operas, three comedies of society scandal, two farces, five musical extravaganzas, among them "El Capitan," and "The Belle of New York," and thirteen sensational melodramas and the conclusion he reaches does not indicate a very elevated opinion of British culture and delicacy.

SEP 19

Sousa's Last Day.

Will Close His Engagement at the Exposition To-Night—British Band Coming.

Conductor Sousa and his band entertained a great crowd at the Exposition last night. It was the largest audience of the season. This is accounted for by the fact that Sousa's engagement is nearing the end and everybody wants to hear his closing concert. Sousa leaves on a special for Indianapolis at the close of tonight's concert, and this will be the last chance to hear him this season.

Last night Conductor Sousa treated his audiences to popular music, giving some of his own compositions. The soloists of the evening were Simone Mantia and Franz Hell, both of whom were well received. At the concert this afternoon Mr. Sousa will open his program at 2 o'clock with the famous overture, "1812," by Tschalkowsky. By special request the band will also play the Second Hungarian rhapsody, by Liszt.

Manager Fitzpatrick yesterday received a reply from Lieutenant Colonel James E. Barnett relative to the invitation extended to the colonel and the members of the Tenth regiment to visit the Exposition. In it he states that during the New York trip he will speak to the company commanders about the matter, and possibly some arrangement can be made for a "Tenth day." If it is possible for the regiment to come in a body Manager Fitzpatrick will arrange for a special day some time in October, probably during the engagement of Walter Damrosch and his New York Symphony orchestra.

Lieutenant Dan Godfrey and his famous British Royal Guards band, of London, Eng., will arrive from Buffalo to-morrow morning and will open their engagement at the Exposition in the afternoon. For this afternoon Conductor Sousa has arranged this program:

2 to 3 p. m.—Overture, "1812," Tschalkowsky; grand fantasia, "Jenny Jones," Godfrey; cornet solo, "The Favorite," Hartmann; Hartmann, Herbert L. Clarke; excerpts from "Die Walkure," Wagner; (a) Idyl, "The Bells," Dreychock; (b) march, "The Stars and Stripes Forever," Sousa; tone picture, "A Shepherd's Life in the Alps," Kling.

4 to 5 p. m.—Overture, "Zampa," Herold; second Hungarian Rhapsody, Liszt; Fluegelhorn solo, "Werner's Farewell," Nessler; Franz Hell; (a) romance, "Moonlight" (new), Thome; (b) march, "The Bride Elect," Sousa; descriptive fantasia, "At the Old Grist Mill" (new), Muller; valse, "Moonlight on the Alster," Fetras.

SEP 2 1899

John Philip Sousa, the band leader, is taking boxing lessons. Still it would seem possible to beat time well without this.

PITTSBURGH LEADER,

Sousa's Last Day.

He Closes at the Exposition With To-Night's Concert.

An army of young people from the various departments of the High schools of Pittsburgh and the public schools in what is known as the downtown district, spent yesterday with Sousa, at the Exposition. It was the first time they had ever heard Sousa through the courtesy of the Exposition society, and it is needless to say that they enjoyed it. It was, perhaps the largest attendance of school children ever seen at the big autumnal show, there being nearly 8,000 present. At times they blocked the passageways so thoroughly as to render it impossible for the older visitors to get through, and many had to resort to the walks along the river side to get from one portion of the grounds to another, so great was the throng of little folks. Notwithstanding the immense crowd the little people were respectful during the concerts and gave Sousa and his players the best of attention. They left the grounds at 5:30 and none but adults were admitted to the evening concerts.

This is Mr. Sousa's last day at the Exposition, as he closes his engagement to-night, at 10:30, when he leaves on a special train for Indianapolis. This will be positively the last opportunity this season to hear the great march king, and his band, and no one can afford to miss it. There will be excursions on the various railway lines to-day, so that every one living within a radius of 100 miles of Pittsburgh can come in for the closing concerts at a nominal cost.

Manager Fitzpatrick heard yesterday from Lieutenant Colonel James E. Barnett, relative to the invitation extended to the colonel and the Tenth regiment to visit the Exposition. Colonel Barnett writes that he greatly appreciates the compliment and during his New York trip he will speak to the company commanders about it and make some arrangements for a "Tenth Day" at the Exposition.

For this evening the conductor has arranged the following attractive program:

7:30 TO 8:30 P. M.
Overture, "William Tell"Rossini
Grand Fantasia on "Aida"Verdi
Cornet Solo, "Souvenir de Mexico" ..Hoch
Mr. Emil Kenecke.
Scenes from "Die Meistersinger" ..Wagner
(a) Rondo de Nuit (new)Gillet
(b) March, "El Capitan"Sousa
Valse, "Immortellen"Gungl

9:30 TO 10:30 P. M.
Overture, "Tannhauser"Wagner
Scenes from "The Runaway Girl"
.....Caryll-Monckton
Trombone solo, "Love Thoughts" ..Pryor
Mr. Arthur Pryor.
Finale to third act of "Manon Lescaut" (new).....Puccini
(a) Sextet from "The Bride Elect" ..Sousa
(b) March, "Hands Across the Sea" (new).....Sousa

RESS.

FIRST EXCURSIONS.

OUT-OF-TOWN PEOPLE VISITING THE EXPOSITION TO-DAY.

CROWD EXPECTED TO-NIGHT.

The Music Last Evening Was Received With Great Enthusiasm and Many Encores Were Demanded—Popular Program Has Been Arranged for the Saturday Night Throng.

Conductor Sousa and his band of artists entertained another large crowd at the exposition last night. It was classical night and everybody knew that Sousa would have something extraordinary to offer. And so he did. He gave one of the finest programs of works of the master composers that has been heard at the exposition for years. The first half was a mixture of the classical and popular, opening with excerpts from Wagner's "Siegfried," and closing with one of Sousa's own popular pieces, "Over the Footlights in New York," which offered quite a diversion from the severely classical forms. The classic program came in the second part, which opened with grand scenes from Tannhauser. One of the delightful features of the evening was a trombone solo, "Air and Variations," by Arthur Pryor. A great favorite in Pittsburgh, Mr. Pryor's solos are always in demand and he is deservedly popular. He was most warmly received last night.

Other soloists heard yesterday afternoon and last night were the cornetist, Herbert L. Clark; Franz Hell, the fluegelhorn player, and Emil Kenecke, cornetist. The latter played "The Lost Chord," by Sullivan, and instantly brought forth a round of applause. He was repeatedly encored.

This has been one of the best days since the opening. Hundreds of people from suburban and country districts took advantage of the excursion rates offered and came into the city early this morning. Having finished their shopping they spent the remainder of the day at the exposition. A tremendous crowd is expected to-night.

The music for to-night as will be noted by a perusal of the appended program is of a decidedly popular nature and sufficiently diversified to please the most exacting. During the evening two new pieces will be given, the overture, "Star of Glory," by Coquelet, and the waltz, "Love and Life in Vienna," by Komsak. Songs of Stephen C. Foster, as arranged by D. W. Reeves, will also be given, and both Herbert L. Clark and Arthur Pryor are down for solos. Among Sousa's own compositions are motives from "El Capitan," and the sextet from "The Bride Elect."

Everybody remarked favorably on the finished appearance of the exposition. In reference to the matter, Manager Fitzpatrick said last night:

"We have always made it a point to have all the exhibits ready for the opening night, and to the best of my knowledge everything was practically finished on Wednesday night. The general tone of the exposition is very good, and it is my impression that the decorations are much better than usual. The music is the best on this side of the Atlantic."

"Great interest is manifested in the prospect of a liquid air exhibit. Thousands of people have never seen liquid air demonstrations, and the exhibit at the exposition will no doubt create quite a sensation. Many business men and manufacturers have sent in inquiries concerning the exhibit. The latest information I have on the subject is that the exhibit will be installed about the middle of next week. It will take some time to get the machinery in shape, and I presume it will not be ready to manufacture the liquefied air until Friday or Saturday next. A large space has been set apart in mechanical hall for this display, with aisles on two sides of it, so that visitors will have plenty of chance to see the demonstrations to advantage. It is to occupy the space which last year was taken up with the box-making machines."

The public schools of Allegheny will be admitted to the exposition next week. It will be a great treat to them for it will be the first time they have had a chance to hear Sousa at the exposition. Heretofore Sousa has only been here for a week's engagement, and no schools were admitted during that period. Now, however, he comes to stay two weeks, and as the schools have to be accommodated during the season, some of them are bound to hear the best music that is going. The parochial schools will also be admitted next week, and the weeks following the Pittsburg schools will come in the order named last week by Supt. Andrews.

Sousa has arranged this most delightful program for this evening:

7:30 TO 8:30 P. M.
Overture, JubelWeber
Excerpts from La PoupéeAudran
Cornet solo, Flocktonian PolkaCasey
Mr. Herbert L. Clarke.
Valse, Love and Life in Vienna (new).....Komsak
Songs of Stephen W. Foster, Instrumented by D. W. Reeves.

9:30 TO 10:30 P. M.
Overture, Star of Glory (new).....Coquelet
Motives from El CapitanSousa
Trombone solo, FeliceLiberati
Mr. Arthur Pryor.
Grand scenes from LohengrinWagner
(a) Sextette from The Bride ElectSousa
(b) March, Hands Across the Sea (new).....Sousa
Airs from The Runaway Girl (new).....Caryll-Monckton

SEP 10 1899

Theatrical Amusements.

E. H. Southern is to play "Hamlet."
Sousa is writing a grand opera.
Nevada is to sing here this year.
Lizzie B. Raymond is in England.
Lawrence Marston is a bankrupt.
Mme. Hermann is to mystify Paris.
"The Belle of New York" is to be given in Berlin and Paris.
Harry Woodruff will be seen in the

20

GODFREY SUCCEEDS SOUS.

The March King Terminates His Engagement at the Exposition.

Immense audiences gathered at the Exposition yesterday afternoon and evening to hear the last charming strains of John Philip Sousa's celebrated congregation of talented musicians. For two weeks they have entertained the people of Pittsburgh and vicinity with some of the best classical and popular music of the day. They were heartily encored by their admirers, who hoped that the stay could have been prolonged, and this was concurred in by Conductor Sousa, who said that his engagement in this city had been one of the most pleasant which he has ever enjoyed. He left on a special train, with his band, for Indianapolis, at 10:30.

Lieutenant Dan Godfrey, with his British Royal Guards Band, of London, will begin a ten days' engagement at 2 o'clock to-day. He has played before some of the most celebrated personages of Europe, including many of the royal families, and will give the people who attend the Exposition many hours of delightful music.

FROM

Bluffton Ind.
Banner 8/30

Sousa and forty-nine of the best musicians in the world will constitute the Band that will appear at the State Fair, Sept. 20th and 21st. Information from the Secretary of the Fair tells us that visitors to the Fair during the day can remain on the grounds until after the concert is over in the evening and the only expense they will incur will be the fee for seat in the grand stand which is 25 cents.

SEP 20 1899

Sousa and His Band.

A recent writer tries to demonstrate that telepathy, or mental telegraphing, is the secret of John Philip Sousa's remarkable control over the musicians of his band. Call it telepathy, magnetism, or what you will, it is none the less a fact that with a baton in his hand Sousa is the embodiment of leadership. It is his power in communicating his ideas to his men and commanding their reproduction in music that contributes so largely to Sousa's success in the concert field. And again, he is of the people and thoroughly understands and sympathizes with their musical tastes and their musical limitations. In making his programmes Sousa always leans the substantial musical selections with the lighter and dainty trifles that find most favor in the uneducated ear, yet at the same time never descending to anything banal or vulgar. He will offer such a model programme at the two grand concerts to be given by Sousa and his band at Wheeling Park Casino, on Sunday, September 24. The instrumental soloists selected from the band for these concerts are Arthur Pryor, trombone; Herbert L. Clarke and Emil Kenecke, cornet, and Franz Hall, fluegelhorn.

SEP 5 1899

creditable to the management of the house.

GRAND OPERA HOUSE.

"El Capitan" was revived last night at the Grand Opera House, and the cast was unchanged, with the exception of Miss Fairbairn, who played the Princess Morganza, and Herbert Sinclair as Scramba. The opera was well mounted and well sung, and it went with a swing which kept the house in good humor. Wolff as the Viceroy was exceedingly funny. The catchy airs, the well-drilled chorus girls and the snappy way in which the opera was carried through made it a great success. It will have a good run throughout the week.

SEP 19 1899

VICTORIA THEATRE. — The popularity of John Philip Sousa is many sided. To the military man he is pre-eminently the "March King," while to the soldier's sweetheart he is equally the monarch of the dance. The musician goes to the concert to see Sousa, the conductor; the matinee girls to view Sousa, the dance writer, while the average citizen rejoices in the wholesome, substantial Americanism of the bandmaster. It has been said, with perhaps a considerable degree of truth, that the vogue and popularity of the two-step dance is mainly owing to the music that Sousa has written for it. Certainly no other composer has so completely mastered the spirit of this dance, and the name of Sousa is as inseparably connected with the two-step as that of Strauss is with the waltz. During the coming social season our belles and beaux will have a new Sousa two-step melody for their favorite dance, "The Charlatan," on melodies from the new opera by the "March King" that DeWolf Hopper has just successfully produced. It has all the swinging characteristics that distinguish the Sousa music. "As a complete and consistent composition perhaps 'The Stars and Stripes Forever' represents my best work in march tempo," he said. "It has three well defined themes which typify the three great sections of our country—the north, south and west—and in its exultant strains I have endeavored to voice the indomitable and victorious spirit of the American people. I am proud of this march because it was the fighting tune of our brave army in Cuba and Porto Rico. Another one of my marches, but little remembered now except by bandmen, has a very tender spot in my regards. This is 'The Gladiator,' and it was the first of my music to find its way outside of the brass band circle. It was one of the proudest moments of my life when I first heard this march played by a band across for then I realized that my time had come. 'El Capitan,' 'The Bride Elect' and 'The Charlatan' marches represent my operas—to me, and of course I am fond of them for that reason. 'Hands Across the Sea' is the title of the new march that Sousa will play at his concert at the Victoria Theatre on Friday afternoon, September 22.

my time had come. 'El Capitan,' 'The Bride Elect' and 'The Charlatan' marches represent my operas—to me, and of course I am fond of them for that reason. 'Hands Across the Sea' is the title of the new march that Sousa will play at his concert at the Victoria Theatre on Friday afternoon, September 22.

Pharos
Logansport Ind
9-9

Music at the State Fair,

The rendering of Sousa's "Stars and Stripes Forever" by the children's chorus, accompanied by his band, will be an event that will thrill the patriotic heart. The 500 children of the chorus at the State fair will, each evening at the concert, sing this number and will give dramatic effect to their work by saluting the mammoth flag, waving their red, white and blue caps, while they sing the words, "Hurrah for the Flag of the Free."

AT THE EXPOSITION.

Excursionists From Distant Points Came to See the Industrial Exhibition—Local Talent on the Musical Programme.

Numerous excursionists spent the day at the Exposition yesterday, coming from points as far distant as Youngstown, O. There will be excursions from points on all the railroads on Saturday. Many people from the twin cities visited the industrial buildings last evening. Several thousand people came during the afternoon and the crowd last night was estimated at 15,000. The managers think that the attendance for the first two weeks will greatly exceed that of last year. The Boys' Brigade, of Allegheny county, will take possession of the buildings next Tuesday night and will give an exhibition drill.

A treat was offered during the opening half of the Sousa concert yesterday afternoon in the presentation of a fluegelhorn solo by Franz Hell. He played Robandi's "Bright Star of Hope." During the second half the audience was entertained by Simon Mantia with a euphonium solo, consisting of an air and variations of his own composition. A local composer, Ethelbert Nevin, also found a place on the programme, the band rendering his "A Night in Venice," heard yesterday for the first time. Scenes from the classical "Tannhauser" and "Lohengrin" were well received, and Mr. Sousa expresses the belief that it will not be long until the classics will be given a great deal of prominence in the programmes of all military bands.

SEP 10 1899

Sousa has completed a band arrangement of the lover's duet from Puccini's "La Boheme." It is said to be a fine bit of orchestration, but the statement will be cautiously accepted by many a doubting Thomas who distinguishes between noise and melody.

SEP 4 1899

"El Capitan" is to be revived this evening. Grand, with only two changes from the cast that made the opera so popular a few months ago. Miss Fairbairn will appear in the role taken before by Miss Ricci and a new basso named Hubert Sinclair will appear in Scramba.

SEP 21 1899

SPECIAL DAYS AT EXPOSITION

"Tenth Regiment Day" Will be the First of Special Occasions.

GREAT MUSICAL FEATURE

TO-DAY'S MUSICAL PROGRAMME.

BAND OF THE UNITED STATES MARINE CORPS.

AFTERNOON, 2.30 O'CLOCK.

1. Overture, "Wallenstein's Lager" Herling
2. a. "Narcissus" Nevin
- b. "Spring Song" Mendelssohn
3. Waltz, "Vienna Beauties" Ziehrer
4. Selection, "Simon Bossanegro" Verdi

INTERMISSION.

5. March, "The Gladiator" Sousa
6. Clarinet Solo, "Caprice Polka" Mayeur
7. "Gems from the Sunny South" Iseman
8. "Reminiscences of Scotland" Godfrey
9. "Hall Columbia" Fyles

EVENING, 8 O'CLOCK.

1. Overture, "Fingal's Cave" Mendelssohn
2. Vorspiel, "A Basso Porto" Spinelli
3. a. Polish National Dance Scharwenka
- b. "Intermezzo Russe" Franke
4. Flute Solo, "Caprice de Concert" Terschak
5. Suite, "Scenes Pittoresques" Massenet
- a. Marche
- b. Air de Ballet
- c. Angelus
- d. Fete-Boheme
6. Waltz, "The Debutants" Stadelmann
7. Grand Fantasia, "Tannhauser" Wagner
8. "The Star-Spangled Banner"

"Tenth Regiment Day" will be the first of the "special days" at the Exposition. The gallant Tenth, fresh from the Philippines, will be the guests of the Third Regiment in Philadelphia on the 28th and 29th, and they have accepted an invitation to take part in special exercises to be held at the Exposition grounds on the 29th. Both the Tenth and the Third will be at the grounds and a fine military pageant will be witnessed by the visitors on that day.

At that date the Exposition management hope to have everything about the grounds and buildings finished. Most of the exhibits will be in place at that time. New exhibits, however, will keep coming in daily almost as long as the Exposition lasts, so that there will be always a variety for the visitors.

Sousa Coming Soon.

One of the features that will be appreciated by lovers of good music will be the changes in the musical organizations which give the daily concerts. The Marine Band, whose concerts have proven so enjoyable, will give place to Sousa's Band next week. Sousa will in turn give way to other famous organizations. The last concert of the Marine Band will be given next Saturday evening.

American Art
Journal New York
9/9

An overture by S. N. Penfield, entitled "Souvenirs of the Catskills," was given a warm reception when played by Sousa's Band at Manhattan Beach on Monday afternoon. Penfield has ripe musician-ship, is a master of form and is fully alive to the charms of orchestral color. His new work is one of the best we have heard from his pen of late. Penfield should devote more time to his muse.

SEP 1 1899

De Wolf Hopper's new opera will be called "General Gamma." The music is by Sousa, the book by Charles Klein and the lyrics by Grant Stewart. It will not come out till February.

Com'l Gazette
SEP 8, 1899.

EXPOSITION A SUCCESS.

Attendance Good and the Concerts
Enjoyable—Features Which
Are Scheduled.

Another big crowd greeted Sousa at the Exposition yesterday. It was not as large as that of the opening day, but was very satisfactory to the management. Warm weather is a factor that cannot be discounted, and a cool wave is in demand. The evening attendance was placed at 10,000 and nearly as many were present during the afternoon.

A local composer, Ethelbert Nevin, who is quite a favorite with Sousa, found a place on the program, the band giving his exquisite tone picture, "A Night in Venice." The late Johann Strauss was honored with the performance of his waltz, "Morgenblätter," and two spaces were given to Wagner, in the presentation of scenes from "Tannhauser" and gems from "Lohengrin."

"Hands Across the Sea," the "Stars and Stripes" and other Sousa favorites were played again yesterday, producing much enthusiasm. Early in the evening Mr. Sousa announced to his friends that he intended giving the finishing touches last night to his new musical extravaganza, "Chris and the Wonderful Lamp," which is to be brought out in a few weeks. Edna Wallace Hopper will star in the production.

The dates for the public schools have been made, beginning September 15 and continuing until all have been given a chance.

Next week the Exposition society will begin preparations for an exhibit of liquid air, which is to be made by the Pennsylvania Liquid Air Manufacturing Company. They will give various demonstrations of the uses to which liquid air can be applied commercially.

Numerous excursionists spent the day at the Exposition yesterday, coming from points as far distant as Youngstown, O. There will be excursions on all the railroads on Saturday. The Boys' Brigade of Allegheny county will take possession of the big show next Tuesday night and will give a drill. This will be classical night, that is, the second half of the Sousa program will be made up largely of classical numbers. The program for this afternoon is as follows:

2 to 3 p. m.—Overture, "Macbeth," Hatton; gems from "Carmen," Bizet; cornet solo, "The Favorite," Hartmann, Mr. Herbert L. Clarke; bridal chorus from "Lohengrin," Wagner; (a) Russian dance from "The Charlatan," Sousa; (b) march, "Hands Across the Sea" (new), Sousa; scenes from the favorite operas of Verdi.
4 to 5 p. m.—Overture, "Zampa," Herold; death scene from "Tristan and Isolde," Wagner; flugelhorn solo, "Werner's Farewell," Nessler, Mr. Franz Hell; admired motives from the works of Mendelssohn; (a) "Narcissus," Nevin; (b) march, "Hands Across the Sea" (new), Sousa; entracte, "The Cricket on the Hearth," Goldmark.

FROM

The Pittsburg Exposition opened without much fuss, save what Sousa and his band made, but the exhibition is said to be the best yet. The managers have learned that good, solid work is better than much noise.

PITTSBURG, PA. COM'L GAZETTE
SEP 2 1899

SOUSA'S COMING.

Hamilton's Music Offer This Week
Includes His Latest.

Within a week everyone will be whistling or humming or playing Sousa's latest march, "Hands Across the Sea," because Sousa and his great band will be here at the Exposition. You can buy it and save money at Hamilton's this week. We offer you any three of the five following late hits for 50c: No. 1, "Hands Across the Sea," Sousa's latest; No. 2, "Sweet Little Rose," Mages; No. 3, latest waltz song, "The very

PITTSBURG, PA. CHRONICLE TELEGRAPH.

SEP 19 1899

SOUSA'S LAST PROGRAMME

Closing of the Great Bandmaster's
Engagement at the Exposition.

