

OCT 13 1901

A MAN

WITH

“Ct. Sousa” Sousa



CIUSPEPPE CEA-TORE, the much-talked-of leader of the Royal Italian Band, has established himself as a successful rival of Sousa. His eccentricities cannot be said to be imitations—they are rather the spontaneous outbursts of musical enthusiasm, whereas the mannerisms that have distinguished Sousa are more theatrical in their purpose and accomplishment. While the Royal Italian Band is beyond question a good one, it is Creator who is the "whole show." Sousa, the dainty, with his neatly kept Vandyke, his large-rimmed glasses and his fastidious gestures, is a plaster of Paris image compared to this man. And Sousa was introduced at a Lamb's Club dinner by Augustus Thomas, himself a leader of fame, as "the greatest actor in America."

Perhaps no band leader in America has been imitated on the stage and off for the edification of the mirth-seeking public as much as Sousa. His leading of a rhythmic march, altogether superfluous, because the individual members of the band could not lose time if they tried; his turning of the head, first to the right, when the brasses are expected to sound, then to the left, when the reeds join in, has been made much of by his imitators. Not a circus too small for its mock Sousa—all of which helps the box office of the real one.

But Creator, he of the tossing black hair and ferocious mustache, of the fall-like arms and the swinging feet, which almost tie themselves into knots during a fury of sound—Creator as an actor and a caricature-maker has Sousa beaten to death with his own baton.

From the moment he steps upon the leader's stand and raps for silence with his little white willow, you never take your eyes off him. He is all nerve and bounding muscle. He is full of wriggles and curlycues, which causes his leading to look like a page of his own manuscript. A Liszt rhapsody costs him a red collar, a Wagnerian motif rears a with feeling, means a new and faint-grand potpourri of Faust meation, or a long spell of many minutes' sole soul, as Creator leads with his eyes fixed on the he says himself; he not musicians be-audience, but even transported to the fore him, and he loves live and where land where must follow him. The audience only partly follow him.

It is no wonder, then, that when he waves his baton, his body, arms and head sway with the music until the white tannet suit which clothes him becomes a mere gleam, translating every emotional strain of the selection to an audience which remains spellbound.

If the music glide, his hands glide; if

the music be tremolo, his whole body quivers from the top of his head to the soles of his feet, while his baton never misses a beat. If the music be dignified and slow, he stands up majestically and his tall figure and long arms sway rigidly.

But now comes the finale. The music slowly climbs to a crescendo, which drags the hearers with it up to a height. You feel it coming, irresistibly coming. There are the crashing chords and the beating cymbals, the flare of the brasses, the wail of the reeds. The white suit flashes from one side of the raised platform to the other. It is full of passion and ferocity. Its black pompadour flies madly in the air; its arms beat out with violence and precision. The final chord sounds; it strikes with its baton with force enough to kill; it commands silence and the ending of the strain with a mighty fling of its broad arms. There is silence. The music is done, and Creator sinks into a chair, exhausted.

With the applause that follows there



GIUSEPPE CREATOR

is something else. It sounds like a hiss, all his gyrations and his extreme emotion it sounds like grating sand across the floor—it is a tittering laugh. For, with

in his bobbing head and waving back. If you could see him do it in a moving picture you would exclaim, and exclaim truly, "Goodness, look at the man having a fit!"

In all American audiences there is a certain class who pride themselves in never being bunkoed into believing anything. To that class Creator is acting; he is trying to attract attention to himself; he is an egotist. How he can ever stand up before an audience and do



Newspaper Cutting Bureau in the World.
From NEW YORK DAILY NEWS
Address
Date OCT 20 1901

**SOUSA SURPRISES
BRITISH MUSICAL CRITICS**

Sousa, the American composer and band leader, has agreeably disappointed the metropolitan critics. They doubted whether his visits to England could be reckoned a musical event at all, and looked for nothing much from the band but a blare of brass, accompanied by a good deal of more or less picturesque flag-wagging. They found, on the contrary, that the combination is an admirably balanced orchestra, which is especially strong in clarionets and in the softer brass instruments, and from which the conductor can extract the most delicate pianissimo. The British musical public is as mediaeval in its ideas of advertising as the greatest stickler on professional ethics can well be, hence the liberal advertising of Mr. Sousa, termed by the Britons "blatant American," prejudice Mr. Sousa's reception. But that has already vanished, and it is obvious that he and his merry men have already created the most favorable of impressions.

1884.

om
Address WASHINGTON, D.C.
Date OCT 20 1901

John Philip Sousa was at Albert Hall with his band, and the boomers were not idle. Elfie Fay, the soubrette, now does a clever caricature imitation of Sousa leading the band, and makes a decided hit doing so. Such gestures! Such grimaces! Such contortions! But the excitement in American dramatic and musical circles this week is feeble, compared with the excitement created by the humiliation of Lester Reiff. Men about the hotels spoke of little else for a day or two. All the jockeys from the States here, J. Reiff, D. Maher, T. H. Martin, C. Jenkins, are more or less affected. Lester Reiff has many friends and sympathizers in sporting circles. He managed to keep his friends here better than did J. Tod Sloan.

1884.

Meanwhile Uncle Sam is well to the front here in all enterprises. Just read The American Invaders, a pamphlet by Fred A. McKenzie, recently published, and you will be able to realize vaguely the extent of the triumph of the Yankees. Now Americans are buying up Ogden, one of their huge tobacco industries. Whereupon the poet of the Onlooker warbles thus this week:
Why, Uncle Sam, have you displayed
So reprehensible a greed?
You've spoiled the flower of John Bull's trade,
You might at least have spared his

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Date OCT 20 1901

LONDON THEATRICAL TOPICS.

American Plays and Actors Still Hold the Boards—Sousa in Glasgow.

London, Oct. 19.—A revival of "The Belle of New York" will succeed "The Whirl of the Town," the final performance of which was given at the Century Theater this evening, for three weeks. The cast will be largely American, including Madge Lessing in Edna May's part, James Sullivan, and Frank Lawton.

1884.

Elfie Fay, who made quite a hit in "The Whirl of the Town" with her imitation of Sousa, has been engaged by the management of the Tivoli Music Hall.

Sousa, who is proving a great attraction at Glasgow, returns to London in November and will give twelve concerts at Covent Garden and twelve in the afternoons at the Empire. In Glasgow the Grenadier Guards' Band is simultaneously performing, but no rivalry has arisen, the bandmen of the two countries fraternizing to a marked degree. They were photographed in one group, and Sousa's men gave the Grenadiers a complimentary supper, the Grenadiers returning the compliment.

Ada Reeves' engagement at Daly's Theatre has given "San Toy" a new lease of life, and the business equals that of the first two weeks of its two years' run. Another musical play which is doing exceedingly well is "Kitty Grey," at the Apollo Theatre, where Evie Greene and Edna May share the honors.

om
Address PHILADELPHIA, PA.
Date OCT 20 1901

**SOUSA PROVING
A BIG SUCCESS**

K. 1884.

**Bandmaster Delights Scotch.
"Whirl of the Town" Has
Ceased to Whirl**

LONDON, Oct. 19.—Rewriting "The Whirl of the Town" has not saved it. The play will be seen for the last time at the Century Theatre to-night, and the company will swell the already long list of unemployed American actors in London.

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Newspaper Cutting Bureau in the World.
om
Address TRIBUNE
Date OCT 20 1901

JOHN PHILIP SOUSA and his band invaded London for the first time two weeks ago, and from newspaper reports and reviews it is evident the gifted leader and his men made the English concert-goers sit up a bit and showed them that good band music can come out of the West as well as from the continent. Of course John Philip was interviewed, and during his talk with one of the London papers' representatives he told the story of how he came to write "The Washington Post March," telling it, it is claimed, "for the first time." The English reporter gives the version as follows:

"There is, it seems, a journal of that name. This journal got up a prize essay competition among the public school children of Washington, and the competition 'took on' wonderfully; the distribution of the prizes was arranged to take place in the famous Smithsonian grounds, and promised to become a tremendous popular function. One of the proprietors (Mr. Hatton) consequently thought himself of inviting the Sousa band to perform on the occasion. This obtained, he went one step further and besought Sousa himself to grace the function with a special march. The genial composer consented at once, and the famous march of 'The Washington Post' was the result. 'A cutting from a journal,' said Sousa, 'was used by me and was included in the first edition.'

Newspaper Cutting Bureau in the World.
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Address
Date OCT 20 1901

Awaits Sousa in England.

John Philip Sousa, with his band, sailed for England Sept. 25. Great preparations were made to welcome Mr. Sousa, and a reception in his honor was arranged to take place at the Trocadero restaurant on the afternoon of Oct. 4. Covers were laid for 250 persons. The reception committee in charge of the arrangements comprise Earl Kinnoull, Earl Lonsdale, Sir Lewis McIver, Henry J. Wood, conductor of the London Philharmonic Society; Lieutenant Charles Godfrey, the well-known bandmaster; Clement Scott, Charles Morton and many others prominent in the musical world. The Sousa concerts were given in the Royal Albert Hall, Oct. 4 and 5, after which the band went to Glasgow for a final month at the international exhibition.

K. 1884.

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Address New York City.
Date OCT 20 1901

The Success of Sousa and His Band.
When people heard that thousands of would-be patrons, and hundreds of good golden sovereigns were turned away from the Royal Albert Hall in London at each band concert given by the famous American "March King" last week, not a few of them wondered what one of the leading daily journals in England meant by allowing its musical critic to publish in its columns much piling tattle as appeared in the Daily Telegraph the morning of the first appearance in London (rather England) of Sousa and his celebrated band: "We have nothing to learn," was the critic in question's main cry.

Well, perhaps not. But one thing he might observe, and that is, that in all Albert Hall's royal history, there has never been such a succession of audiences in two consecutive days as John Philip Sousa drew to the largest concert hall in this part of the world at the three concerts on the 4 and 5 of October, 1901, nor has even Adelina Patti, hitherto Albert Hall's best attraction once or twice a year for a single concert, been obliged at any one single appearance to respond to four encores after any given number. This is what really occurred, however, at every concert Sousa gave, and he might have gone on playing yet judging by the enthusiasm and the tumult of approval shed upon him and his band.

Then there was another critic who compared Sousa to the Queen's Hall Symphony Orchestra. That man I told of the Boston Symphony Orchestra and their magnificent concerts every season, extending over so many years. Of the New York equally celebrated symphony orchestra that was once the joy and pride of Anton Seidl, I also had a word to say, as well as something of another rather well known orchestra that Theodore Thomas once had a good deal to do with, if he has not now, although this organization is now associated, I believe, with Chicago. At any rate I convinced that critic that the United States could easily support Sousa and a few excellent symphony orchestras, as well, with Wagner numbers played (in their way), equally well by both bands.

Newspaper Cutting Bureau in the World.
om
Address
Date OCT 20 1901

Commenting upon the success with which John Philip Sousa is meeting in England, the London papers declare that there was never perhaps so effective demonstration of the closeness of the Anglo-American relationship as is afforded by the "American March King" and his band in England.

Newspaper Cutting Bureau in the World.
om
Address
Date OCT 20 1901

Sousa Doing a Great Business.

LONDON, October 19.—Sousa, who is proving a great attraction at Glasgow, returns to London in November, and will give twelve concerts at Covent Garden and twelve in the afternoons at the Empire.

1884.

In Glasgow the Grenadier Guards' band is simultaneously performing, but no rivalry has arisen, the bandmen of the two countries fraternizing to a marked degree. They were photo-

graphed in one group, and Sousa's men gave the Grenadiers a complimentary supper, the Grenadiers returning the compliment.

From MUSICAL COURIER
 Address New York City
 Date OGT 28 1901

SOUSA IN LONDON

Instantaneous Success.

MINNIE TRACEY'S FINE CRITICISMS.

JUST as he captured Paris and Berlin—France and Germany—so has Sousa taken London and England by storm. We reprint the London criticisms just to hand and by a coincidence our Mr. Blumenberg was in London at the time the Sousa performances were occupying the attention of the people and he privately confirms the quick and deep impression made by Sousa and his band now performing at the Glasgow Exposition to thousands daily.

The concerts at Albert Hall were packed events, seats being at a high premium. It will also gratify her many friends in America to know that Miss Minnie Tracey had the success which the same set of criticisms show. Miss Tracey had many recalls and it was a curious commentary on musical affairs that while she could please musical London, certain American managers could see only her form and not hear her voice, although she claims to be merely a singer. We could not see what *avirdupois* has to do with singing or speaking or thinking or succeeding. If it were a national question all girls weighing over 140 or 150 pounds should stop the study of singing or not begin it.

We herewith reproduce the criticisms:

SOUSA AT THE ALBERT HALL.

The Albert Hall wore an unwonted air of festivity last night, when the much-heralded "March King," John Philip Sousa, made his first bow in England together with his famous band. Expectation had run high over the appearance of the celebrated composer-conductor, and a huge audience testified its appreciation of the musical fare provided in terms which left no doubt as to the instantaneous impression which Mr. Sousa's magnetic personality could not fail to have made. We may say at once that such playing by a band consisting of wood wind and brass instruments alone has without doubt never been heard in this country before. It was a perfect revelation. This is not to be wondered at when one realizes the temperamental qualities of Mr. Sousa. He is evidently a musician of rare refinement and instinct, with an appreciation for and gift of rhythm which fairly amounts to genius. Much of the music performed was of the lightest description, yet we cannot pay Mr. Sousa a higher compliment than to say that one's purely critical musical faculty was entirely carried away by the extraordinary *entrain* and *verve* of the interpretations. There was on the part of the players an absolutely spontaneous response to the conductor's slightest movement or gesture, while the auditors themselves seemed to be influenced in no less a degree from an emotional point of view. The quality and balance of tone of the band was well nigh perfect, while in the accompaniment of the vocal and violin solos one quite failed to realize that the fundamental strings of the ordinary orchestra were replaced by the harsher and more assertive woodwind group of instruments. Mr. Sousa obtained more than once as absolute a pianissimo from his players as the most fastidious could desire. The most interesting items given, musically speaking, were Goldmark's Overture to "Sakuntala," a Liszt Rhapsody and a very clever arrangement of a scene and finale from Giordano's "Andrea Chenier," an opera which made a vivid impression upon the writer when it was first given at La Scala, Milan, and which verily cries out for a hearing in London. An effective suite of Mr. Sousa's, entitled "Three Quotations," to say nothing of numerous marches, the "Washington Post" included, served to rouse the audience to repeated enthusiasm, while a trombone solo by Mr. Pryor showed what unsuspected qualities that generally considered unwieldy instrument possesses in the hands of a real artist. Miss Minnie Tracey sang an air from Massenet's "Herodiade" with much expression and sympathetic beauty of tone, and Miss Dorothy Hoyle played Nachez's "Gipsy Dances" most effectively. In Mr. Sousa and his band we seem to have the musical epitome of all that is bright and spark-

ling in the characteristic personality of our American cousins across the water.—S., in St. James, October 5, 1901.

ROYAL ALBERT HALL.

Mr. Sousa and his American band have been so loudly heralded in London, and such claims have been made as to the superiority of his orchestra over all others, that some curiosity was felt concerning its first appearance at the Albert Hall last night. It may be as well to say at once that no comparison can fairly be made between Mr. Sousa's orchestra and our own fine military bands. The latter are primarily constituted for playing in the open air, Mr. Sousa's are specially built up for concert room performances. It consists of four flutes, fourteen B flat clarinets, one solo E flat clarinet, one alto clarinet, one bass clarinet, two oboes, two bassoons, two alto saxophones, tenor saxophone, baritone saxophones, four cornets, one flugelhorn, two trumpets, four horns, three trombones, two euphoniums, four tubas, tympani and drums. The tubas are of very large scale, and their downward compass extends to the low E flat. This, combined with the other proportions of the band, renders it possible to secure a remarkably rich and full volume of tone. This fullness and the absence of "blare" from the brass instruments were prominent and pleasing characteristics of the performances yesterday. The concert was opened with our National Anthem, played, however, at so slow a tempo as to have a somewhat tuneful effect. It was followed by "The Star-Spangled Banner," the large audience remaining standing. The first work on the program was Goldmark's overture to "Sakuntala," and in this, and in Liszt's Fourteenth Hungarian Rhapsody, the band was heard at its best. In the former the effects of tone color were very fine, and in several instances the beautiful; and in the latter the florid passages were rendered by the clarinets with remarkable brilliancy. The interpretation of an excerpt from Giordano's opera, "Andrea Chenier," was also a fine performance. In these transcriptions a high level of artistic excellence was attained, but in other pieces sensational effects were indulged in which detracted from the musical interest of the concert, although it is only fair to add that what was attempted was always accomplished, and testified to the great executive skill and to the perfect training of the instrumentalists. Encores were freely granted, and included the popular march from Mr. Sousa's comic opera, "El Capitan," and the familiar "Washington Post." Mr. Pryor showed extraordinary command of the trombone in a solo which included florid passages seldom associated with this instrument. Miss Minnie Tracey, who made her debut in England on this occasion, is the possessor of a soprano voice of pleasing quality, which is well produced, and her rendering of the aria, "Il est doux," from Massenet's "Herodiade," was expressive and finished. A successful appearance was made by Miss Dorothy Hoyle, a young violinist whose playing was distinguished by excellent qualities.

Earlier in the day Mr. Sousa was entertained at luncheon at the Trocadero Restaurant by a reception committee, with Sir Lewis McIver in the chair.—Standard, October 5.

SOUSA AND HIS BAND.

AMERICAN MARCH KING AT THE ALBERT HALL.

John Philip Sousa, who appeared for the first time in London last night at the Albert Hall, is a man of records, and has added another to his long list of triumphs.

The great hall has perhaps never been the scene of nine encores in a short first part of five pieces, and never before has it heard brass toned to such fine gradations of sonority until it vied in effect with the tones of the superb organ, which on this occasion only served to support the twin flags of England and America.

Sousa directs with his body as well as his soul. Whimsical it may be, but it has the force of authority. There is no beating of time; he dominates everything with his personality.

The band is absolutely balanced. That is its chief charm. The trombones and the basses are superb in their strength, the clarinets approach nearer the tones of the violins than any other brass band to which we have been privileged to listen. The phrasing and delicacy, the marvelous oneness, and the rhythmic precision of the fifty-two artists make up an effect that must be heard to be really understood.

It required a building of the size of the Albert Hall to hold all who flocked to hear this wonderful band; but one could not help thinking of the delight to be in the open air and hear this bright and fascinating music—the Palm Garden at Leipsic, for instance, and with its quaint bandstand of shell-like shape. Here we love to take everything seriously.

For once, however, the solemnity of the home of oratorio had to give way to the uproarious appreciation of such things as the "Washington Post," played as none else in the world could play it, and "potpourris" of nigger melodies. The graceful actions of the conductor were hardly more interesting than the agility of the gentleman behind the drums, who rubbed sheets of sandpaper together and rapped on the floor with wonderful effect.

But with all the pleasantness and vigorous brilliance, real music crept in and asserted itself. Sousa's musical power was shown by

his artistic accompaniment to the songs of Miss Minnie Tracey, whose encore—a serenade of Strauss—was exquisitely sung, as well as to the beautiful violin playing of Miss Dorothy Hoyle. Nor must the marvelous trombone solo by Arthur Pryor be passed over without at least a mention.

The enthusiasm of the audience reached high-water mark after the exhilarating "Stars and Stripes Forever"; but even "Rule Britannia," which came into one of the medleys, seemed to flow with renewed vigor when played by such a band as Sousa directs.

The band is to be heard again this afternoon and evening, and on Monday it appears at Glasgow.

Mr. Sousa was entertained at luncheon at the Trocadero Restaurant yesterday afternoon, the guests invited to meet him including G. R. Sims, Arthur Bouchier, Arthur Roberts, John Hollingshead and many theatrical and musical folk, besides a large number of newspaper men.

The health of the guest was proposed in a witty speech by Sir Lewis McIver, M. P., who presided, and was received with hearty enthusiasm.—Daily Express, October 5.

MR. SOUSA'S BAND.

CONCERT AT THE ALBERT HALL.