This is Sousa's last day at the Exposition, as he closes his engagement tonight at 10:30, when he leaves on a special train for Indianapolis. There will be excursions on the various railway lines today, so that every one living within a radius of 100 miles of Pittsburgh can come in for the closing concerts at a nominal cost.

Manager T. J. Fitzpatrick heard yesterday from Lieut. Col. James E. Barnett relative to the invitation extended to the colonel and the Tenth Regiment to visit the Exposition. Col. Barnett writes that he greatly appreciates the compliment, and during his New York trip he will speak to the company commanders about it and make some arrangements for a "Tenth Day" at the Exposition.

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7:30 TO 8:30 P. M.
Overture, "William Tell".....Rossini
Grand Fantasia on "Aida".....Verdi
Cornet solo, "Souvenir de Mexico".....Hoch
Emil Kenecke.
Scenes from "Die Meistersinger".....Wagner
(a) Rondo de Nuit (new).....Gillet
(b) March, "El Capitan".....Sousa
Valse, "Immortellen".....Gungl
9:30 TO 10:30 P. M.
Overture, "Tannhauser".....Wagner
Scenes from "The Runaway Girl".....Caryl-Monckton
Trombone solo, "Love Thoughts".....Pryor
Arthur Pryor.
Finale to Third Act of "Manon Lescaut" (new).....Puccini
(a) Sextette from "The Bride Elect".....Sousa
(b) March, "Hands Across the Sea" (new).....Sousa

FROM

INDIANAPOLIS, IND. - UNION.

AUG 26 1899

Sousa and forty-nine of the best musicians in the world will constitute the band that will appear at the State Fair September 2 and 21. Information from the secretary of the Fair tells us that visitors to the Fair during the day can remain on the grounds until after the concert is over in the evening and the only expense they will incur will be the fee for seat in the grand stand, which is 25 cents.

XENIA, OHIO-GAZETTE.
AUG 31 1899

Manager C. L. McClellan has booked Sousa's band for Xenia for a matinee to be given on Sept. 22. This famous band has a number of warm admirers in Xenia, who will be glad to have an opportunity of hearing it once again.

from the treasures of his own country. If any evidence had been produced that either Germany or Italy had suborned Dreyfus the case would be different, but no such evidence has been brought forward.

Opening of the Exposition.

The Exposition opening last night was attended by a vast concourse of people, safe estimates placing it at from 12,000 to 15,000, some enthusiasts going even as high as 20,000. The general impression of the audience was that the show excels in novelty, variety and general attractiveness most of its predecessors. Displays appear to have a more effective character. Sousa won a genuine triumph, and the magnetism of this gentleman being reinforced by 50 admirable performers, the prospects are that the season will be most successful in every sense.

FROM

Brookville
Ind.
American 9/4

The state fair managers selected the best band in the world when they contracted for Sousa's band for their evening concerts; and they also selected from the very best bands in the state where they employed the Indianapolis military band to play during the day. This will be appreciated by almost all visitors, for the man or woman who can not in this day distinguish good music from noise is certainly the exception. There is no machinery or clap-trap that can emit more hideous noise than a brass band with poor players at the business end of the brass horns.

The Sisters Phillips and the Brothers Lorenzi, professionally known as the Four Comical Cards, are due in London 6, after an eleven months' engagement in Australia. They have been engaged to return by Harry Rickards for a solid year, at a nice increase of salary, but they do not go back until after the close of the pantomime at the Alexandra Theatre, Sheffield. Melville Stuart is now playing Seramba, in "El Capitan," in place of W. Ingersoll. During the performance of "The Swiss Express" at Wolverhampton, the other night, four

NEW YORK MORNING TELEGRAPH.
SEP 24 1899

Nat Goodwin Is Recovering.

Nat Goodwin is rapidly recovering from his recent illness, but he will not be able to appear again for a fortnight at least. The managers of the Comedy Theatre threaten to bring a suit for damages against Gertrude Elliott for leaving Goodwin before the end of his engagement and going to the Court Theatre at a salary of £30 a week. Goodwin has paid a large sum of money to be released from his contract at the Comedy Theatre and will be able to fill his American engagements.

"El Capitan" is drawing better than it ever did and I am now inclined to believe it can stay on much longer than the time originally intended.

NEW YORK COM'L ADVERTISER.

SEP 23 1899

LITERARY NOTES.

A new and interesting convert to literature proves to be a no less conspicuous figure than John Philip Sousa, who will write of My Experiences as a Bandmaster for the new volume of The Youth's Companion for 1900. No doubt Mr. Sousa's reminiscences rival Gilmore's or Cappa's and anecdotes of interest to the musical world may be expected.

RICHMOND, IND. - ITEM.

SEP 22 1899

holiday goods.

Sousa's band passed through the city this morning on its way back east from Indianapolis.

SEP 26 1899

SOUSA PLAYS AT EXPOSITION

Small Crowd at Afternoon Concert—Thousands Heard His Band at Night.

PRESBYTERIAN VISITORS

English and Scotch Delegates to International Council Make the Tiny Railway Creak.

READING TO HAVE ITS DAY

Schools Will Close and Surrounding Towns Will Send Their Thousands to the Show.

Less than a thousand people greeted John Phillip Sousa at the Exposition yesterday afternoon, when he gave his initial concert, but although small in numbers, the audience was enthusiastic, and the "March King" received a cordial welcome. Since Sousa made his last appearance before a Philadelphia audience his band has been augmented by several soloists, and if the concerts given at the Exposition yesterday are a sample of what are to follow music lovers have a treat in store.

Almost every number on the programme was encored, and as the leader was in his usual accommodating frame of mind both the evening and afternoon concerts lasted half an hour beyond the schedule time. Sousa's style is so entirely different from Santelman's that it is difficult to make a comparison, but his selections at both concerts yesterday pleased his hearers.

EXPOSITION NOTES

Programmes for the band concerts to-day
AFTERNOON—2.30 O'CLOCK.

PART I.

1. Overture—"Paraphrase III".....Supp
2. Scenes from "The Serenade".....Herber
3. Fluegelhorn Solo—"Bright Star of Hope,".....Robaud
4. Gems from "The Charlatan".....Sousa
5. Valse—"Love and Life in Vienna" (new).....Komsak
6. March—"The Bride Elect".....Sousa

PART II.

7. Scenes from "Lohengrin".....Wagner
8. Cornet Solo—"Remembrances of Prague,".....Hoch
9. Airs from "Cavalleria Rusticana".....Mascagni
10. (a) Antique Dance—"Anne Boleyn" (new).....Halle
- (b) March—"Hands Across the Sea" (new).....Sousa

EVENING—8 O'CLOCK.

1. Overture—"Carneval Romane".....Berlioz
2. Scenes from "The Belle of New York".....Kerker
3. Cornet Solo—"Arbucklenian Polka".....Hartman
4. Airs from "The Idol's Eye".....Herbert
5. Idyl—"Ball Scenes" (new).....Czibulka
6. Grand Scene from "Parsifal".....Wagner
7. Trombone Solo—"Air and Variations".....Pryor
8. (a) "La Cinquantaine".....Gabriel-Marie
- (b) March—"Hands Across the Sea".....Sousa
9. Tarantella from "The Bride Elect".....Sousa

NEW HAVEN CT - UNION.

John Phillip Sousa's greatest hobby is punctuality, and he likes punctuality in the members of his band too. When a bandman is late, he receives a severe reprimand. Precisely at 4 o'clock each afternoon Sousa is in his place, baton in hand, ready for the first number.

On a recent afternoon an accident occurred on the railroad leading to the beach which delayed 20 musicians. Of course they thought Sousa would not begin the concert with so many absent. As they neared the theater, about 5 o'clock, sounds of music came through the windows.

"We will wait until he starts up one of his marches," said a bandman, "and then march on the stage in single file, playing our instruments."

This was done, and it so pleased Sousa and the audience that the impromptu piece had to be repeated.

After the concert the delay was explained, and the musicians still held their jobs.

SE. 21 1899

PLAY HOUSES

Three of the Very Best Attractions Coming Yet This Week.

Sousa Tomorrow Night Will Have a Packed House at Grand.

Fousa.

John Philip Sousa has been termed "The Maker of Music for the Million," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses! The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way, and there are few better ways, than spending an hour or so with the "March King's inimitable musicians.

The concert will be given at the Grand, on Friday, September 22.

WHEELING, W. VA. - INTELLIGENCER.

SEP 5 1900

THE SOUSA CONCERTS

At Wheeling Park Sunday were Attended by Large and Enthusiastic Audiences - The Band Goes From Wheeling to New York for Dewey Day.

The two concerts at the Wheeling Park Casino on Sunday afternoon and evening by Sousa and His Band, attracted large and enthusiastic audiences, and the enterprise of the park management in securing this extra attraction as a wind-up of the Sunday concert season at the popular east-of-town resort, is indeed commendable.

Both programmes were full of good things musical, and without exception every number was encored. All the encores were Sousa compositions, with one or two exceptions. The gem of the afternoon programme was the mosaic from "Lohengrin." Both the soloists, Mr. Arthur Pryor's trombone solo, "Love Thoughts," and Mr. Emil Kencke's cornet solo, "Remembrances of Prague," were received with enthusiasm.

The night audience was, if possible, more enthusiastic. The soloists were Mr. Frank Hell, fluegelhorn, and Mr. Herbert L. Clarke, cornet; both of the selections were encored to the echo, as was, in fact, every one of the concerted numbers, and it was evidenced conclusively that Sousa's is the favorite of all the concert bands in Wheeling.

Sousa and His Band leave Wheeling for New York, where they take precedence over all other musical organizations in the Dewey land parade this week.

INDIANAPOLIS, IND. - SENTINEL.

SEP 22 1899

Prof. Sousa as a Shot.

John Phillip Sousa was yesterday the guest of honor at an invitational shoot given by the Limited gun club at its park near the fair grounds. Mr. Sousa is very fond of trap shooting and made a number of excellent scores. He seldom has an opportunity to enjoy his favorite sport and the courtesy of the club in arranging a special shoot for him was a matter of much gratification. He was loud in his praises of the beautiful little park and congratulated the members on the splendid equipment.

SEP 21 1899

Sousa's Band Plays Professor Coleman's Composition.

Randolph county has some musical composers whose compositions are played far from their native bailiwicks. Professor Astin's songs, waltzes, etc., are known all over the country, and now it seems likely that Prof. Ernest M. Coleman, of Coleman, will achieve some distinction as a composer. While he has composed numerous pieces, none of them have been published; but those who have heard him play them are convinced they should be printed.

Recently he sent one of his pieces, entitled "The Coon's Dream," to John Phillip Sousa, the celebrated band leader and musical composer, and the other day he was gratified at receiving a programme given at Manhattan Beach by Sousa's band, one of the number of which was his own composition.

This is quite an honor for Professor Coleman, and will doubtless encourage him to the extent of having published "The Coon's Dream."

The following is a copy of the letter he received:

"Manhattan Beach, New York,
Aug. 18th, 1899.

"MR. ERNEST M. COLEMAN.
"DEAR SIR:—I sent you a programme a few days ago with your composition mentioned, which I hope you received. I send you to-day score and parts of your 'Coon's Dream,' and hope same will reach you safe. I send them by express.

"The season is drawing to a close, and it will not be possible to play your music again this season.

"The 'Coon's Dream' received quite a warm reception from the audience. Wishing you all success,

I am sincerely yours,
CHARLES WM. KRUGER,
Librarian Sousa and His Band.

"Manhattan Beach, New York."

FROM

Wheeling W. Va
9/23/1899

Sousa's Band.

John Phillip Sousa has a way all his own in conducting a concert, so much so that his concerts long ago became characteristic. They are quite unlike any others. He is himself a well-spring of energy, and he so infuses his players that they demonstrate the force with which they are moved in a most inspiring way. The audiences directly detect this and invariably yield to the same sway until enthusiasm often reaches astonishing degrees. Sousa throws constraint to the winds in his martial and more brilliant number and dashes through the mazes of bewildering conceits such as his own at kindred sort with an impetus that becomes irresistible. Another instant and the autoeracy of musicianship asserts itself and is equally demonstrated by the scholarly accuracy and exaction with which he reads and directs a classic.

The famous band will be here on Sunday afternoon and evening, Sept. 24, Wheeling park casino.

Kalamazoo, Mich. - Telegraph.

SEP 23 1899

If pretty Marie Celeste of "The Bride Elect" opera company was to comply with all requests that are made for her autograph picture, or a lock of her hair, she would have writers cramps, become a bankrupt and be bald-headed within a month.

SEP 20 1899

AMUSEMENTS.

The Victoria.

Sousa's band concerts are distinguished for their spirit and cheerfulness, or, as an eastern critic said, "they are more than cheerful; they are brilliant." From the moment that Sousa takes his platform, the program moves with a dash and whirl that quickly becomes infectious and that puts every one in sympathy with the occasion. There are no depressing waits or lapses. Sousa kills no time by vague wanderings about the stage, among his members, discussing this or correcting that, but every minute is employed in playing something of pleasure to his audience. Program numbers are as bright and sparkling as a string of diamonds, and encore numbers are like a shower of pearls. Sousa never refuses any reasonable request for encores that are sure to be the daintiest tid bits in the whole category of music, or stirring martial strains that set everybody's toes tingling in an impulse to jump up and mark time. Sousa is there for the purpose of giving a band concert, and includes the most possible in a given time, and the longest variety also, that it is possible to crowd in the allotted time. Sousa is there, with his plentiful encores, one number is barely out of the way before another is on, and thus number pursues number and encore follows encore, until the finale see the original program tripled and even quadrupled, as is often the case. Not a surfeit—for audiences never get too much of Sousa—but a feast, with always a lingering desire for "just one more."

Little is the wonder that his concerts are so wonderfully popular in every nook and corner of the land. He gives just the sort of music the people delight in, and he gives them all they want of it.

The famous leader and his big band will be here in concert on Friday afternoon, September 22, at the Victoria theater.

The soloists are Mr. Arthur Pryor, trombone, and Mr. Franz Hell, flugelhorn. Sousa stops at Dayton for this one concert while en route to New York to head the great Dewey parade by invitation of the City of New York.

Philadel. Inquirer
9/24

TALK ABOUT BANDS

Director Santelman, of the United States Marine, Drops a Few Interesting Hints

WE ARE APPRECIATIVE

He Tells How the Big Musical Organizations Have Come to the Front in Recent Years

One of the great delights of the National Export Exposition was the famous United States Marine Band, which gave the last of its first series of concerts at the exhibition grounds last evening. Director William H. Santelman, after the close of the performance in the auditorium, chatted interestingly with a representative of The Inquirer:

"Our season here," said Director Santelman, "has been very pleasant. I always recall my first experience in America, which began in Philadelphia. I was one of thirty-five men who came over in 1887 to lay in Carl's Band, at Ridgeway Park. I stayed there four months. Before that I played in an infantry band in Hanover, from Philadelphia I went to Washington, here I entered the United States Marine band, and served eight years under Sousa. I was trained in the German school, at Elpise. After a short time Sousa put much trust in me, which gave me a very good insight into his methods. Sousa is a great leader. He carries his men with him. He treats them kindly, encourages them in their work, and applauds them when they score something extra fine. I played baritone in the band, and leading violin in the orchestra, and often directed at the drawing rooms of Mrs. Cleveland and Mrs. Harrison before I became leader of the band. I had left it after Sousa to lead the orchestra of the Columbia Theatre, when it opened in Washington, and gave that up to accept the leadership of the United States Marine Band, which I have now."

SEP 26 1899

OPPOSED TO WHISTLES.

To the Editor of the Brooklyn Eagle:

Has not one important matter been overlooked in the Dewey arrangements, viz., some means of modifying the inordinate tumult of steam whistles on the river? Of what avail will be Sousa's Band or the music of the grandest choruses of America and Europe if it is to be drowned entirely by the deafening and unceasing din of all the river tugboats screaming at once, making pandemonium?

If this is not attended to before hand, it will be too late. One five minutes or even ten might be allowed the river craft for their steam screams of greeting, and after that ought they not to be suppressed in order that the artistic music of welcome prepared may be audible?

S. L. STILSON,
Brooklyn, September 23, 1899.

SEP 20 1899

AMUSEMENTS.

The Victoria.

Sousa is omnipresent. He has his place in this history making epoch, place as unique as his musical genius is original and daring. In the military camp, in the crowded streets of the city when the troops march to the front in the ball room, in the concert hall, at the seaside and on the mountains, go where you may, you hear Sousa, always Sousa. The urchin in the streets blithely whistles the haunting melody of a Sousa march, and the sweet girl graduate evokes applause when she plays the same strains before admiring friends. It is Sousa in the band, Sousa in the orchestra, Sousa in the phonograph, Sousa in the hand organ, Sousa in the music box, Sousa everywhere. The American composer is the man, not of the day or of the hour, but of the time. His great band fairly monopolizes the concert field, and his operas are to be presented in every music-loving community during the coming season. In the course of their fall tour the Sousa band will pay a visit to this city on Friday afternoon, September 22, at the Victoria theater.

Park Theater.

Today.—Of

FROM

Wheeling News
9/24

Splendid Programme to Be Rendered at Wheeling Park.

Sousa and his famous band will play matinee and night at Wheeling park today, and immense audiences are assured. The announcement of the coming of the great band has aroused the keenest interest, and it is a foregone conclusion that the capacity of the casino will be tested at each concert. The



programmes for both have been admirably selected and are certain to please all tastes. They will bring out full the marvelous power and skill of the leader and his men. The afternoon concert will begin promptly at 2:40 and the evening programme at 8 o'clock. Special service has been arranged for on the trolley line to handle the crowds quickly and promptly.

SEP. 27, 1899

SUPREME COURT.

Ada P. Blakely, administratrix of the estate of David Blakely, deceased, took an appeal from the decision of Common Pleas Court No. 2 of this county in the equity suit brought by her against John Philip Sousa, the composer and bandmaster.

Mrs. Blakely asked that Mr. Sousa be required to account to her for the profits derived from concerts given by "Sousa's Band," as well as royalties from his musical compositions, in which she claimed her husband was interested under a contract with Sousa. She also asked that the defendant be enjoined from using the title "Sousa's Band."

The referee to whom the case was given recommended the accounting, but held that Mr. Blakely had had no such interest in the name "Sousa's Band" as to enjoin its use by Sousa. Several of the findings of the referee were excepted to by both parties, but Judge Pennypacker dismissed them. From his decision Mr. Sousa also appealed about a month ago.

EXPOSITION PRAISED.

Foreign Visitors Were Delighted--Crowds Hear Sousa.

Last evening's concert in the Auditorium of the National Export Exposition was the most largely attended of any since the day of the opening ceremonies. It is estimated that 8,000 people heard Sousa's Band during the two hours which the programme occupied. Many numbers were enthusiastically applauded and encores were given by this famous band.

SEP 22 1899

THOUSANDS HEARD SOUSA.

Huge Audience at the State Fair Stand and Race Track.

Between 15,000 and 16,000 people heard the concert by Sousa's band last night. The grand-stand, which holds 8,000, was a solid embankment of humanity. The race course, as far as people could see and hear the band, was a solid mass, and on the infield, opposite the grand-stand, two or three thousand persons crowded for desirable places. Hemming in the sea of people about the land were deep rows of carriages and other vehicles, all filled with men and women. It was not so cold as on the preceding night, which enabled the listeners to enjoy the concert with greater comfort. At the close of the concert the director of the band said his organization had never played to such an audience before. Mr. Sousa is enthusiastic over the way the public has received his band, and says he wants to attend the State Fair next year. The crowd was as interesting to the band as the band was to the crowd. Every number on the program was applauded until an encore was given, and occasionally some of the numbers were cheered. One of the novelties of the program was a cakewalk given by two children, who pranced up and down before the band. For encores to the regular numbers on the program, Sousa marches were given. The children's chorus sang "The Stars and Stripes Forever," assisted by the band, and there was a great patriotic demonstration on the part of the audience.

It was about 10:30 o'clock when the last number was given. Then came the rush to get back to the city. The Monon had a long special train, and it carried a large number of people to the Union station. There was a long string of street cars waiting, and there was a heavy crush of people about the gates. It was midnight before the last of the people got away from the grounds.

SEP 23 1899

Sousa's Band Tonight.

John Philip Sousa has been termed "The Maker of Music for the Millions." It is surely an honorable and desirable distinction. This is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way than spending an hour or so with the "March King's" inimitable musicians. It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bring rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his band in this city will be hailed with pleasure.

CAMBRIDGE, OHIO.

SEP 22 1899

Sousa's Band at Zanesville Sept. 23.

When arranging programmes for his concert tours, Sousa gives them most careful consideration, weighing closely the predilections of the public of the various parts of the country which he will enter. To successfully and adequately meet the needs of every quarter is a matter that requires consummate skill and tact and a thorough knowledge of the country at large and by divisions. That he never fails to present just what the public of any division of the country likes best of all is evidenced by the fact that his band concerts are as alluring in one region as another. The fact has been demonstrated over and over again, and one which Sousa invariably recognizes in preparing his programmes, and that is, everywhere the people wants the best. Indifferent programmes would soon bring about disaster. A new and plethoric "angel" will be needed every week. For his present tour, Sousa has provided extremely bright and tempting programmes. The band comes in full force and the concert here will take place on Saturday evening Sept. 23 at Schults Opera House. The soloists are Mr. Arthur Pryor, trombone and Mr. Herbert L. Clarke, cornet.

INDIANAPOLIS, O. - SENTINEL.

SEP 22 1899

Sousa was the Magnet

That Drew Thousands of People to the Fair Grounds.

Sousa was the magnet that drew 15,000 souls around the grand stand, erected in front of the immense amphitheater at the fair grounds, last night. The people did not mind the discomfort of crowded cars to or from the grounds when there was an opportunity to hear the famous band. The program was equally as entertaining as that of the night before and the director equally generous with encore numbers. There was not a seat left in the amphitheater and 6,500 chairs had been put in the building. Out in the race track there was gathered a crowd equally as large and back in the space within the track there were a thousand vehicles all with from two to a half dozen occupants. In the show and betting rings in front of the grand stand on either side of the band several thousand had secured places. Some venturesome youths even got on the roof of the big grand stand. The soloists of the evening, Mr. Franz Heil

and Mr. Kenecke, each were enthusiastically encored. Mr. Heil's fluegelhorn solo was especially well received. The children's chorus acquitted itself better than on the previous evening, if anything, and Sousa was quite carried away with the happy manner in which the children sang his composition "The Stars and Stripes Forever." The spectators, too, gave vent to a demonstration that almost drowned out the big band and the chorus when the nation's flag was slowly hauled up. Mr. Louis Dochez sang the solos in the "Battle Hymn of the Republic" and did the work superbly. The new march number, "Hands Across the Sea," was again favorably received by the immense assemblage but the old marches still live dear to the people and they were just as enthusiastic when any of the "march king's" own marches and two-steps were played.