The visit of John Philip Sousa and his band has certainly excited curiosity in the musical world, for the Albert Hall was well filled last night when they made their first appearance in this country. The enterprise has scarcely been judiciously advertised, some of the statements concerning its superiority over every other band in existence being calculated to excite prejudice. As a matter of fact, comparison between Mr. Sousa's organization and our military bands cannot fairly be made, the American orchestra being especially formed with a view to performances in concert rooms only. A glance at its construction proves this. It consists of four flutes, two oboes, seventeen clarinets, including one E flat, one alto and one bass clarinet; two bassoons, four saxophones, comprising two cornets, four horns, three trombones, two euphoniums, four tubas, tympani and drums. The tone produced from this combination is remarkably rich, and individually the players are manifestly very skilled executants. They have been very highly trained in ensemble, and play with a precision and delicacy and light and shade which made their performances last night of Goldmark's "Sakuntala" overture, an excerpt from Giordano's "Andrea Chenier" and Liszt's Fourteenth Hungarian Rhapsody most enjoyable. In all these pieces great artistic excellence was achieved. Mr. Sousa is not only a clever conductor, but a very successful composer, and several of his marches, including the famous "Washington Post" and sundry selections were rendered with great spirit during the evening, but the performances of these was on a lower artistic level and not altogether free from touches of sensationalism. Miss Minnie Tracey and Miss Dorothy Hoyle made most successful appearances. The former is a soprano vocalist gifted with a fine voice, which has been admirably trained, and the latter is a young violinist who produces an excellent tone from her instrument and has acquired great executive facility. Remarkable skill was also shown by Arthur Pryor in a trombone solo. Mr. Sousa's band play this afternoon and evening.

RECEPTION AND LUNCHEON.

J. P. Sousa was entertained at a reception and luncheon earlier in the day at the Trocadero Restaurant, when Sir Lewis McIver presided over a gathering of journalists, actors and musicians, by whom the American conductor was welcomed. After the toast of "The King" had been duly honored, and followed by that of "The President of the United States," the chairman proposed "The health of John Philip Sousa." In a speech that was both cordial and humorous, he said his task was a simple but grateful one. It was to come in their name, and in the name of a far larger circle outside his art, splendidly voiced a language which was universal and more notably to receive one of our cousins. He tendered Mr. Sousa the heartiest and most affectionate welcome, and expressed the hope and belief that at the conclusion of his visit he would take away with him unimpaired health memories of the old country at once pleasant and profitable. (Cheers.) They thought it very kind of the United States to have lent him for a time; it might be as an anticipatory consolation for our not winning the America Cup, or to spur us to keener endeavor in the struggle with other nations for pre-eminence in that art of which Mr. Sousa was so famous an exponent. Or perhaps it was intended to suggest that, besides athletics, yacht building, steel construction, electrical installations and political wire-pulling, there were other things in which they could go on better. (Laughter.) In the British commercial market as in the singing world they were always prepared to welcome an improved method of production. (Laughter.) The presence of Mr. Sousa suggested a curious national characteristic which we seemed to be developing; it was a tendency to take a licking from other Anglo-Saxon nations, not only without ill-will, but with a kind of

From
Address
Date

POST
HARTFORD CONN.
OCT 26 1901

Sousa's marches have become a musical plague which has invaded England, too. Speaking of a recent Sousa concert, the London World remarks:

When Mr. Sousa conducted "The Washington," which everybody had been waiting for, and which everybody acclaimed with frenzied cheers as soon as the first bars were recognized, it was most entertaining to watch how the whole audience paid unconscious tribute to the magic of the rhythm. Line upon line of heads rose and fell in time, as the standing corn bows before the summer breeze. The rhythmic playing of these Americans is indeed in a sense quite its own, "infectious" and "irresistible," and it is painful to apply to it these hackneyed epithets with quite a new conviction. It stands, in its way, as much alone as did the playing of the Strauss waltzes by the Strauss band; and in each case the secret eludes analysis. It cannot be said they played in strict time, and it is absurd to suggest that they played out of time. It had just that suggestion of sentient human ease and flexibility which is necessary to lift it above the merely instinctive and machine-like rigidity.

1884.

STANDARD.

Address BRIDGEPORT, CONN.

SOUSA APPRECIATED.

Mr. Sousa and his band appeared for the first time in London on the 4th inst., when they performed before an immense audience in Albert Hall. The audience was attracted, of course, by the band's reputation; but if the London papers speak the truth, there was no disappointment. One of them says: "There never was, perhaps, so effective a demonstration of the closeness of Anglo-American relationship as was afforded by the welcome given to Mr. Sousa and his American band." Some of the welcomes lately given to American dramatic companies in London have not been of a kind to demonstrate closeness of relationship, if all reports are credible. The Daily Mail says that none of the famous orchestra or bands of the continent is so well known in London by reputation, and none could hope to gather such a first-night audience. In its comment on the performance the same newspaper says: "Sousa's band is certainly a remarkable organization. Its organization is its chiefest feature of excellence. Its distinction does not lie in the individual merit of its members so much as in the perfect combination and organization of them all. Mr. Sousa has trained them so that he is able to obtain from a band which is composed exclusively of wind instruments all the shade and color which were accustomed to expect from a full orchestra." Speaking of the marches, it says: "They were, of course, perfectly played—with perfect dash and splendid energy—so perfectly, indeed, that people were excusably carried away to believe that 'The Washington Post' was the highest class music."—Boston Herald.

1884.

From
Address
Date

HERALD
OCT 27 1901

John P. Sousa and Franklin L. Welch are the authors of "The Education of Mr. Pipp," which Jefferson de Angellis will present on Broadway in January.

om
address
PITTSBURG, PA.

OCT 27 1901

Where the wordly remains of the late Augustin Daly have their resting place harrowing scenes must be occurring these nights. The things that Mr. Daly held sacred are in the hands of the Philistines. The musical comedy company which he cherished with paternal care goes from its metropolitan home into the provinces and, lo, the provinces find substitutes where they had expected to see stars. The substitutes flicker garishly and pitifully in the place where the stars were wont to twinkle. Mr. Daly never did this. He did not covet the shekels of the provinces with the avidity that led to obtaining them under false pretenses, as his successors have done.

1884.

All this apropos of "San Toy." Of the musical comedy itself there is naught but praise. It is prettier and more tuneful, more picturesque and more pleasuring than was "The Runaway Girl." They know how to do these things in England. Proverbs are usually untrustworthy things that have been accepted because they roll so prettily from the tongue. There is one about too many cooks having a fatal effect upon the gruel.

The English musical comedies disprove it. The more the merrier is their byword. There is a man to write their lyrics, and another for their dialogues and another for their choruses and ensembles and another for whatever he may fit, and from half a dozen to a dozen may be engaged upon any production, all working happily together and finally producing a homogeneous and delightful affair. Suppose we on this side should take Victor Herbert for the dainty filigree work of a musical comedy. Then have John Phillip Sousa for effective march songs and ensembles and finales. Say Harry B. Smith would write lyrics into some poetic story prepared by Clyde Fitch. I believe it would produce something worth seeing if they would work together.

Just see what a book we had in "San Toy." It was a picturesque and rather logical story, well constructed for musical comedy purposes. And lack of book is the greatest fault of all our comic operas, which are after all but musical comedies. And in addition to this book there were some delightfully jingling lyrics, such as "The Pretty Pagoda Rhoda Ran" and "I Think I'll Introduce Them Into China" and "Kow Tow, Kow Tow to the Great Yen How," and not a few others. And there were fascinating love songs and duets and a quartet or two and the pretty song to the maid in the moon.

It was just because there was so much in "San Toy" that is delightful that I present the manner in which it has been conveyed to us. If James T. Powers had been the librettist it would have helped some. Samuel Collins reflected Powers and had an acrobatic dancing attachment. I regret that I am lacking in the intellectual accomplishment of appreciating acrobatic dancing, but I must admit the deficiency. No doubt in the vaudeville or variety theaters Mr. Collins' acrobatics would be quite enthusiastically received. When Mr. Collins made an attempt to depend upon his own fund of wit he produced that elegant and grammatical expression, "Go way back and sit down."

The role of Dudley is another that might have been a great pleasure. But it needed some easily moving, naive comedienne. Miss Paula Edwards played the part here. She carried a ponderous store of avotrupois about with her, sang her songs with the spirit and verve of a bowl of pudding and talked nasally and drawlingly, as if she were busy with the portrayal of an ancient New England maid in one of the b'gosh dramas.

There were some things well done. Miss Celeste made an attractive and sweet-voiced San Toy and Mr. Stewart made an exceptionally good musical comedy hero. It grates my nerves to see some of those musical comedy baritones intruding with the fitness of a plow horse in a rhetoric class, but Mr. Stewart had the grace and the voice, and his songs and those of Miss Celeste, as well as their duets, constituted some of "San Toy's" chiefest charms. There were other things to admire, such as the old Emperor of Sarony Lambert, the Mandarin of George Fortescue, the fussy Englishman, the six little wives and the singing of the moon song by Elgie Bowen, while the entire production was picturesque and beautiful.

om
Address
Date

REGISTER
NEW HAVEN, CONN.
OCT 26 1901

THE PRESS AGENT.

The "circus methods" adopted by many American press agents are not approved in England. Witness the following from the London World apropos of Mr. Sousa: "The appearance of Mr. Sousa and his band was interesting, though perhaps not quite as interesting as the numberless preliminary announcements might have led us to expect it would be. Mr. Sousa's band is no new revelation of possibilities undreamed of; it does not extend the boundaries of the realm of music. It need not even make the best of our own conductors of military bands hide their diminished heads in the shame of utter defeat. Yet all these things—especially the last—were explicitly or implicitly claimed for it; which is a pity as far as this side of the Atlantic is concerned, whatever may be the merits of such a policy on the other side. In so high a key was some of the prophetic praise pitched that I doubt whether so much can be said without fear of imperiling international amenities or of estranging two branches of the great Anglo-Saxon race. Let me, therefore, hasten to assert that the praises of Mr. Sousa which have been noised abroad rest on quite a solid basis of very genuine merit."

1884.

This sort of quiet reproof would never

penetrate the intelligence of the "circus" agent or manager. Nothing less than a bludgeoning would convey to them the fact that to deal in undeserved superlatives in the art of that individual seldom reach his attention in anything like their original form. But as a person of practical sense he will be interested to know that there are men whose business it is to awaken his interest. And he would be surprised to find how poorly these persons are likely to rate his the reader's intelligence. The remarks are not inapt just now, since of late there would seem to be a recrudescence of the old bombastic style of exploitation. Misrepresentation seems more frequent, too, and the whole policy seems to be of a piece.

These, with other subterranean tendencies revealed to the closer observers of current affairs theatrical, are significant of the effect of commercialism in art. What can the commercial attitude in art be based upon but a well-defined contempt for its patrons?

From
Address

LIVE
BROOKLYN, N. Y.

Date

OCT 26 1901

The most amusing feature of Mr. Sousa's recent appearance in London was his reception by an alleged portion of London society. The great bandmaster and his trombone players were met at Southampton by a special trainful of gentlemen, who brought them back to London in triumph, and immediately proceeded to show them what London hospitality was like; so they took them to a place in Piccadilly and gave Mr. Sousa a tremendous invitation lunch, at which over three hundred gentlemen appeared. Champagne was supposed to be an extra on the bill, but, owing to a mistake in the contract, the restaurant people served the best they had without charging the guests, with the result that Fleet Street journalism was in a

most terrific state of hilarity by three o'clock in the afternoon, and the committee found itself confronted with a bill equal to Mount Ararat in size. In the evening there was a reception to Mr. Sousa by a contingent of patriotic Americans. Mr. Lester Ralph good-naturedly lent his beautiful studio in West Kensington for the purpose, and I saw the next day in the local paper that the *elite* of Bloomsbury society had been present. This I do know, that Mr. Sousa's irresistible and unrestrained desire to appear in his famous uniform got him into a little difficulty, because the man at the door took him for a policeman, and one of the lords present asked a neighbor, "Who is that prison warder?" The Sousa season was a huge success, but the managers forgot when they contracted for the huge Albert Hall that the open-handed shareholders of the establishment reserved for themselves the trifling number of two thousand seats, which could not be sold without their consent, and as this consent was not given, the interior of Albert Hall on the occasion of the three concerts reminded one very much of the great gaps in the toothless mouth of old Mother Shipton.

INVICTA.

LONDON, October 12, 1901.

some instrument and singing. We believe that boys should be taught morning hours, and like the Greeks, women practice their music during the day. The women advanced in the art are

to us as being singularly impressive. We welcome Mr. Sousa, and we are assured that his visit to England cannot fail to be attended with successful issues. To alter slightly the language of the advertisement boards, and to fill the final word with all its possible meanings—Sousa has come.

From
Address
Date

POST
HARTFORD, CONN.
OCT 26 1884

Sousa's marches have become a musical plague which has invaded England, too. Speaking of a recent Sousa concert, the London World remarks:
When Mr. Sousa conducted "The Washington," which everybody had been waiting for, and which everybody acclaimed with frenzied cheers as soon as the first bars were recognized, it was most entertaining to watch how the whole audience paid unconscious tribute to the magic of the rhythm. Line upon line of heads rose and fell in time, as the standing corn bows before the summer breeze. The rhythmic playing of these Americans is indeed in a sense quite its own, "infectious" and "irresistible," and it is painful to apply to it these hackneyed epithets with quite a new conviction. It stands, in its way, as much alone as did the playing of the Strauss waltzes by the Strauss band; and in each case the secret eludes analysis. It cannot be said they played in strict time, and it is absurd to suggest that they played out of time. It had just that suggestion of sentient human ease and flexibility which is necessary to lift it above the merely instinctive and machine-like rigidity.

1884.

STANDARD
BRIDGEPORT, CONN.

SOSA APPRECIATED.
Mr. Sousa and his band appeared for the first time in London on the 4th inst., when they performed before an immense audience in Albert Hall. The audience was attracted, of course, by the band's reputation; but if the London papers speak the truth, there was no disappointment. One of them says: "There never was, perhaps, so effective a demonstration of the closeness of Anglo-American relationship as was afforded by the welcome given to Mr. Sousa and his American band." Some of the welcomes lately given to American dramatic companies in London have not been of a kind to demonstrate closeness of relationship, if all reports are credible. The Daily Mail says that none of the famous orchestra or bands of the continent is so well known in London by reputation, and none could hope to gather such a first-night audience. In its comment on the performance the same newspaper says: "Sousa's band is certainly a remarkable organization. Its organization is its chiefest feature of excellence. Its distinction does not lie in the individual merit of its members so much as in the perfect combination and organization of them all. Mr. Sousa has trained them so that he is able to obtain from a band which is composed exclusively of wind instruments all the shade and color which were accustomed to expect from a full orchestra." Speaking of the marches, it says: "They were, of course, perfectly played—with perfect dash and splendid energy—so perfectly, indeed, that people were excusably carried away to believe that 'The Washington Post' was the highest class music."—Boston Herald.

1884.

From
Address
Date

HERALD
PITTSBURG, PA.
OCT 27 1901

John P. Sousa and Franklin L. Welch are the authors of "The Education of Mr. Pipp," which Jefferson de Angelis will present on Broadway in January.

Where the wordly remains of the late Augustin Daly have their resting place harrowing scenes must be occurring these nights. The things that Mr. Daly held sacred are in the hands of the Philistines. The musical comedy company which he cherished with paternal care goes from its metropolitan home into the provinces and, lo, the provinces find substitutes where they had expected to see stars. The substitutes flicker garishly and pitifully in the place where the stars were wont to twinkle. Mr. Daly never did this. He did not covet the shekels of the provinces with the avidity that led to obtaining them under false pretenses, as his successors have done.
All this apropos of "San Toy." Of the musical comedy itself there is naught but praise. It is prettier and more tuneful, more picturesque and more pleasurable than was "The Runaway Girl." They know how to do these things in England. Proverbs are usually untrustworthy things that have been accepted because they roll so prettily from the tongue. There is one about too many cooks having a fatal effect upon the gruel.

1884.

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Address
Date

REGISTER
NEW HAVEN, CONN.
OCT 26 1901

THE PRESS AGENT.
The "circus methods" adopted by many American press agents are not approved in England. Witness the following from the London World apropos of Mr. Sousa: "The appearance of Mr. Sousa and his band was interesting, though perhaps not quite as interesting as the numberless preliminary announcements might have led us to expect it would be. Mr. Sousa's band is no new revelation of possibilities undreamed of; it does not extend the boundaries of the realm of music. It need not even make the best of our own conductors of military bands hide their diminished heads in the shame of utter defeat. Yet all these things—especially the last—were explicitly or implicitly claimed for it; which is a pity as far as this side of the Atlantic is concerned, whatever may be the merits of such a policy on the other side. In so high a key was some of the prophetic praise pitched that I doubt whether so much can be said without fear of imperiling international amenities or of estranging two branches of the great Anglo-Saxon race. Let me, therefore, hasten to assert that the praises of Mr. Sousa which have been noised abroad rest on quite a solid basis of very genuine merit."
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1884.

From
Address
Date

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BROOKLYN, N.Y.
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The most amusing feature of Mr. Sousa's recent appearance in London was his reception by an alleged portion of London society. The great bandmaster and his trombone players were met at Southampton by a special trainful of gentlemen, who brought them back to London in triumph, and immediately proceeded to show them what London hospitality was like; so they took them to a place in Piccadilly and gave Mr. Sousa a tremendous invitation lunch, at which over three hundred gentlemen appeared. Champagne was supposed to be an extra on the bill, but, owing to a mistake in the contract, the restaurant people served the best they had without charging the guests, with the result that Fleet Street journalism was in a most terrific state of hilarity by three o'clock in the afternoon. A bill equal to that of the Americans. Mr. Sousa's studio in West End had been stabled and unoccupied for a long time. It was a huge structure for the olders of the long number of years without their interior decorations. The toothless mouth of INVICTA.

1884.

penetrate the intelligence of the "circus" agent or manager. Nothing less than a bludgeoning would convey to them the fact that to deal in undeserved superlatives in the art of that individual seldom reach his attention in anything like their original form. But as a person of practical sense he will be interested to know that there are men whose business it is to awaken his interest. And he would be surprised to find how poorly these persons are likely to rate his the reader's intelligence. The remarks are not inapt just now, since of late there would seem to be a recrudescence of the old bombastic style of exploitation. Misrepresentation seems more frequent, too, and the whole policy seems to be of a piece.
These, with other subterranean tendencies revealed to the closer observers of current affairs theatrical, are significant of the effect of commercialism in art. What can the commercial attitude in art be based upon but a well-defined contempt for its patrons?

Sousa, as was stated in the Journal last week, was most successful in London. Let us hear Mr. Blackburn:
"In truth, quite apart from all the talk and clatter which a well advertised show must necessarily engender, we have never before heard a brass band play with so much delicacy, vitality and significance. Mushrooms grow fast in America, and one might be well excused for supposing that one need not attach very much importance to the mere glamor which attends a well-advertised exhibition of virtuosity. But in this case every ounce of advertisement was really justifiable by the magnificent manner in which Mr. Sousa and his following fulfilled all expectation. Perhaps the suite entitled 'Three Quotations' by Mr. Sousa himself, was the most emphatically successful item of the evening. The second one, 'And I, Too, Was Born in Arcadia,' was perhaps the most effective; here the composer's peculiar talent for composing just for this combination of instruments was particularly emphasized. Mr. Sousa assuredly knows brass as few men have known it; he understands the extraordinary flexibility of sound which is in the hands (or rather, perhaps, we should say in the mouth) of every individual player. What poor Sir Arthur Sullivan used to lay such stress upon in his humorous manner, 'the pol-sound and the pah-sound,' are almost elementary matters with Mr. Sousa, who has, in a sort of way, developed through his brass an extraordinary variety of human and sympathetic sounds. A word upon Mr. Sousa's method of conducting. It is in its way quite masterly; a particularly close observation last night led us to the conclusion that he has the qualities of a genuinely great conductor. He knows when to urge and when to restrain; he seldom shows any excitement, but when he does, it is always to considerable effect; the greater part of his work has obviously and rightly been done in rehearsal. We may put it immediately on record that his conducting appealed to us as being singularly impressive. We welcome Mr. Sousa, and we are assured that his visit to England cannot fail to be attended with successful issues. To alter slightly the language of the advertisement boards, and to fill the final word with all its possible meanings—Sousa has come."