SEP 22 1899

A BOUQUET FOR SOUSA.

Another Great Audience Hears the Popular Band's Music.

Perhaps the largest crowd that ever attended a night entertainment at the state fair grounds was present at the open-air concert given by the Sousa Band last night. It was an enthusiastic, music-loving crowd and was ready to applaud the number from the time the opening overture, "William Tell," was given, to the close, when the band gave gems from the "Runaway Girl." Every available seat in the amphitheater was taken and many people, in order to get as near the band as possible, stood up. Hundreds of people did not attempt to get seats in the amphitheater. The gates of the race track were kept open and the space in front of the amphitheater was crowded. A great many city people drove out to the grounds and remained in their carriages during the concert. It was fully an hour and a half after the concert closed that the last of the crowd was able to get away from the grounds. The Monon's special left the grounds for the city about 10:30 o'clock. Nearly all of the coaches were filled. Sousa was very obliging again last night and gave encore numbers wherever the audience indicated a desire for them. This was very frequent. One of the encores was "The Washington Post," one of Sousa's favorite marches. The audience recognized it with a great clapping of hands. "The Stars and Stripes Forever," with the children's chorus of five hundred voices, was given again last night. Prior to the rendition of this favorite, "The Battle Hymn of the Republic" was given. Mr. Louis Dochez singing the solo part. The children sang the chorus with fine effect. The audience would not permit Mr. Dochez to retire until three verses of the hymn had been sung. "The Stars and Stripes Forever" made a tremendous hit with the audience and the chorus was given several times. The programme was given in two parts, there being a ten minutes wait after the first part. Just before the intermission Charles F. Kennedy, secretary of the State Board of Agriculture, stepped forward and presented John Philip Sousa with a fine bouquet of roses. Sousa bowed his thanks and the audience cheered generously. In the second part of the programme the band played Sousa's "Hands Across the Sea." While this number was being played, two children, a boy and girl from the chorus, entertained the audience by giving a cake walk on the platform in front of the band. The youngsters were very clever and graceful. Last night's concert concluded the Sousa engagement here.

SPRINGFIELD, O. - SUN.

SEP 23 1899

Sousa at the Grand.

John Philip Sousa with his famous band, made his perennial appearance at the Grand last night and was greeted by a splendid audience, to which was rendered a program which could not but please the most exacting musical critic. Otto Mesloe, formerly of the Big Six band of this city, is traveling with Sousa as cornetist.

The band is on its way to New York where it will lead the Dewey Day parade. It will have 100 pieces and a drum corps of thirty members.

Ove. Messenger,
Marshall, Tex
9/19

Hilda Clarke is another beautiful girl who has recently made her mark in the comic opera world. She comes from Kansas City, and after completing her musical studies abroad was selected some four years ago to play a small part in "The Princess Bonnie," a short-lived comic opera in which Frank Daniels made merry in the leading role. A short time as prima donna with the Bostonians was followed by her engagement two seasons ago as leading soprano singer in "The Highwayman," a musical piece with which De Koven and Smith hopelessly hoped to duplicate the extraordinary success they had made with their "Robin Hood." This season she appeared as La Pastorella in "The Wide Elect," the part created last year by Nella Bergen.

Although it is now

SEP 24 1899

SOUSA AS A BOXER.

JOHN PHILIP SOUSA is a busy man. Of most of the untold undertakings in its behalf which keep Mr. Sousa busy a big and interested public is aware. But this that follows is as new as it is startling.

The great Sousa is learning to box. Yes, for several weeks he has been daily conducting two concerts, devoting two or three hours daily to writing and composing his new opera, "Kris," and yet another two or three hours to practicing the manly art in a gymnasium of a well-known fistic expert at Manhattan Beach.

Ever since Mr. Sousa's recovery from a severe attack of typhoid fever last November, which confined him to his bed for ten weeks, he has continued to gain weight, but up to a short time ago he felt that his illness had weakened him considerably.

By the advice of his physician, Mr. Sousa decided to take more physical exercise. Consequently, the popular leader and composer is now spending three hours each day with Jack Cooper, the crack athlete and manager of the Manhattan Beach race track, from whom he is taking lessons in the art of self-defence.

"I began taking boxing lessons weeks ago, under the tutelage of Cooper," said Mr. Sousa, "and I feel like a new man. Just feel the mus-

cles of my arm! There's nothing that will shake a person up more than a round or two with the gloves. Cooper and I go at it every day. I'll wager I've worked off thirty pounds since I began.

"At first it was pretty hard going. That man Cooper has muscles like an ox, and his blow is like that of a sledge-hammer. Several weeks ago he gave me a crack upon the point of the jaw that made me feel as if I had swallowed my palate. One more blow like that and there would have been no concert at the beach that night. Somebody would have had to announce that Sousa was indisposed. "It is somewhat different now, however, as I am better able to defend myself.

"No, I have not been knocked out as yet," continued the great band master, smilingly. "Cooper would not dare to do that, he is too good a friend of mine, and, besides, I would then feel compelled to give him a piece of my mind."

FROM

Monday, October 2nd. For particulars inquire of Mrs. H. C. Ogden. Telephone 522.

Sousa's Band.

The announcement that Sousa and his band will be at Wheeling park casino on Sunday, September 24, afternoon and evening, presages unalloyed enjoyment of melodies and harmonies divine; a perfect concert at which the works of the great masters of music of all ages will be interspersed with the swinging strains of Sousa's own marches or the dreamy, sensuous music of the latest waltz writers. The management of this organization make the claim that it is the greatest military concert band in the world. It is the band of the people just as John Philip Sousa, its noted leader, is the conductor and composer of the people. It is the band of the people because Sousa recognizes the musical preference of his public and gives his audience just what they want to hear.

SEP. 22 1899

THE SOUSA CONCERTS.

Two Very Attractive Programmes are Announced.

The merits of the Sousa band are too well known to need comment, for their fascinating, clean-cut and spirited playing arouses enthusiasm in even the dullest mind. With the finest of brass and the sweetest of wood wind, the band appears to remarkable advantage in all that it does. In the minds of the countless throngs that have listened to the work of this superb band in the past there have always lingered for many days the vague, wonderful impressiveness of the ponderous harmonies of the old masters; the lighter, witching music of the present foreign school, and the boisterous, ringing, swinging marches of the famous leader himself. No musical event of the season brings pleasurable anticipations to more people than the annual concert of Sousa and his band, and the announcement of the early advent of that famous organization will be hailed with delight. The two concerts will be given on Sunday, September 24, at Wheeling Park Casino, and Mr. Sousa has prepared two programmes that cannot fail to satisfy the most exacting tastes. They are as follows:

MATINEE.

verture—"William Tell".....Rossini
rand Scene from "Parsival"—"Knights of the Holy Grail".....Wagner
rombone Solo—"Love Thoughts".....Pryor
Mr. Arthur Pryor.
Idyl—"Ball Scenes" (new).....Czibulka
foale—"Lohengrin".....Wagner
Var Time from "Indian Suite".....Macdowell
ornet Solo—"Remembrances of Prague".....Hoch
Mr. Emil Kenecke.
a) Song—"All Souls' Day" (new).....Lassen
b) March—"Hands Across the Sea" (new).....Sousa
ems from "The Bride Elect".....Sousa

EVENING.

verture—"Tannhauser".....Wagner
Dance Suite—"The Gypsies" (new).....Strauss
flugelhorn Solo—"Bright Star of Hope".....Robaudi
Mr. Franz Hell.
Valse—"The Beautiful Blue Danube".....Strauss
Finale to third act of "Manon Lescaut" (new).....Puccini
second Hungarian Rhapsody.....Liszt
Cornet Solo—"The Whirlwind".....Godfrey
Mr. Herbert L. Clarke.
a) Idyl—"Carillon de Noel" (new).....Sidney Smith
b) March—"Hands Across the Sea" (new).....Sousa
ems from "The Runaway Girl" (new).....Caryll-Mpckton

SEP. 22 1899

THE SOUSA CONCERTS

Occur at Wheeling Park Sunday Afternoon and Evening.

The personnel of Sousa's band is quite as remarkable for its youth as for anything. A glance at the band as it takes its place on the stage is sufficient to instantly discover the fact that every member retains a tenure on youthful years, and the feature is pleasing. Not that age is displeasing, for it means strength, maturity, progression, but youth has buoyancy, exuberance and bounding spirits; it has quick perception, intuition, elasticity and there is vim, dash and sparkle in what it undertakes with zealous pride and ambition. Sousa's band has no place for laggards of the inert. Sousa's spirited baton demands quick obedience, the eye that sees, with a flash and understanding that acts with the rapidity of an electric current, for Sousa himself grows impassioned at moments and the body of players he is directing must reflect his mood and interpret as he inspires. Of course Sousa's most exacting requirement is artistic excellence, superiority even, but in these days achievement is quite often found in young aspirants as in older timber, and distinguishing abilities abound.

For the present tour the big band is out in full force, and is in prime condition, probably more perfectly balanced than ever before. The concerts here will occur on Sunday afternoon and evening, at Wheeling Park Casino. The soloists will be Arthur Pryor, trombone; Herbert L. Clarke and Emil Kenecke, cornet, and Franz Hell, fluegelhorn.

PHILADELPHIA TELEGRAPH

SEP. 23 1899

Charles Klein, the American dramatist and librettist of "El Capitan," has taken a house at Cobham, near London, where he is at work on a melodrama, the scene of which is laid in England, and the title "The Lombard Street Mystery." This work is to be produced by Charles Frohman next autumn in New York. It will be in five acts and seven scenes. Klein has just completed a new opera for De Wolf Hopper, for which Sousa will compose the music. Zangwill should now dramatically revive his "The Big Bow Street Mystery" as a farce.

SEP. 23 1899

SOUSA TO-MORROW.

"The March King" and his Peerless Band to Give two Concerts at Wheeling Park Sunday Afternoon and Evening.

"Sousa is coming" are the magic words heard on all sides. The annual appearance of the great American conductor and composer in this city has become a recognized institution. It is always regarded as the visit of a friend, irrespective of its artistic aspect, for of all men now before the public John Philip Sousa assuredly gets in closer touch with his audience than any other. Probably Sousa's friendliness and cordiality towards his patrons and his unfailing liberality and courtesy in responding to encore requests have quite as much to do with his popularity as his famous compositions and his magnetic conducting.

Sousa is a man of the times. Besides his qualities as composer, his training of a military band to reach so high a point of excellence shows that he is a born leader of men. The same qualities that go to make a successful general are those which in a smaller scale make a successful band leader. There must be personal magnetism, infinite self-control, self-confidence, quick judgment and the recognition of the value of strict discipline, coupled with the ability to enforce it. Sousa has all these advantages, as well as a handsome and dignified presence. His band shows the result, for while there may be a good leader without a good band, there never can be a good band without a good leader. Sousa guides his band as a wise general controls his army. He looks upon it, not as a machine, but as a composite being, susceptible of emotions that any one man may feel.

The great Sousa band will be heard at Wheeling Park Casino on Sunday afternoon and evening.

FROM

Wheeling, W. Va.
9/21 Name

Sousa's Band.

Criticism is silenced when Sousa and his men thrill the senses, and the only question is the degree of praise to be bestowed. The sway of Sousa over his audiences is something that is a pleasure to study. There is a magnetism in him, and the manner in which he controls the band that puts the great audience in thorough sympathy with him. It seems as if he always gives just the thing that his audience is in the mood for. It seems the delight he gives the people is rather more unrestrained and unaffected than one ordinarily notes in audiences. Sousa and his hearers are thoroughly en rapport. The popular pieces that are easily hummed and whistled do not carry off all the honors. But the finer music, the selections from the masters, seem at times to appeal to the uncultured ear with a force which that ear might not be supposed to appreciate. There is evident in the quality of the reception of better music, an education of taste that is gratifying. Sousa's band gives two concerts at Wheeling Park next Sunday afternoon and evening.

WASHINGTON, D. C. - POST

SEP. 24 1899

Otis Harlan produced "My Mascot Boy" at Poughkeepsie last week.
"El Capitan" is a comic hopper.
George R. Sims, in London Referee.
"The Prince of Wales"

SPRINGFIELD, O. - SUN.

SEP. 22 1899

AMUSEMENTS.

Sousa's band is an aggregation that never deteriorates. Extravaganzas may shrink when hung a second time on the provincial clothes lines; comedies may lose their brilliancy and tragedies their majesty, but Sousa's concerts show no retrogression.

His popularity and success are in no small measure due to the fact that Sousa is always honest with his patrons, giving them the best at his command with a genuine cordiality. Go hear him tonight at the Grand Seats at Harris.

PROVIDENCE, R. I. - JOURNAL

SEP. 24 1899

Plays in London.

THE London autumn theatrical season is now in full swing. American actors, managers and playwrights promise to be even more important factors in London than heretofore. There is scarcely a company at any important theatre that does not include at least one American, while the music halls are simply overrun with American performers.

The three leading American companies, Goodwin's, "The Belle of New York" and De Wolf Hopper's, continue to be among the most popular in London. In Hopper's case, the early indications that "El Capitan" would not prove as success there were completely at fault. Now, in addition to filling the stalls, the more expensive portion of the house, it has a long line waiting nightly for the gallery and pit, which is the surest sign of an English success.

BURG, PA. IN THE W. VA.

SEP. 20 1899

thuslastically applauded.

LAST CONCERT.

Sousa to Leave Pittsburg To-Night. The Tenth Regiment to Have a Day at the Exposition-To-Night's Program.

This is Sousa's last day at the exposition, as he closes his engagement to-night at 10:30, when he leaves on a special train for Indianapolis. This will be the last opportunity this season to hear the "March King" and his band. Manager T. J. Fitzpatrick heard yesterday from Lieut. Col. James E. Barnett relative to the invitation extended to the colonel and the Tenth regiment to visit the exposition. Col. Barnett writes that he greatly appreciates the compliment, and during his New York trip he will speak to the company commanders about it and make some arrangements for a "Tenth Day" at the exposition.

For this evening Conductor Sousa has arranged the following program:

7:30 to 8:30 p. m.
Overture—"William Tell".....Rossini
Grand Fantasia on "Aida".....Verdi
Cornet Solo—"Souvenir de Mexico".....Hoch
Mr. Emil Kenecke.
Scenes from "Die Meistersinger".....Wagner
(a) Rondo de Nuit (new).....Gillet
(b) March—"El Capitan".....Sousa
Valse—"Immortellen".....Grieg
9:30 to 10:30 p. m.
Overture—"Tannhauser".....Wagner
Scenes from "The Runaway Girl".....Caryll-Mpckton
Trombone Solo—"Love Thoughts".....Pryor
Mr. Arthur Pryor.
Finale to Third Act of "Manon Lescaut" (new).....Puccini
(a) Sextet from "The Bride-Elect".....Sousa
(b) March—"Hands Across the Sea" (new).....Sousa

SEP 12 1899

AMUSEMENTS

VICTORIA THEATRE. — John Philip Sousa has been termed "The King of Music for the Millions," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses! The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way, and there are few better ways, than spending an hour or so with the "March King's" inimitable musicians. The same remark applies with equal force and truth to every other music-loving community, and this city is certainly no exception to the general rule. It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his Band in this city will be hailed with pleasure. The concert will be given at the Victoria Theatre Friday afternoon, September 22, and will be the first musical event of the season.

NOTES

FROM
NEW YORK MORNING SUN
SEP 27 1899

without the payment of duty.

Robert Blei, manager of Koster and Bial's has purchased some contracts made by vaudeville performers with George W. Lederer of the New York. These acts were to appear in the Aerial Magnolia Grove, but owing to the slight financial success of that resort it will be closed on Saturday night and not reopened, at least for some little time. Mr. and Mrs. W. H. Kendall, who are to play "Elder Miss Blossom," "The Poverty of Riches," and other plays, in which they have been seen in London, will arrive to-day on the Teutonic. Their tour commences on Oct. 2 in Philadelphia.

A reorganization of Gilmore's Band, with Mr. Couturier as its leader, will begin a tour of this country with a concert at the Broadway Theatre next Sunday evening. The vocalists will be Miss Glover and Miss Patterson. DeWolt Hopper has cancelled all his American dates for a year hence and will spend that time in London. On Oct. 28 his engagement in "El Capitan" at the Lyric ends, and the second night following he will move to the Comedy and produce "The Charlatan." This piece will be kept on as long as it draws and then "Wang" will be put on. Mr. Hopper's manager, E. R. Reynolds, sails for London on Oct. 4. A one-act drama from the French, called "Lui," will be produced at the Bijou next Monday. It will come after the last act of "In Paradise." Oscar Metenier is its author and it has a record of 300 performances in Paris. The cast at the Bijou will be Minnie Seligman, Beatrice Morgan, Harry St. Maur, Theodore Babcock and William Bonelli.

XXX
Sousa and His Band.

"The Stars and Stripes Forever," was the musical doxology of the impressive ceremonies attendant upon the lowering of the enemies' emblem and the elevation of the glorious American ensign. Every band in the army played the inspiring strains on the firing line and in the camps. The march was played at Ponce, Porto Rico, when the jubilant natives came out with their band to welcome the victorious troops under the Command of General Miles. With stirring patriotic words written by Sousa this melody has proven enormously popular as a song for the times. Sousa's latest march, "Hands Across the Sea," has for its motto, "A Sudden Thought Strikes Me—Let Us Swear an Eternal Friendship." It will be a feature of the program of the Sousa band concert, Friday, September 22, at the Grand opera house. Seats at Harris's now.

SOUSA TALKS ABOUT DEWEY.

Friendship Between the Admiral and Bandmaster.

That John Philip Sousa has fully regained his health after a siege with typhoid fever in this city last spring the rotundity of his body and fullness of face gave convincing argument yesterday, when he was seen upon his arrival from Pittsburgh, where the band has had a most successful week's engagement. When asked how he had brought about his excellent healthful condition, Mr. Sousa remarked: "I have pumped all the remnants of typhoid out of my system by riding no less than 25 miles a day during the past summer and a thorough course of physical training. I have been punching a bag and sparring daily, so that I now feel that should the time come that I need extra attractions for my concerts I can diversify them with bouts of more than ordinary merit."

"During athletic intervals I finished my latest opera, 'Chris and the Wonderful Lamp,' which will receive its premier performance in New Haven on October 23. The book, which is the work of Glen McDonough, I consider extremely ingenious, and calls for the largest score I have ever written for a comic opera."

"It is for the purpose of rehearsing this work and to give my band and myself a rest that we will finish this year's tour next week in Boston. Just as soon as 'Chris' has been properly launched I will set to work on a new opera for De Wolf Hopper, the libretto of which is the joint effort of Charles Klein and Grant Stewart. But this will not necessitate my working too hard, for from all indications 'El Capitan' will run at least a year in London. Hopper and the opera having made a great hit. I have just received a cable that last week's receipts have almost reached \$10,000, and another from Impresario Kinsella, of London, who wants the French rights of 'El Capitan.' The German and Austrian rights of the opera have already been sold to Neumann, of Vienna."

Referring to his band leading the procession on Dewey day, in New York next Saturday, Mr. Sousa said: "During my leadership of the United States Marine Band I frequently had occasion to call on Admiral Dewey, who was at that time Chief of the Bureau of Naval Construction in Washington, and a warm friendship sprang up between us. I always found the Admiral a genial, courteous gentleman, and I considered him in those days as a man of extraor-

inary qualifications. When we were selected to head the procession my manager put in his price as \$2500 for 100 men. While in Pittsburgh I read in a New York newspaper that the price was considered unreasonable, and I forthwith wired my manager in New York to tender the services of the band and myself free."

Springfield Ohio Democrat 9/22

Sousa's Tempting Programmes
add theatre

When arranging programmes for his concert tours, Sousa gives them most careful consideration, weighing closely the predilections of the public of the various parts of the country which he will enter. To successfully and adequately meet the needs of every quarter is a matter that requires consummate skill and tact, and a thorough knowledge of the country at large and by divisions. What will best please the people of Kansas or Nevada may not do so well in Massachusetts or Louisiana, and the latter commonwealths are quite unlike in exactions.

For his present tour Sousa has provided extremely bright and tempting programmes. The band comes in full force and the concert will take place tonight at Grand opera house.

Uniforms for Sousa.

Ashley Abell of this city, who represents the Henderson-Ames company arrived home last night after a business trip to New York, where he sold the Sousa Band complete uniforms. While there he met Henry Fry, director of the Chemical National bank of that city, who was at one time a clerk at the American house.

OCT 1 1899

DOROTHY MORTON UP
Tragedy at the Cecil.
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The Tragedy of the Cecil.

All this blazing excitement about the gallant Dewey having had a tendency to wither the daily crop of soubrette and chorus gossip, one is compelled to look across the dark blue sea for kernels of news.

As the lecturer for the old fashioned panorama used to remark: "And now, ladies and gentlemen, we are, in England." The scene is a sumptuous suite in London's gilded hotel, the Cecil.

The characters in this little drama, darkened by tragic tinge, are our own loved and lost Dorothy Morton, a queen of song; her manager expectant, the energetic and irresponsible John R. Rogers; her backer, to whom she was "engaged to be married," an affluent but jealous gentleman of means who travels ahead incog; a poor but proud British composer, who has plotted to sell Miss Morton a new comic opera, to be backed by her affianced and managed by Mr. Rogers.

The composer, flushed and excited, is discovered seated at a piano. Miss Morton and Mr. Rogers are upon opposite sides of a table littered with manuscript, scores and contracts. The backer paces moodily about the apartment, pausing frequently at a sideboard, upon which there are real "props," including brandy and soda.

Composer—"I assure you, madam, that it is the crowning triumph of my artistic career. This opera is an inspiration. It shall make you as famous here as you are in your own America. Will you not run over this solo once more?"

Miss Morton (apologetically)—"I am really in shocking voice. I have a London fog in my throat, but since you desire it"—(sings the solo like a ten acre lot full of meadow larks at early sunrise).

Composer (rhapsodically)—"Ah, madam, you are superb, magnificent! Such phrasing, such expression, such colorature! Not even Melba could sing like that. You are indeed divine!"

Rogers (applauding with suspicious rapture)—"You are a bird, and the opera is a corker. It's a cinch that we can go out and swipe in more boodle than 'Yours Merrily' ever made with Minnie Palmer in 'My Sweetheart.' It's a 100 to 1 shot."

Backer (grudgingly)—"I don't profess to know anything about music, but it seems to me five hundred pounds is a lot of advance money to plunk down for a new piece. Then there's costumes and scenery and all that sort of thing. I don't know about it."

Composer (desperately)—"Ah, my friend, I am literally giving you my grand work. It will be a greater success than 'The Belle of New York' or 'El Capitan.' Five hundred pounds is but a mere bagatelle. You will make a fortune."