N. Y. EVENING WORLD

From NEW YORK EVENING WORLD

Address

Date

OCT 28 1901

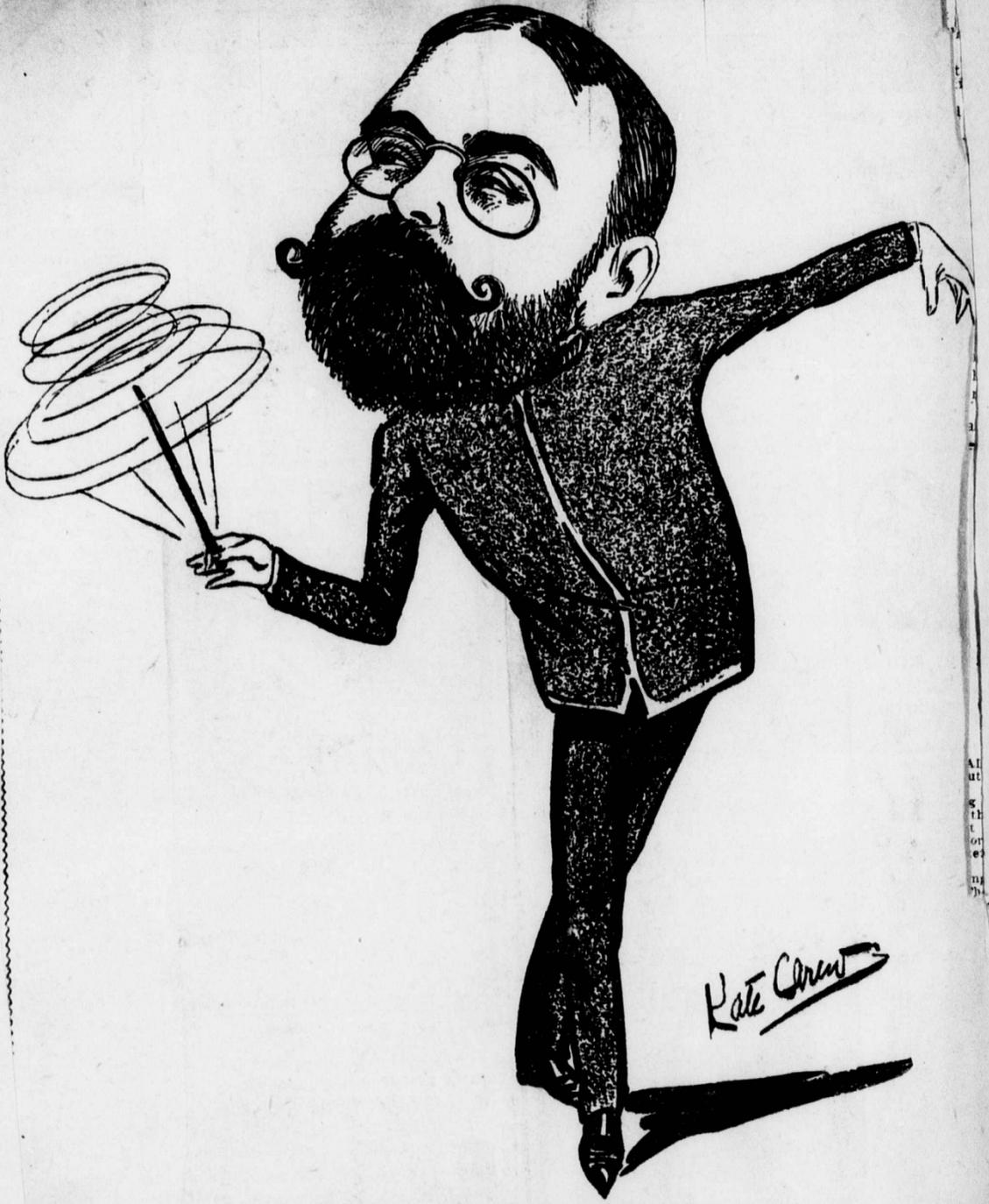
KATE CAREW ABROAD.

Mr. Sousa Captured London.
 Sousa and his band seem to have captured London. Truth, that journal of censure, which usually devotes its most strenuous powers of vituperation upon all things American, has the following tribute to pay to our bandmaster:—"Mr. Sousa and his famous American band gave no fewer than three concerts at the Albert Hall on Friday and Saturday, and not even the preliminary panegyrics of those always doubtful luxuries, the 'press agents,' could pre-

1884.

vent a success which was undoubted and emphatic. It would, of course, be absurd to say that some of the purely orchestral items of the programme were wisely chosen; for such things as the 'Sakuntala' overture, the finale to 'Andrea Chenier' and the Wagner selections must necessarily lose a good deal of their effect when played by an orchestra from which strings are excluded. On the other hand, Mr. Sousa's own compositions, and more particularly his marches, excited the greatest enthusiasm.

"In his programmes most of these marches were not announced. It seems it is the playful habit of Mr. Sousa in America to spring a surprise upon his audiences, who, of course, know the marches and recognize them with a readiness to which an English audience cannot pretend. Nevertheless, they went down remarkably well, particularly the 'Washington Post,' 'Stars and Stripes, Forever,' the 'rag time' and 'Hands Across the Sea.' Some of Mr. Sousa's whimsical paraphrases upon negro and other melodies were likewise hugely appreciated. From an art point of view the band perhaps was shown at its best in its accompaniments to songs, for which it has evidently been highly trained. Its tone is remarkably rich and well balanced, while the admirable manner in which the members play together indicates how well they have been prepared for their work."



SOUSA MAKES ANOTHER HIT.

Sousa has come, and seen, and conquered. He arrived in London in a rush, was luncheoned by titled notabilities and gave two concerts in the Albert Hall before surging audiences. And now he has fled, whither I don't know; but I suppose he and his band are touring somewhere or other. Sousa's acrobatic style of conducting pleases the Britshers, and I think they would like to make him a permanent institution.

John Philip Sousa has arrived in London and told how he became a composer, how he used to write marches, even up to 1892 just for the love of it, and sell them, including "Washington Post," for \$35 each; how he changed publishers because some one else offered him 15 per cent royalties; how he at once made \$45,000 on the "Liberty Bell" march; how he has a bass drum packed with new scores and has especially written "The British Patrol" for use in London and the provinces.

1884.

All of this is spread at great length in the papers of dear old London, which takes Mr. Sousa quite seriously. But the most startling news of all communicated by the "March King" was the fact that he had written a novel, entitled "The Fifth String," and that it was about to be printed.

NEWS TRIBUNE

BETROTT, MICH.

OCT 27 1901

At each hearing of Sousa's band. Londoners apparently become more and more hopelessly mixed as to whether or not they really like it. At first critics were divided, some of them treating the lively two-steps of the march king with the same seriousness they would a symphony or concerto, and others taking the opposite extreme gave the organization a good-natured tolerant encouragement. A recent notice in the World says:—"The rhythmical playing of these Americans is indeed in a sense quite its own 'infectious' and 'irresistible,' and it is painful to apply to it these hack-nerved epithets with quite a new con-

1884.

vicition. It stands, in its way, as much alone as did the playing of the Strauss waltzes by the Strauss band; and in each case the secret eludes analysis. It cannot be said that they played in strict time, and it is absurd to suggest that they played out of time. It had just that suggestion of sentiment human ease and flexibility which is necessary to lift it above the merely instinctive and machine-like rigidity."

The English reporter gives the version as follows:

"There is, it seems, a journal of that name. This journal got up a prize essay competition among the public school children of Washington, and the competition 'took on' wonderfully; the distribution of the prizes was arranged to take place in the famous Smithsonian grounds, and promised to become a tremendous popular function. One of the proprietors (Mr. Hatton) consequently bethought himself of inviting the Sousa band to perform on the occasion. This obtained, he went one step farther and besought Sousa himself to grace the function with a special march. The genial composer consented at once, and the famous march of 'The Washington Post' was the result.

"A cutting from a journal," said Sousa, amusedly, was inclosed in the first edition, in which it was stated that the march was composed especially for the prize distribution, and that it seemed to meet with popular approval."

Sousa also confessed that he received \$35 each for "The Washington Post" and for "The High School Cadets," but that these two made his reputation, and up to the present time he has had in royalties from his "Liberty Bell March" the sum of \$45,000.

From LEADER
 Address
 Date OCT 24 1901

London critics object to Sousa's gymnastic method of conducting a band. But how is he to communicate his instructions to the players above the noise unless he wig-wags them?

From BUDGET
 Address
 Date BOSTON, MASS

While Sousa is enjoying his London ovation it seems the psychologic moment for some of us to admit that there are other forms of music, and that on occasion Sousa, despite his medals, is a noisy rascal after all.

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er Cutting Bureau in the World.
Law Journal
New York City
NOV 1 1901

John Phillip Sousa
Successfully Invades London.
John Phillip Sousa and his band invaded London for the first time two weeks ago, and from newspaper reports and reviews it is evident the gifted leader and his men made the English concert-goers sit up and showed them that good band music can come out of the West as well as from "the continent." Of course John Phillip was interviewed, and during his talk with one of the London papers' representatives he told the story of how he came to write "The Washington Post March," telling it, it is claimed, "for the first time." The English reporter gives the version as follows:
"There is, it seems, a journal of that name. This journal got up a prize essay competition among the public school children of Washington, and the competition 'took on' wonderfully; the distribution of the prizes was arranged to take place in the famous Smithsonian grounds, and promised to become a tremendous popular function. One of the proprietors (Mr. Hatton) consequently bethought himself of inviting the Sousa band to perform on the occasion. This obtained, he went one step further and besought Sousa himself to grace the function with a special march. The genial composer consented at once, and the famous march of 'The Washington Post' was the result.
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884.

Calendars for Friday, November 1.

COURT OF APPEALS.
Nos. 414, 130, 426.

APPELLATE DIVISION—SUPREME COURT.
Recess.

SUPREME COURT—APPELLATE TERM.
For the hearing of appeals from the City Court and Municipal Court.
Recess.

SUPREME COURT—SPECIAL TERM, PART I.
Before CLARKE, J.—Court opens at 10:30 A.M.
On hearing of a motion upon this calendar but one counsel on each side shall be heard, and not more than fifteen minutes will be allowed to each counsel unless the court shall otherwise order.
(See Rule II establishing Calendar Practice of the Special Term in the First Judicial District.)

LITIGATED MOTIONS.

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| 1. Lord v. Hull | 33. Quackenboss v. Globe & Rutgers Fire Ins. Co. |
| 2. Renboth v. Metz | 34. Goddard v. N. Y. Times Co. |
| 3. Detroit v. Detroit | 35. Matter of N. Y. Juvenile Asylum |
| 4. DeLacy v. Burr | 36. Seymour v. Standard Fashion Co. |
| 5. Am. Elec. Novelty, &c., Co. v. Mfg. Elec. Novelty Co. | 37. State Bank v. Bernard |
| 6. Briggs v. Met. St. R'y | 38. Clark v. Addicks |
| 7. Goodkind v. Same | 39. People ex rel. Atlantic Tel. Co. v. Kearny |
| 8. Myers v. Same | 40. Springer v. Richter |
| 9. Stern v. Same | 41. Jacob v. Jacob |
| 10. Carlson v. Same | 42. Fallon v. Burr |
| 11. Smiley v. Same | 43. Cohen v. Markus |
| 12. Matter of Walton Ave. | 44. Erste Buczaczer Unterstuetzeys Verein v. Horwitz |
| 13. Matter of Grote St. | 45. Cohen v. Berlin & Jones Co. |
| 14. Whitman v. Monteith | 46. Reynolds v. Sousa |
| 15. Matter of Spiegelthal | 47. City of N. Y. v. Pinchot |
| 16. Matter of La Viola | 48. Koch v. Koch |
| 17. People ex rel. Brick Presbyterian Church v. Coler | 49. Fitch v. Duval |
| 18. Van Reed v. First Nat. Bank of Tam-aqua, Pa. | 50. Dennis v. Winans |
| 19. Richardson v. Farnaboy | 51. Bryce v. Budd |
| 20. Matter of Briggs Ave. | 52. Behring v. Travis |
| 21. Matter of St. Nicholas Park | 53. Stein v. Pakas |
| 22. Matter of Paillard | 54. Sands v. Christopher Nally Co. |
| 23. Citizens' Sav. Bank v. Greenburgh | 55. Union Trust Co. v. Driggs |
| 24. Stokes v. Raymond | 56. Dattelsky v. Met. St. R'y |
| 25. Lehman v. Mayer | 57. Wissig v. Voorhis |
| 26. Matter of Elmer E. Hand Co. | 58. Moeller v. Wolkenberg |
| 27. Lawrence v. Katzenberg | 59. People ex rel. Niffen v. Board of Registry |
| 28. Peth v. Peth | 60. Earle v. Earle |
| 29. Aitken v. Tinney | 61. Brady v. Brady |
| 30. Cronin v. N. J. & H. R. R'y & Ferry Co. | 62. Matter of Starbuck |
| 31. Whitesell v. Same | 63. Rose v. Durant |
| 32. Quindon v. Rutland RR. | 64. Nathan v. Andalaft |
| | 65. Snow v. Monk |

Newspaper Cutting Bureau in the World.

From
Address
Date

John Phillip Sousa has added to the variety of his accomplishments by the fact that he will shortly appear as an author, as a novel he has written, entitled "The Fifth String," will shortly be published. He has written several of the books of the operas he has composed.

newspaper Cutting Bureau in the World.
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SUPREME COURT—SPECIAL TERM, PART II.
Before BISCHOFF, Jr., J.—Court opens at 10:30 A.M.—Ex parte business.

SUPREME COURT—SPECIAL TERM, PART IV.
Before LEVENTRIT, J.—Court opens at 10:30 A.M.
Cases to be sent from Day Calendar for trial.

SUPREME COURT—SPECIAL TERM, PART V.
Before BLANCHARD, J.—Court opens at 10:30 A.M.
Cases to be sent from Day Calendar for trial.

Sousa's band is said to be extremely popular in London. This is probably because they are blowing themselves in an even more pronounced manner than Americans ordinarily do on reaching King Edward's realm.

Address
Date

Sousa's Band in London.

There is no doubt that he captured the enormous audience in Royal Albert hall, and that his novel methods created the greatest interest and approval. Increasing interest is shown. Sousa receives high praise from the musical critics for the richness of tone and pianissimo effects which he gets out of his well trained band, and for remarkable control of the orchestra. The audiences are not critical but prefer the noisier numbers and the more stirring music; but the experts were amazed at the delicacy and balance with which a military band played music written for a string orchestra. An entirely different method is employed here in training military bands, and the English drums instead of supplying an undertone, knock out all the instruments fore and aft, except the biggest brasses.

1884.

The Daily Telegraph says:
"Nothing they did persuades us to regard Sousa and his band as a revelation. Their playing was brilliant, precise, and emphatic, and sometimes a little too emphatic. Certainly, our military conductors have not cultivated that wealth of gesture with which the American visitor accompanies his own lively compositions. But, nevertheless, they have done well in their modest way, and if they have missed some acrobatic opportunities, they have given us instead purity of tone and beauty of expression."

Newspaper Cutting Bureau in the World.

From
Address
Date

SOUSHA has reaped in England and Scotland a crop of most extraordinary comments. The writers seem to have thought that as the bandmaster was so very different from their own leaders it was necessary to write with an unusual vocabulary.
One of them, referring to the sharp and clanging rhythms, said: "It (the band's playing) had just that suggestion of sentient human ease and flexibility which is necessary to lift it above the merely instructive and machine-like rigidity." Another, commenting upon Sousa's leading, declared: "He knows when to urge and when to restrain; he seldom shows any excitement, but when he does it is always to considerable effect." Another is led to say: "Sousa directs with his body as well as his soul."
And still another argues: "In his method of conducting there is of the eccentric. There is much subtlety of posing—a gentle sway of the body here, an eloquent movement of the white-gloved hand there—all of which at least tells the audience how much Sousa himself appreciates the playing of his band. There is certainly nothing crudely sensational in his platform manner."

From
Address
Date

Ovation for Sousa's Band at Glasgow.
LONDON, Nov. 3.—Sousa's Band received a memorable ovation last night at the close of its engagement at the Glasgow Exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesbrough, Yorkshire.

ESTABLISHED: LONDON, 1861. NEW YORK, 1867.

Newspaper Cutting Bureau in the World.

From NEW YORK WORLD
Address
Date

POST DISPATCH

ST. LOUIS MO 1907
NOV 4

SOUSA MAKES ANOTHER HIT.



Sousa has come, and seen, and conquered, says Kate Carew, the Post-Dispatch Paris correspondent and artist. He arrived in London in a rush, was luncheoned by titled notabilities and gave two concerts in the Albert Hall before surging audiences. And now he has fled, whither I don't know; but I suppose he and his band are touring somewhere or other. Sousa's acrobatic style of conducting pleases the Brits, and I think they would like to make him a permanent institution.

OVATION TO SOUSA'S BAND.
Glasgow Exhibition Crowd Wished to Carry Him on Shoulders.
LONDON, Nov. 3.—Sousa's Band received a memorable ovation last night at the close of its engagement at the Glasgow Exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces to-morrow at Middlesborough.

From
Address NEW YORK TRIBUNE
Date NOV 4 1907

SOUSA'S BAND AT GLASGOW.

London, Nov. 3.—Sousa's Band was greatly applauded last night at the close of its engagement at the Glasgow Exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces to-morrow at Middlesborough.

From NEW YORK JOURNAL
Address
Date NOV 4 1907

ANOTHER OVATION TO SOUSA.

London, Nov. 3.—Sousa's Band received a memorable ovation last night at the close of its engagement at the Glasgow Exhibition. The crowd wanted to carry the conductor on their shoulders. Sousa will begin a tour of the provinces to-morrow at Middlesborough.

ESTABLISHED 1884. LONDON, 1881. NEW YORK, 1884.

From AMERICAN
Address PHILADELPHIA, PA.
Date NOV 4 1907

SOUSA GETS GREAT OVATION

Glasgow Crowd Wanted to Carry Him on Their Shoulders.

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From SUN
Address BALTIMORE, MD.
Date NOV 4 1907

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From Standard Union
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Date NOV 4 1907

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From LIFE
Address New York City
Date NOV 7 1907



A DISTINGUISHED COMPOSER.

From LIBERAL
Address State of Michigan
Date OCT 29 1907

The London papers praise the technical ability of Sousa's band but remark that "if his choice of pieces accurately represents the taste of popular audiences in the United States then Englishmen can fairly claim in one respect to be a long way ahead of Americans." 1884.

From COMMERCIAL
Address BANGOR, ME.
Date NOV 2 1907

Minnie Tracy has been singing with success in Stockholm. She appeared in London with Sousa's band and enjoyed a part of the triumph of that occasion. 1884.

paper Cutting Bureau in the World.
REVIEW
SS

From MUSICAL COURIER
Address NEW YORK CITY
Date NOV 9 1901

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"Roxala," the Oriental dance published by the E. T. Paull Music Company, was featured by Sousa at the Pan-American Exposition and Manhattan Beach. This piece possesses all the characteristics of the Oriental dance music, which is now the latest style of instrumental music, and it is being played by two thousand orchestras all over the United States. It will certainly be a very popular number in the repertory of all piano players. Anyone who wishes a good piece for a neat study should get a copy. The various strains are entirely different from anything else in this character or style of music. The title page is one of the handsomest seen on a piece of music.

From RECORD HERALD
Address CHICAGO

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CLIPPER
LIFE CITY
NOV 9 1901

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JOURNAL
BOSTON, MASS.
NOV 3 1901

MISS FARRAR AND OTHERS, BY PHILIP HALE.

"Lancelot" heard Sousa's Band play "The Last Days of Pompeii." "The second section, entitled 'Nydia,' suggests that she had a baritone voice." He speaks of the trumpet blasts that preceded the arrival of Sousa in London. "Like detrimental policy was pursued when Mr. Sousa's comic opera, 'El Capitan,' invaded us. I remember that I received such glowing accounts of the dazzling beauty of the ladies of the company that, without wishing to reflect on their personal charms, the first sight was a shock to my expectations."