OCT 1 1899

INDIANAPOLIS, Ind.—The Grand Stock Co. put on "The Nominee" in fairly good shape. That excellent actress, Mrs. Kate Fletcher, dominated the whole performance, and very excellently at that. Mr. Kolker was not so happily cast, his work lacking reserve. Miss Shannon had a small part, but did her work well. The minor roles were acceptably taken. A sumptuous revival of "East Lynne" is underlined. At this writing English is dark, but Edwin Mayo will be here Wednesday. The State Fair was a huge success, due mostly to the fine exhibits, and also to Sousa's Band. It is estimated that on Indiana day 2,000 people heard this fine band.

SOME ANECDOTES ABOUT SOUSA.

He Is a Lover of Athletics as Well as of

Music.
SAN FRANCISCO CHRONICLE - MAY 12-19.

THE MUSICAL world of America and even the public life of the country has no more interesting character than John Philip Sousa, the man. Divest him of all connection with music and bands, and you still have a strong, vivid personality, full of incident and interest.

Sousa's father, a Portuguese born in Seville, Spain, whence he was driven out for political and religious reasons, was brought to this country as a fugitive in a British war ship. Among the papers which Sousa found in settling his father's estate a short time ago was a portion of a ship's manifest signed by the British captain, which mentioned as a passenger "Antonio Sousa, a native of Jamaica," the nativity given being a philanthropic fiction on the part of the Englishman to prevent the seizure of the man he was helping escape. In Washington Sousa's father was a member of the Marine Band, of which his son became the most famous leader, and was known as a linguist of unusual scope and accomplishment. One of the things in which Sousa takes a great deal of pride is the fact that his family, including his father, his two brothers and himself, have devoted something over sixty years to the service of the country. One of his brothers was employed in the Government naval gun factory at Washington, and enlisted in the Navy in the war with Spain, for the reason, as he stated it, that he wanted to see how the guns he had been making would work.

What is most unusual in a man of his profession, Sousa is a great lover of athletics. In his younger days he was a capital light-weight boxer and one of the best amateur baseball pitchers in the country. He still retains his interest in sparring, and is very apt to be found with a party of friends in a box at the meetings of champions. When he was last in Providence, R. I., Fitzsimmons was there with his company, and the two men were stopping at the same hotel. A party of Mr. Sousa's friends were lunching with him in a private room and Fitzsimmons was invited to join the party. After a discussion of the tariff, in which Sousa won the boxer's heart by explaining a few of its intricacies, the discussion turned to boxing. Fitz illustrated some of the features of the Corbett-Fitzsimmons fight and referred to his method of guard and the difficulty men had in hitting him in a vital spot. "I wonder if I could hit you," broke in Sousa, and in a moment the bandmaster and the pugilist had their coats off, and the former was trying his best to "land" on the man of muscle and defensive skill. He succeeded so well that when they got through Fitzsimmons remarked: "De little feller is all right," but the effort cost Sousa many twinges of his baton arm, where it had become bruised in the warding off of his opponent.

With newspaper men Sousa is always genial and companionable. Once during the early days of the Sousa Band, his manager, Blakely, complained of the time Sousa spent with some of the boys of the pen. "They ought to be begging crumbs from you," was Blakely's remark. "I shall not stand around the theater doorway peddling my stuff to them," was Sousa's reply, "but when they come to call on me at my hotel I shall treat them as the gentlemen that they are."

During Blakely's lifetime there was more or less friction between the two men, owing to the fact that Sousa felt that he had been unfairly used in the matter of the contract under which they were working. One time Blakely came to him to discuss the question of a new contract after the expiration of the one then in force, which had about a year to run. Sousa looked over the contract submitted to him, which gave him much better terms than the old and finally said he would sign it if it were dated back to the first of the year. "Why I'm not fool enough to do that," remarked Blakely. "I have got you for a year anyway." "That may be so," was Sousa's reply, "but you want to remember one thing, Blakely, and that is that I am not going to lead a brass band over the country all my life. Now, I don't

need you. I can make a living on my royalties alone, even if I never wrote another note; but you do need me, for you can make up your mind that there will be no Sousa's Band without Sousa." The contract was dated back.

In the matter of royalties it is a matter of some interest that Sousa does not receive a cent from his two early successes, "The Washington Post March" and the "High School Cadets' March." The former, to which his reputation as a march writer is largely due, was sold outright for \$50 to Conn, the instrument manufacturer. It was written for a lawn party given by Frank Hatton of the Washington Post to the school children of Washington, and attracted Conn's attention. He offered \$25 for it on the spot and Sousa said he would take \$50. They compromised on the price named. A friend once asked him if he did not regret, when he received reports of the great circulation of the march, that he did not receive something from its profits. "Not a bit," he replied. "Conn has made a good thing out of it and I am glad of it. He has built two instrument factories out of the profits of that march alone, but I have made more out of it than he has. I have got the reputation and now I can sit down and write anything I like and sell it at my own figure before I put a pen to the paper. I had written good marches before, but they had never made any great hit. Conn did with this march just what was necessary to put me before the public as a march writer, and I am very grateful to him for it."

As a band leader Sousa is hypnotic, rather than magnetic. He throws his whole personality into the piece being played. After one of the San Francisco performances, when the "Siegfried" excerpts had been magnificently played, a friend complimented Sousa on the amount of action he showed in his work in this particular number. "Do you know," he said, in reply, "I was as limp as a rag after the 'Siegfried' and fairly staggered on my way to my dressing-room. People imagine that it is merely a matter of getting up there and beating the time and letting the band do the rest, but to bring out the best work you have to fairly hypnotize the men. In seeking after volume in a musical performance you can get a performer up to a certain point all right, but when you go beyond that, if it is a singer, she screeches; if it is a violinist, he scratches, and if it is a brass player, he blares. In the 'Siegfried' where you are seeking after magnificent climaxes with the volume increasing all along, it is a big task to keep all your men at just the right point and not let them step over. Why, when I got through that number I felt as if every bit of that wind had been blown right through me, and I could hardly find my way through the stands to the wings."

Sousa is an enthusiast on the instillation of the American character into American music. He has no sympathy for the tendency to bohemianism in the American artist who has studied abroad. "Keep the American home life foremost," he says. "You are not born and reared under the ideas of the artist life of Europe, and the people among whom you live do not understand it. Bohemianism has ruined more great minds than any one other thing in the world. The greatest thing and the most beautiful thing about this great American nation is its home life. You try to copy the Frenchman, who has no home life, and you fail. The whole language of the Frenchman does not contain the word 'home' in its meaning to us. Why should we give up a great boon which we possess alone for something which is contrary to our nature and which we cannot gain anything from? Get the American home life into your music and into the life of the musicians, and we will have the greatest musical community, in God's good time, that the world has ever known."

As a worker Sousa is simply indefatigable. Besides his work with his band, which is no light task, in view of the fact that the organization averages nearly two performances a day throughout its tour, and in very many cases plays in two towns on the same day, he is almost constantly at work on

musical compositions. He is at present under contract for two operas, one for Hopper and one for Klav & Erlanger, called "Chris and the Wonderful Lamp," a story of a Connecticut boy who got hold of an Aladdin's lamp and was always in trouble on account of it, which is to be produced in September, and is also at work on a new march, which he has contracted to have in the hands of his publishers in April. He worked on the march in nearly every spare moment during his San Francisco engagement. The day the band played in Oakland he received a note from a photographer there asking for a sitting, in which the suggestion was made that he could kill time there as well as in San Francisco. "Kill time!" exclaimed Sousa to a friend, pointing to the sheets of music paper on the table, half-covered with musical notes. "That's the way I kill time—sprinkling gold dust on paper."

Sousa believes firmly in the musical future of the West, or rather the musical present, for as long as two years ago he made the statement at a dinner here that "the day of the musical faker in the West has passed."

In his family life Sousa is delightfully situated. He has one boy and two charming girls. Mrs. Sousa was a singer of some note in amateur circles in Philadelphia and he depends greatly upon her estimate of his work, outside of the fact that he is an excellent judge of the comparative value of his own compositions. "However much I may appear to try to fool others," he once said to the writer, "I am always honest with myself. I never try to fool Sousa."

PHILADELPHIA EVE. STAR

SEP 27 EXPOSITION CONCERTS.

Afternoon and Evening Programmes of Sousa's Band.

AFTERNOON AT 2.30 O'CLOCK.

Mr. Arthur Pryor, Trombone.
Mr. Herbert L. Clarke, Cornet.

PART I.

1. Overture, "El Guarany".....Gomes
2. Scenes from "The Wizard of the Nile,".....Herbert
3. Trombone Solo, "Felicie".....Liberat
4. Idyl, "Dream Pictures".....Lumby
5. Valse, "The Beautiful Blue Danube,".....Strau
6. March, "El Capitan".....Sousa

PART II.

7. Overture, "Star of Glory".....Coquelo
8. Scenes from "Tannhauser".....Wagner
9. Cornet Solo, "The Lost Chord".....Sullivan
10. a. Serenade, "Impromptu".....Gillet
- b. March, "Hands Across the Sea".....Sousa
11. Gems from "Carmen".....Bizet

EVENING AT 8.00 O'CLOCK.

Emil Kenecke, Cornet.
Franz Hell, Fluegelhorn.

1. Overture, "1812".....Tchaikowski
2. Gems from "El Capitan".....Sousa
3. Cornet Solo, "The Holy City".....Adams
4. Airs from "The Runaway Girl,".....Caryll-Monckton
5. Valse, "Moonlight on the Alster".....Fetras
6. Fluegelhorn Solo, "Werner's Farewell,".....Nessler
7. a. "Indian Reveille".....Christern
- b. March, "Hands Across the Sea".....Sousa
8. March, "Ye Boston Tea Party".....Pryor

- NORTH AMERICAN

SEP 28 1899

John Philip Sousa will receive \$5000 for the twelve concerts given by his band.

The Criterion
7/8

Sousa, the "march king," as he has been christened, is also monarch of the two-step, that invigorating dance that wakes the echoes by mountain and sea when the hotel band begins to play and the young folks proceed to make merry in the usually oppressive ballrooms of the large hotels. The strains of the familiar melodies from the popular composer's hand never fail to wake enthusiasm, particularly because they suggest military pomp and processional magnificence. Sousa manages to work this effect into all he does so thoroughly that he seems to repeat himself at times, but that he holds the ear of the multitude cannot be denied. The composer recently said that no music can in reality have the patriotic quality which enthusiasts attribute to it on hearing some national air well performed by a band or sung in chorus. He cites as proof of this the fact that the "Star Spangled Banner," "America," and other of our national songs are written to music originally from some other country. It is the military quality, says Sousa, that wakes the heart. When the listener hears the beat of drum and the tread of soldiers' feet through the music, and can see the waving banners and the gleam of helmet and bayonet in the sunlight, then the heart wakes to patriotic emotion, which can be of any nation and will affect all nationalities quick to respond to music's wonderful influence.

THE WAY
SAN FRANCISCO - MCH. 11-99.

"Braying of arrogant brass, whimper of querulous reeds," and John Philip Sousa, the March King, dominating all with his extraordinary personality. Such was the entertainment offered at the Alhambra last week. There is nothing that appeals to the American heart as does a big brass band, and the bigger and brassier it is the better, yet I think that people throng to hear Sousa's band not because it is a good band, but because that funny little man, who writes marches so well and conducts so badly, is to be seen in the flesh, with his medals on his breast and his baton in his hand. His presence on the stage certainly serves no purpose other than that of an amusing spectacle, for aside from marking the obvious accents his grotesqueries of gesture, pose and posture are significant of nothing musical whatsoever. On Friday night the programme was copiously supplemented by his stirring marches, which were ripped out with a fine zest and evoked a frenzied enthusiasm from the large audience. The regular numbers were rather more serious and were as well played as it was possible for them to be by a brass band. It is needless to say that music intended for the orchestra cannot be adequately interpreted without string instruments, but we must not care too much, for, despite the absence of catgut, there is a certain pleasure to be derived from even a "Scene from Parsival" when played by such capable musicians as these of Sousa's band. If Mr. Sousa cannot be credited with capability as a conductor, he deserves the greatest praise for his work in drilling his men to the stage of perfection at which they now are. Their absolute sureness is a delight to listen to. By far the best number on the programme was the War Time movement from Mac Dowell's "Indian Suite," a strikingly characteristic composition which it would be interesting to hear on an orchestra. I would recommend it to the Symphony Society, which is too sparing of novelties. Miss Maude Davies sang the aria from "Linda," dear to the heart of the sweet girl graduate. She has a fine soprano of equable quality and a brilliant execution. Her encore, "Will You Love When the Lilies Are Dead?" by Sousa, is a song of hopeless mediocrity which will not enhance the reputation of its composer. The surprise of the evening was furnished by Miss Dorothy Hoyle, a young violiniste of remarkable talent. Her tone is singularly true and full and her style irreproachable. One would hardly look for so sure a poetic quality in such a young artist, but she is possessed of exquisite expressiveness and feeling. She is already far advanced on the road to success, and if she but bear out the promise that is in her, she will some day be a virtuosa of the first rank.

BROOKLYN, N. Y. - STANDARD-UNION

SEP 28 1899

windows. All Brooklyn is en fete. Color is everywhere, enthusiasm is in the air, and patriotism runs rife. The smallest and dirtiest street gamins thrills responsive to the same spirit that brings every one unconsciously to their feet, when they hear consciously to it only a brass band, a brass band, for it is only a brass band, and preferably Sousa's, that can give just the right thrill, ardently and insistently proclaiming—

"The army and navy forever"

MARCH 5, 1899.

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SOUSA LEADING HIS BAND.

"One looks at the programme and reads, 'The Stars and Stripes Forever,' words and music by John Philip Sousa," and then squares himself in his chair and waits. Before him sit fifty men in uniform, silent and erect as soldiers, each resting a musical instrument in a position of readiness. Then suddenly there comes from the wings a figure in tightly-fitting fatigue uniform. It walks rapidly with tiny steps and turns—behold! Presto! A sudden lifting of brass in the band, Mr. Sousa leans a little on his right foot, raises a baton in his right hand and uplifts the extended forefinger of his left. In the hush no word is spoken save the command, 'Ready!' which is defined in the attitude. Then the hand and the baton lift with a jerk and descend in a blare that puts the band to work.

"Let martial note in triumph float—"

"The first few measures come easily to the regular motion of the arms. The poise of the head tells audience and band alike, 'We are entering upon a grand thing. Let us move with due diligence.' The movement sets feet to shifting and fingers to tapping, everyone is much enthralled but Sousa, who, fairly started, moves his arms with less vigor and seemingly is conscious only that the strains of the most popular march ever written are pouring into his ears.

"Its folds protect no tyrant crew—"

"There is a significance in the words which come into the consciousness of the director in their proper

place in the music and his hand grasps the baton a little more tightly and his head leans forward a trifle.

"Hurrah for the flag of the free!"

"Not too loud back there with your big horns," says Sousa. "This is a cheer that must be whispered the first time." His left hand stretches warningly in the direction of those men in the back row; his right foot is on tiptoe; his baton is at his side. 'Pianissimo'

comes from the whole pose until it can be understood through the roar of the horns and the sighing of the reeds.

"Let despots remember the day—"

"The arms come together before his face and the foot drops back to the floor. 'It's hard to keep quiet, I know,' say the finger and the baton in unison; 'only a moment more and then you may blow for all you are worth. Expressimo now!'

"The head is bent forward slightly to emphasize the warning of the whole figure, and in the audience the strain is becoming tense. Then the hands drop to the side. At the back of the stage the big horns are puffing like muffled bulls. Sousa steps back. The horns are growing turbulent and are signifying an uncontrollable desire to bellow. Slowly the arms are raised by the increasing volume of sound.

"Crescendo! Sousa still holds it back, but at last there echoes in the rafters a sound that shakes the cornices almost loose and rings in the ears for hours.

At the moment two arms are lifted on high and descend in a sweep that is as voluminous as the sound. The tension is over, the bulls are loose, and the echoes shout:

"Hurrah for the flag of the free!"

"Now it is easy sailing. The force of that first sweep keeps the arms in motion and from head to side they rise and fall, urged on by a martial swing that thrills the soul. On, on, it sounds to the pendulum of the arms until, their force spent, the hands slowly grasp the baton and rest languidly idle. The music goes on without an apparent director. But notice the poise of the head, watchful, it seems, saying to the band, 'Be careful, I am hearing every sound. Look at my eyes. They will direct you.' Then a sudden stillness; and while the thunder of applause chases the last echoes of brass, lo! the real Mr. Sousa is gone, and there, bowing with his knees together and hands grasping the baton, is the pictured Mr. Sousa, accepting the homage as his right and due. Before the audience realizes it, both Mr. Sousas have disappeared."

WHEELING, W. VA. - REGISTER:

EP 25 1899

SOUSA'S BAND

Gave Two Very Successful Concerts at Wheeling Park.

There is magnetism in the name of Sousa, judging by the attendance at the two concerts given by his band at Wheeling Park yesterday. His prestige as the foremost American composer in a certain line has given him the name of "March King," and his compositions enjoy a greater degree of popularity than the creations of any other. It is generally conceded that no organization is so well qualified as Sousa's band for the rendition of the works of Sousa and other composers. The visit of this incomparable musical organization was therefore a genuine treat, of which the people of this city and vicinity were not slow to avail themselves.

The afternoon concert began at 2:40 o'clock, and the Casino was comfortably filled, the audience including all the cultured musical people of the city. Each number on the programme was a veritable gem, and was rewarded with hearty applause. It was so at night also, when the crowd was large, in spite of unpropitious weather. The solo numbers were given particularly strong applause, and several numbers on the programme were enthusiastically encored.

The band rendered, both afternoon and evening, Mr. Sousa's latest march composition, "The Stars and Stripes Forever," destined to become one of his most popular works.

FROM

Wheeling W. Va.
Daily News
9-22-99

No. 1306 Market street.

Sousa's Patriotic March.

Sousa's patriotic march, "The Stars and Stripes Forever," was first played in Philadelphia at the time of the dedication of the Washington monument, and created such enthusiasm that even the musical critics of the staid and dignified Public Ledger were moved to write in this strain: "The march is patriotic in sentiment throughout and is stirring enough to rouse the American eagle from his crag and set him to shriek exultantly while he hurls his arrows at the aurora borealis." This was the effect of the new Sousa march on a Philadelphian long before war was thought of, and it is no wonder that more demonstrative patriots have waxed frantically enthusiastic over its martial strains after the conflict with Spain began. Some time ago Mr. Sousa wrote dignified patriotic words to the same melody and "The Stars and Stripes Forever" is now the latter day patriotic song of the United States, as well as its national march. Sousa and his band will be the attraction at Wheeling park next Sunday afternoon and evening.

BALTIMORE AMERICAN
SEP 27 1899

GOSSIP OF THE STAGE

Mr. W. H. Rapley, manager of the National Theater and Academy of Music in Washington, was in the city yesterday, the guest of Mr. Charles E. Ford.

"El Capitan" has proved, spite of early indications, a hit in London, a sure sign of English success being the long line waiting nightly for the pit and gallery.

BROOKLYN TIMES
SEP 30 1899

"The Gaiety," upon which he has spent a lot of money, and will abandon all idea of ever trying to be tragic again.

De Wolf Hopper has finally cancelled all American engagements for the season and will spend the winter in London. If "El Capitan" should run itself out, during that time, "Wang" will be put on.

San Francisco
March 12th 1899

THE EXAMINER, SAN FRANCISCO

MUSICAL COMMENT.

By H. M. Bosworth.

The realm of musical activities in America contains no more conspicuous or important figure than Sousa. He who has for years held undisputed title to being "The March King" has acquired the right to that of "Opera King" also, if the simultaneous career of three very successful works can achieve it.

He wrote "El Capitan," like most composers, to a libretto supplied by another pen. Its "Typical Tune of Zanzibar," however, is his own. In "The Charlatan" all the lyrics are by Sousa. But the "Bride Elect" is entirely Sousa's composition—plot, libretto, lyrics, music and all. It is also the most successful, almost breaking all previous records. One of its prettiest numbers, "The Snow Baby," is an odd conceit and its evolution is interesting. An episode was needed to bring the audience down to a more quiet vein after being wrought up to a high pitch of hilarity. The composer, groping for the needed idea, was seated by a window looking upon a wintry landscape; remembrances of his boyhood and the building of snow men with eyes of anthracite coal, came to mind, and how the hostile sunshine melted them to death. Then, why not a child of snow, whose dissolution should grieve its mother's heart—though cold? Some considerable time after midnight this pretty conceit embalmed in verse and music, was on paper—the snow baby, "dead by the sun-god's caresses."

Curiosity regarding his next work has been often expressed. He is engaged upon the dramatized version by Mr. Broadhurst of a story by Mr. Stern, called "Chris; and the Wonderful Lamp"—not "Christ, or the Wonderful Lamb," as the New York "Sun" recently announced.

The fancy of this idea reminds one of Mark Twain's happy story regarding a Yankee at King Arthur's court. "Chris" is a Yankee boy, protege and employee of an old professor, who, dying, leaves a collection of sundry bric-a-brac as his professional residuum, which is sold at auction. "Chris," to secure some slight memento of his old friend, bids fifteen cents on an old lamp that no one else coveted, and gets it. But, while contemplating the deplorable verdigris hue of his treasure, naturally gives it a rub with his elbow, and summons Aladdin's genii—for this is the original long-lost "Lamp." "Chris" then proceeds, throughout a very richly appointed operatic representation, to illustrate the futility of endeavoring to extract unalloyed happiness even from unlimited potentialities, without superhuman judgment regarding their use. Many very funny specimen failures are shown. At a baseball game, "Chris" is on the verge of ignominious defeat, but gets his genii to assume his place and retrieve the game. "Chris," just before the last inning, concludes to go in himself and take the honors, although the slave hoots at the idea. The master, however, prevails, and loses the game ignominiously. The genii constantly urges "Chris" to give him something beyond commonplace tasks to perform. So he is ordered to produce Aladdin's palace and its old proprietor. Done. But for some reason "Chris" suddenly wants it obliterated, oblivious to the fact that he is in its upper story—result, "Chris" among the ruins. A very humorous up-to-date outcome of the modern domination over a genii is depicted in the latter's final response to the Lamp. He comes in so reluctantly that he receives a reprimand for insubordination. He, however, explains that his coming at all was merely for a leave-taking. He admits that he has been a slave, but slavery having been abolished by Lincoln's proclamation, a copy of which he displays, he is now entirely out of the business.

Another idea for a succeeding opera is "The Man With Intermittent Memory." Mr. C. Cline and Grant Stewart are preparing the libretto.