Kocian, a fellow-pupil of Kubelik at the Prague Conservatory, will make his debut in London Dec. 9. He is 18 years old.

**EXPOSITION GROUNDS
A SORRY SPECTACLE**

**Work of Wrecking Nearly Accomplished
by Vandals, Four Thousand Visitors
Yesterday, 25 Cents Admission.**

**FINANCIAL STATEMENT
FORTHCOMING TODAY**

The Pan-American Exposition has served its purpose and is now a thing of the past. A week ago it was a place of beauty, where were gathered people and products from all corners of this great world. Yesterday it was but a place of historic interest. Some three or four thousand people were there, and, like a crowd following a great conflagration, they poked among the ruins to see what they might find. The ruins of a great city had been laid before the people for their inspection. They all remembered it when it was intact; when the very atmosphere itself was music, and when the shuffle of thousands of feet and the buzz of thousands of voices, resembled the hum of millions of bees.

They went to this place and that place, and said, "Here stood the President," or "President Roosevelt spoke from here," or "Here the great bandmaster, Pacheco, played," or "Here is where 75,000 people gathered on President's Day." All these are but memories now. They passed through the midway, deserted and devoid of sound, and with heavy hearts thought of the good times, the laughter and noise, the shouting, the dialogues of the spellers, the blasts through the megaphone; memories now, all of them. Late in the afternoon, when the sun went to its rest, casting rays of gold and scattering beams of bright color, the hand-drawn people started homeward. At 5 o'clock the admissions ceased. Gradually the crowd diminished until, as the dusk began to fall, the grounds were deserted save for the few policemen on duty and the soldiers in the military camps.

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The attendance yesterday was slim. Probably the fact that more than 120,000 persons were in at the closing the previous midnight had something to do with the small attendance yesterday. Anyway, less than 4,000 people made the pilgrimage, the smallest number since the second Sunday in March last. They paid 25 cents admission, which will be the charge hereafter until everything, worth paying to see, has been either taken away or wrecked.

For the first afternoon since May 1st carriages and automobiles were admitted to the grounds upon request of the drivers and there was a procession of vehicles through the Esplanade around the Court of Fountains and through the Plaza. Then, too, there were the heavy wagons and trucks, many of them loaded with packing cases and on their way to the grounds, or loaded with goods ready for shipment.

The greatest destruction was wrought with the statuary. Pieces modeled by the masters, pieces that have been catalogued and examined by critics of this and the Old World, were wrenched from their pedestals by vandals, whose sole object was to destroy everything that came in their path. Here and there a cherub was to be seen devoid of nose, legs broken, and arms missing. A cavalier stood on top of an overturned seat. He was attired in an overcoat which was ripped up the back and with collar missing. The most venerable representative of the people of the Stone Age, who was placed on a pedestal on the west side of the Court of Fountains when the Exposition opened, and who has not moved since, was overturned and lay with face resting on the bottom of the Court of Fountains and feet protruding out of the water.

The sight along the Midway was a pitiful one. In Pabst's place there was not a window. All the movable booths on the Midway had been smashed and, like so much kindling wood, lay in piles along the pavement.

The Memorable Last Day.

The last day of the Exposition was one that will long be remembered. Special features there were aplenty, and these, combined with the fact that it was the last day of the great enterprise, had the effect of attracting 124,399 people, making it the third largest day of the entire season.

When the time came for turning on the lights, thousands gathered in the Esplanade to witness the last of these great displays which have made the Rainbow City famous. The coming of the lights was welcomed by thunderous applause. Fireworks were displayed at various sections of the grounds.

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The closing ceremonies began in the Temple of Music at 11 o'clock. Victor Herbert's orchestra played "Pan-Americana" and several other compositions that Sousa and other well known composers have been inspired, by the Exposition, to write. Following special music by the orchestra, Simon Fleischman announced that J. N. Adam had purchased the gigantic pipe organ and would present it to the city of Buffalo.

President Milburn made an address in which he thanked all those who gave the various committees their cooperation in materializing and managing the Exposition. At prompt 12 o'clock eight buglers sounded "taps" from their stations on the colonnade of the Electric Tower, the lights dimmed and then died out, and the Pan-American Exposition was at an end. Following the turning out of the lights the people to the Midway and there spent the evening.

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paper Cutting Bureau in the World.

REVUE

From MUSICAL COURIER

Address

Date NOV 1907

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JOURNAL

BOSTON, MASS.

NOV 3 1907

HF

Is accessible and courteous, too, in the midst of his campaign. He keeps his finger on the Fifth Avenue.

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From now on the gates will be open to the public, the price of admission being 25 cents. The Exposition will be conducted in much the same manner as before the opening day. No tickets will be sold after 5 o'clock in the afternoon, and no person will be allowed on the grounds after 6 o'clock. No inducements will be put out to attract visitors.

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POST PITTSBURGH NOV 3 1901

The many Pittsburg admirers of John Phillip Sousa will be pleased to learn of the overwhelming success of himself and his famous band in London, England, and Glasgow, Scotland. A personal letter just received from the popular bandmaster brings the information that the three concerts held at the Albert hall in London on October 4 and 5 attracted audiences numbering 27,000 persons (a record never equalled except in the case of a Patti concert), and produced total receipts of 10,000. In Glasgow Mr. Sousa's popularity has been so marked that the "Herald," the city's leading paper, commenting upon it, says "It is becoming serious."

The English critics judged the Sousa performances with jealous eye and ear, making comparisons with their own bands and picking flaws wherever possible; yet their criticisms, bearing the stamp of absolute sincerity, are the most remarkable tribute any musician could ask for, the more so since Sousa's music was dissected from every imaginable viewpoint. The "Morning Leader," for instance, speaking of Sousa, the composer, says some of the best things we have ever read on this point. Here are its exact words:

"The worst of his marches are ingenious and spirited; his descriptive suites, full of instrumental balderdash as they are, are picturesque, and at his best he is a maker of themes. His music is always Sousa; it has individuality. Indeed, many 'superior' musicians, who may sneer at the Sousa music, would be hard put to write anything half so spirited and clever. It may seem ridiculous to mention Wagner and Sousa in the same breath, but there is an attribute common to each—individuality. Sousa is more than a mere band composer; he represents the energy and blatant assertiveness of America. His music is idiomatic of his race. To a great extent he is the Rudyard Kipling of music—the Kipling of daring slang and idiom."

Of the band's work, whole columns were written in highest praise, the St. James "Gazette" voicing this largely in these words: "We may say at once that such playing by a band consisting of wood wind and brass instruments alone has never been heard in this country before. It was a perfect revelation. Much of the music performed was of the lightest description, yet we cannot pay Mr. Sousa a higher compliment than to say that one's purely critical-musical faculty was entirely carried away by the extraordinary entrain and nerve of the interpretations. In Mr. Sousa and his band we seem to have the musical epitome of all that is bright and sparkling in the characteristic personalities of our American cousins across the water."

The effect of Sousa's music upon the Britishers is thus realistically described by the London "World": "When Mr. Sousa conducted the 'Washington Post,' which everybody had been waiting for and which everybody acclaimed with frenzied cheers as soon as the first bars were recognized, it was interesting to watch how the whole audience paid unconscious tribute to the magic of rhythm. Line upon line of heads rose and fell in time, as the standing corn bows before the summer breeze. The rhythmical playing of these Americans is indeed in a sense quite its own 'infectious' and irresistible, and it is painful to apply to it these hackneyed epithets with quite a new conviction."

The characteristics of Sousa's own compositions were thus splendidly summed up by the London "Star": "Mr. Sousa has composed much music which is a household word, and it is much to be thankful for that his music is distinctly above the average of that which usually is so universally popular. It is vigorous, and a fine, healthy breeze blows through it. It is not mawkish or effeminate; on the contrary, its chief merit is the manly strength of its rhythms, combined with ease and flexibility."

The "Pall Mall Gazette" compares Sousa and Arthur Sullivan in some respects when it says: "Mr. Sousa assuredly knows brass as few men have known it; he understands the flexibility of sound which is in the hands (or rather, perhaps, we should say in the mouth) of every individual player. What poor Sir Arthur Sullivan used to lay such stress upon in his humorous manner, 'the pol-sound, and the pah-sound,' are almost elementary matters with Mr. Sousa, who in a sort of way has developed through his brass an extraordinary variety of human and sympathetic sounds."

Sharing honors with Mr. Sousa was Arthur Fryor, whom the "Westminster Gazette" named the "Paganini of the Trombone," and of whom the "Sunday Times" boasted: "He is far and away the greatest trombone player that ever has stepped upon one of our concert platforms. He is simply a marvel."

On Friday, October 4, at the Trocadero restaurant, London, Mr. Sousa was honor guest at a luncheon with Sir Lewis Mc-Iver Bart, M. P., in the chair, who presented him with a handsome, costly jewel as a souvenir of his tremendous success at the Albert hall.

The reader will wonder, perhaps, why so much space has been given to newspaper comments on Mr. Sousa's achievements in England and Scotland. The answer is that the writer deems it important to note at length that foreigners are recognizing in John Phillip Sousa a composer who has translated into the language of music the nervous energy of America. It is folly to say there will be no great American composer, for here is one already great enough to command the respect and admiration of the old world, because of the compelling individuality of his works. London and Glasgow put their fingers upon his music and say: "This is like no other, it is distinctly American," while in Bayreuth, the very home of Wagnerianism, the master's German devotees leave the dingy theater, where they have been awed by the grandeur of the "Nibelungen-Trilogy," to applaud enthusiastically the "Washington Post," as played by a military band outside. (This according to the personal observation of James Huneker, a noted New York critic.)

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JOURNAL BOSTON, MASS NOV 4 1901

SOUSA MIGHTILY HONORED.
London, Nov. 3.—Sousa's Band received memorable mention last night at the close of its engagement at the Glasgow Exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough. 884.

INTER-OCEAN.

CHICAGO NOV 3 1901

Sousa Has Big Success.

At the moment of writing Sousa has just made his appearance in London after an amount of preliminary advertising that leaves the late P. T. Barnum a modest violet in the shade. Of course there was some music, but he did not have a thing but portraits of himself. It simply rained whisks and eyeglasses in London, and you could not see the Albert hall for posters. Conservative people have been hugely disgusted by "such American ways." The Times refused to notice him and the Telegraph sat on him all it could. But it did not stop Sousa in the least. He had a banquet with a presentation bit of jewelry given him at the Trocadero restaurant, and that night the band played a cake walk in Albert hall and Sousa took the cake. The huge building was packed at all three performances and literally thousands

From MIDDLETOWN, N. Y. NOV 4 1901

Ovation For Sousa's Band.

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DRAMATIC NEWS.

York City.

NOV 9 1901

THE I.
Arrangements have been completed for the return of Sousa to London at the end of November for a fortnight. He will give matinee concerts at the Empire, and evening concerts at the Covent Garden Opera House. The interest in his concert tour seems to increase daily, Sousa's energetic manager tells me, and the London offers of theatres like the Alhambra and Empire, where special afternoon concerts can be given during the coming winter, are more numerous than would be expected in a centre where certain London critics tried to down the brilliant American band director and his superb organization.

TRANSCRIPT.

NOV 4 1901

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HERALD.

SOUSA POPULAR IN GLASGOW.

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Newspaper Cutting Bureau
From HERALD
Address LOS ANGELES CAL
Date NOV 3 1901

John Phillip Sousa and his band invaded London for the first time two weeks ago, and from newspaper reports and reviews it is evident the gifted leader and his men made the English concert-goers sit up and showed them that good band music can come out of the west as well as from "the continent." Of course John Phillip was interviewed, and during his talk with one of the London papers' representatives he told the story of how he came to write "The Washington Post March," telling it, it is claimed, "for the first time." The English reporter gives the version as follows:

"There is, it seems, a journal of that name. This journal got up a prize essay competition among the public school children of Washington, and the competition 'took on' wonderfully; the distribution of the prizes was arranged to take place in the famous Smithsonian grounds, and promised to become a tremendous popular function. One of the proprietors (Mr. Hatton) consequently bethought himself of inviting the Sousa band to perform on the occasion. This obtained, he went one step further and besought Sousa himself to grace the function with a special march. The genial composer consented at once, and the famous march of 'The Washington Post' was the result. 'A cutting from a journal,' said Sousa, 'was included in the first edition, in which it was stated that the march was composed specially for the prize distribution, and that it seemed to meet with popular approval.'"

Sousa also confessed that he received \$35 each for "The Washington Post" and for "The High School Cadets," but that these two made his reputation, and that up to the present time he has had in royalties from his "Liberty Bell March" the sum of \$45,000.

From HERALD
Address LOS ANGELES CAL
Date NOV 3 1901

INTERVIEW WITH SOUSA.

He Tells How He Came to Write "Washington Post March."

(London Morning Leader.)
John Phillip Sousa, "the march king," is in London at last, and will give us a taste of his quality in the Albert hall today. A Morning Leader representative came across the great composer and conductor at the Carlton hotel yesterday, and was received with the greatest courtesy and amiability.

The famous writer of the "Washington Post March" has a handsome smiling face, and is not a bit puffed up by his innumerable successes. He is modestly and unconvictionally himself.

"Have you brought us any new compositions?" the Morning Leader representative asked.
"Yes, a patrol, which I propose to use as an encore—that is, if I get one" (he added, with a modest laugh), "six months ago, when this tour was arranged, I thought it would be a good thing to write something which would please Englishmen. Hence my 'Patrol of the United Kingdom.' It will be reminiscent of many patriotic British songs—'The Blue Belts of Scotland,' 'Soldiers of the Queen,' 'The British Grenadiers' and so forth, and it will finish up with 'Rule, Britannia.'"

Mr. Sousa wrote the patrol a few days ago, when he got on board the ship that brought him to England. This is his way. He does not believe in anything but the "inspirational" method of composing—"brain rather than fingers" is his motto. So that all compositions are complete in his mind before he sets them down on paper. "I nurse them and talk baby talk to them," he said in his tenderly affectionate way to the Morning Leader representative, "before I put them in writing."

"What about your other new march, the 'Invincible Eagle,' that you are bringing with you?"

"Oh, that's only teething now; but it's a healthy baby, I can tell you." Sousa's love for music breaks out over and over again in this affectionate family talk. Thus: "Which is your favorite composition?" asked the Morning Leader representative. "Ah," was the reply, "I'm in love with all my babies."

"Then which is the most popular?" "The Stars and Stripes Forever." It has outsold and outwhistled all the others."

Sousa was good enough to tell our representative how he came to write "The Washington Post." There is, it seems, a journal of that name. This journal got up a prize essay competition among the public school children of Washington, and the competition "took on" wonderfully; the distribution of the prizes was arranged to take place in the famous Smithsonian grounds, and promised to become a tremendous popular function. One of the proprietors (Mr. Hatton) consequently bethought himself of inviting the Sousa band to perform on the occasion. This obtained, he went one step further and besought Sousa himself to grace the function with a special march. The genial composer consented at once, and the famous march of "The Washington Post" was the result.

Such is the story published for the first time of the origin of the world-renowned composition.

"A cutting from a journal," said Sousa, "was included in the first edition, in which it was stated that the march was composed specially for the prize distribution, and that it seemed to meet with popular approval."

"The Washington Post" afterward became the national anthem of the great world's fair. Together with the "High School Cadets" it made my reputation. In fact, the two ran together like a tandem team."

Sousa got \$35 each for these two compositions. For the "Liberty Bell" he has received so far \$45,000, nearly 700,000 copies having been sold.

"What do you think of our English music?" the Morning Leader representative ventured to ask.

"Now, look here," was the answer, "whatever you do, never talk to a musician about music. It is dangerous."

IS DYING OF REMORSE

HERALD
NOV 9 1901



From ST. PAUL PRESS
 Address ST. PAUL, MINN.
 Date NOV 9

ESTABLISHED:

Sousa's marches have invaded England, too. Speaking of a recent Sousa concert, the London World remarks:

When Mr. Sousa conducted "The Washington," which everybody had been waiting for, and which everybody acclaimed with frenzied cheers as soon as the first bars were recognized, it was most interesting to watch how the whole audience paid unconscious tribute to the magic of the rhythm. Line upon line of heads rose and fell in time, as the standing corn bows before the summer breeze. The rhythmical playing of those Americans is indeed in a sense quite of its own, "in-

fectious" and "irresistible," and it is painful to apply to it these hackneyed epithets with quite a new conviction. It stands, in its way, as much alone as did the playing of the Strauss waltzes by the Strauss band; and in each case the secret eludes analysis. It cannot be said that they played in strict time, and it is absurd to suggest that they played out of time. It had just that suggestion of sentiment, human ease and flexibility which is necessary to lift it above the merely instinctive and machine-like rigidity.

Newspaper Cutting Bureau in the World.
 From _____
 Address DENVER, COLO.
 Date NOV 1 1901

matinees during the week.

London, Nov. 4.—Sousa's band received a memorable ovation Saturday night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa began a tour of the provinces today.

ESTABLISHED

From _____
Address _____
Date _____

SOUSA IN ENGLAND.

Insular Press Giving Him and His Band Welcome Everywhere.

ESTABLISHED

The reception Sousa's band is meeting with in Great Britain, and the reviews of his performances and programme selections by the English, Scotch and Welsh papers will make interesting reading for the American music-loving public. Forty clippings from the above papers, which have unexpectedly come to hand, give a very fair idea of the reception the great bandmaster and his aggregation of artists are meeting with at the hands of the English public, and that reception is highly gratifying. The English critics differ in one noticeable way from the American. They do not hesitate to criticize points or peculiarities of performance and of programme, which seem odd to them, or which they do not approve of; and at times do not hesitate to point out how a performance might be bettered as a whole or in part. American reports, on the other hand have come to be written practically all in one vein, that of commendation if not of unstinted praise. That the highest praise is deserved, as a general proposition, and not be denied, but undoubtedly Mr. Sousa often wishes that a kindly but discriminating pen, among American critics would oftener suggest where profitable change or improvement might be made, in transcription of scores, in instrumentation, in grouping of instruments, in interpretation, and in both ensemble and individual performance.

Mr. Sousa took with him to England a band of fifty-two men, composed as follows: Four flutes, two oboes, seventeen clarinets, including one E flat and one alto and one bass clarinet, two bassoons, four saxophones, including two alto, one tenor and one baritone saxophones; one flugelhorn, two trumpets, four cornets, four French horns, three slide trombones, two euphoniums, four tubas, tympani and drums; total, fifty-two men. With such an instrumentation as this, rich combinations can be made, and the bandmaster's success in making these combinations has long been established. He also has with him, Miss Minnie Tracey, soprano soloist, and Miss Dorothy Hoyle, violinist, and of both of these the insular press speak in kindly terms of appreciation.

Mr. Sousa gave his London concerts in the great Royal Albert hall, which was crowded at all performances. The Morning Post praises the instrumentation and says the individual players are very skilled executants, playing with a precision and delicacy and light and shade which made their performance of Liszt's Fourteenth rhapsody, Goldmark's "S. Akuniata Overture," and Giordano's "Andrea Chenier" most enjoyable. But the Post does not like the style of advertising the band, "some of the statements concerning the band's superiority over every other band in existence being calculated to excite prejudice." The Pall Mall Gazette thinks that from the announcements, the band had been specially engaged for the judgment day. But at the same time says, "The audience was unprepared for the extremely high pitch of excellence which marked every performance." The Gazette says Sousa has the qualities of a genuinely great conductor. "He knows when to urge and when to restrain; he seldom shows any excitement, but when he does, it is always to considerable effect; the greater part of his work has obviously and rightly been done in rehearsal."

The London Times grows enthusiastic as its critic fairly sings, "Sousa has conquered! Seldom has Albert hall echoed to such cheering as was heard last evening, when for the third time in twenty-six hours, the huge amphitheater in Kensington Gore was filled to repletion by a delighted and demonstrative assemblage." The Times says the playing was with characteristic spirit and energy, and that the suite "The Last Days of Pompeii" was "superbly executed and rapturously applauded;" also, Mr. Sousa understands and loves Wagner, and strives with singular felicity to faithfully reproduce effects which the master wrote for a totally different combination of instruments." Of another concert the Times says: "The whole proceedings were marked by a spontaneity and warmth that testified beyond all manner of doubt to the universal popularity of the American musician." Of our formerly Salt Lake townsman, Arthur Pryor, the Times says he "is far and away the greatest trombone player that has ever stepped upon one of our concert platforms—he is simply a marvel." It may do to state here that the writer of this article was the means of securing Mr. Pryor his position with Sousa, which occurred shortly after Pryor's solo performances in the Wonderland show, given in the building on Second South street, just west of the Cullen hotel, early in 1892. The undersigned wrote to Mr. Sousa at Washington about Pryor, and the great bandmaster replied rather tentatively, stating he would see what the trombone player could do. The result was Mr. Pryor's being given the solo trombone chair, where he has since remained, and is now in addition assistant conductor. All the British papers take very kindly to Mr. Pryor.

The London Observer doubts the pro-

priety, ethical and otherwise of orchestral transcriptions for purely wind bands, and says that while Mr. Sousa's are remarkable for finish, delicacy and rich balance of tone, "the monical interest of the performances consists in what the band can accomplish as imitative of a full orchestra." The Observer also deprecates striving after realistic effects as likely to degenerate into exaggeration.

The London Star says Sousa's compositions are meritorious in many strength of rhyme, combined with ease and flexibility. It praises the swing and snap of the band's performance, and says "the clarinets made themselves more like violins than any clarinets we know of." The delicacy of tone is also favorably commented on. The London Morning Leader says: "The first impression one receives of the band as a whole is its richness of tone. The bandsmen have been trained to play with the utmost delicacy, and the effect in soft passages is rich and organ like. But the minor parts of the band seem too weak for the bass, just the reverse of an ordinary orchestra." However, the Leader says the band is "extraordinary in finish, expression and precision, and there is nothing crudely sensational in the platform manner of the conductor." The same paper in another issue gives a column to Sousa, subheaded with "a weakness for encores." "The Band and the Man," "As a Composer" and "About the Band." It also says "Sousa is more than a mere band composer. He represents the energy and blatant assertiveness of America. His music is idiomatic of his race. He is the Rudyard Kipling of Music."

The Evening News says, "A more graceful leader of an orchestra it would be more difficult to imagine." "Sousa is a remarkable leader of an equally remarkable band of musicians."

The St. James Gazette says, "Such playing by a band consisting of wood, wind and brass instruments alone has never been heard in this country before." "The quality and balance of the band was well nigh perfect." Also, "The trombone solo by Mr. Pryor showed what unsuspected qualities that generally unwieldy instrument possesses in the hands of a real artist." The Standard makes special mention of the brilliant work of the clarinets in the florid passages, and the Advertiser compliments the conductor on "the restrained and delicate manner in which he accompanied the vocal and instrumental vocalists." The Daily Express says: "Never before has the great hall heard brass toned to such fine gradations of sonority until it vied in effect with the tones of the superb organ." The same critic naively observes, "The graceful actions of the conductor were hardly more interesting than the agility of the gentleman behind the drums, who rubbed sheets of sand paper together and rapped on the floor with wonderful effect." The Daily Graphic says, "Sousa can be noisy, but at the same time has at command pianissimos of ethereal delicacy, and his management of the nicest gradations of sound is surprising." The tone and balance of the band pleased the Echo's critic, but who also observed, "Our crack Guards' bands can do just as well, and we have nothing to learn from Mr. Sousa." The Weekly Dispatch prints a column with a vignette of Sousa, and an analysis of his music. The Sunday Special, the Weekly Times and Echo, the Sketch, Modern Society, Topical Times, the World, and other London papers all speak in commendatory if not eulogistic terms.

The band is now filling a month's engagement at the Glasgow (Scotland) exhibition, where a hearty reception is being accorded it. The Glasgow Herald speaks of the "excellent ensemble" work, and "in certain pieces a beauty of tone at which orchestra's in this country hardly aim." The Edinburgh Scotsman speaks of "27,000 persons at three concerts (in London) within the space of twenty-six hours," and characterizes it as "an amazing record." The Manchester Guardian refers to Sousa as "The most popular musician in the United States," and says, "We have danced ourselves to death" to the tune of the Washington Post." Also, of the band, "the quality of tone delights the ear, the balance is faultless, and the execution astonishes as much by its precision as by its absolutely technical accuracy." The South Wales Daily News speaks of "The distinctive individuality, swing and precision which have commanded the highest encomiums wherever the band has played." The Western Mail of Cardiff says "The effects which Sousa gets out of his wind instruments is simply marvelous, as is the perfect control which he appears to have over every instrument."

While in London Sousa was given a reception at the Trocadero where Sir Lewis McIver presided over a gathering of journalists, actors and musicians. The chair in his address of welcome thought it very kind of the United States to have lent Mr. Sousa for a time; "it might be as anticipatory consolation for our not winning the "America's" cup," he said. "Or perhaps it was intended to suggest that besides athletics, yacht-building, steel construction, electrical installations, and political wire-pulling, there were other things in which they could go one better. The presence of Mr. Sousa suggests a curious national character-

istic, which we seem to be developing; a tendency to take a licking from other Anglo-Saxon nations, not only without ill will, but with a kind of complacency with a sort of reflected pride." Mr. Sousa was presented with a souvenir of his first visit; a jewel with an enameled picture of Royal Albert hall, having the British and American flags on either side, and the inscription, "Welcome Sousa, 1901." His response was fitting and felicitous.

ROBERT J. JESSUP.

From _____
Address _____
Date _____

Ovation for Sousa.
LONDON, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough. 884.
Industrial Commission Is Through.

From _____
Address _____
Date _____

Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition.
ESTABLISHED: LONDON, 1884.

From _____
Address _____
Date _____

Sousa's Band Well Received in London, Nov. 4.—Sousa's band received a memorable ovation Saturday night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces to-day.

From _____
Address _____
Date _____

Kurkowski
LONDON, Nov. 3.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough. 884.
NEW YORK, 1884.

Newspaper Cutting Bureau in the World.

From _____
Address _____
Date _____

Ovation For Sousa's Band.
LONDON, Nov. 4.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa began a tour of the provinces today at Middlesborough. 4.

From.....

Address.....

Date.....

HERALD
LOS ANGELES, CAL.

NOV 3 1901

L. A. HERALD 3 NOV 1901

CREATORE'S MAGIC FIRE AND GENIUS

A Few Characteristic Poses Caught by Culver and a Pen Picture in Cold Type by a Hypnotized Maiden



There is much in manner.

The general and the bandmaster must look the part or we refuse to believe in the military skill of the one or the music of the other.

Who has forgotten the elegant Sousa in his smart uniform? What a beautifully curving waist! And what a fetching little bow with his heels clicked together, military fashion. And when he led the lady soloist down to the footlights, her finger tip just resting in his, held shoulder high—like a pair dancing the minuet—was it not as satisfying to the eye as the music to the ear?

Yes, Sousa had a very pretty manner.

But Creatore!

Creatore comes out before his audience and bows simply with a pale smile that is no more than a lifting of the lip, under the drooping mustache.

He has not a soldierly bearing, rather the forward stoop of the man

intensely in earnest. The only thing remarkable in his appearance is the long black hair worn in a flowing pompadour over his pale drawn face.

When he picks up his baton from the gilt conductor's desk the audience witnesses a startling change. That pale, melancholy fellow, it seems, at the touch of that baton feels himself transformed into a god of harmony. These are not men before him, but spirits who carol, chant, wail, crash, roar and thunder at his command.

He waxes arrogant, threatens them with clenched fists, springs and leaps, writhes, twists and sways, strains on tiptoe with arms flung upward, passionately challenging the high heavens to prove that he is not divine.

He reads no hope in the face of heaven (or he flies of the stage)—rages in defiant despair—shudders and wildly shakes his head, passes from spasms through convulsions to paroxysms, shouts in frenzy to the brasses, shakes his long white hand at the reeds and leads them up to a

demonic thunderclap of harmonious climax.

The spirit of the music changes. Creatore grows reverent and, subdued, his white hands caress the air as tenderly as a mother rocking her babe. A sweet passage here and Creatore's delicate, tapering fingers run softly through the locks that have just been so madly tossed in that ecstatic handshaking; he is sad and leans tensely over the oboes, conjures them with mystic passes to be gentle with him.

Presto! Again ten thousand demons take possession of him, and again he passes through all the stages of acute convulsions accompanying a terrific crescendo that culminates in a crashing finale, and—Creatore has come out of his trance, bows in a dazed manner and with the disheveled hair hanging over his eyes goes off the stage exhausted. How can one be amused? It is a spectacle that leaves one shivering and numb and almost oblivious to the grand harmonies he has evoked.

From BLADE
Address CLEVELAND, OH
Date NOV 4 1901

GLASGOW APPLAUDS SOUSA'S MUSICIANS

ESTABLISHED

London, Nov. 4.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces at Middlesborough.

Newspaper Cutting Bureau in the World
From World Journal
Address MINNEAPOLIS, MINN
Date NOV 4 1901

Sousa in High Favor.
London, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough.

ESTABLISHED

ESTABLISHED

SOUSA RECIEVES OVATION

London, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough. the Irish nationalists and the Irish League club.

From STATE JOURNAL
Address WABER, MINN
Date NOV 4 1901

Ovation For Sousa's Band.

London, Nov. 4.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces today at Middlesborough.

ESTABLISHED

From TRIBUNE
Address MINNEAPOLIS, MINN
Date NOV 4 1901

Ovation for Sousa.

LONDON, Nov. 4.—Sousa's band received a memorable ovation Saturday night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Sousa will begin a tour of the provinces tomorrow at Middlesborough.

ESTABLISHED

Newspaper Cutting Bureau in the World

From JOURNAL
Address CHICAGO, ILL
Date NOV 4 1901

SOUSA WINS MORE HONORS

Glasgow Audience Tries to Carry Him Around the Hall

London, Nov. 4.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces today at Middlesborough.

ESTABLISHED

From TRIBUNE
Address DETROIT, MICH
Date NOV 4 1901

Sousa Received an Ovation.

LONDON, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough.

ESTABLISHED

1884.

From STATE
Address NEW ORLEANS, LA
Date NOV 4 1901

Sousa's band received an ovation at the Glasgow exposition.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

From DEMOCRAT
Address DOYLESTOWN, PA
Date NOV 4 1901

Ovation For Sousa's Band.

LONDON, Nov. 4.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa began a tour of the provinces today at Middlesborough.

ESTABLISHED

Newspaper Cutting Bureau in the World
From World Journal
Address MINNEAPOLIS, MINN
Date NOV 4 1901

Ovation to Sousa.

London, Nov. 4.—Sousa's band received a memorable ovation Saturday night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders.

ESTABLISHED

1884.

From WISCONSIN
Address MILWAUKEE, WI
Date NOV 4 1901

SOUSA WINS NEW LAURELS.

Receives Ovation with His Band at the Glasgow Exhibition.

London, Nov. 4.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders.

ESTABLISHED

From **NEWS TRIBUNE**
Address **DULUTH**
Date **NOV 4 1901**

Ovation to Sousa.
LONDON, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exposition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough. **YORK, 1884.**

From **MESSENGER**
Address
Date **NOV 5 1901**

ESTABLISHED: Sousa's band is said to have received a memorable ovation Saturday night at the close of its engagement at the Glasgow (Scotland) exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa begins a tour of the provinces to-day at Middlesborough.

From **NEWS**
Address **BALTIMORE, MD**
Date **NOV 4 1901**

ESTABLISHED: Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa begins a tour of the provinces tomorrow at Middlesborough. **1884.**

From **MESSENGER**
Address
Date **NOV 5 1901**

ESTABLISHED: Sousa's band is said to have received a memorable ovation Saturday night at the close of its engagement at the Glasgow (Scotland) exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa begins a tour of the provinces to-day at Middlesborough. **1884.**

From **DEMOCRAT**
Address **DAVENPORT, IOWA**
Date **NOV 4 1901**

ESTABLISHED: Sousa's band received a memorable ovation Saturday night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. **1884.**

From **MUSICAL COURIER**
Address **New York City**
Date **NOV 16 1901**

MYRTA FRENCH.—Myrta French, the soprano who has toured with Sousa's Band, and filled engagements as prima donna of several operatic companies, will again enter the concert field this year. The singer has signed a contract with Remington Squire, and she will be under his sole management.

From **BEE**
Address **OMAHA, NEB**
Date **NOV 4 1901**

ESTABLISHED: **Sousa Enjoys an Ovation.**
LONDON, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough.

From **MUSICAL COURIER**
Address **New York City**
Date

BLANCHE DUFFIELD.—The new circular just issued by the attractive young soprano bears a good likeness of herself, calls attention to her closing her second season as soloist with the Sousa Band, during which time she sang for five months, in 242 concerts, meeting everywhere with much success, and contains also a few press notices from Kansas City, Portland, St. Paul, Chicago, Indianapolis and other cities.

Newspaper Cutting Bureau in the
From **DEMOCRAT**
Address
Date

OVATION TO SOUSA'S BAND.
London, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow.
ESTABLISHED: General debility—failure of the strength to do and the power to endure—is cured by the great tonic—Hood's Sarsaparilla.
Monday's Special Sale
Is a winner. M. J. Frantz' Ladies' Bazaar. Read some prices page 2.

From **MUSICAL COURIER**
Address **New York City**
Date

Glasgow Gives Sousa an Ovation.
LONDON, November 4, 1901.
SOUSA'S Band received a memorable ovation last Saturday night at the close of its engagement at the Glasgow Exhibition. The great assemblage attempted to carry the conductor on their shoulders. Sousa began a tour of the provinces last Monday night at Middlesborough.

GOSHEN, ORANGE COUNTY, N. Y., NOVEMBER 7, 1901.

Sousa and His Band—A Wonderful Record.

Americans always take an interest in everything that is American and musically this interest is shown in the success of Sousa and his Band, the representative Band of America.

The 3d of last January the Band entered upon a tour of two continents, covering forty thousand miles by land and sea—and embracing 550 concerts in America and Europe. At the time mentioned the road tour was commenced which covered nearly every State in the Union, terminating May 24th.

May 25th the Band commenced an engagement at Willow Grove Park, Philadelphia, ending June 9th. From June 10th to July 6th they were at the Pan-American Exposition in Buffalo. Commencing July 7th to Monday, Sept. 2d, inclusive, they were at Manhattan Beach, and September 4th to the 21st, inclusive, at the Western Pennsylvania Exposition, Pittsburg, Pa., followed by a short tour. Wednesday, Sept. 25th the Band sailed for Europe. On arrival at London three concerts were given and the Band completely captivated the city, the receipts of the three concerts being over \$10,000. From October 7th to November 2d, inclusive, the Band was the attraction at the International Exhibition, Glasgow, Scotland, which is to be followed by a tour through Great Britain and Ireland.

December 21st the Band sails for America and January 12th another tour is commenced covering a period of over three months. This tour is principally through the Eastern and Southern States. Truly, the record of this famous organization is simply wonderful.

From *AMERICAN.*

Address *PHILADELPHIA, PA.*

Date *NOV 8 1901*

Sousa and his band begin an engagement in the English metropolis on the 23d of this month.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

From *SPIRIT OF THE TIMES.*

Address *New York City.*

Date *NOV 9 1901*

Sousa has had a social as well as a professional success in London. A luncheon with three hundred guests was given in his honor at the Trocadero, and the reception committee included Lord Kinnoul, Lord Lonsdale, Sir Lewis McIver and others of the nobility and gentry. His Band is now playing at the Glasgow Exposition.

ESTABLISHED: LONDON, 1881. NEW YORK, 1901.

From _____

Address _____

Date *NOV 7 1901*

Sousa is a bigger man than "Bobs" in London just now. A few Sousa marches might enliven the depression in South Africa—fill a long veldt want, as it were. There are those who believe that "A Hot Time in the Old Town To-Night" was responsible for some of the military glory we gained from the Spaniards.

ESTABLISHED

From *EDGEE.*

Address *TACOMA, WASH.*

Date *NOV 4 1901*

Ovation for Sousa. LONDON, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exposition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow.

OKK, 1884.

TIMES

MINNEAPOLIS, MINN.

NOV 10 1901

Sousa and his band have aroused the Scottish people to enthusiasm, if the press agents believed. At the close of his engagement at the Glasgow exposition, "the crowd became so wild with delight that they rang with wild cheers and the crowd wanted to carry Sousa and his band on their shoulders in triumph."

From *Leadley*

Address *Great Falls, N.Y.*

Date *NOV 1901*

The Grand Opera Company. Matt Grau, of the Grau Opera company is in the city today endeavoring to make arrangements for his company in the city at the Grand one week from today in Sousa's famous light opera, "El Capitan." Manager Frary of the Grand and Mr. Grau this morning took a subscription list partly through the business district and a large number of names were secured, and after today the list will be left at Tannhauser's where those desiring seats for the performance can add their names to the list, and insure its appearance here at the time stated. The "El Capitan" has been the musical success of several seasons past in the east but has never been seen in Great Falls, and with such a company as the Grau's presenting it, it will be the musical treat of the season.

ESTABLISHED

NEWS.

ST. PAUL, MINN.

NOV 8 1901

Sousa, having made a big hit in London, will now take his march through the provinces.

EAGLE.

BROOKLYN, N.Y.

NOV 10 1901

Sousa is scoring a great success in the provinces. He is admittedly far away the most interesting figure in music in this country. Appreciation of the fact is evidenced by record audiences. There are already large bookings for his fortnight of popular concerts in London, commencing November 23. Another American, Denis O'Sullivan, is the recipient of unstinted praise from the critics and the public. His Irish song recital November 11 roused the audience to a pitch of enthusiasm seldom seen in a concert room.

COMMERCIAL TRIBUNE

CINCINNATI, O.

NOV 11 1901

Sousa, the American bandmaster, finds his lines drawn in pleasant places, since he realizes \$7,500 a week for the production of his spectacular musical wares. He seems quite as popular here as in America. Certain classical critics profess to regret his vogue. Sousa plays at the Empire in the afternoon and at Covent Garden evenings.

1884.

om
dress
te

American Composition Praised

When Sousa's Band gave a concert at Glasgow, Scotland, October 15, one of the features of the program was the Dedication March composed by Adolph M. Foerster for the inauguration exercises of Carnegie Hall in Pittsburg, 1884. Of the band and the work the Glasgow Daily Record and Mail spoke as follows: "Sousa's band drew an immense crowd to the North Kiosk last night. The Grand Dedication March was greatly enjoyed. It was composed by Adolph M. Foerster at Pittsburg, Pa., U. S. A., and dedicated to Mr. Andrew Carnegie, the themes being built on the notes A C (Andrew Carnegie). The thought was a happy one, and the execution was skilful, and in the city for which Mr. Carnegie has done so much the March was admired as much for its own sake as for its association."

om
dress
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The fame of the Louisville Horse Show has traveled all the way to Scotland. At the Louisville exhibition last month Mr. Lawrence Jones took a blue tie on his handsome representative of the equine aristocracy, "Sousa." The premium was awarded in a warmly-contested ring, so the Courier-Journal headed the reference to the result of this class "Sousa beats the band." James B. Camp, a personal friend of the March King, for whom the horse was named, sent the clipping to Mr. Sousa, who was then touring Scotland, and yesterday received the following letter of acknowledgment:
"Glasgow, Scotland, Oct. 28, 1901.—My Dear Mr. Camp: Among all my little trivialities I have always loved a horse, and now that your clipping comes to hand showing where 'Sousa Beats the Band,' I am gratified to know that a horse bearing my name should make such a nice showing. Kindly extend my regards to Mr. Jones, the owner, and inquire into the disposition of the little animal. I shall be pleased to see the animal when I next come to Louisville. With my best regards, sincerely yours,
"JOHN PHILIP SOUSA."