Sousa is an indefatigable worker. By long practice he has acquired corresponding facility in accomplishment. Even while surrounded by a buzz of callers, including old friends that he remembers and a good many that have faded from mind, but to whom he is universally polite—by seekers for encouragement, singers, players, composers, autograph hunters, etc., etc., all of whom scarcely leave him time to eat and sleep when off the stage—he still furnishes "copy" to his publishers. He showed me the full score of a new march that he wrote in the Palace Hotel Tuesday morning just before going to his Oakland concerts. The ink had not yet turned black. How many thousand little dots there were I know not. There were no erasures or alterations among the maze of different clefs and staves.

He invited me to go to Oakland with him on Tuesday. I am glad I accepted, for in the twelve hours from noon to midnight I gleaned many stories of his career and a deeper insight into the singular equation which makes him such an interesting personality.

There is nothing vainglorious about Sousa. He is charmingly simple and companionable; but at the same time he is a musician who has elevated himself to a position of financial superiority to that of the President of the United States. Sousa earns over \$100,000 a year! What fact can instance more emphatically the elevation of musical art in popular estimation? He lifts his men with him. They are better paid and their salaries less precarious than were those of former days. His attitude towards his players is charming. While something like military etiquette prevails in their mutual relations, there is also a very cordial entente and an "esprit du corps" that is by no means a slight element in the general excellence of their work. They watch and interpret his beat or his gesticulations with far more intelligent insight into the desired effect than do his audience. If perchance a man makes a blunder Sousa puts his hand to his breast as much as to say, "Do you want to break my heart?" No reproach or reprimand; but when the passage recurs, and is correctly played, Sousa's hand invariably goes out with a "Thank you!"

From the standpoint of the audience, who observe his conducting from the rear, as it were, another phase of it is noteworthy. In referring to it I will confess that I was aforesaid skeptical as to its importance, regarding it as rather theatrical and calculated to catch the groundlings and enhance his notoriety. Either Sousa has grown or my ideas are much modified.

I find ordinary conducting to be rather a necessary evil than embellishment. Time and rhythm must be indicated from a central authority whose beating gesticulations are so disagreeably like a metronome that they might as well be out of our sight.

But Sousa is different. He is not a metronome so much as he is an expression. What the physical illustration by face, attitude and gesture is to the spoken words of an orator the graceful attitude and gestures of Sousa are to the combined musical utterances of his executants. They aid the auditor to enjoy as much as the player to perform the composition.

When he plays a "cake walk," which he does with the same high art that a Coquella might evince in depicting an Ethiopian, his gestures are a study. They excite the beholder's sympathies with the sentiment of the music quite as much as and far more elegantly than would the "cake walk" itself. Whatever he "conducts" his gestures convey to the audience the proper acceptance of the musical intention—just as the orator guides the sympathetic acceptance of his most earnest thoughts.

Call this del Sarte or what you will, I call it genius. It was so recognized in Germany when Sousa conducted a special concert of Berlin musicians. They hailed him as having revived a lost art. The players thought him as great a leader as did his audience.

His sensible "conducting" is aided by his intelligent treatment of audiences. There is no foolish waste of time. Everything goes. If an encore is desired he gives it with alacrity—no palaver. He has strong dramatic instincts. He says as soon as action flags upon the stage an adverse variety of it is immediately evolved among the audience. His programmes are carried out with such spirit that no chance is given to anything in the way of distraction.

It is a singular fact that his mother, who is still living, until a year ago, had never attended one of Sousa's concerts. She did so in Washington and Sousa told me her commendation went straight to his heart, and was the most precious praise he had ever received. After the concert the mother embraced her son and said, "My dear boy, you deserve it all!" She remembered how often after midnight she had been obliged to drive him to bed from the study of scores and other musical literature through which he was trying to detect the secrets of musical composition.

In view of his long and arduous attention to his special profession, the early age at which it began and the comparatively short length of his school days, one is surprised to find Sousa so very well read and possessing such breadth of general attainment in the realm of culture.

One cause of the improvement that I find in Sousa is his emancipation from the irksome domination of his former manager, now dead. Although this bondage was more or less gilded it was annoying enough to make release provoke buoyancy of heart. Now Sousa's relations with his manager are conducted without any written contract whatever. The mutual honor of two gentlemen friends is their sole business safeguard. This unique plan works to a charm. There has never been the slightest friction.

PHILADELPHIA TELEGRAPH

SEP 27 1899

SOUSA'S BAND SCORES BIG HIT AT EXPOSITION

The Afternoon Crowd Enjoyed Concord of Sweet Sound in Auditorium.

OPENING OF DAHLIA SHOW

Attractive Feature Will be Maintained All Week—Chinese Village Nearly Ready.

The admissions to the National Export Exposition yesterday numbered 15,043.

The weather yesterday morning was dead set against the Exposition's usual daily crowd. However, there was in the afternoon a fair gathering of visitors on the Esplanade and Sousa's Band drew into the auditorium an enthusiastic music-loving audience. The band was at its best, and everybody who has ever heard the band knows that that meant most decided enjoyment for the people who had the good fortune to be in the big hall. Sousa made quite a novel hit, too, that tickled the audience immensely. The round of applause that greeted it was a long continued one. While the band was playing some of the workmen on some of the booths began hammering at a great rate. This happened frequently when the Marine Band was playing, but no particular notice was taken of it by the leader. Not so Sousa. He is not built that way.

MUSICAL PROGRAMME TO-DAY

SOUSA'S BAND.
AFTERNOON 2 O'CLOCK.
Mr. Arthur Pryor, Trombone.
Mr. Herbert L. Clarke, Cornet.

- PART I.
1. Overture, "El Guarany".....Gomez
2. Scenes from "The Wizard of the Nile".....Herbert
3. Trombone solo, "Follies".....Liberati
4. Idyl, "Dream Pictures".....Lambie
5. Valse, "The Beautiful Blue Danube".....Strauss
6. March, "El Capitan".....Sousa
PART II.
7. Overture, "Star of Glory".....Coquella
8. Scenes from "Tannhauser".....Wagner
9. Cornet solo, "The Lost Chord".....Sullivan

- Mr. H. L. Clarke.
10. (a) Serenade, "Impromptu" (new).....Gillet
(b) March, "Hands Across the Sea" (new).....Sousa
11. Gems from "Carmen".....Bizet

EVENING 8 O'CLOCK.
Mr. Emil Kenecke, Cornet.
Mr. Franz Holl, Fluegelhorn.

1. Overture, "1812".....Tchaikowski
2. Gems from "El Capitan".....Sousa
3. Cornet solo, "The Holy City".....Adams
4. Airs from "The Runaway Girl".....Caryll-Monckton
5. Valse, "Moonlight on the Alster".....Fetras
6. Fluegelhorn solo, "Werner's Farewell".....Nessler
7. (a) "Indian Revue".....Christern
(b) March, "Hands Across the Sea" (new).....Sousa
8. March, "Ye Boston Tea Party".....Pryor

In the midst of the airs from "Cavalleria Rusticana" that were delighting the audience the hammering swept over the auditorium partition like an anvil chorus out of tune. Sousa instantly raised his baton and called a halt on the musicians. There he stood like a general about to give the command "charge" on an enemy. Meanwhile one of the musicians quietly slid out of a stage door with a message from Sousa. The hammerers suddenly ceased work as if struck by lightning. Then the band resumed its musical work.

"That is a lesson the hammer needed," said the man who beats the big drum. The audience soon caught on to why Sousa's forces had come to such a sudden standstill.

Opening of the Dahlia Show.

The dahlia show opened in the north pavilion of the main building of the Exposition yesterday. The occasion was the fifth annual meeting and exhibition of the American Dahlia Society. This beautiful flower exhibit was made on the second floor, in one of the best lighted apartments of the main building. The large hall was decorated with numerous evergreens, including red cedar and several rare specimens of pine and with autumn leaves. The chief attraction was the lily pond, with choice aquatic plants, about which were banked palms and ferns. The display of dahlias, made by nearly every prominent grower of the society, was unusually fine and included some of the most striking and newest productions. There were nearly five thousand plants exhibited and

countless numbers of rare blossoms. As the dahlia show will continue for a week the plants and flowers will remain just as they were arranged yesterday. Lovers of flowers will have, therefore, a rare treat for several days.

Friday next will be Tenth Regiment day. The Third Regiment, as well as the Tenth, will be guests of the officials. Elaborate celebration ceremonies have been arranged. The regiments will be led respectively by the

AFTERNOON ORGAN RECITAL

TO FOLLOW SOUSA'S BAND.

MYERS F. HALL, ORGANIST.

1. Prelude in D minor.....Bach
2. Largo.....Handel
3. Sonata No. 2.....Mendelssohn
4. (a) Cantelene Reliquiae.....Dubois
(b) Pastorale in G.....Wachs
5. Benediction Nuptiale.....Wachs
6. Gavotte.....Clark
7. Berceuse Priere.....Guilmant
8. Finale in F.....Capaccio

Municipal Band of Philadelphia and the Second Brigade Band. The regiments will reach the Exposition grounds about 11 o'clock this morning. The freedom of the great show has been extended to them by Director General Wilson.

To Present Captured Cannon.

Colonel Barnett, commanding the Tenth, will make a speech, and Mayor Ashbridge will make a reply. At the Exposition grounds the formal presentation of the cannon captured at Cavite in the Philippines by the soldiers of the Keystone State, will be made by Colonel Barnett to the city of Philadelphia. In anticipation of the day many excursions from near-by points have already been arranged. The Exposition management believe that there will be fifty thousand visitors on Friday.

Bandmaster Sousa, while carrying out the musical programme for the day, will add many numbers specially appropriate to the occasion. The auditorium, in which the celebration will be held, is to be elaborately decorated in the colors of all nations, with the national, State and city colors predominating. A Filipino flag captured in the battle of Manila, and which has been offered by a patriotic citizen for display, will be one of the interesting flags flying.

BANDMASTER SOUSA APPEALS HIS LAWSUIT.

Blakely Suit to Secure a Share in Profits Goes to the Supreme Court.

John Philip Sousa, the famous composer and band master, to-day took an appeal to the Supreme Court from the decision of Common Pleas Court No. 2 sustaining the report of the referee in the suit brought by Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, to secure an accounting from Sousa of all moneys earned under a contract between Sousa and her husband.

The case has been in litigation for more than two years. It was alleged that Blakely and Sousa were formerly partners under a contract to give musical entertainments with Sousa's band, each to receive a share of the profits, but after Blakely's death, Sousa continued the concerts and made no accounting to the plaintiff. The referee recommended that Sousa should account for all money received by him from sales of musical compositions between November 1, 1896, and May 1, 1897, and pay to the plaintiff one-half of the net proceeds of his said concerts during that period, and surrender to Mrs. Blakely a certain portion of a musical library in his possession.

DAYTON, O. HERALD

SEP 29 1899

Sousa "The March King," and his famous band, played a matinee here last week to a top-heavy house. Where was Dayton's music-loving public? Undoubtedly the greatest organization of its kind in this country, a program that included Wagner (up, or down) to Kerry Mills, and played to the gallery, and yet Sousa was as generous with his encores as though there was a "Standing Room Only" sign at the door.

PHILADELPHIA TELEGRAPH.

SEP 26 1899

Last evening's concert in the Auditorium of the National Export Exposition was the most largely attended of any since the day of the opening ceremonies. It is estimated that 8,000 people heard Sousa's Band during the two hours which the programme occupied. Many numbers were enthusiastically applauded and encores were given by this famous band. To-night's concert programme is to be:-

1. Overture—"Carnaval Romaine".....Berlioz
2. Scenes from "The Belle of New York".....Kerker
3. Cornet Solo—"Arbuckleian Polka".....Hartman
4. Airs from "The Idol's Eye".....Herbert
5. Idyl—"Ball Scenes" (new).....Chibulka
6. Grand Scene from "Parsifal".....Wagner
7. Trombone Solo—"Air and Variations".....Pryor
8. a.—"La Cinquantaine".....Gabriel-Marie
- b.—March—"Hands Across the Sea" (new).....Sousa
9. Tarantella from "The Bride-Elect".....Sousa

PHILA.-NORTH AMERICAN

SEP 27 1899

EXPOSITION NOTES

John Philip Sousa's heart must have been gladdened by the reception given him in the Auditorium last night. Every seat was taken, and several hundred stood about the aisles. The band was never heard to better advantage, and every number was encored heartily.

PHILADELPHIA TIMES

SEP 28 1899

FLORICULTURE FEATURED AT EXPOSITION

"Dahlia Day" Occurred Yesterday With Addresses and Exhibit of Blooms.

THE VISIT OF THE TENTH

Regiment Will Arrive on the Grounds To-Morrow—Chronicles of Minor Import Out at the Grounds.

The admissions to the National Export Exposition yesterday numbered 17,168. "Dahlia Day" would be an appropriate name for yesterday's feature of the Exposition. The American Dahlia Society held its annual meeting in the north pavilion, where a magnificent display of dahlias occupied a prominent position. Here, too, assembled the botanists and florists to discuss the dahlia and its culture.

Sousa's Band Concert

- Afternoon—2.30 o'clock.
Mr. Arthur Pryor, Trombone.
Mr. Emil Kenecke, Cornet.
- PART I.
1. Overture, "The Promised Bride".....Ponchielli
 2. Gypsy Suite (new).....Edw. Gorman
 3. Cornet solo, "Souvenir de Mexico".....Hoch
 4. Airs from "The Belle of New York".....Kerker
 5. Scenes from "La Boheme" (new).....Puccini
 6. March, "The Liberty Belle".....Sousa
 7. Overture, "In camp" (closing with "My Country 'Tis of Thee".....Lindpainter
 8. Trombone solo, "Annie Laurie".....Pryor
 9. Idyl, "The Old Grist Mill" (new).....Muller
 10. a. Idyl, "The Boston Belle".....Godfrey
 - b. March, "Hands Across the Sea".....Sousa
 11. Symphonic Poem, "The Chariot Race".....Sousa

- Evening—8 o'clock.
Mr. Herbert L. Clarke, Cornet.
Mr. Franz Hall, Fluegelhorn.
- PART I.
1. Overture, "Rienzi".....Wagner
 2. Gems from "The Fortune Teller".....Herbert
 3. Fluegelhorn solo, "Alla Stella Confidente".....Robaudi
 4. Scenes historical, "Sheridan's Ride".....Sousa
 5. Valse, "Pesther".....Lanner
 6. Cornet Solo, "La Favorita".....Hartman
 7. Siegfried's Death from "Die Gotterdammerung".....Wagner
 8. a. "Rondo de Nuit".....Gillet
 - b. March, "Hands Across the Sea" (new).....Sousa
 9. Finale to "William Tell".....Rossini

OCT 4 1899

Following this speculation further we may find that natural disabilities which at first are a source of grief to the actor become stepping stones to his eventual prosperity. Stuart Robson has a squeaky voice which adds much to his humor and the enjoyment of the public. In "The Gadfly" he escaped from his vocal peculiarity, and by careful study of enunciation arrived at a conventional method of expression, but the audience was disappointed at the loss of its expected eccentricity of speech, and rejected his performance as unworthy. One of Henry Irving's legs is shorter than its fellow, and this inequality gave him a halting gait which attracted curious attention to the young actor when he made his debut and allowed him a careful hearing which he could not have received had his limbs been well matched. Ada Rehan had a gasping method of speech, due not only to nervousness, but to a faulty system of breathing, and, to her manager's surprise and her own, this defect carried her into popularity in the comedies at Daly's Theatre. May Irwin had no luck so long as she had a waist line, but her fun and flesh increased together, and now, when she has attained the figure most dreamed of by women, she has more fame and fortune than come to most women. Amelia Summerville, on the other hand, set out to reduce her once prodigious circumference, regained her shapeliness of contour, but lost her value as a mirthmaker, and at this day she has not half the size nor half the salary she possessed as the Merry Little Mountain Maid. There is nothing that stage people fear so much as flesh, yet nothing seems to further their fortune more. When John Philip Sousa was a thin man he was a poor man. In these days he is a fat man, a rich man, and selected to lead the Dewey parade.

HILARY BELL.

PHILADELPHIA INQUIRER

SEP 29 1899

of their management of its affairs. Yesterday the grand jury returned a half-dozen indictments against as many Salvationists, charging each with a nuisance in the beating of a base drum. The defendants are Walter Jenkins, Maggie Gunnison, Sarah J. Gilford, M. Thomas Turner, Eugene Mott and Lena Zee.

John Philip Sousa, the band master, yesterday took an appeal to the Supreme Court from the decision of Common Pleas Court No. 2, sustaining the report of the referee in the suit brought by Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, to secure an accounting from Sousa of all moneys earned under a contract between Sousa and her husband.

PHILADELPHIA EVE. STAR.

SEP 28 1899

SOUSA APPEALS.

Asks Supreme Court to Reverse Verdict in Blakely Suit.

John Philip Sousa, the famous composer and band master, to-day took an appeal to the Supreme Court from the decision of Common Pleas Court No. 2, sustaining the report of the referee in the suit brought by Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, to secure an accounting from Sousa of all moneys earned under a contract between Sousa and her husband.

The case has been in litigation for more than two years. It was alleged that Blakely and Sousa were former partners under a contract to give musical entertainments with Sousa's band each to receive a share of profits, but after Blakely's death, Sousa continue the concerts and made no account to the plaintiff. The referee recommended that Sousa should account for all money received by him from sale of musical compositions between November 1, 1896, and May 1, 1897, and pay to the plaintiff one-half of the proceeds of his band concerts during that period, and surrender to Mrs. Blakely a certain portion of a musical library in his possession.

PHILADELPHIA, PA. - BULLETIN.

SEP 28 1899

Sousa Takes an Appeal

John Philip Sousa, the famous composer and band master, to-day took an appeal to the Supreme Court from the decision of Common Pleas Court No. 2 sustaining the report of the referee in the suit brought by Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, to secure an accounting from Sousa of all moneys earned under a contract between Sousa and her husband.

PHILADELPHIA EVE. STAR.

SEP 29 1899

EXPOSITION CONCERTS.

Afternoon and Evening Programmes of Sousa's Band.

AFTERNOON AT 2.30 O'CLOCK.

- Mr. Emil Kenecke, Cornet.
Mr. Franz Hall, Fluegelhorn.
- PART I.
1. Overture, "Tannhauser".....Wagner
 2. "Echos des Bastions".....Kling
 3. Fluegelhorn Solo, "Forget Me Not".....Suppe
 4. Idyl, "Ball Scenes".....Czibulka
 5. Scenes from "Lohengrin".....Wagner
 6. March, "King Cotton".....Sousa

PART II.

7. Overture, "Jubel".....Weber
8. Gems from "The Chariot Race".....Sousa
9. Cornet Solo, "Inflammatus".....Rossini
10. a. "Narcissus".....Nevin
- b. March, "Hands Across the Sea" (new).....Sousa
11. Airs from "The Bride-Elect".....Sousa

EVENING AT 8.00 O'CLOCK.

- Mr. Arthur T. Pryor, Trombone.
Mr. Herbert L. Clarke, Cornet.
1. Overture, "William Tell".....Rossini
 2. Excerpts from "Faust".....Gounod
 3. Cornet Solo, "Whirlwind Polka".....Godfrey
 4. Gems from "I Pagliacci".....Leoncavallo
 5. Valse, "The Beautiful Blue Danube".....Strauss
 6. "Evening Star" and "Pilgrim's Chorus" from "Tannhauser".....Wagner
 7. Trombone Solo, "Love Thoughts".....Pryor
 8. a. Sextette from "The Bride-Elect".....Sousa
 - b. March, "Hands Across the Sea".....Sousa
 9. Airs from "The Runaway Girl".....Caryl-Monckton

WASHINGTON, D. C. - POST

OCT 1 1899

John Philip Sousa is pained because De Wolf Hopper, his old friend and business associate, is contemplating forsaking "El Capitán" of which Sousa is the composer, in favor of "Wang." "It may not be generally known," Mr. Sousa remarked to me, "that I invested some money toward backing Hopper on his professional trip to the other side, and in view of that fact it seems only a matter of professional courtesy that he should communicate with me with respect to his intention to shift from my opera to one composed by somebody else."—Dramatic News.

PHILADELPHIA-RECORD

SEP 27 1899

SOUSA'S BAND CONCERT TO-DAY.

Programme for the Afternoon and Evening Entertainments in the Auditorium.

AFTERNOON AT 2.30 O'CLOCK.

- Mr. Arthur Pryor, Trombone.
Mr. Herbert L. Clarke, Cornet.
- PART I.
1. Overture, "Il Guarany".....Gomez
 2. Scenes from "The Wizard of the Nile".....Herbert
 3. Trombone solo, "Felice".....Liberati
 4. Idyl, "Dream Pictures".....Lambye
 5. Valse, "The Beautiful Blue Danube".....Strauss
 6. March, "El Capitán".....Sousa
- PART II.
7. Overture, "Star of Glory".....Coquelet
 8. Scenes from "Tannhauser".....Wagner
 9. Cornet solo, "The Lost Chord".....Sullivan
 10. a. Serenade, "Impromptu".....Gillet
 - b. March, "Hands Across the Sea".....Sousa
 11. Gems from "Carmen".....Bizet

EVENING AT 8 O'CLOCK.

- Emil Kenecke, Cornet.
Franz Hall, Fluegelhorn.
1. Overture, "1812".....Tchaikowski
 2. Gems from "El Capitán".....Sousa
 3. Cornet solo, "The Holy City".....Adams
 4. Airs from "The Runaway Girl".....Caryl-Monckton
 5. Valse, "Moonlight on the Auster".....Fetras
 6. Fluegelhorn solo, "Werner's Farewell".....Nessler
 7. a. "Indian Revue".....Christern
 - b. March, "Hands Across the Sea".....Sousa
 8. March, "Ye Boston Tea Party".....Pryor
- ORGAN RECITAL PROGRAMME THIS AFTERNOON, TO FOLLOW BAND CONCERT.
- Myers F. Hall, Organist.
1. Prelude in D minor.....Bach
 2. Largo.....Handel
 3. Sonata No. 2.....Mendelssohn
 4. a. Cantelene Religieuse.....Dubois
 - b. Pastorale in G.....Wach
 5. Benediction Nuptials.....Hollin
 6. Gavotte.....Collin
 7. Barcarole Priere.....Gullmatt
 8. Finale in F.....Capacio

NEW YORK MORNING WORLD.

SEP 17 1899

Sousa's Band, with its maximum strength, will lead the Dewey land parade on Saturday, Sept. 20. The jacks and marines from the Olympia will find marching easy keeping step to the stirring strains of Sousa's famous marches.

OCT 4 1899

Charles Klein, author of "El Capitan," sails to-morrow from New York in the direction of this port, and he has packed in his steamer trunk the completed manuscript of a melodrama he has written for Charles Frohman.