Mr. Camp will send the letter to Mr. Jones, and the owner of Sousa will have the opportunity when the great bandmaster makes his annual visit to Louisville next March of showing him what a good stepper the animal is. It is understood that Mrs. Sousa will for the first time accompany her distinguished husband to Louisville for the next engagement. This will allow the matinee girls to see just what style of beauty the famous musician admired enough to die for life. Mrs. Sousa will be the guest of Mrs. Camp while in the city. She is one of the most attractively-gowned women in New York, of fine figure and very pretty—a fit companion for the graceful wielder of the baton.

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A musician who played under Dambrosch at Willow Grove summer before last, and who made many friends in Philadelphia, was in town the other day with the Boston Symphony Orchestra. When he was at Willow Grove his head was just about as bald as a billiard ball, and his friends were rather surprised on his return to see that he had a fine head of hair. At first he maintained that during a tour of Europe with Sousa last summer he had discovered a magical hair restorer, but it finally leaked out that the hair was not his own; that it was a wig. In admitting this the musician said: "It isn't vanity on my part. I had to do it, Sousa, for some reason or other, won't tolerate a bald-headed man in his band, so I had to get a wig. It was imperative. I discovered that I wasn't the only one, either. Nearly half the men in the band wore toupees."

From
Address
Date

THE GREAT SOUSA OPERA.

A writer in the Washington Post relates that when Dewey's fleet sailed into Manila bay to destroy Montejo's forces, the flagship Olympia steamed proudly out of Mir's bay with her band playing the inspiring strains of the "El Capitan" march. When Manila surrendered to the United States forced the band of the British flagship offered melodious congratulations to Dewey with "The Stars and Stripes Forever" and "El Capitan" march. When "El Capitan" will be presented in this city the public will have the opportunity of witnessing one of the most gorgeous scenic and costumed productions ever presented on the opera house stage. No organization traveling ever presented comic opera with such a magnificent production, and with a cast of such well known artists as Misses Mary Carrington, Bessie Tannerhill, Mamie Scott, Harry Davies, Robt. Dunbar, Robt. Kane, Stanley Felch and Ed. Eagleton. This great organization will present "El Capitan" at the opera house Monday, Nov. 11.

1884.

JOURNAL

SHORT PERSONAL STORIES

Sousa made his first appearance at the age of 11. Even then he had enough self-confidence to desire opportunity to display his talents in public, and his music-master arranged for him to play a violin solo at a concert given to the patients in a lunatic asylum. On preparing for the evening, however, he found that there was no starched white shirt available for him. In despair he sought out his music-master, who finally enveloped the boy in one of his own, many sizes too large. Thus incased, and terribly nervous, he faced the expectant audience of lunatics. "It seemed to me," he told a friend, "that there were about 2,000,000 people in that room." As he raised the violin to his chin, the shirt began to wobble up round his neck, and the cuffs to descend upon his fingers. After about a minute's playing he broke down entirely and—overwhelmed with confusion and that triumphant white garment—fled the platform.

After the performance there was a supper, and the boys who had played were invited. Young Sousa reckoned to bury his troubles under the good things on the table, but before they came into the supper-room his teacher came to him and said: "This is a complimentary supper in return for the favor of appearing here tonight. After that performance of yours, I don't want to see you touch a thing." "And all that..."

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FILIPINOS LIKE SOUSA.

W. Stanley Hollis, the United States consul at Lourenco Marques, who is visiting in this country on a leave of absence, says: "My work is so exacting that I have found little time to mingle with people. One of the pleasant recreations there is to visit the kiosks, or cafes, along the central square, whence the city is built out within a radius of two miles, while the fine government band is playing. It may seem a strange statement for that city, which is distant from Washington a 70 days' voyage, but the Portuguese are extremely fond of the Sousa marches. Their band played them almost continuously for a time, and they are yet very much in vogue. 'The Washington Post March' was perhaps the most popular of them all. Sousa is a Portuguese name that one hears very frequently wherever Portuguese live, and there is a strain running through his music that catches them. When I return to South Africa, which will be soon, I intend to take along with me a bundle of the latest Sousa marches to present to the Portuguese governor."—New York Tribune.

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Painters Produce Sousa's Band.

The London Sketch Club is a very well known and popular institution, which has its habitat in Bond street, and which gives yearly "at homes" for which invitations are eagerly sought. Its last conversation, given recently, was more than ever popular because of the skit on Sousa's Band arranged by that arch-humorist and well-known artist, Dudley Hardy, who is known in the club as Deadly Hardup. Made up in ridiculous resemblance to the march king, he led an orchestra consisting of such well known artists as Ravenhill, James Pryde and William Nicholson (the Beggarstaff brothers), Phil May and Tom Browne. The most extraordinary instruments, including a brass "serpent" of prodigious size and great antiquity, were employed, and the result was a most entertaining skit, the makeups of the performers being marvels that caused many actors present to sigh with envy.

"El Capitan" the Play.

The Jules Grau Opera company will be the bill at the Grand tonight and the advance sale of seats would indicate that the house will be a crowded one. The company has not been seen in Great Falls before nor for that matter neither has the opera "El Capitan," than which there are few operas now before the public containing more pretty music, solos, duets and trios than are introduced in "El Capitan." Among the artists of the company are Mary Carrington, Bessie Tannerhill, Mamie Scott, Harry Davies, Robert Dunbar, A. E. Arnold, Stanley Felch and Ed Eagleton.

The company played in Billings Thursday night and the Times of that city has to say of it the following editorially:

"Music bath charms to soothe the savage" is a truism that is older than the hills, and Col. A. L. Babcock, manager of the opera house, is deserving of the everlasting thanks of the people of this city for his efforts in behalf of the best interests of Billings in bringing to the opera house such musical combinations as the Grau Opera company, which delighted beyond measure about half a house of our theater-goers last night. Every seat in the house should have been occupied and the "standing room only" sign displayed early in the evening, even if the price of admission was placed at \$1.50 a ticket, because the company was an unusually large and very expensive one to stop in a town of the size of this and the entertainment—the educational good and benefit to be derived by all classes in hearing such sweet strains as the Grau company do sing in Sousa's famous opera, "El Capitan"—warranted the increase in price and fully justified the management in placing it at that figure.

STANDARD

NOV 14 1901

ATTRACTIONS THIS EVENING.

"El Capitan" by the Grau Company at Sutton's New Theater and "Coon Hollow" at the Family. That tuneful and ever popular opera, "El Capitan," will be given at Sutton's new theater to-night by what advance notices say are capable performers, the Grau Opera company. This aggregation of singers and comedians has been playing to big houses on its western itinerary, and the other night at Red Lodge many were turned away because the house was not large enough to seat all who desired to hear "El Capitan." The bill will be repeated to-morrow night and Saturday afternoon, and Saturday night "Dorothy" will be sung.

From LEADER
Address Great Falls, Mont

AT THE GRAND

"El Capitan" Last Night.

The Jules Grau Opera company gave Sousa's bright and catchy light opera "El Capitan" at the Grand last night to a crowded house, and gave it in such a manner as to leave no room for adverse criticism. For some reason the company came to Great Falls without one line of favorable, or any other criticism from any place in which they had been heretofore and many were inclined to think the reason for the omission was lack of criticism which would bear repeating; but whatever the reason the company in last night's performance had nothing but favorable comment coming and "El Capitan" is rendered by them in a highly satisfactory manner. The chorus carried in a large one and well trained and strong, and the airs are taken up with a dash which carries the audience along to the climax in a manner quite unusual with the companies which travel the western circuit. Besides the chorus, the principal characters were all excellent and each musical number a treat. Edward Eagleton as Don Medigna and "El Capitan" was excellent both in voice and acting and took the part perfectly, being repeatedly called out in encores. Stanley Felch, though having practically nothing of a musical nature in the character of Pozzo, took the character excellently by not overdoing it, and caused much laughter by his patience under difficulty. Harry Davies in the character of a Puruvian gentleman divided honors with "El Capitan" by his singing; Mr. Davies has a tenor voice of great range and sweetness perfectly trained and his solos were applauded liberally. The duet with Mary Carrington in the third act being particularly beautiful and calling for several recalls. Of the ladies in the cast Mary Carrington, the leading soprano, was excellent and has a voice combining both strength and sweetness and her solo in the third act where she pleads with the bombastic "El Capitan" was encored repeatedly. Mamie Scott as Estrelida caught on with the house from the first and is a clever and dashing little soubrette who is both graceful, pretty and able to sing and act. Bessie Tannerhill made the most of the character of Princess Margahnaza and was particularly clever in the third act where she comes in as the widowed possibility of the pseudo king. The company is a clever one, the scenery is up to date, and the voices are the best ever heard in a light opera in this city.

YORK, 1884.

From FRENCH
Address FRENCH
Date NOV 13 1901

ESTABLISHED: LO

How Music Writing Pays.

John Philip Sousa says: "A publisher who died a short time ago gave me \$35 for every piece I wrote. Among those \$35 pieces was 'The Washington Post,' which I wrote in 1888 for my deceased friend, Frank Hatton, who was editor of the Washington Post. I don't know what my publisher made out of this composition. I changed 'houses' because a firm offered me 15 per cent on net sales, and out of the march 'Liberty Bell' I have received about \$45,000. I advise every one to write music if he can sell it"

JOURNAL

NOV 13 1901

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How Music Writing Pays.

John Phillip Sousa says: "A publisher who died a short time ago gave me \$35 for every piece I wrote. Among those \$35 pieces was 'The Washington Post,' which I wrote in 1888 for my deceased friend, Frank Hatton, who was editor of the Washington Post. I don't know what my publisher made out of this composition. I changed 'houses' because a firm offered me 15 per cent on net sales, and out of the march 'Liberty Bell' I have received about \$45,000. I advise every one to write music if he can sell it"

From STANDARD
Address STANDARD
Date NOV 13 1901

COMPANY OF GOOD SINGERS.

"El Capitan" Was Well Presented at Sutton's New Theater—"Under Two Flags" at Maguire's.

YORK, 1884.

"El Capitan" was sung last night in Sutton's New theater to a good-sized audience, and the company sang itself into favor, the chorus being exceptionally fine. Edward Eagleton as Don Errico Medigna gave a successful interpretation of the rather difficult part, and his voice was excellent throughout. Stanley Felch, Robert Kane and Harry Davies also sang in fine voice. Mr. Davies and Miss Carrington sang a duet which brought loud attestations of appreciation and the chorus numbers of the entire company were tuneful and well sung. Miss Bessie Tannehill sang and acted well her part of Medigna's wife, and the other lady members of the company also did charmingly to the ensemble. "El Capitan" will be repeated to-night and at a matinee tomorrow and to-morrow evening "Dorothy" will be sung.

"Coon Hollow" played to a well filled house at Sutton's family theater last night and it will be repeated to-night and to-morrow night.

"Under Two Flags" will be the bill at Maguire's to-night and to-morrow night. Sunday night "The Wrong Mr. Wright" will begin a three night's engagement.

From AMERICAN
Address PHILADELPHIA

Sousa's Great Success.

Sousa is scoring a great success in the provinces. He is admittedly far away the most interesting figure in music in this country. Appreciation of the fact is evidenced by record audiences. There are already large bookings for his fortnight of popular concerts in London, commencing November 23.

Another American, Dennis O'Sullivan, is the recipient of unstinted praise from the critics and the public. His Irish song recital November 11 roused the audience to a pitch of enthusiasm seldom seen in a concert room.

YORK, 1884.

COURIER

Address BUFFALO, N Y

When Sousa's Band gave a concert at Glasgow, Scotland, October 15th, one of the features of the programme was the Dedication March composed by Adolph M. Foerster for the inauguration exercises of Carnegie Hall in Pittsburgh. Of the band and the work the Glasgow Daily Record and Mail spoke as follows: "Sousa's band drew an immense crowd to the North Kiosk last night. The Grand Dedication March was greatly enjoyed. It was composed by Adolph M. Foerster at Pittsburgh, Pa., U. S. A., and dedicated to Mr. Andrew Carnegie, the themes being built on the notes A C (Andrew Carnegie.) The thought was a happy one, and the execution was skilful, and in the city for which Mr. Carnegie has done so much the march was admired as much for its own sake as for its association."

1884.

1884.

From LEADER
Address TACOMA, WASH.
Date NOV 17 1901

Sousa's Famous Opera Next Saturday.

"El Capitan," the greatest comic opera by John Philip Sousa, the libretto being by Charles Klein, and as produced by the "El Capitan" company has been the operatic hit of several seasons. It affords Mr. Eagleton the best opportunities of his successful career, permitting him to exploit his talents as a vocalist and as a legitimate comedian, as well as his merry gestures the public has always known.

"El Capitan" is Peruvian, which gives great scope of splendor in the scenic environments, and for gorgeous costuming. The music is written in Sousa's characteristic vim and the march king's annual contribution to the dance music of the world will be found in the tuneful "El Capitan" march. "El Capitan" will be presented at the Tacoma theater Saturday, Nov. 23.

REGISTER

MOBILE, ALA.

NOV 17 1901

PHENOMENAL BUSINESS.

DONE BY ALL THE OLD FAVORITE IN LONDON THEATRES.

London, November 16.—All the old favorites at the London theatres are doing phenomenal business. "San Toy," at Daly's theatre promises to reach its one thousandth performance. William Gillette keeps the Lyceum theatre packed with "Sherlock Holmes" and "The Last of the Dandies" at Her Majesty's theatre is equally hopeful. The American production "Are You a Mason?" at the Shaftesbury theatre. "When We Were Twent-One" at the Comedy theatre, and "Kitty Grey" at the Apollo theatre are not a bit behind their English rivals. A burlesque on Gillette's "Sheer Luck Jones" at Terry's theatre is reaping a harvest by the reflected interest exhibited by the British public in the American actor. "The Night of the Party" at the Avenue theatre will be taken off to-night after a successful run.

In three weeks "The Second in Command" will be withdrawn from the Haymarket theatre to make way for Sydney Grundy's comedy "Frocks and Gills," while "The Undercurrent" at the Criterion theatre may shortly be succeeded by a rival of "The Crusaders."

Sousa is scoring a great success in the provinces. He is admittedly far and away the most interesting figure in music in this country. Appreciation of the fact is evidenced by record audiences. There are already large bookings for his fortnight of popular concerts in London, commencing November twenty-third.

Another American, Dennis O'Sullivan, is the recipient of unstinted praise from

good reason is advanced why a prohibitory order should not be issued in your case. In view of your reprehensible conduct in the premises, it is ordered that you no longer be recognized as attorney or agent in the prosecution of any claim or other matter before the department or any of its bureaus.

newspaper cutting NEWS

From _____
Address _____
Date _____

A Chicago critic says of "El Capitan," scheduled for the Tacoma theatre Saturday night next: "It is perfectly safe to say that there is not in America today the material for another company of artists who could have sung 'El Capitan' as it was sung last night and made such a success as was made last evening by sheer force of legitimate art. It were the charms of 'El Capitan' converted from stage to audience. It can truthfully be said that 'El Capitan' is one of the greatest productions that has ever been witnessed in the city of Chicago. The stage settings, costuming and accessories are simply gorgeous."

YORK, 1884.

TRIBUNA

From
Address
Date

Sousa's band played audiences at the Empire Garden last night.

FREE PRESS

DETROIT, MICH.

NOV 24 1901

John P. Sousa and Franklin L. Welch are the authors of "The Education of Mr. Pipp," which Jefferson de Angelis will present in January.

Newspaper Cutting Bureau in the World.

From
Address
Date

LONDON FLOCKS TO SOUSA.

In the Crowd at His Concert Are Melba and Santos-Dumont.

London, Nov. 23.—Sousa's Band played to overflowing audiences at the Empire Theatre this afternoon and at Covent Garden tonight. Among those present were M. Santos-Dumont, the Brazilian aeronaut; Mme. Melba, Mrs. Cornwallis-West and the Marquise de Sovenal, Portuguese Minister to Great Britain.

TIMES

LONDON, ENGLAND

NOV 24 1901

Burlesques of Sousa prevail in the London halls, which is another proof of the American bandmaster's success on the other side. Elfe Fay's, at the Tivoli, is said to be the best.

SUN.

BALTIMORE, MD.

NOV 24 1901

Sousa Plays To Immense Crowds. LONDON, Nov. 23.—Sousa's Band played to overflowing audiences at the Empire Theatre this afternoon and at Covent Garden tonight. Among those present were M. Santos-Dumont, the Brazilian aeronaut; Mme. Melba, Mrs. Cornwallis-West and the Portuguese Minister to Great Britain.

From HERALD

Address BOSTON, MASS.

Date NOV 24 1901

SOUSA A LONDON FAVORITE.

Great Ovation at His Covent Garden Reappearance, with Standing Room Dear.

[Special Cable Dispatch to the Sunday Herald.] LONDON, Nov. 23, 1901. Sousa is established as a London favorite. At his reappearance at Covent Garden tonight he received an ovation. Standing room was at a premium. Lord and Lady De Grey occupied the royal box with Santos-Dumont, Alfred Rothschild and the Marquis Desoveral. Tomorrow Alfred Rothschild will entertain Sousa, and Melba will be one of the guests at the dinner. MAX ELIOT.

JOURNAL

NOV 23 1901

No Bald Heads in Sousa's Band.

A great many musicians are bald-headed, but no one ever saw a hairless man in Sousa's band. This is because Sousa won't have bald-headed men among his musicians, and not a few of them wear wigs to avoid being cut off.

From
Address

CINCINNATI, O.

NOV 23 1901

The dense fog. Sousa draws \$7,500 a week in London, and notwithstanding some of the criticisms, he is as popular there as he is in America. Mabel Gilman has declined the lead in the DeWolf Hopper production, and

PUBLISHED: LONDON, 1881. NEW YORK, 1884.

From Standard Union

Address Brooklyn, N. Y.

Date NOV 23 1901

To-day we keep the birthday of Paderewski, but the anniversary is also Sousa's, to whom his many recently-made friends in London will heartily offer all becoming congratulations. Paderewski has paid half a dozen visits to the U. S. A. Not so well known as a haunt of Paderewski's is Sandow's gymnasium. When he is in town the man of music has no greater pleasure than to get to the exercises of the man of muscle. It is not that Paderewski wishes to be made stouter, or thinner, as some musicians may. He is content with his own figure; but has pure pleasure in the performance of feats of strength.—London Daily Chronicle, Nov. 6.

From STANDARD

Address RIDGEPORT, CONN.

Date NOV 23 1901

Blanche Duffield, the charming young coloratura soprano, whose record of 250 concerts with Sousa on his tour was phenomenal, inasmuch as she did not miss a single concert and was always in voice, will be heard this season in important concerts.

STAR

ST. LOUIS, MO.

From
Address

Dumont and Melba Hear Sousa in London. London, Nov. 23.—Sousa's band played to overflowing audiences at the Empire theatre this afternoon and at Covent Garden tonight.

STAR

ST. LOUIS, MO.

SOUSA'S BAND LIKED.

London Goes Wild Over American Musical Organization.

Special Cable to The St. Louis Star. LONDON, November 23.—Sousa's band has returned to London from the Glasgow Exposition, where they have been giving daily performances. The band will give matinee performances for two weeks at the Empire Theater. The evening performances of the band began today at Covent Garden. At the performance of the band this afternoon and evening there were two immense audiences, both houses being filled to their utmost capacity. The band scored even a greater triumph than on its first appearance.

From ENQUIRER
Address TACOMA, WASH.
Date NOV 23 1901

Sousa's "El Capitan." The trials of Don Medigua, masquerading as the much-heralded hero, "El Capitan," will furnish the fun at the Tacoma theater Saturday night. This, the first of Sousa's operas, is by long odds the most popular of his productions, and Manager Jules Grau has furnished a splendid company to present the opera. The comedian, Mr. Eagleton, has several New York successes to his credit, and is one of the funniest chaps of the stage. The opera is adequately mounted and the members of the cast are clever, capable singers.

NEW YORK, 1884.

LEDGER

TACOMA, WASH.

NOV 20 1901

"El Capitan" and "Devil's Auction." For Friday and Saturday at the Tacoma theater Manager Stafford has provided two attractions that are known the country over. On Friday the twelfth edition of Charles H. Yale's "The Devil's Auction" will be presented by new people and with new scenery and mechanical effects. Saturday, John Phillip Sousa's famous opera, "El Capitan," will be presented by a competent company of singers. Mamie Scott will sing the role of Estrela and Thomas Eagleton will have the part in which DeWolf Hopper starred throughout the country.