I hate to announce that Mr. Klein is coming our way, for the very reason that half a dozen of the theatrical "newsgatherers" have installed him comfortably for the season at a little cottage in the English provinces, where he is to spend the winter and write half a dozen plays.

Oh, why is it that theatrical personages of distinction will not live up to the articles written about them?

PHILADELPHIA TIMES

SEP 29 1899

Sousa Appeals.

John Philip Sousa, the famous composer and bandmaster, yesterday took an appeal to the Supreme Court from the decision of Common Pleas Court No. 2, sustaining the report of the referee in the suit brought by Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, to secure an accounting from Sousa of all moneys earned under a contract between Sousa and her husband.

CLEVELAND, O. PLAIN DEALER

SEP 30 1899

Bandmaster Sousa is in a rather delicate position. Some folks think it will be egotistical of him to play his own marches.

But Bandmaster Sousa is a sensible man. He will undoubtedly make his own personal feelings in the matter stand aside, and give the people what they want.

HOUSTON, TEX. - POST.

OCT 1 1899

This week at the Madison Square Garden the famous Banda Rossa, under the direction of Eugenio Sorrentino, is giving a series of concerts to large and enthusiastic audiences. The garden, which holds ten thousand people, is being completely filled at every performance by the lovers of good music. Comparisons are odious I know, but this Italian band is far and away ahead of Sousa's popular organization. Their audiences become wildly enthusiastic and Signor Sorrentino is obliged to respond to frequent encores. The Banda Rossa has certainly made a tremendous success here and is giving performances that have never been surpassed in this city.

PHILADELPHIA-RECORD

SEP 25 1899

SOUSA'S BAND THIS WEEK.

America's Most Famous Musical Organization to Follow.

The musical portion of the National Export Exposition will be a great feature for the next month or more. From to-day on the ever-popular Sousa and his superb band will be heard in concerts twice daily for the current week, excepting Saturday. During these concerts the March King will enliven the exposition afternoons and evenings with his world-famed compositions, and the new as well as the old favorites will waft through the mammoth buildings and set thousands of feet to mark time and multitudes of throats humming these well-known airs.

In the absence of Sousa next Saturday, a novelty will be substituted for the two concerts. The band of Indian boys from the Carlisle Indian School will demonstrate that civilization has brought the Red Man up to date musically as well as in all other branches of education.

SEATTLE, WASH. - POST- INTELLIGENCE

SEP 24 1899

John Philip Sousa's former manager has a widow with a will of her own, and one which her husband left her, and the unfortunate March King will probably have to write \$100,000 worth of new marches to reimburse his exchequer when the esteemed widow and her lawyer have taken a few rings out of his "Liberty Bell."

PHILA. - NORTH AMERICAN.

SEP 29 1899

Programmes for Sousa's concerts to-day are as follows:

AT 2.30 P. M.

PART I.

1. Overture—"Tannhauser".....Wagner
2. "Echos des Bastions".....Kling
3. Fluegelhorn Solo—"Forget Me Not".....Suppe
4. Idyl—"Ball Scenes" (new).....Czibulka
5. Scenes from "Lohengrin".....Wagner
6. March—"King Cotton".....Sousa

PART II.

7. Overture—"Jubel".....Weber
8. Gems from "The Charlatan".....Sousa
9. Cornet Solo—"Inflammatus".....Rossini
10. (a) "Narcissus".....Nevin
- (b) March—"Hands Across the Sea" (new).....Sousa
11. Airs from "The Bride-Elect".....Sousa

AT 8 P. M.

1. Overture—"William Tell".....Rossini
2. Excerpts from "Faust".....Gounod
3. Cornet Solo—"Whirlwind Polka".....Godfrey
4. Gems from "I Pagliacci".....Leoncavallo
5. Valse—"The Beautiful Blue Danube".....Strauss
6. "Evening Star" and "Pilgrims' Chorus" from "Tannhauser".....Wagner
7. Trombone Solo—"Love Thoughts".....Pryor
8. (a) Sextette from "The Bride-Elect".....Sousa
- (b) March—"Hands Across the Sea".....Sousa
9. Airs from "The Runaway Girl".....Caryll-Monckton

NEW YORK EVENING TELEGRAM

OCT 4 1899

HOTEL NETHERLAND.—W. B. Lord, from Morristown, N. J.; Mr. and Mrs. John E. Boone, of New York; James R. Garinkle, from Washington, D. C.; Robert Kerr, from Montreal; John C. Underwood, of Kentucky; John Philip Sousa, wife and Helen Sousa, Mrs. Gilbert, from London; Miss Susan Rogers, from Somerville, Mass.; M. E. Stover, from Mass.; M. B. Patch, from Buffalo; Miss May Connolly, from Boston, Mass.; Miss M. Littlefield and Miss F. Brown, of Baltimore, Md.; De Conay May, from Kansas City; Mr. and Mrs. H. J. Christholm, from Portland, C. E. Bush, from Teconderoga; G. R. Thayer, from Minneapolis.

PLAZA HOTEL

PHILADELPHIA-RECORD

SEP 28 1899

SOUSA'S BAND CONCERTS TO-DAY.

Programmes for the Afternoon and Evening Entertainments in the Auditorium.

AFTERNOON AT 2.30 O'CLOCK.

Mr. Arthur Pryor, Trombone.

Mr. Emil Kenecke, Cornet.

PART I.

1. Overture, "The Promised Bride".....Ponchelli
2. Gypsy Suite (new).....Edw. Gernan
3. Cornet Solo, "Souvenir de Mexico".....Hoch
4. Airs from "The Belle of New York".....Kerker
5. Scenes from "La Boheme" (new).....Puccini
6. March, "The Liberty Bell".....Sousa

PART II.

7. Overture, "In Camp" (closing with "My Country 'Tis of Thee").....Lindpainter
8. Trombone Solo, "Archie Laurie".....Pryor
9. Idyl, "The Old Grist Mill" (new).....Muller
10. a. Idyl, "The Boston Belle".....Godfrey
- b. March, "Hands Across the Sea".....Sousa
11. Symphonic Poem, "The Chariot Race".....Sousa

EVENING AT 8 O'CLOCK.

Mr. Herbert L. Clarke, Cornet.

Mr. Franz Hell, Fluegelhorn.

1. Overture, "Rienzi".....Wagner
2. Gems from "The Fortune Teller".....Herbert
3. Fluegelhorn Solo, "Alla Stella Confidente".....Robandi
4. Scenes Historical, "Sheridan's Ride".....Sousa
5. Valse, "Pesther".....Lanner
6. Cornet Solo, "La Favorita".....Hartman
7. Stegfriend's Death, from "Die Gotterdammerung".....Wagner
8. a. "Rondo de Nuit".....Gillet
- b. March, "Hands Across the Sea" (new).....Sousa
9. Finaletto, "William Tell".....Rossini

THOUSANDS HEAR SOUSA

THE BAND AND CHILDREN'S CHORUS GIVE AN ENJOYABLE CONCERT.

Popular Leader, as Usual, Furnished the People More Than Their Money's Worth.

Every seat in the grand stand was taken and several thousand people stood last evening at the State fair, for the attraction was Sousa's band and chorus of five hundred children. A large platform had been erected in front of the grand stand and numerous electric lights made the place as bright as day. The seats for the band were in the center and the children were at either side.

The appearance of the first of the musicians was greeted with a shout and clapping of hands, signaled by the children, and when Sousa himself came forward and took his stand in the center there was a redoubling of the noise of greeting. Sousa, in his jaunty uniform and with all of his mannerisms, leads as no one else does, and thousands were there to see him do this as well as listen to his band. By the choice of the public, the overture chosen was "Tannhauser," but the first soft notes were almost lost in the noise of arrivals. There was quiet soon, and the series of familiar themes rose on the evening air and was listened to with close attention. It was the first time that Sousa has given an open-air concert in this city, and it seemed just the place for so much melody. With characteristic generosity, the band leader rewarded the applause following the overture with one of his own marches, and the first tones of the familiar number received a welcome. Each programme number equaled two, for each was followed by an encore. Herbert L. Clarke, a master of the cornet, played the "Whirlwind," by Godfrey. The piece is well named, and the notes followed each other with a rush. In response to this the encore was "The Lost Chord," which was like a great hymn. Then followed a mosaic of themes from "Lohengrin," and it, too, had a second part, as did an "Idyl Ball Scene," by Czibulka, which was decidedly Czibulka-ish.

When the band finished this number it was time for the children. The little heads were crowned with caps of red, white and blue. At the signal from the leader they arose and began "The Stars and Stripes Forever." At the first line a great flag slowly raised at the back of the platform, and the children took off their caps and waved them just at the most inspiring strain of the song. It was a patriotic demonstration that was echoed in the hearts of the people and a roll of applause swelled the sound of the voices and instruments. Mrs. Alice Fleming Evans drilled the children and their sweet voices were in pleasing accord. They sang with appreciation of the importance of the event, and deserve much praise. The song was followed by "The Star-spangled Banner," in which the distinct enunciation added greatly to the beauty of the music.

After an intermission, at which time many people promenaded the grounds, the programme continued. A noticeable feature of the list of music was that two Indianapolis composers were represented. "The Battery A March," by Short, was the first, and later the song, "The Hills of Old Ohio," by M. H. Tuttle, were given, as only the Sousa band can give them, and both brought forth generous applause. Sousa and Indianapolis really gave the concert, for there were four selections, not counting the encore numbers, by Sousa, two by Indianapolis men and a chorus of five hundred children under the direction of an Indianapolis leader. Mr. Arthur Pryor gave a selection of his own, "Love Thoughts," on the trombone, and proved the capabilities of the instrument. He, too, received unstinted applause and gave another number, and the evening closed with gems from the "Bride Elect." Those who remained until the last had two concerts in one, for the programme was doubled. It is one of Sousa's generous faults to give a double allowance. There is to be another concert this evening by the band. Mr. Louis Dochez will sing "The Battle Hymn of the Republic," and the children's chorus will sing "The Stars and Stripes Forever." As someone said, "What a family, Sousa and his band and grandchildren's chorus," as it appears on the programmes, but the entire family is worth hearing and those who were there last night evidently thought so, for they clapped their hands until it sounded like a shower of hail stones. The programme to-night:

- Overture, "William Tell".....Rossini
- Finale to third act of "Manon Sessant" (new).....Puccini
- Fluegelhorn solo, "Bright Star of Hope".....Robandi
- Mr. Franz Hell.
- Valse, "The Beautiful Blue Danube".....Strauss
- (a) "The Battle Hymn of the Republic," Solo by Mr. Louis Dochez.
- Sousa and his Band and Grand Children's Chorus.
- (b) "The Stars and Stripes Forever".....Sousa
- Sousa and his Band and Grand Children's Chorus.
- Grand scene from "Parsifal-Knights of the Holy Grail".....Wagner
- Cornet solo, "Remembrance of Prague".....Hoch
- (a) Idyl, "Carillon de Noel" (new).....Smith
- (b) March, "Hands Across the Sea" (new).....Sousa
- Gems from the "Runaway Girl" (new).....Caryll-Monckton

SEP 16 1899

SOUSA WILL PLAY FOR NOTHING

Leader Donates Services of
His Band for Dewey
Day Parade.

DIDN'T ASK FOR \$2,500

Only Wanted Musicians' Expenses
Paid, but Now Decides to
Foot Them Himself.

In view of an erroneous statement which was published yesterday to the effect that John Philip Sousa would not allow his band to lead the Dewey Day parade unless he were paid \$2,500, his representative, Mr. E. R. Reynolds, has tendered the services of the organization to the committee without charge, and the offer has been accepted.

Mr. Reynolds explained to a Morning Telegraph reporter last night that no effort was made to secure the amount stated. Mr. Sousa was appointed to lead the parade without having expressed a willingness to do so, owing to the fact his band was engaged to appear in Philadelphia on that day. Mr. Reynolds communicated this fact to Miles M. O'Brien, chairman of the committee, and told him he could probably get a release in Philadelphia for the day in question if the committee would pay the band's expenses and \$1,000 which would be lost in canceling the date.

This was more than the committee was allowed to spend in this direction, but before anything definite had been agreed upon came the announcement that Sousa wanted an extravagant sum. After reading the reports yesterday Mr. Reynolds secured a release from Philadelphia for Sept. 30, and then wrote the following letter to Mr. O'Brien:

Gives His Band for Nothing.

New York, Sept. 14, 1899.
Hon. Miles M. O'Brien, Chairman Music Committee Dewey Reception:
Dear Sir—Having in view the request of Admiral Dewey that the crew of the Olympia should have a proper band to escort them and lead the military procession on Sept. 30, I beg to tender, as the manager of Mr. Sousa, to your committee, without charge, the services of John Philip Sousa and his band for this purpose.

In making this offer Mr. Sousa is moved by patriotic impulses, believing that no municipality, State, or individual can too strongly express pride and appreciation in the heroic achievements which the great sea fighter has won for his country and the renown of the American Navy. It is needless to add that in all this land there is no more ardent admirer of the Admiral than Mr. Sousa, and no one takes greater pride in doing him honor.

It is proper that I should state that I am enabled to make this offer on behalf of Mr. Sousa through the courtesy of the management of the National Expert Exhibition of Philadelphia, who have kindly consented to release him for this purpose from his contract to play in Philadelphia on that day. Yours respectfully,
EVERETT R. REYNOLDS.

The Committee Gladly Accepts.

Mr. O'Brien's reply was as follows:

New York, Sept. 15, 1899.
E. R. Reynolds, Esq., Astor Court Building:
Dear Sir—I beg to acknowledge the receipt of your communication of the 14th inst., which contains the patriotic offer of Mr. Sousa of the services of his famous band on the occasion of the Dewey celebration. I ask you to convey to Mr. Sousa the thanks of the committee for his generous offer and to assure him that we fully appreciate the sacrifices such an offer entails. Kindly report to Maj. Gen. Charles F. Roe at as early a moment as possible. Yours very truly,
MILES M. O'BRIEN,
Chairman Committee on Music.

Mr. Sousa's patriotism and feeling in the matter is thoroughly evidenced in the fact it will cost him more than \$2,000 to bring his band to New York on the day of the parade.

WASHINGTON, D. C., - POST

SEP 18 1899

Mr. Sousa's band is to do the tooting for New York's Dewey parade, and without expense to the committee on arrangements. Yet the New Yorkers will continue to flaunt the cost tag of the reception.

SEP 21 1899

30 days.

GREATEST BAND TO GREET DEWEY

Sousa and One Hundred Musicians
Will Lead the Parade.

Pittsburg, Pa., Sept. 17.—John Philip Sousa, whose offer of the services of himself and a band of one hundred musicians to lead the Dewey land parade has been accepted by the Music Committee, said to-day:

"I shall endeavor to get the greatest body of players ever brought together. The band will march ten file front. The first line of ten will be slide trombone players. There will be twenty cornets, enough to fill two files. A tremendous volume of tone is desirable, and I will spare nothing to secure it."

BROOKLYN, N. Y. - STANDARD-UNION

SEP 28 1899

SOUSA'S MAGNIFICENT BAND.

John Philip Sousa says he means to give New York the best band it ever saw to lead the Dewey parade. The first line of ten will all be trombone players, and there will be twenty cornets. Thomas Hughes will be drum major. Fifty extra men for the band are to be engaged, and fifty for the drum corps.

NEW YORK HERALD

SEP 14 DEWEY PLANS GO FORWARD

No Band Is Yet Chosen to Accompany
Battalion from the Olympia,
Which Is Without Music

SOUSA WILL NOT PARADE.

Offer of the Seventy-First Regiment
Band, with the Regiment to Act
as Admiral's Escort.

LAW GOVERNS WATER PARADE

Sir Thomas Lipton's Decorations and the
Offer of an Enthusiastic Eng-
lish Sea Captain.

Sousa's Band will not be in the Dewey land parade. A week ago Major General Roe, the chairman of the parade, and Lewis Nixon, the chairman of the Committee on Music, thought that it had all been settled. They reported that they had tried to get the Marine Band of Washington, but that it had an engagement for September 30, and that Sousa would lead the battalion of the Olympia.

Admiral Dewey wrote a letter, which was received two weeks ago, in which he said that the Olympia had no band, that he would like to have the Olympia's battalion of two hundred and fifty men lead the parade, and he hoped the committee would provide the band. General Roe and Mr. Nixon say they were both informed by agents of Sousa's Band that it would be glad to contribute to the success of the Dewey reception by acting as band to the Olympia's battalion.

It was learned yesterday that Sousa's Band, like the Marine Band, of Washington, had an engagement for September 30. It wanted \$2,000 for marching at the head of the Olympia's marines and sailors. The offer was declined.

SOUSA TO THE FRONT.

HE AND HIS BAND WILL LEAD THE
OLYMPIA'S CREW.

First Named \$2,500 as Terms, and
Then Later Volunteered the Ser-
vices of the Crack Organization for
the Dewey Parade—Tenth Regi-
ment Arrangements Being Pushed.
Col. Thompson Has Not Yet Named
His Staff.

Sousa's noted concert band will escort the crew of the Olympia and head the great military procession in New York on September 30. Yesterday arrangements to this effect were concluded by representatives of the band. Thursday the following communication was sent by Everett R. Reynolds, manager of the Sousa band, to Hon. Miles M. O'Brien, chairman of the music committee of the Dewey reception:

"Having in view the request of Admiral Dewey that the crew of the Olympia should have a proper band to escort them and lead the military procession on September 30, I beg to tender, as the manager of Mr. Sousa, to your committee, without charge, the services of John Philip Sousa and his band for this purpose."

Mr. Sousa received a telegram yesterday from Mr. Reynolds, who is in New York, stating that the reception committee had sent a letter of acceptance couched in very complimentary terms.

Mr. Sousa in speaking of the engagement said: "The occasion of the homecoming of the great admiral and his brave men is one of much importance, and I would never think of leading the column with my present band. I shall endeavor to get the greatest body of players ever brought together. We want a volume of tone that will thrill the people. Coming down Fifth avenue playing 'The Stars and Stripes Forever' or 'El Capitan' we are going to make the cobblestones ring and shout and dance. The band will march ten file front. The first line of ten will all be slide trombone players, the best that can be had. There will be twenty cornets, enough to fill two files. A tremendous volume of tone is desirable and I will spare nothing to secure it."

Colonel G. F. Hinton, manager of Sousa's bands, said that there are about 100 good musicians residing in the east who have at times played with the band. Mr. Hinton will go to New York in a few days to engage the 50 extra men and the 50 for the drum corps. Thomas Hughes, who was drum major of the Marine band of Washington when Mr. Sousa conducted it, will act as drum major on this occasion. Mr. Sousa will march with his men, as will also Colonel Hinton, two aids and two guidons. Mr. Sousa says that this will be the fourth time that his band has done escort duty. It headed the military procession at the opening of the Columbian World's fair, acted as escort for Troop A, of the Ohio National Guard, when that body left Cleveland, O., in May, 1898, to go to the front, and led the Eighteenth regiment through the streets of Pittsburg upon its return from the war camps a year ago.

Mr. Sousa tendered the services of his band to the Dewey reception committee free of charge. He was leader of the Marine band when Admiral Dewey was a chief in the navy department, and the two are personal friends. Mr. Sousa says that he is moved by patriotic impulse in the matter, and will do everything in his power to make the welcome to the admiral the greatest ever given a victor.

A New York evening paper last night printed a story to the effect that Sousa had demanded \$2,500 for the band's services. In a measure this report was true. When Sousa was first written to respecting the matter he said it would cost \$2,500. This figure was given for the reason that the band would lose a day of its engagement at Philadelphia, and besides, he would have to pay the railroad fare of his musicians, as well as the extra men and drum corps to be engaged in New York. After further correspondence the bandmaster settled all parleying by informing the committee that he and his band would tender their services free of charge.

TOLEDO, OHIO, - NEWS.

30 1899

Sousa's Band.

Scripps-McRae Telegram.

New York, Sept. 30.—At the head of the Dewey parade today, Sousa and his band will play his famous El Capitan march. It is a matter of sentiment with the bandmaster, when Dewey's squadron sailed out of Miers Bay on its way to attack Manila, the Olympia's band played El Capitan.

CHICAGO, ILLS. - HERALD.

OCT 1 1899

LED BY SOUSA'S BAND.

Major General Roe, with his glittering, gold-laced staff, followed immediately on the heels of the police, and Sousa's Band, breaking into one of the airs that men have been marching to and dying to during the last year or more, took up their place at the head of the men who made this superb demonstration possible.

SEP 30 1898

GREAT DEWEY DAY

Millions of People Applaud
the Nation's Hero.

LARGEST PARADE EVER SEEN

Decorations and Military Pageant
Were Magnificent.

PRESENTED WITH A LOVING CUP

Program Was Begun at 7 a. m. and the
Procession Will Not be Over Until Af-
ter Dark—The Streets and Cars Pack-
ed to Their Utmost Capacity by Those
Who Came From Far and Near.

The Dewey parade crowd was the
largest in the history of the world. Here
is the record:

1885—General Grant's funeral.....	500,000
1889—Washington Centennial	1,000,000
1892—Columbian Parade	800,000
1897—Grant Day	1,000,000
1899—Dewey Celebration	3,500,000
1893—Chicago Day at World's Fair	800,000
B. C. 480—Xerxes's Army	2,317,000

It was a proud day for the world-fa-
mous Sousa today. He marched with
his band just ahead of Dewey and the
Olympia men, his musicians playing se-
lections from "El Capitan" with a dash
and richness of feeling never before
equalled and with good reason.

When Dewey's squadron sailed out of
Mirs Bay on its way to attack Manila,
the ships were in close order with the
Olympia leading and her band gaily
playing the march from "El Capitan."
Bandmaster Sousa was immensely
pleased when he read of this later and
in return for the honor thus done his
composition he whooped it up today for
the flagship's men.

XENIA, OHIO-GAZETTE.

SEP 15 1898

SOUSA'S BAND

Will Not Be in Dewey Parade—
He Asks \$3,000.

NEW YORK, Sept. 14.—It has been
settled that the great Sousa band
will not be in the lead of the Dewey
land parade. The hero of Manila
some time ago made a special re-
quest of Mayor Van Wyck for a good
band for the Olympia's men and it
was the purpose of the committee to
engage Sousa. As the great band-
master has demanded \$3,000 for
marching at the head of the Olym-
pia's marines and sailors, negotia-
tions have been declared off. It is
expected that Fanciulli, leader of the
Seventy-first regiment band, will be
employed.

SEP 15 1899

WANTS TO LEAD PARADE.

SOUSA'S BAND OFFERED FOR THAT
PURPOSE.