NEW YORK, 1884.

TIMES

From
Address SEATTLE, WASH.

Date NOV 21 1901

Grau's New Opera Co.

Sunday night, November 24, Grau's Opera company will begin a week's engagement at the Seattle Theatre, with matinees Thursday and Saturday, presenting Sunday, Monday and Tuesday nights Sousa's "El Capitan," Wednesday and Friday nights "Dorothy," an opera new to this city, which has created quite a sensation both in London and New York; Thursday, Thanksgiving, afternoon and night, "Wang"; Saturday night, "Rip Van Winkle." Each opera will be presented with a cast of artists and a chorus that has seldom been heard here in comic opera.

NEW YORK, 1884.

Newspaper Cutting Bureau in the World.

POST-INTELLIGENCER

SEATTLE, WASH.

NOV 21 1901

Grau's Opera Company

The sale of seats for the week's engagement of the Grau opera company commencing Sunday, November 24, will open at the box office of the Seattle theater Saturday morning. This famous organization will present on a most elaborate scale the following repertoire of novelties: Sunday, Monday and Tuesday nights, Sousa's great comic opera, "El Capitan"; Wednesday and Friday nights, first time in this city of the London and New York success, "Dorothy"; Thursday, Thanksgiving, matinee and night, "Wang"; Saturday night, also first time here, the latest comic opera success, "Rip Van Winkle."

ENQUIRER

From
Address CINCINNATI, O.

Date NOV 23 1901

De Wolf Hopper, Tod Sloan and Henry Neagle have been made defendants in a suit in the Supreme Court brought by Everett R. Reynolds, to recover \$11,036.88 for alleged breach of a theatrical contract. Reynolds claims he lost the amount named through the failure of the parties he names to carry out a contract made in London for the production of the comic opera, "The Charlatan." Tod Sloan has filed an answer, in which he claimed he had gone to the rescue of the company "when it went broke in London, and was its angel to the tune of \$8,000" for salaries in arrears, and therefore had already paid more than his share of the amount claimed by Reynolds. As for Hopper and Neagle, they have not deigned to put in any answer in defense.

NEW YORK, 1884.

Newspaper Cutting Bureau in the world.

MUSICAL COURIER.

From

Address

Date

Sousa.

THE famous Sousa and his band are continuing their great success in Europe, and will leave for home December 14 on the American liner Philadelphia.

ESTABLISHED LONDON 1861 NEW YORK 1864

POSE

Sousa's Band Playing in London. London, Nov. 23.—Sousa's Band played to overflowing audiences at the Empire Theater this afternoon and at Covent Garden to-night. Among those present were M. Santos-Dumont, the Brazilian aeronaut; Mme. Melba, Mrs. Cornwallis-West, and the Portuguese Minister to Great Britain.

PRESS

From

Address

Date

A Word From Sousa. John Phillip Sousa, director of Sousa's Band, says: "I take pleasure in recognizing the excellent work the Metropolitan Quartette did in my five days' festival at Manhattan Beach, commencing August 30 and ending September 3." The quartette will appear with Miss Mary Adelaide Luckey, elocutionist, in the second entertainment in the Y. M. C. A. Star Course Thursday evening, November 28.

Address

Date

Miss Minnie Tracey has been making, if possible, a greater success in Sweden than she did in London at the Sousa concerts. She has appeared both in concert and in opera in Stockholm, where her performances were attended by the court, and she was congratulated by King Oscar. Miss Tracey has been compared to Sembrich and Nilsson, and in the dramatic fervor of her acting to Rachel. The comment in Sweden is that the people are "Tracey mad." This charming cantatrice will sing next in Denmark, where she has many good engagements.

Newspaper Cutting Bureau in the World.

LEADER

From

Address

Date

Sousa Popular in London. London, Nov. 21.—Sousa's band has played to overflowing audiences at the Empire theater and at Covent Garden. Among those present were M. Santos-Dumont, the Brazilian aeronaut; Mme. Melba, Mrs. Cornwallis-West and the Portuguese minister to Great Britain, the Marquis de Soveral.

Sousa Popular in London. London, Nov. 21.—Sousa's band has played to overflowing audiences at the Empire theater and at Covent Garden. Among those present were M. Santos-Dumont, the Brazilian aeronaut; Mme. Melba, Mrs. Cornwallis-West and the Portuguese minister to Great Britain, the Marquis de Soveral.

New York Herald
12/2 1901

SOUSA PERFORMS AT SANDRINGHAM

Band Is Sent for to Celebrate Queen Alexandra's Birthday at Norfolk Home.

COMPLIMENT TO AMERICA

Second Company of Artists To Be Summoned by the King Since His Accession.

[SPECIAL CABLE TO THE HERALD.] The HERALD's European edition publishes the following from its correspondent:—

LONDON, Sunday.—In connection with the celebration of the Queen's birthday, Sousa's Band had the honor of performing before the King, Queen and court at Sandringham yesterday.

The programme included classical and sacred music, the particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

The party, under the charge of Mr. George Ashton, consisted of Mr. and Mrs. Sousa, Miss Maude Reese-Davies, vocalist; Miss Dorothy Hoyle, solo violinist; Mr. Phillip Yorke, Mr. Sousa's English manager, and fifty-two members of the orchestra.

It is particularly noticeable that the King should have chosen Americans as the second company of artists to appear before him since he ascended the throne.

SOUSA PLAYS FOR KING EDWARD VII.

(Special Cable to the New York Journal and American.)

London, Dec. 1.—Sousa received a sudden summons to-day to visit Sandringham with his band. The King's equerry, who bore the message, escorted Sousa to the Liverpool street station.

The party, consisting of Mr. and Mrs. Sousa; Miss Maude Reese Davis, vocalist; Miss Dorothy Hoyle, solo violinist; Phillip Yorke, Sousa's English manager, and fifty-two members of the orchestra, left Liverpool street at 3:30 this afternoon, and arrived at Sandringham shortly after 6.

Careful arrangement had been made for the party's comfort and dinner was served on the train. It was further planned so that the party could return to town after the performance, leaving Wolferton station by a special train at about 12:30. Supper was also provided on the train.

The occasion being the Queen's fifty-seventh birthday, it was quite a family celebration, and there was a large family gathering. The King was present, as well as the Prince and Princess of Wales, Princess Victoria and Prince and Princess Charles of Denmark.

The royal circle also included Lady de Gray and Lady Gosford. The performance, which was given after dinner, lasted two hours. The programme included classical and sacred music, one particular feature being the selection of American hymn tunes, for which a very large and elaborate peal of bells were specially taken from London.

At the close of the concert Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight at the music.

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

LEDGER

TACOMA, WASH.
NOV 23 1901

Sousa's "El Capitan."

At the Tacoma theater Saturday night will be presented John Phillip Sousa's opera, "El Capitan," in which De Wolf Hopper starred for two seasons. The stirring martial music has been whistled and sung and played the country over, and has become universally popular. The name part will be in the hands of Fred Eagleton, a comedian, who has a national reputation. Bessie Tannehill and Mamie Scott are also members of the company, and the latter will have the role created by Edna Wallace. The scenery and costumes are exact duplicates of those used in the premier production in the East.

LEDGER

TACOMA, WASH.
NOV 23 1901

COMING ATTRACTIONS.

Sousa's Famous Opera at the Tacoma Theater Tonight.

The theater-going public of Tacoma will be pleased to learn that Manager Heilig has secured the greatest of all comic opera successes, "El Capitan," which has run successively for the past five years to tremendous crowds through the United States and Canada and will appear at the Tacoma theater tonight. This magnificent production, with all its beautiful



Bessie Tannehill in "El Capitan."

scenery, gorgeous costumes and brilliant cast, makes "El Capitan" without doubt the greatest comic opera success on record, having a run of three years in New York, six weeks in Philadelphia, four weeks in Chicago, ten weeks in Boston and long runs in St. Louis, Cleveland, Pittsburg and other large cities.

POST

From

Address

Date

INTELLIGENCER

SEATTLE WASH.

Grau's Opera Company

Sunday, November 24, Grau's opera company will begin a week's engagement at the Seattle theater, presenting a repertoire of the latest and greatest successes, all novelties. Sunday, Monday and Tuesday, "El Capitan;" Wednesday and Friday, "Dorothy;" Thanksgiving matinee and night, "Wang;" Saturday night, "Kip Van Winkle." The sale of seats for the entire engagement opens this morning.

DISPATCH

Notables Hear Sousa's Band.

By Associated Press. London, Nov. 23.—Sousa's band played to overflowing audiences at the Empire theater this afternoon and at Covent Garden to-night. Among those present were M. Santos Dumont, the Brazilian aeronaut; Mme. Melba, Mrs. Cornwallis West and the Portuguese minister to Great Britain.

N. Y. Journal - Dec 2 - 1901



The Souvenir

A JOURNAL DEVOTED TO MUSIC AND MUSICAL LITERATURE

Official Organ of the National League of Musicians of the United States.

Vol. X. No. 3.

MILWAUKEE, WIS., NOVEMBER, 1901.

PRICE \$1.00 PER YEAR. PAYABLE IN ADVANCE
SINGLE COPIES 10c.

JOHN PHILIP SOUSA.

A Journalist's Chat With the American "March King"

From the Glasgow Week End.

The evening newspaper contents bills announced "Hands Across the Sea, Arrival of Sousa," and I and a number of other people went out to meet the man whose name is a household word in the United States from Maine to California, and who has written all the national music that the Republic of the West possesses.

There are all kinds of newspaper stories about his name and his origin, but as a matter of fact there is no truth either in the story that the famous conductor's real name is So, and that he got the rest of the word from the familiar initials U. S. A., or in the equally widely-accepted fable that he is a Spaniard by birth. The real truth is that Sousa was born in Washington, was educated there, and gained there his first musical successes. The only language he speaks is American, and a very typical through-the-nose Yankee American at that. He knows a few words of German, and as little of any other foreign language as though he were an Englishman.

His father came from a famous Portuguese family, and had lived for some time in Spain before settling in America. Sousa is a stoutish man, about 5 ft. 8 in. in height, and weighs, so I was informed, 180 lbs., which doubtless accounts for the forcefulness of his compositions. He is a kindly, somewhat retiring man, and in our conversation left a good many of the replies to his press representative, Colonel Hinton, a gentleman who is doubly useful to a journalist on account of his due appreciation of

publicity and his native desire to be obliging.

"Tell me," I began, "about your beginnings, Mr. Sousa."

"Well, as you know, I was born in Washington forty-four years ago. I learnt music from George Felix Benkert, to whose excellent training I owe all my success. I started as a violin soloist, and when I was seventeen I was conducting a theatre orchestra. When Offenbach came to America in 1876 I was the leader of his orchestra."

"And then?"

"The next important thing after that was the Pinafore craze. I daresay you know that after this production in New York, America went stark mad over Gilbert and Sullivan's opera. Over two hundred separate companies were playing it at one time. I was appointed conductor of the Philadelphia Church Choir Pinafore Company, which consisted entirely of choir singers from the different churches in the Quaker City, and I got a considerable reputation from a re-orchestration of the score which I wrote in something like record time."

"How did you get your first idea for the present Orchestra?"

"I'll tell you. At the age of twenty-four I was appointed conductor of the Marine Band which has its headquarters in Washington, and acts as the President's private orchestra."

"I ought to tell you right here," interrupted Colonel Hinton, "that when Sousa started, that band was just any kind of an ordinary military affair, and when he left it, it was the best band in America."

The composer smiled deprecatingly and continued, "I held that post for eleven years, and then nine years ago on account of

the excellent offers I had received from various impressarios I started the organization which you will hear to-night at the Albert Hall."

"How did your band differ from other similar organizations?"

"In the preponderance of the wood wind instruments. My aim has been to create a wind orchestra, and I have succeeded so far that we are able to accompany a violin solo. The leading instrument in an ordinary military band is the cornet; in my band it is the B-flat clarinet, consequently the tone is much more delicate and much more like that of an orchestra led by violins. There are no string instruments of any sort. I get my base from four immense tubers. The orchestra consists of fifty-five players—thirty-four wind and twenty-one brass and percussion."

Turning to Colonel Hinton I ventured to ask how the members of the band like their leader, suggesting to Mr. Sousa that he should turn his head away for a moment.

"I'll tell you that right away," answered the Colonel, with the least suggestion of a New York accent. "There are no rules in our band, and we don't want them. Every fellow does his best for his own sake, and for the sake of the combination. Arthur Pryor, the first trombone, who is the best paid bandsman in the world, has been with us since the beginning, and so have several of the others. Here's a little story that illustrates the feeling that exists. A fortnight ago one of our men was injured on an electric tramway in Indianapolis, and the first cablegram Sousa received on landing at Southampton was one from him wishing him luck over here."

"You travel a great deal, do you not?"

"I reckon so. We started this year on the 3rd of January, and when we get back to America, about the 28th of December, we shall travel 40,000 miles. Last year we were at the Paris Exhibition for a month, and afterwards visited thirty-five towns in different parts of the Continent, rousing considerable interest everywhere, but particularly in Holland and Germany."

"How many compositions have you written, Mr. Sousa?"

"About three hundred altogether, including seventy-five marches and six operas, the most successful of which has been 'El Capitan,' which Mr. Hopper played in London, and which has been performed over two thousand times in the United States. I wrote the 'Washington Post' in 1889, but perhaps my most popular march has been 'Stars and Stripes for Ever.'"

At this point the Colonel reminded Mr. Sousa that it was time to start for the reception lunch at the Trocadero.

I went with them. Such are the ups and downs of a journalist's life.

Newspaper Cutting Bureau in the World.

NEW YORK PRESS
DEC 2 1901

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From **HERALD**
Address **BOSTON, MASS.**

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Great Ovation at His Covent Garden Reappearance, with Standing Room Dear.

[Special Cable Dispatch to the Sunday Herald.]
LONDON, Nov. 23, 1901. Sousa is established as a London favorite. At his re-appearance at Covent Garden tonight he received an ovation. Standing room was at a premium. Lord and Lady De Grey occupied the royal box with Santos-Dumont, Alfred Rothschild and the Marquis Desoveral. Tomorrow Alfred Rothschild will entertain Sousa, and Melba will be one of the guests at the dinner.

YORK, 1884.

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The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward. The family gathering included the Prince and Princess of Wales.

1884.

From **NEW YORK SUN.**

Address

Date

QUEEN'S BIRTHDAY OBSERVED.

Sousa's Band Goes to Sandringham on Special Train and Gives a Concert.

[Special Cable Despatch to THE SUN.]
LONDON, Dec. 1.—The birthday of Queen Alexandra was celebrated to-day by their Majesties and a party of guests at Sandringham House.

One of the features of the celebration was a concert by Sousa's Band, which went to Sandringham from London by a special train, luncheon being served on the train. The concert lasted two hours, after which the band had dinner. They later returned to London by the special train and had supper in one of the carriages.

YORK, 1884.

Newspaper Cutting Bureau in the World.

From **HERALD**
Address **BOSTON, MASS.**

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Date

A great many musicians are bald-headed, but no one ever saw a hairless man in Sousa's band. This is because Sousa won't have bald-headed men among his musicians, and not a few of them wear wigs to avoid being cut off.

SS

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(Special Cable to the New York Journal and American.)

London, Dec. 1.—Sousa received a sudden summons to-day to visit Sandringham with his band. The King's equerry, who bore the message, escorted Sousa to the Liverpool street station.

The party, consisting of Mr. and Mrs. Sousa; Miss Maude Reese Davis, vocalist; Miss Dorothy Hoyle, solo violinist; Phillip York, Sousa's English manager, and fifty-two members of the orchestra, left Liverpool street at 3:30 this afternoon, and arrived at Sandringham shortly after 6.

Careful arrangement had been made for the party's comfort and dinner was served on the train. It was further planned so that the party could return to town after the performance, leaving Wolferton station by a special train at about 12:30. Supper was also provided on the train.

The occasion being the Queen's fifty-seventh birthday, it was quite a family celebration, and there was a large family gathering. The King was present, as well as the Prince and Princess of Wales, Princess Victoria and Prince and Princess Charles of Denmark.

The royal circle also included Lady de Gray and Lady Gosford. The performance, which was given after dinner, lasted two hours. The programme included classical and sacred music, one particular feature being the selection of American hymn tunes, for which a very large and elaborate peal of bells were specially taken from London.

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TELEGRAMS

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Tomorrow night the company will sing "Dorothy," which will also be repeated Friday night. This is an opera which was never before heard in this city. On Thanksgiving a special matinee will be given, the card being "Wang," that ever-popular comic opera. It will also be repeated Thanksgiving (Thursday) night. The two performances Saturday will see renditions of "Rip Van Winkle."

Black Patti.

NEWS

TACOMA, WASH.

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The company that delighted a large Saturday night audience with Sousa's "El Capitan" at the Tacoma theatre was one with a high artistic standard. There were singers, comedians and specialty performers of more than usual merit in the cast. The performance was not only novel and attractive, but it was a masterful blending of comedy, opera and burlesque which only a skilled stage genius could conceive and realize. Mr. Ed Egelton, who is the stellar feature of the company, is a recognized comedian all over the country. All the comedians' and singers' forces were given full sway and the audience was accorded a festival of operatic burlesque. In opportunity were

From **NEW YORK SUN.**

Address

Date

POOR SHOW SEASON IN LONDON.

Three Plays Taken Off Last Night—Sousa Scores a Success.

[Special Cable Despatch to THE SUN.]
LONDON, Nov. 30.—After the last very poor theatrical season London managers hoped confidently for better results in this one. But now, within a short time of the pantomimes, it can be safely said that the present season is no better, and is probably even worse than the last. Every piece whose success was a little doubtful, but which in an ordinary season could have been pulled together for a fair measure of prosperity, has come to grief.

Passing over earlier failures, there are no less than three pieces to be withdrawn to-night. Mr. W. S. Penley's revival of "Uncles and Aunts" has proved a failure. Nat Goodwin also closes at the Comedy Theatre with H. V. Esmond's "When We Were Twenty-one," after a run which, except from the artistic point of view, can only be called a failure. The third is at the Vaudeville Theatre, where Seymour Hicks and Ellaline Terriss finish in "Sweet and Twenty," which undoubtedly has been profitable and a success, but latterly began to weaken and is withdrawn sooner than such a success should have been. Mr. Esmond's "The Sentimentalist," produced by Mr. Lewis Waller, at the Duke of York's Theatre, came heavily to the ground in a fortnight, although in an ordinary season what was good in it, combined with Lewis Waller's popularity, would have assured it a run of a couple of months at any rate.

The readiness of the West End theatres to close on a foggy night some time ago may be interpreted to mean that booking ahead was very light and the receipt of bundles of orders by banks and in other quarters used by theatre managers to distribute to deadheads in decorating their more expensive seats, all tell the same tale.

The one exception to the general rule is Mr. John Philip Sousa, who is having a genuine success in afternoon performances at the Empire Theatre and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis and to every piece in which an extra turn can be introduced. At all of them impersonators, men, women and children, give more or less faithful imitations of Sousa conducting. At the Strand Theatre both Louie Freear and Marie Dainton "do" him. At the Hippodrome "the smallest man in the world" wields a Sousa baton.

Newspaper Cutting Bureau in the World.

CALL
1901

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Black Patti, Troubadours

MISS STONE'S CASE
for the plaintiff and Reed, Simpson, Thatcher & Barnum for the defendant.

1061

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NEWS

W. D. Howells, the novelist, thought of being an actor, but after he came to know poetry he never faltered in his desire to become an author, preferably a poet. Bronson Howard, the playwright, first desired to be a traveler and writer. Later he took up law, sculpture, literature and finally the drama. Thomas A. Edison intended to earn fame as a great chemist. John P. Sousa was always anxious to be a composer, and Joseph Jefferson wanted to be anything else but an actor.—The Little Chronicle.

EAGLE

Brooklyn, N. Y.

Sousa's Baton Delights the King.