Miles O'Brien, chairman of the Music
Committee of the Dewey celebration, has
received a letter from the manager of
Sousa's Band, offering the services of that
organization to escort the Olympia's crew
in the parade. He says:

"Having in view the request of Admiral
Dewey that the crew of the Olympia
should have a proper band to escort them
and lead the military procession on Sept.
30, I beg, as the manager of Mr. Sousa,
to tender to your committee, without
charge, the services of John Philip Sousa
and his band for this purpose. In mak-
ing this offer Mr. Sousa is moved by pa-
triotic impulse, believing that no munici-
pality, State or individual can too strong-
ly express pride and appreciation in the
heroic achievements which the great sea
fighter has won for his country and the
renown of the American Navy. It is
needless to add that in all this land there
is no more ardent admirer of the Admiral
than Mr. Sousa, and no one takes greater
pride in doing him honor. It is proper
that I should state that I am enabled to
make this offer on behalf of Mr. Sousa
through the courtesy of the management
of the National Export Exposition of Phil-
adelphia, who have kindly consented to
release him for this purpose from his con-
tract to play in Philadelphia on that
day."

WAUKEGAN, ILL.-SUN

SEP 28 1899

Made a Great Noise.

As the Olympia swept by the New
York, the last ship in the column, the
full marine band aboard the Olympia
played Sousa's "El Capitan" march and
the spectators on the excursion fleet
cheered. The skippers turned loose
their whistles and sirens. Everything
that could make a noise in the harbor
joined. Farther than ears could hear
the steam jets of the whistles on craft
lying at the Battery and up the North
and East rivers could be seen as they
roared their welcome. It was such a
soul-maddening concert of steam whis-
tles as American steamboat men are fa-

GOSHEN, N. Y.

SEP 28 1899

- DEMOCRAT.

Big Band for Olympia Crew.

According to the plans of John Philip Sousa,
the sailors of the Olympia will lead the line
of march to the strains of the finest band that
has ever paraded in the city of New York.
The Sousa Band, augmented for the occasion,
will parade 135 men in band and drum corps,
under the personal command of John Philip
Sousa, with George Frederic Hinton acting
as adjutant. The band will be headed by
Drum Major Hughes, a veteran soldier, who
was placed on the retired list in 1885, after
thirty-one years of active service in the United
States Army and Marine Corps. Hughes was
drum major of the Marine Band when Sousa
was its conductor.

UTICA, N. Y. - OBSERVER.

SEP 30 1898

John Philip Sousa and his band was a
feature of the Dewey parade in New
York to-day, which was the third appear-
ance of the organization as a marching
band.

SEP 15

THE DEWEY PARADE ROUTE

Protest of Citizens May Kill the
Broadway Plan.

SOUSA'S OFFER OF HIS BAND

Frank Damrosch Wants Space for a
Chorus of 2,500 Children—More
Military Commands Coming.

The Committee on Plan and Scope of the
Dewey Executive Committee will meet to-
day and decide, once for all, what shall be
the route of the land parade on Sept. 30.
Major Gen. Roe, the Chairman of the Com-
mittee on Land Parade, and Gen. Howard
Carroll believe that they can induce the
Committee to abandon the Broadway plan
in favor of Fifth Avenue, but Lewis Nixon,
at whose suggestion the Broadway route
was adopted, will make a fight against any
further change. Mr. Nixon believes that if
the route is again changed an injustice
will be done to persons who hold or rent
property along Broadway and who have
made arrangements to entertain their em-
ployes and friends. The matter will be
thoroughly discussed at all events, and
from conversations had with members of
the Committee on Plan and Scope it is evi-
dent that the public protests against the
Broadway plan, as well as the objections
raised by military men, have had some
weight and that the parade will move down
Fifth Avenue and not reach Washington
Square by the devious and circuitous route
adopted last week.

The Committee on Music was deeply grat-
ified yesterday by the receipt of a letter
from Everett R. Reynolds, the manager of
Sousa's Band, offering the services of Mr.
Sousa and his band to lead the Olympia's
battalion of sailors and marines, without
cost of any kind to the committee.

MR. SOUSA'S OFFER.

In his letter Mr. Reynolds said:
"In making this offer Mr. Sousa is moved
by patriotic impulse, believing that no mu-
nicipality, State, or individual can too
strongly express pride and appreciation in
the heroic achievements which the great
sea fighter has won for his country and the
renown of the American Navy. It is need-
less to add that in all this land there is no
more ardent admirer of the Admiral than
Mr. Sousa, and no one takes greater pride
in doing him honor.

"It is proper that I should state that I
am enabled to make this offer on behalf of
Mr. Sousa through the courtesy of the
management of the National Export Ex-
hibition of Philadelphia, who have kindly
consented to release him for this purpose
from his contract to play in Philadelphia
on that day."

The offer will be accepted to-day.

NEW YORK HERALD.

SEP 18

SOUSA'S PLANS FOR MUSIC

Band Director Proposes to Have Best
Performers in Parade.

PITTSBURG, Pa., Sunday.—John Philip Sousa,
whose offer of the services of himself and a
band of one hundred musicians to lead the
Dewey land parade has been accepted by the
Music Committee, said to-day:—

"The occasion of the home coming of the
great Admiral and his brave men is one of
much importance. I shall endeavor to get
the greatest body of players ever brought to-
gether. We want a volume of tone that will
thrill the people. The band will march ten
file front. The first line of ten will all be slide
trombone players, the best that can be had.
There will be twenty cornets—enough to fill
two files. A tremendous volume of tone is
desirable, and I will spare nothing to secure
it. There are about one hundred good musi-
cians residing in the East who have at times
played with my band. G. F. Hinton, my
manager, will go to New York in a few days
to engage the fifty extra men and the fifty
for the drum corps. Thomas Hughes, who
was a drum major of the Marine Band, of
Washington, will act as drum major on this
occasion.

"If we do not give New York the biggest
and best band Father Knickerbocker ever
saw it will not be because we are not going
to make the effort."

MR. SOUSA'S PATRIOTISM

WOULD INDUCE HIM TO MARCH
FOR \$2,500.

Price He Asks to Lead the
Dewey Parade.

RUMOR SHATTERED THAT HE
WOULD DONATE HIS SERVICES

NEW YORK, September 16.—Miles M. O'Brien, to whom was delegated the duty of "seeing" John Philip Sousa regarding a rumored desire on the part of the bandmaster to take the leading musical role in the programme for the Dewey honors, has a startling report to make to the committee.

The Committee on Music had \$2,000 to spend on music. They needed seven bands of music, six for the reception steamboats and another to lead the tars from the Olympia at the head of the great parade.

This last was looked upon as the post of honor. One hundred pieces were to be used. Sousa's band, it was well known, never marched, but the rumor had it that the soul of John Philip Sousa was stirred with patriotism for his adopted country, and that he would not only march his men out of compliment to the hero of Manila, but would play for nothing.



JOHN PHILIP SOUSA.

This was all very nice, but the committee wouldn't ask Sousa to play for nothing. The regular rates for music are \$6 per man, or \$8 on a great holiday. So the committee set aside \$600 of their \$2,000 to pay the band to lead Olympia's heroes in the parade.

Mr. O'Brien saw John Philip Sousa. Yes, John Philip Sousa would break his inexorable rule for this great occasion and because of his American patriotism and his honor of Dewey.

"Well, about how much will you charge us for 100 men?" asked Mr. O'Brien. "Just put it in figures, so I can have something to go by when I report."

"Twenty-five hundred dollars," replied the great Sousa.

"Twenty-five—!" gasped Mr. O'Brien, and the people in Claffin's thought the redoubtable Miles was going into an apopleptic fit. He recovered, however, in a minute, and then he asked John Philip Sousa to put it in writing, which he did.

Mr. O'Brien asked if there could be no shading of these figures, and Mr. Sousa said he'd think it over, but in the meantime the committee is looking around for a band at less than \$2,500, which will render good music even if it hasn't a full black beard and a great name to lead it.

DENVER, COI - REPUBLICAN

SEP 24 1899

Being released from his other engagements, Sousa offered to lend his services and his band before the crew of the Olympia, in the Dewey parade, free of cost. The offer was gladly and gratefully accepted.

SEP 14 1899

A PARADER FOR \$2,500.

Sousa Would Gladly Lead
the Dewey Parade with
His Band.

BUT HE WANTS BIG PAY.

Rumor that He Would Donate
His Services Cruelly
Shattered.

The Committee on Music had \$2,000 to spend on music. They needed seven bands of music, six for the reception steamboats and another to lead the tars from the Olympia at the head of the great parade.

This last was looked upon as the post of honor. One hundred pieces were to be used. Sousa's band, it was well known, never marched, but the rumor had it that the soul of John Philip Sousa was stirred with patriotism for his adopted country, and that he would not only march his men out of compliment to the hero of Manila, but would play for nothing.

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JOHN PHILIP SOUSA.

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OAKLAND, CAL. - ENQUIRER.

SEP 19 1899

Notes.

The violinist Ondrick is to take the place of Otto Roth as second violin of the Kneisel quartette.

It is proposed to have Sousa's band occupy a conspicuous place in the Dewey parade in New York. The band has paraded but three times during its existence, once at the opening of the World's Fair, and twice as escort to regiments at Cleveland and Pittsburg departing for the front.

SEP 15 1899

SOUSA WILL NOT LEAD PARADE

March King's Terms Too
High to Suit Dewey
Music Committee.

WANTED \$2,500 FOR BAND

Fanciulli's Seventy-First Regiment
Band May Occupy Place
of Honor.

John Philip Sousa has offered to appear in the Dewey parade with his band, provided he is paid \$2,500 for the services of himself and his musicians. As the Dewey Committee has appropriated only \$2,000 to pay for music, and as some one had informed them Mr. Sousa wanted to contribute some selections to the celebration without charge the proposition from the band leader has rather startled the committeemen.

The Committee on music had determined they would need seven bands of music, six for the reception steamboats, and another to lead the tars from the Olympia at the head of the great parade.

This last is looked upon as the post of honor. One hundred pieces were to be used. Sousa's band, it was well known, never marched, but the rumor had it that the soul of John Philip Sousa was stirred with patriotism for his country, and that he would not only march his men out of compliment to the hero of Manila, but would play for nothing.

This was all very nice, but the committee wouldn't ask Sousa to play for nothing. The regular rates for music are \$6 per man, or \$8 on a great holiday. So the committee set aside \$600 of their \$2,000 to pay the band to lead Olympia's heroes in the parade.

Mr. O'Brien's Interview.

Miles M. O'Brien was appointed a committee to confer with Sousa and found him prepared to break his inexorable rule against appearing in parades.

"Well, about how much will you charge us for 100 men?" asked Mr. O'Brien. "Just put it in figures, so I can have something to go by when I report."

"Twenty-five hundred dollars," replied Sousa.

"Twenty-five—!" gasped Mr. O'Brien, and the people in Claffin's thought the redoubtable Miles was going into an apopleptic fit. He recovered, however, in a minute, and then he asked John Philip Sousa to put it in writing, which he did.

Mr. O'Brien asked if there could be no shading of these figures, and Mr. Sousa said he'd think it over, but in the meantime the committee is looking around for a band at less than \$2,500 which will render good music.

It is probable Fanciulli's Seventy-first Regiment Band will be asked to lead the parade.

CHICAGO, ILLS. - DEMOCRAT.

SEP 30 1899

FORMATION OF THE PARADE.

Battalion of Sailors Precede Dewey's Carriage.

NEW YORK, Sept. 30.—As he heads the Dewey parade today, Sousa and his band will play his famous "El Capitan" march.

It is a matter of sentiment with the band master. When Dewey's squadron sailed out of Mirs Bay on its way to attack Manila the Olympia's band played "El Capitan."

Sousa was immensely pleased when he heard of it, and the stirring march will be played today as it probably never was before.

SEP 23 1899

SOUSA'S BAND TO HONOR DEWEY

With 135 Men the Great Leader Will Fill Fifth Avenue with Sound.

John Philip Sousa will endeavor to outdo even himself in the land procession next Saturday. According to Mr. Sousa, the Olympia battalion will head the line with the finest band that ever paraded in this city. The Sousa Band, augmented for the occasion, will parade 135 men in band and drum corps, under personal command of Mr. Sousa, with George Frederic Hinton as adjutant. Such a volume of sound as will be produced by this aggregation of instrumentalists has never been heard in Fifth Avenue. The band will be headed by Drum Major Edward D. Hughes, a veteran soldier who was placed on the retired list in 1885, after thirty-one years' of service in the United States army and marine corps. Hughes was drum major of the United States Marine Band when Sousa was its conductor.

The band for the Dewey reception will include ten trombones, twenty-four cornets, twenty clarinets, ten basses, six baritones, eight altos, and other instruments in proportion. Sousa proposes to give the Olympia men music all along the line of march. Passing the reviewing stand, the full strength of the band will be heard in the stirring music of Sousa's own "Stars and Stripes Forever."

"The Sousa Band has never appeared upon the street for parade duty but three times in its history, the first being at the dedication of the World's Fair buildings, at Chicago, Oct. 12, 1892, when the position of honor at the head of the line was accorded Sousa's men," said Mr. Hinton, business manager of the band, yesterday. "The second occasion was at Cleveland, O., in May, 1898, when that city's crack soldiery started for the war; and the third time was in September last, when he received the Eighteenth Pennsylvania Volunteers in Pittsburg on their return from the Spanish war. On these two occasions as on Dewey day, Sousa volunteered for duty in compliment to those who fought for the nation. The band is engaged for this week at the National Export Exposition in Philadelphia, but the management has courteously released us for the Dewey reception, and the men will come to New York on a special train on Friday night."

NEW YORK TRIBUNE.

SEP 25 1899

BIG BAND FOR OLYMPIA CREW.

According to the plans of John Philip Sousa, the leaders of the Olympia will lead the line of march in the Dewey parade to the strains of the finest band that has ever paraded in this city. The Sousa Band, augmented for the occasion, will parade 135 men in band and drum corps under the personal command of John Philip Sousa, with George Frederic Hinton acting as adjutant. The band will be headed by Drum Major Edward D. Hughes, a veteran soldier, who was placed on the retired list in 1885 after thirty-one years of active service in the United States Army and Marine Corps. Hughes was drum major of the Marine Band when Sousa was its conductor.

"The Sousa Band has appeared on the street for

parade only three times in its history, the first being at the dedication of the World's Fair buildings at Chicago, October 12, 1892, when the position of honor at the head of the line was accorded to Sousa's men," said Colonel G. F. Hinton, the business manager of the band, yesterday. "The second occasion was in Cleveland, Ohio, in May, 1898, when the crack cavalry troop of that city started for the front, and the third time was in September last in Pittsburg, when we received the 18th Pennsylvania Volunteers on their return from the Spanish war. On these two occasions, as on Dewey Day, Sousa volunteered in compliment to those who defended the Nation. The band is engaged this week at the National Export Exposition in Philadelphia, but the management has courteously released us for Dewey Day, and the men will come over to New York on a special train on Friday night."

SEP 16 1899

SOUSA TO THE FRONT.

HE AND HIS BAND WILL LEAD THE OLYMPIA'S CREW.

First Named \$2,500 as Terms, and Then Later Volunteered the Services of the Crack Organization for the Dewey Parade—Tenth Regiment Arrangements Being Pushed Col. Thompson Has Not Yet Named His Staff.

Sousa's noted concert band will escort the crew of the Olympia and head the great military procession in New York on September 30. Yesterday arrangements to this effect were concluded by representatives of the band. Thursday the following communication was sent by Everett R. Reynolds, manager of the Sousa band, to Hon. Miles M. O'Brien, chairman of the music committee of the Dewey reception:

"Having in view the request of Admiral Dewey that the crew of the Olympia should have a proper band to escort them and lead the military procession on September 30, I beg to tender, as the manager of Mr. Sousa, to your committee, without charge, the services of John Philip Sousa and his band for this purpose."

Mr. Sousa received a telegram yesterday from Mr. Reynolds, who is in New York, stating that the reception committee had sent a letter of acceptance couched in very complimentary terms.

Mr. Sousa in speaking of the engagement said: "The occasion of the homecoming of the great admiral and his brave men is one of much importance, and I would never think of leading the column with my present band. I shall endeavor to get the greatest body of players ever brought together. We want a volume of tone that will thrill the people. Coming down Fifth Avenue playing 'The Stars and Stripes Forever' or 'El Capitan' we are going to make the cobblestones ring and shout and dance. The band will march ten file front. The first line of ten will all be slide trombone players, the best that can be had. There will be twenty cornets, enough to fill two files. A tremendous volume of tone is desirable and I will spare nothing to secure it."

Colonel G. F. Hinton, manager of Sousa's bands, said that there are about 100 good musicians residing in the east who have at times played with the band. Mr. Hinton will go to New York in a few days to engage the 50 extra men and the 50 for the drum corps. Thomas Hughes, who was drum major of the Marine band of Washington when Mr. Sousa conducted it, will act as drum major on this occasion. Mr. Sousa will march with his men, as will also Colonel Hinton, two aids and two guidons. Mr. Sousa says that this will be the fourth time that his band has done escort duty. It headed the military procession at the opening of the Columbian World's fair, acted as escort for Troop A, of the Ohio National Guard, when that body left Cleveland, O., in May, 1898, to go to the front, and led the Eighteenth regiment through the streets of Pittsburg upon its return from the war camps a year ago.

Mr. Sousa tendered the services of his band to the Dewey reception committee free of charge. He was leader of the Marine band when Admiral Dewey was a chief in the navy department, and the two are personal friends. Mr. Sousa says that he is moved by patriotic impulse in the matter, and will do everything in his power to make the welcome to the admiral the greatest ever given a victor.

A New York evening paper last night printed a story to the effect that Sousa had demanded \$2,500 for the band's services. In a measure this report was true. When Sousa was first written to respecting the matter he said it would cost \$2,500. This figure was given for the reason that the band would lose a day of its engagement at Philadelphia, and besides, he would have to pay the railroad fare of his musicians, as well as the extra men and drum corps to be engaged in New York. After further correspondence the bandmaster settled all parleying by informing the committee that he and his band would tender their services free of charge.

SEP 16 1899

WILL ESCORT OLYMPIA MEN.

SOUSA'S BAND TO BE IN THE GREAT DEWEY PARADE IN NEW YORK.

The Tender of Services Free of Charge Was Yesterday Accepted by the Chairman of the Music Committee.

John Philip Sousa's famous concert band has been engaged to escort the crew of the Olympia and lead the great military procession in New York on September 30 at Admiral Dewey's reception.

The arrangements were concluded yesterday. Thursday the following communication was sent by Everett R. Reynolds, manager of the Sousa Band, to Hon. Miles M. O'Brien, Chairman of the Music Committee of the Dewey reception:

"Having in view the request of Admiral Dewey that the crew of the Olympia should have a proper band to escort them and lead the military procession on September 30, I beg to tender, as the manager of Mr. Sousa, to your committee, without charge, the services of John Philip Sousa and his band for this purpose."

Mr. Sousa received a telegram yesterday from Mr. Reynolds, who is in New York, stating that the Reception Committee had sent a letter of acceptance couched in very complimentary terms.

Colonel George Frederic Hinton, connected with the management, told a Dispatch reporter yesterday that as Sousa's band was intended for escort purposes, it had participated in street demonstrations but three times. The first was at the dedication of the World's Fair buildings in October, 1892; the second was in May of last year, when it escorted the Cleveland City Cavalry troops to the station, preparatory to leaving for Chickamauga. The third time was in Pittsburg, last September, when it escorted the Eighteenth Regiment from Liberty street to the armory on Diamond street.

Colonel Hinton stated that the band will play without remuneration and pay its own expenses, besides losing a thousand dollars for the day by being released from the engagement at the National Export Exposition in Philadelphia.

Director Sousa is a great admirer of Admiral Dewey, whom he knew for 12 years, while director of the United States Marine Band in Washington, where Dewey was also then stationed. As the Sousa Band has no drum major, the former drum major of the Marine Band has been engaged for the Dewey celebration.

LOS ANGELES, CAL. - TIMES
SEP 24 1899

towns before it comes to New York. The Committee on Music for the Dewey parade in New York City was deeply gratified by the receipt of a letter from Everett R. Reynolds, the manager of Sousa's Band, offering the services of Mr. Sousa and his band to lead the Olympia's battalion of sailors and marines, without cost of any kind to the committee.

NEW YORK TRIBUNE.

SEP 16 1899

SUB-COMMITTEE

SOUSA'S BAND TO HEAD THE PARADE. ITS SERVICES OFFERED FREE TO ESCORT THE CREW OF THE OLYMPIA.

Everett R. Reynolds, the manager of Sousa's Band, has written to Miles M. O'Brien, chairman of the Music Committee of the Dewey reception, offering the services of the band to escort the Olympia's crew in the parade. He says:

Having in view the request of Admiral Dewey that the crew of the Olympia should have a proper band to escort them and lead the military procession on September 30, I beg, as the manager of Mr. Sousa, to tender to your committee, without charge, the services of John Philip Sousa and his band for this purpose.

In making this offer Mr. Sousa is moved by patriotic impulse, believing that no municipality, State or individual can too strongly express pride and appreciation in the heroic achievements which the great sea fighter has won for his country and the renown of the American Navy. It is needless to add that in all this land there is no more ardent admirer of the Admiral than Mr. Sousa, and no one takes greater pride in doing him honor.

It is proper that I should state that I am enabled to make this offer on behalf of Mr. Sousa through the courtesy of the management of the National Export Exposition of Philadelphia, who have kindly consented to release him for this purpose from his contract to play in Philadelphia on that day.

SEP 21 1899

SOUSA'S OFFER ACCEPTED.

Noted Musical Organization Will Lead the Land Parade.

Pittsburg, Pa., Sept. 17.—John Philip Sousa, whose offer of the services of himself and band to lead the Dewey land parade has been accepted by the music committee, said to-day:

"The occasion of the home coming of the admiral and his brave men is one of much importance. I shall endeavor to get the greatest body of players ever brought together. We want a volume of tone that will thrill the people. The band will march 10 file front. The first line of 10 will all be slide trombone players, the best that can be had. There will be 20 cornets, enough to fill two files. Thomas Hughes, who was a drum major of the marine band of Washington, will act as drum major on this occasion."

DEWEY BAND DISAPPOINTED.

There was great disappointment among members of the Olympia's band when they learned that they had been omitted from the programme of the parade. The twenty musicians who make up this band worked hard all through the fighting at Manila, passing ammunition, and they felt hurt at having been overlooked in the arrangements.

M. Valfuoco, the band master, spoke to Admiral Dewey about this feeling yesterday, saying that the men were anxious to parade and play.

"I'm sorry," said the Admiral, "but Sousa's band is going to lead the parade and of course I have nothing to do with the arrangements. But don't feel badly about it. I'll let you all go ashore Saturday and have a good time. Brumby," he added, turning to his flag lieutenant, "let the band go ashore on Saturday and see the parade."

This soothed the feelings of the men in some degree, but they still think that they ought to have been allowed to parade.

NEW YORK EVENING SUN.

SEP 30 1899

THE PARADE IN MOTION.

START OF THE PARADE.

Admiral Dewey's carriage had a wait of ten minutes at the head of the line before the parade started, and exactly at 11:20 o'clock the head of the long line began to move. Sousa's band struck up a lively march, and one by one the carriages and the organizations fell in behind. Before many minutes the entire line was moving—a superb spectacle of uniformed men marching between solid banks of shouting human beings who seemed to have surrendered themselves to a frenzy of enthusiasm for the occasion. All along the line the bands struck up and added their lively strains to the uproar.

The air which Sousa's band, with Sousa himself at the head, was playing when the parade started was El Capitan, the same rollicking air which the band of the Olympia played when Dewey's cruisers were swinging around for the assault on Montojo's fleet. It was all too much for the crowd, which fairly went wild.

LYNN, MASS. - ITEM.
SEP 18 1899

SOUSA'S OFFER ACCEPTED.

Noted Musical Organization Will Lead the Land Parade.

John Philip Sousa, whose offer of the services of himself and band to lead the Dewey land parade has been accepted by the music committee, said Sunday:—"The occasion of the home-coming of the Admiral and his brave men is one of much importance. I shall endeavor to get the greatest body of players ever brought together. We want a volume of tone that will thrill the people. The band will march 10 file front. The first line of 10 will be all slide trombone players, the best that can be had. There will be 20 cornets, enough to fill two files. Thomas Hughes, who was a drum major of the marine band of Washington, will act as drum major on this occasion."

ROME, N. Y. - REPUBLICAN.

SEP 16 1899

THE DEWEY PARADE.

The Route Changed Slightly—Sousa's Liberal Offer.

NEW YORK, Sept. 16.—At the meeting of the plan and scope committee on the Dewey celebration yesterday it was decided that instead of marching down Broadway from Madison square the parade should, after passing under the Dewey arch at Twenty-fourth street, proceed down Fifth avenue and be dismissed at the south side of the memorial arch at Washington square.

The route now decided upon is from Grant's tomb to Riverside drive, to Seventy-second street, to Eighth avenue, to Fifty-ninth street, to Fifth avenue through the Dewey arch at Twenty-fourth street, and along down Fifth avenue through the Washington arch.

A communication was received from John Philip Sousa offering the services of his band for the occasion without charge. This offer was accepted with thanks.

DES MOINES, IOWA. - REGISTER.

SEP 16 1899

One feature of the Dewey parade in New York city will be Sousa's band of 100 pieces leading the procession, immediately followed by the Olympia's crew. It is going to be a great day in our history.

NEW YORK MORNING PRESS.

IMMENSE VOLUME OF MUSIC.

Sousa's Band to Be a Strong Feature of the Land Parade.

"Stars and Stripes Forever" is the air that will stir the hearts of thousands of citizens when Sousa's Band, at the head of the men and officers of the crew of the Olympia, blares its music next Saturday in passing the reviewing stand of Admiral Dewey.

Not only the sentiment of this air will thrill its hearers, but its execution promises to surpass all precedent. Fifth avenue has never listened to such a volume of music as will swell through its air when Sousa's Band reaches this climax of its efforts next Saturday. The membership of the band has been increased for this occasion to 135 men, with an additional drum corps. At the head of these musicians will march Drum Major Edward B. Hughes, who has been on the retired list of the United States army since 1885, after thirty-one years of active service. Hughes was drum major of the Marine Band when Sousa was its conductor.

Not only in passing the reviewing stand, but all along the line of march will these musicians play for the inspiration of the Olympia's crew and for the delight of the throngs. The instruments of the band will include 10 trombones, 24 cornets, 20 clarinets, 10 basses, 6 baritone, 8 altos and other instruments in proportion.

This will be the third appearance of Sousa's Band upon the street for parade in its history. The first was at the dedication of the World's Fair buildings in Chicago on October 12, 1892. The second was when the Cleveland soldiers left that city in May, 1898, for the war with Spain, and the third was when it helped to welcome home at Pittsburgh the Eighteenth Pennsylvania regiment in last September.

The National Export Exposition at Philadelphia has released the band for the Dewey military parade, and it will come to New York by special train on next Friday night.

SANDUSKY, OHIO. JOURNAL.

SEP 15 1899

able comment.

SOUSA OUT OF IT.

New York, Sept. 15.—The Dewey celebration committee has refused to pay Sousa \$3,000 to lead the procession and the great Director's band will not appear in the parade.

DAYTON, O. - PRESS.

SEP 15 1899

SOUSA

Was Not Paid His Price and Therefore He Will Not Be In the Dewey Parade.

New York, Sept. 15.—Special.—The Dewey celebration committee has refused to pay Sousa \$3,000 to lead the procession, and consequently the great director's band will not appear in the parade.

LOWELL, MASS. - CITIZEN

18

ment are for.

Sousa's band will escort the Olympia's sailors, after all. The managers of the band were not slow to see that such an honor is unique and to be highly prized. There is some fear that the sailor boys may not stand the march, but walking behind Sousa's troupe will keep them going if anything can.

WORCESTER, MASS. - SPY

SEP 16 1899

John Philip Sousa decides that \$3000 is worth more to him than leading the Olympia battalion with his band in the New York Dewey parade. Nevertheless, a show of patriotic fervor is sometimes good business.

NEW YORK HERALD

SEP 25 1899

SOUSA'S BIG BAND WILL HONOR DEWEY

With 135 Men the Great Leader Will Fill Fifth Avenue with Sound.

John Philip Sousa will endeavor to outdo even himself in the land procession next Saturday. According to Mr. Sousa, the Olympia battalion will head the line with the finest band that has ever paraded in this city. The Sousa Band, augmented for the occasion, will parade 135 men in band and drum corps, under personal command of Mr. Sousa, with George Frederic Hinton as adjutant. Such a volume of sound as will be produced by this aggregation of instrumentalists has never been heard in Fifth avenue. The band will

be headed by Drum Major Edward D. Hughes, a veteran soldier, who was placed on the retired list in 1885, after thirty-one years' of active service in the United States Army and Marine Corps. Hughes was drum major of the United States Marine Band when Sousa was its conductor.

The band for the Dewey reception will include ten trombones, twenty-four cornets, twenty clarinets, ten basses, six baritone, eight altos, and other instruments in proportion. Sousa proposes to give the Olympia men music all along the line of march. Passing the reviewing stand the full strength of the band will be heard in the stirring music of Sousa's own "Stars and Stripes Forever." "The Sousa Band has never appeared upon the street for parade duty but three times in its history, the first being at the dedication of the World's Fair buildings at Chicago, October 12, 1892, when the position of honor at the head of the line was accorded Sousa's men," said Mr. Hinton, business manager of the band, yesterday. "The second occasion was at Cleveland, Ohio, in May, 1898, when that city's crack soldiery started for the war, and the third time was in September last, when we received the Eighteenth Pennsylvania volunteers in Pittsburgh on their return from the Spanish war. On these two occasions, as on Dewey Day, Sousa volunteered for duty in compliment to those who fought for the nation. The band is engaged this week at the National Export Exposition in Philadelphia, but the management has courteously released us for the Dewey reception, and the men will come to New York on a special train on Friday night."

FROM

OF COURSE John Philip Sousa has a fine band, but it is too good for the Dewey celebration in New York. That the famous leader should ask \$2,500 for its services on that occasion looks to us a trifle high, and yet, for aught we know, this figure may be a cut rate.

WORCESTER, MASS. - TELEGRAM.
SEP 21 1899

John Philip Sousa is getting more advertising out of the Dewey parade in New York than anybody else, except Dewey. After the New York papers and New York music labor union had made a lot of wild guesses about what Sousa would charge for his band to head the Olympia battalion in the parade and Sousa had been criticised for the alleged figures and the union, strange to say, had informed the committee that Sousa was asking more than the union rate, when the committee and the bandmaster got down to business, they found that Sousa's offer was to parade 101 men in the band and a drum and bugle corps of 30 pieces, free. Needless to say, that offer was accepted, and the New York papers and the music union were left in the air like one of the Dewey kites. Sousa's business manager says it will cost \$2500 for Sousa to parade his band and that it will come out of the leader's pocket, but he doesn't deny that it will be cheap advertising at that.

SEP 21 1899

Dewey's Reception in New York.

From now on there will be rapid approach to completion of the preparations for welcoming Admiral Dewey. John Philip Sousa has consented to lend his band as an escort to the men of the Olympia, who will head the land parade. The route of parade will be from Grant's tomb down Riverside drive, to Seventy-second street, to Central park west, to Fifty-ninth street to Fifth-avenue, by the Dewey colonnade and arch at Twenty-Fourth st. and straight down Fifth avenue to and through the Washington arch at the entrance to Washington park, where the disbandment will take place.

Gen. Roe has reported on the land parade. He figures that 34,000 men will be in line, divided as follows: Navy, 2,000; regular army, 2,000; National Guard, S. N. Y., 15,000; visiting troops, 10,000; G. A. R. 1,500; ex-Confederates, 1,000; veterans of the Spanish-American war, 2,500.

Gen. Nelson A. Miles has written to Secretary Warren W. Foster, accepting the mayor's invitation to participate in the reception ceremonies.

Mr. Sousa says that he would probably have the largest band that ever paraded the streets of New York or any other American city. It is his intention to increase his present band of 50 to 100 members and have a bugle and drum corps of 50 members besides for the occasion. Mr. Sousa said:

"The occasion of the home-coming of the great admiral and his brave men is one of much importance, and I would never think of leading a column with my present band. I shall endeavor to get the greatest body of players ever brought together. We want a volume of tone that will thrill the people. Coming down Fifth avenue playing 'The Stars and Stripes Forever' or 'El Capitan' we are going to make the cobblestones ring and shout and dance. The band will march ten file front. The first line of ten will all be slide trombone players, the best that can be had. There will be 20 cornets, enough to fill two files. A tremendous volume of tone is desirable and I will spare nothing to secure it."

Mr. Sousa tendered the services of his band to the Dewey reception committee free of charge. He was leader of the Marine band when Admiral Dewey was a chief in the navy department, and the two are personal friends. Mr. Sousa says that he is moved by patriotic impulse in the matter, and will do everything in his power to make the welcome to the admiral the greatest ever given a victor.

ROCHESTER, N. Y. - HERALD

SEP 29 1899

In the Dewey parade the sailors of the Olympia will be led by Sousa's band and drum corps, 135 strong. The band has appeared upon the street for parade but three times in its history, the first being at the dedication of the world's fair buildings at Chicago. The second occasion was in Cleveland, O., in May, 1898, when the crack cavalry troop of that city started for the front, and the third time was in September last in Pittsburgh, when the 18th Pennsylvania volunteers came home from the war. The band is engaged for this week at the national export exposition in Philadelphia, but the management has courteously released it for Dewey day.

SEP 28 1899

Sousa and his famous band will head the big procession at New York, to-morrow.

THOUSANDS WILL BE IN LINE.

Plans for New York's Great Land Parade to Welcome Dewey.

New York, Sept. 16.—From now on there will be rapid approach to completion of the preparations for welcoming Dewey. John Philip Sousa has consented to lend his band as an escort to the men of the Olympia, who will head the land parade. General Roe says there will be at least 34,000 men in line, and the number will increase.

LOS ANGELES, CAL. - TIMES S.

SEP 18 1899

John Philip Sousa, we are told, "has consented to lend his famous band as an escort to the men of the Olympia," on the occasion of the Dewey welcome in New York. This is kind of Mr. Sousa, but his band is none too good to escort those men.

piece of metal was the same as though it had been a human being.

Bandmaster Sousa demanded \$3,000 for leading the Dewey parade in New York and the committee informed him that they would try and get along without his services. "Stars and Stripes Forever," Sousa's famous composition, may be played on Dewey's return, but it will be rendered by an organization that is patriotic enough to donate its

FALL RIVER, MASS.-EVE. NEWS.

SEP 19 1899

Bandmaster Sousa and his band are to lead the Dewey land parade after all, and Mr. Sousa says: "The occasion of the homecoming of the admiral and his brave men is one of much importance. I shall endeavor to get the greatest body of players ever brought together." This sounds nice and patriotic, but it is probable that the bandmaster is getting his price (\$3,000) just the same. Sousa comes high, but we must have him.

Kalamazoo, Mich. - Telegraph.

SEP 23 1899

Sousa's Band, with its maximum strength will lead the Dewey land parade on Saturday, Sept. 30. The jacksies and marines from the Olympia will find marching easy keeping step to the stirring strains of Sousa's famous marches.

SEP 18

SOUSA TO LEAD THE BAND.

He Will Head the Dewey Parade With a Hundred Musicians.

PITTSBURG, Sept. 18.—John Philip Sousa, whose offer of the services of himself and a band of 100 musicians to lead the Dewey land parade has been accepted by the music committee, said yesterday:

"The occasion of the home-coming of the great Admiral and his brave men is one of much importance. I shall endeavor to get the greatest body of players ever brought together. We want a volume of tone that will thrill the people. The band will march ten file front. The first line of ten will all be slide trombone players, the best that can be had. There will be twenty cornets—enough to fill two files. A tremendous volume of tone is desirable, and I will spare nothing to secure it. There are about 100 good musicians residing in the East who have at times played with my band. G. F. Hinton, my manager, will go to New York a few days to engage the fifty extra men and the fifty for the drum corps. Thomas Hughes, who was drum major of the Marine Band of Washington, will act as drum major on this occasion.

"If we do not give New York the biggest and best band Father Knickerbocker ever saw it will not be because we are not going to make the effort."

Many Sousa Musicians.

There will be 135 musicians in the Sousa band in the parade of Saturday. It will lead the crew of the Olympia, which will have the right of line in the big demonstration. The drum major will be Edward D. Hughes, for thirty-one years in the government service, and the drum major of the United States Marine Band when Sousa was its conductor.

The band for the Dewey reception will include ten trombones, twenty-four cornets, twenty clarinets, ten basses, six baritone, eight altos, and other instruments in proportion. Sousa proposes to give the Olympia men music all along the line of march. Passing the reviewing stand the full strength of the band will be heard in the stirring music of Sousa's own "Stars and Stripes Forever."

"The Sousa band has never appeared upon the street for parade duty but three times in its history, the first being at the dedication of the World's Fair buildings at Chicago, Oct. 12, 1892, when the position of honor at the head of the line was accorded Sousa's men," said Mr. Hinton, business manager of the band. "The second occasion was at Cleveland, O., in May, 1898, when that city's crack soldiery started for the war; and the third time was in September

last, when we received the Eighteenth Pennsylvania Volunteers in Pittsburgh on their return from the Spanish war.

"On these two occasions, as on Dewey day, Sousa volunteered for duty in compliment to those who fought for the nation. The band is engaged this week at the National Export Exposition in Philadelphia, but the management has courteously released us for the Dewey reception, and the men will come to New York on a special train on Friday night."

Although the Forty-eighth Highlanders

NEW YORK MORNING SUN.

SEP 30 1899

HE WILL PLAY "EL CAPITAN."

Bandmaster Sousa Will Repay To-day an Honor Done Him by the Olympia Long Ago.

Sousa, when he marches with his band to-day, just ahead of the Admiral and the Olympia's men, will have his musicians play numerous selections from his opera "El Capitan," and it is probable that they will be played with as much dash and feeling as they have ever been. There is very good reason to expect this, for when Dewey's squadron sailed out of Mirs Bay on its way to attack Manila, the ships were in close order with the Olympia leading and her band gaily playing the march from "El Capitan." Bandmaster Sousa was immensely pleased when he read of this later and in return for the honor thus done his composition he proposes to whoop it up to-day for the flagship's men.

STOCKTON, CAL. - MAIL

SEP 18 1899

At a cost of \$2000, Sousa will forego an engagement in Philadelphia on the day of the New York Dewey reception, bringing his band to New York and head the procession, gratis.

OCT 1 1898

DEWEY'S TRIUMPH

Sousa TO THE R

His Carriage Passes Between
Distance and No Token
and Respect

CHILDREN GREATLY P

Admiral Dewey did not leave his chair on the Sandy Hook during the trip up to One Hundred and Twenty-ninth street following the loving-cup ceremonies. When any one was introduced he begged pardon for not rising. He said he was tired already and had five hours of standing before him.

Rear-Admirals Howison and Sampson were at the pier to meet Dewey.

Rear-Admiral Schley also made the trip on the Sandy Hook. He was surrounded all the time with enthusiastic friends.

Dewey was the last to leave the boat with Mayor Van Wyck and an orderly. He sat on the right side of an open carriage drawn by four horses. An orderly occupied the seat with him. It was 11.10 A. M. when the Admiral left the boat.

No time was lost when Admiral Dewey and the Mayor arrived. One hundred mounted police had galloped ahead to form a wedge. Gen. Roe and staff had taken their places next. Sousa's Band had hastened forward and took its stand in front of the battalion of sailors from the Olympia, who were commanded by Lieut.-Commander Colvocoresses.

The Line Is Formed.

Meanwhile Major Green, of Gen. Roe's staff, had gone back to the rear and placed the carriages in their proper places. Gen. Roe looked back, saw that everything was taking shape and gave the word "Forward." Sousa's Band struck up with the inspiring march "El Capitan," and while thousands on either side shouted and waved myriads of handkerchiefs and flags the greatest parade in the history of American demonstrations moved forward.

HUDSON, N. Y. - REGISTER

SOUSA'S BAND WILL LEAD.

New York will see the Largest and Best Band at the Head of the Dewey Parade That Ever Played in That City.

PITTSBURG, Pa., Sept. 18.—John Philip Sousa, whose offer of the services of himself and a band of one hundred musicians to lead the Dewey land parade has been accepted by the music committee, said to-day:

"The occasion of the home coming of the great admiral and his brave men is one of much importance. I shall endeavor to get the greatest body of players ever brought together. We want a volume of tone that will thrill the people. The first line of ten will all be slide trombone players, the best that can be had. There will be twenty cornets—enough to fill two files. A tremendous volume of tone is desirable, and I will spare nothing to secure it. There are about one hundred good musicians residing in the East who have at times played with my band. G. F. Hinton, my manager, will go to New York in a few days to engage the fifty extra men and the fifty for the drum corps. Thomas Hughes, who was a drum major of the Marine band, of Washington, will act as drum major on this occasion.

"If we do not give New York the biggest and best band Father Knickerbocker ever saw it will not be because we are not going to make the effort.

SEP 18 1898

SOUSA TO LEAD DEWEY'S MEN.

He Will Have 150 Musicians in Line to Lead the Olympia's Crew.

Sousa and his band will lead Admiral Dewey and his crew of the United States cruiser Olympia in the military procession in New York upon their return to America on September 30. The arrangements were concluded yesterday. Mr. Sousa said last night, when seen at the Hotel Lincoln, that he would probably have the largest band that ever paraded the streets of New York or any other American city. It is his intention to increase his present band of 50 to 100 members and have a bugle and drum corps of 50 members besides for the occasion. Mr. Sousa said:

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Col. G. F. Hinton, manager of Sousa's bands, said that there are about 100 good musicians residing in the East who have at times played with the band. Mr. Hinton will go to New York in several days to engage the 50 extra men and the 50 for the drum corps. Thomas Hughes, who was drum major of the Marine band of Washington when Mr. Sousa conducted it, will act as drum major on this occasion. Mr. Sousa will march with his men, as will also Col. Hinton, two aids and two guidons. Mr. Sousa says that this will be the fourth time that his band has done escort duty. It headed the military procession at the opening of the Columbian World's Fair, acted as escort for Troop A of the Ohio national guard when that body left Cleveland, O., in May, 1898, to go to the front, and led the Eighteenth regiment through the streets of Pittsburgh upon its return from the war camps a year ago.

Mr. Sousa tendered the services of his band to the Dewey reception committee free of charge. He was leader of the Marine band when Admiral Dewey was a chief in the navy department, and the two are personal friends. Mr. Sousa says that he is moved by patriotic impulse in the matter, and will do everything in his power to make the welcome to the admiral the greatest ever given a victor.

PITTSBURG, PA. EXAMINER
23 1898

his protegee, the eight-year-old musical prodigy, who recently played before President McKinley.

—The Buffalo Commercial is responsible for an effort to revive the over-worked, worn out Dewey pun. It says: "The only Sousa will lead the procession with his band, and will play a new march, composed in honor of the event, from early morn to Dewey eve."

FALL RIVER, MASS. - GLOBE

SEPT 14 1899

SOUSA'S BAND OUT OF IT.

Wanted \$3000 for Heading Olympia's Men But Offer Was Declined.

NEW YORK, Sept. 14.—Sousa's band will not be in the Dewey land parade. A week ago Major General Roe, chairman of the parade committee, and Louis Nixon, chairman of the committee on music, thought it had all been settled. They reported that they had tried to get the Marine band at Washington, but that it had an engagement for Sept. 30, and that Sousa would lead the battalion of the Olympia's men.

Admiral Dewey wrote a letter, which was received two weeks ago, in which he said that the Olympia had no band, but that he would like to have the Olympia's battalion of 250 men lead the parade, and he hoped the committee would provide the band. General Roe and Mr. Nixon say they were both informed by agents of Sousa's band that it would be glad to contribute to the success of the Dewey reception by acting as band to the Olympia's battalion. It was learned today that Mr. Sousa's band, like the Marine band of Washington, had an engagement for Sept. 30. It wanted \$3000 for marching at the head of the Olympia's marines and sailors. The offer was declined.

Negotiations were opened with Fanciulli, leader of the Seventy-first Regiment band. Mr. Fanciulli expressed himself as being not only willing but anxious to play for the Olympia's sailors, but confessed himself to be in the peculiar position of being under the orders of the Seventy-first regiment.

SEP 20 1898

John Philip Sousa isn't heading parades in anybody's honor—not even Dewey's—for his health except with a bonus of \$3000 to boot. He values himself highly but the music committee at New York do not value him so highly and some other band will head the procession.

Sousa's Big Band Will Honor Dewey.

JOHN PHILIP SOUSA will endeavor to outdo even himself in the land procession next Saturday. According to Mr. Sousa, the Olympia battalion will head the line with the finest band that has ever paraded in this city. The Sousa Band, augmented for the occasion, will parade 135 men in band and drum corps, under personal command of Mr. Sousa, with George Frederic Hinton as adjutant. Such a volume of sound as will be produced by this aggregation of instrumentalists has never been heard in Fifth avenue. The band will be headed by Drum-Major Edward D. Hughes, a veteran soldier, who was placed on the retired list in 1885, after thirty-one years of active service in the United States Army and Marine Corps. Hughes was drum major of the United States Marine Band when Sousa was its conductor.

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