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German Cruelty to Africa, 1884.

TIMES

WASHINGTON, D. C.

SOUSA PLAYS FOR THE KING.

A Concert Given by Royal Command at Sandringham.

LONDON, Dec. 1.—Sousa's Band was summoned to Sandringham today by special command of the King to play at a special Sunday night concert in honor of the birthday of Queen Alexandra.

Mr. and Mrs. Sousa were presented to the royal family. This is the first American company so honored, and it is considered that the King wishes to show cordiality to the United States and will extend further favors to Americans, both professionally and socially, during the coronation ceremonies.

After the family dinner at Sandringham the band gave a concert, with the royal party as an audience. The military marches and "coon songs" were much applauded. Mr. Sousa was the recipient of a number of gifts.

It is expected that the Sunday concert will cause much criticism from religious bodies.

SOUSA PLAYS TO EDWARD VII.

Palace of Sandringham Resounded With Strains of American Band.

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POST

Pittsburg, Pa.

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Standard Union

Brooklyn, N. Y.

Mr. Sousa, at the performance at Sandringham, received the medal of the Victorian Order.

WASHINGTON, D. C.

SOUSA PLAYS TO ROYALTY.

Famous Band Leader Entertains British King at Sandringham.

A dispatch from London last night says: Sousa and his band played by royal command tonight at Sandringham before their Majesties King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

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Mrs. Sousa was also present.

King Edward presented the bandmaster the royal Victoria medal in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entered that the band was informed whither we were bent."

AMERICAN

PHILADELPHIA, Pa.

KING AND QUEEN LISTEN TO SOUSA.

American and His Band Play by Royal Command at Sandringham.

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RECORD

SOUSA GETS A ROYAL MEDAL.

Bandmaster Describes a Most Gratifying Experience.

Associated Press.

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NEW YORK DAILY NEWS

DEC 3 1901

KING LIKES SOUSA'S MUSIC

BANDMASTER GIVEN MEDAL

London, Dec. 3.—At a concert given by Sousa and his famous band at Sandringham, Sunday night, King Edward presented to the famous bandmaster the Victoria medal, and it was pinned on his breast by the Prince of Wales.

Sousa himself describes the visit in the following words: "It was among the most gratifying experiences of my life. The royal command was received several days before the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. We took Alfred de Rothschild into our confidence and gave out we were going to play at his country seat on Sunday. It was only when we were on the way the band was informed whither we were bent. The King's motor car took myself and wife from the station. When we marched into Sandringham the band was informed whither we were bent."

SOUSA'S BAND HEARD BY EDWARD

King of England and the Royal Audience Stood While "The Star Spangled Banner" Was Played.

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PHILADELPHIA, PA. DEC 3

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dress

W. F. EV'G SUN

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From

Address

Date

Last summer, at the Oriental, John Phillip Sousa spent most of his evenings in tobacco smoke and meditation. Upon inquiring the theme of his speculations this writer was assured that the bandmaster thought only of his English tour. "It will be a bad season generally for all sorts of entertainments in England," said he, "and I would not undertake the journey this year but for the fact that I go under guarantee. The other chap loses money, not I." In spite of this philosophy, the March King was not so easy in mind as usual, for in his natural disposition nobody has more wit and humor than John Phillip. It cost \$9,000 alone in steamship fares to carry the band to Europe, with return tickets. Sousa also realized that Dan Godfrey was the idol of the English, and that a continuation of "the American invasion" in the form of a Yankee orchestra might be resented by John Bull. "Anyway," he said, after discussing all these possibilities, "the other fellow has got to worry, not I."

Nothing to worry about. John Phillip is paying as much dividend on the investment as could be promised by a get-rich-quick man. Already his English importer has cleared the guarantee, and all that remains of Sousa is profit. John Phillip has played before the King and been decorated by royalty. It is to be believed that they get along first-rate together, for, divested of state robes, King Edward is a good fellow, and away from the band stand Sousa also is a fine chap. The odds are that John Phillip told some of his funny stories and that the King laughed heartily, and if they did not take a wee nip together it was because folk were looking.

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NEWS

WASH.

NOV 27 1901

"El Capitan."

Theatre-goers have a grand operatic treat in store for them when the greatest of all comic opera successes, "El Capitan," will be presented in this city at the Tacoma theatre tomorrow night. Manager Heilig has for years tried to secure this big attraction and has at last succeeded in doing so. There is no opera now before the public that contains more pretty music, solos, duets and trios that does "El Capitan." They have become so well known that they have been played by all military bands throughout the country and have gone so far as to be whistled by almost everyone on the streets. This has been a long looked for event. Among the artists of the company are such well known names as Miss Mary Carrington, Bessie Tannerhill, Mamie Scott, Mr. Harry Davies, Robert Dunbar, Robert Kane, Stanley Felch and Ed Eagleton.

AMERICAN

DEC 3

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PUBLIC LEDGER

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The Prince and Princess of Wales attended the Lyceum Theatre to-night incognito. At the end of the first act William Gillette was summoned to the royal box and complimented upon his artistic realization of Conan Doyle's famous character of "Sherlock Holmes."

NY HERALD

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HILLARY BELL

HELD FORGON 1881 NEW YORK 1881

LEDGER

TACOMA, WASH.

REVIEW OF THE WEEK.

Pleasant Entertainment Provided Tacoma Playgoers.

Pleasing theatrical entertainment was provided for local play-goers last week, and while it is a far cry from the delightful art of Eugenie Blair to the laughable nonsense of "Black Patti," and her troupe of "cullud" folk, both were enjoyable, and pleased good houses. The menu of things theatrical has been varied during the week and between the two extremes have been several most excellent attractions. The Frawleys opened the week with an adequate presentation of Gillette's "Secret Service." Mr. Frawley regretted that the exigencies of the situation compelled him to play here on Sunday. The majority of the theater patrons to whom the Frawley productions appeal have not yet conquered their aversion to Sunday night performances, which probably explains

why "Secret Service" did not fill the house.

When the company returns in April it is quite probable that "Lord and Lady Algy," the play in which Herbert Kelsey and Effie Shannon starred, will be presented. Two other plays in the Frawley repertoire have been among recent New York successes—"The Liars," and "Brother Officers"—both of which have proven popular in the coast cities, as well as in the East.

Sousa's "El Capitan" gives promise of becoming perennial. Its splendid marches, the amusing libretto furnished by Mr. Kellin, and the opera in its entirety have the qualities that please. To those to whom it was not given to see De Wolf Hopper, as Don Medigua, or Edna Wallace, as Estrela, the production at the Tacoma Saturday night was most welcome. Others who had heard the opera went again to resume acquaintance with the "El Capitan" and "Stars and Stripes Forever" marches, and the whimsical topical ditty, "The Typical Tune of Zanzibar."

"El Capitan" Well Presented.

It is conceded that Sousa's first opera to attain success has been the best that he has yet given the public. Perhaps the success of "El Capitan" satisfied Mr. Sousa's longings to be more than a composer of marches, and now that he has demonstrated his capabilities in that direction he will prefer the more profitable martial measures to the hard work of turning a new opera at stated periods. The Grau production has been on the coast before, but on this visit the company is not materially strengthened. Mr. Eagleton, who succeeded Jack Kingsley, who died last year in Denver, as Medigua, is a clever comedian, who has thoroughly entered into the spirit of the character, around whom the action of the opera revolves.

Miss Blair's "Peg Woffington" must be noted as one of the artistic productions of the season. Long acquaintance and no disappointments have won for Miss Blair the confidence of Tacoma theatergoers and whatever she presents will be welcomed and heartily received. The dramatization of Charles Reade's popular novel was placed in capable hands, and

the adapter has happily contrived to follow the book, and at the same time evolve a stage story with its requisite quota of intensified situations to hold the auditor's continued attention throughout.

UNION

SAN DIEGO, CAL. NOV 24 1901

When Sousa's band gave a concert at Glasgow, Scotland, Oct. 17, one of the features of the programme was the "Dedication" march, composed by Adolph M. Foerster for the inauguration exercises of Carnegie hall in Pittsburgh. Of the band and the work, the Glasgow Daily Record and Mail spoke as follows: "Sousa's band drew an immense crowd to the North Kiosk last night. The grand "Dedication" march was greatly enjoyed. It was composed by Adolph M. Foerster at Pittsburgh, Pa., U. S. A., and dedicated to Mr. Andrew Carnegie, the themes being built on the notes A C

(Andrew Carnegie). The thought was a happy one, and in the city for which Mr. Carnegie has done so much, the march was admired as much for its own sake as for its association."

From

Address

Date

PERSONAL

On one occasion John Philip Sousa, by his promptness was the direct means of stopping a panic which might have had the most disastrous results. While his band was playing before 12,000 people in St. Louis the electric lights in the hall went out suddenly. People began to move uneasily in their seats, and some even began to make a rush for the doors. Coolly tapping with his baton, Sousa gave a signal, and immediately his band began playing "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that confidence had partially been restored. When the band began to play "Wait Till the Clouds Roll By" the laughter deepened into a roar of merriment that only ended when the lights were turned on again.

YORK, 1884.

Newspaper Cutting Bureau in the World.

POST

WASHINGTON, D.C.

Amid all this smoke there is a lot of fire. John Philip Sousa is conducting his band daily at the Empire and nightly at Covent Garden, William Gillette is drawing crowds to the Lyceum that in latter years could never be coaxed there even by Sir Henry Irving. Edna May is a magnet at the Apollo. But I regret to record that Nat C. Goodwin has failed to score in "When We Were Twenty-one" at the Comedy. That theater has latterly been full only of the prevailing fog. Fog, in fact, has recently been so thick in several of the theaters here that the actors could not see the audience nor the audience the actors. Who are to be most congratulated?

WASHINGTON, D.C.

Sousa the Exception.

The one exception to the general rule is Mr. John Philip Sousa, who is having a genuine success in afternoon performances at the Empire Theatre, and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis, and to every piece in which an extra turn can be introduced. At all of them impersonators—men, women, and children—give more or less faithful imi-

LONDON THEATRES NOT WELL FILLED

Three Pieces Withdrawn Which Should Have Scored Successes—Sousa Does Well

Special Cable to The Inquirer, Copyrighted 1901, by the Philadelphia Inquirer Co. LONDON Nov. 30.—London managers hoped confidently for good times in the season now running, but now, within a short time of the pantomimes, it can be safely said that the present season is no better, and is probably even worse than the last. Passing over earlier failures no less than three pieces were withdrawn to-night.

W. S. Penley's revival of "Uncles and Aunts" has proved a failure. Nat Goodwin also finishes at the Comedy Theatre with H. V. Esmond's "When We Were Twenty-one." The third is at the Vaudeville Theatre, where Seymour Hicks and Ellaline Terriss finish in "Sweet and Twenty," which has undoubtedly been a success, but comes off sooner than it should have done. Mr. Esmond's "The Sentimentalist," produced by Mr. Lewis Waller at the Duke of York's Theatre, came heavily to the ground in a fortnight. The one exception to the general rule is Mr. John Philip Sousa, who is having a genuine success in afternoon performances in the Empire Theatre and in the evenings at Covent Garden. Sousa has been a boom to the variety shows everywhere. At the Strand Theatre both Louie Freear and Marie Dainton do him. At the Hippodrome "The smallest man in the world" wields a Sousa baton.

KING HONORS SOUSA

PRESENTS TO HIM THE ROYAL VICTORIA MEDAL.

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AUDIENCE OF TWENTY.

"The King's motor car took my wife and myself from the station. We marched into the ballroom at 10.30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then his Majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including King Edward, stood up. The programme consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo, Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed deeply to affect the distinguished listeners.

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THE MEDAL PRESENTED.

"The Queen came up, thanked me and, turning to the King, told him how much she had enjoyed her birthday surprise, especially the hymn tunes, of which she requested copies. The Prince of Wales joined in, referred pleasantly to his trip, and expressed regret that he did not have time to visit the United States. Then the King handed me this medal, which the Prince of Wales pinned onto my breast. The Queen accorded me permission to dedicate a march to her.

"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music.

"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind; we are going to have Sousa in our bedrooms, on the talking machine.'"

LEDGER

TACOMA, WASH.

REVIEW OF THE WEEK.

Pleasant Entertainment Provided Tacoma Playgoers.

Pleasing theatrical entertainment was provided for local play-goers last week, and while it is a far cry from the delightful art of Eugenie Blair to the laughable nonsense of "Black Patti," and her troupe of "cullud" folk, both were enjoyable, and pleased good houses. The menu of things theatrical has been varied during the week and between the two extremes have been several most excellent attractions. The Frawleys opened the week with an adequate presentation of Gillette's "Secret Service." Mr. Frawley regretted that the exigencies of the situation compelled him to play here on Sunday. The majority of the theater patrons to whom the Frawley productions appeal have not yet conquered their aversion to Sunday night performances, which probably explains

why "Secret Service" did not fill the house.

When the company returns in April it is quite probable that "Lord and Lady Algy," the play in which Herbert Kelsey and Effie Shannon starred, will be presented. Two other plays in the Frawley repertoire have been among recent New York successes—"The Liars," and "Brother Officers"—both of which have proven popular in the coast cities, as well as in the East.

Sousa's "El Capitan" gives promise of becoming perennial. Its splendid marches, the amusing libretto furnished by Mr. Kellin, and the opera in its entirety have the qualities that please. To those to whom it was not given to see De Wolf Hopper, as Don Medigua, or Edna Wallace, as Estrela, the production at the Tacoma Saturday night was most welcome. Others who had heard the opera went again to resume acquaintance with the "El Capitan" and "Stars and Stripes Forever" marches, and the whimsical topical ditty, "The Typical Tune of Zanzibar."

"El Capitan" Well Presented.

It is conceded that Sousa's first opera to attain success has been the best that he has yet given the public. Perhaps the success of "El Capitan" satisfied Mr. Sousa's longings to be more than a composer of marches, and now that he has demonstrated his capabilities in that direction he will prefer the more profitable martial measures to the hard work of turning a new opera at stated periods. The Grau production has been on the coast before, but on this visit the company is not materially strengthened. Mr. Eagleton, who succeeded Jack Kingsley, who died last year in Denver, as Medigua, is a clever comedian, who has thoroughly entered into the spirit of the character, around whom the action of the opera revolves.

Miss Blair's "Peg Woffington" must be noted as one of the artistic productions of the season. Long acquaintance and no disappointments have won for Miss Blair the confidence of Tacoma theatergoers and whatever she presents will be welcomed and heartily received. The dramatization of Charles Reade's popular novel was placed in capable hands, and

the adapter has happily contrived to follow the book, and at the same time evolve a stage story with its requisite quota of intensified situations to hold the auditor's continued attention throughout.

From

Address

Date

PERSONAL

On one occasion John Phillip Sousa, by his promptness was the direct means of stopping a panic which might have had the most disastrous results. While his band was playing before 12,000 people in St. Louis the electric lights in the hall went out suddenly. People began to move uneasily in their seats, and some even began to make a rush for the doors. Coolly tapping with his baton, Sousa gave a signal, and immediately his band began playing "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that confidence had partially been restored. When the band began to play "Wait Till the Clouds Roll By" the laughter deepened into a roar of merriment that only ended when the lights were turned on again.

YORK, 1884.

Newspaper Cutting Bureau in the World.

POST

WASHINGTON, D.C.

Amid all this smoke there is a lot of fire. John Phillip Sousa is conducting his band daily at the Empire and nightly at Covent Garden, William Gillette is drawing crowds to the Lyceum that in latter years could never be coaxed there even by Sir Henry Irving. Edna May is a magnet at the Apollo. But I regret to record that Nat C. Goodwin has failed to score in "When We Were Twenty-one" at the Comedy. That theater has latterly been full only of the prevailing fog. Fog, in fact, has recently been so thick in several of the theaters here that the actors could not see the audience nor the audience the actors. Who are to be most congratulated?

WASHINGTON, D.C.

Sousa the Exception.

The one exception to the general rule is Mr. John Phillip Sousa, who is having a genuine success in afternoon performances at the Empire Theatre, and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis, and to every piece in which an extra turn can be introduced. At all of them impersonators—men, women, and children—give more or less faithful imitations of Sousa conducting. At the Strand Theatre both Louie Freear and Marie Dainton imitate him. At the Hippodrome, "The Smallest Man in the World" wields a Sousa baton.

KING HONORS SOUSA

PRESENTS TO HIM THE ROYAL VICTORIA MEDAL.

PRINCE OF WALES AFFIXES IT

Edward Pleased by Playing of the American Band at Sandringham. All Stood During Rendering of "The Star-Spangled Banner."

London, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night, the Royal Victoria medal, which King Edward presented to him in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said:

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable diplomacy was necessary to complete the arrangements without divulging our destination. "We took Mr. Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent."

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THE MEDAL PRESENTED.

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"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind; we are going to have Sousa in our bedrooms, on the talking machine.'"

UNION

SAN DIEGO, CALIF. NOV 24 1901

When Sousa's band gave a concert at Glasgow, Scotland, Oct. 17, one of the features of the programme was the "Dedication" march, composed by Adolph M. Foerster for the inauguration exercises of Carnegie hall in Pittsburgh. Of the band and the work, the Glasgow Daily Record and Mail spoke as follows: "Sousa's band drew an immense crowd to the North Kiosk last night. The grand "Dedication" march was greatly enjoyed. It was composed by Adolph M. Foerster at Pittsburgh, Pa., U. S. A., and dedicated to Mr. Andrew Carnegie, the themes being built on the notes A C

(Andrew Carnegie). The thought was a happy one, and in the city for which Mr. Carnegie has done so much, the march was admired as much for its own sake as for its association."

one sounded the... rule... afternoon performan... Empire Theatre and in the evenings at Covent Garden. Sousa has been a boom to the variety shows everywhere. At the Strand Theatre both Louie Freear and Marie Dainton do him. At the Hippodrome "The smallest man in the world" wields a Sousa baton.

From GROSS N. Y. ZEITUNG
Address
Date DEC 2 1884

Soufa's Kapelle spielte gestern Abend vor König Edward von England und seiner Familie in Sandringham; Soufa dirigitte.

ESTABLISHED: LONDON, 1801. 1884.

From [Signature]
Address
Date DEC 2 1884

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From N. Y. EVENING WORLD
Address
Date DEC 2 1884

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From PHILADELPHIA PRESS
Address
Date DEC 2 1884

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Address of Paper
Date

SOUSA RECEIVES THE ROYAL VICTORIA MEDAL

King Edward
The First Established and Most Complete Newspaper Cutting Bureau in the World.

From Standard Union
Address
Date DEC 2 1884

Mr. Sousa's band performed at Sandringham yesterday in celebration of Queen Alexandra's birthday.

From
Address
Date

KING EDWARD DECORATED SOUSA

Royal Victoria Medal Bestowed on American Bandmaster.

LONDON, Dec. 2.—Sousa has returned to London from Sandringham, where his band played by royal command last night before King Edward, the queen and the royal family. He brought with him the Royal Victoria medal, which King Edward presented to the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said:

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable diplomacy was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred de Rothschild into our confidence, and it was reported that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed of the actual fact.

KING GIVES MEDAL TO SOUSA.

Bandmaster Tells of His Concert at Palace—Royal Command to Play "The Star Spangled Banner."

London, December 2.—Sousa brought to London from Sandringham, where his band played by royal command last night before their majesties and the royal families, the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast.

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"The King stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique. The Queen also thanked me, and, turning to the King, told him how much she had enjoyed her birthday surprise, especially the hymn tunes, of which she requested copies. The Prince of Wales joined in, referred pleasantly to his trip and expressed regret that he did not have the time to visit the United States. Then the King handed me this medal, which the Prince of Wales pinned on my breast. The Queen accorded me permission to dedicate a march to her.

"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated.

"The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music.

"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind; we are going to have Sousa in our bedrooms, on the talking machine.'"

From NEW YORK STATE'S ZEITUNG
Address
Date DEC 2 1884

Soufa bei Hofe.

Die New Yorker Kapelle in Sandringham erfolgreich.

London, 1. Dez. Soufa spielte mit seiner Kapelle heute Abend auf Befehl des Königs in Sandringham vor dem König, der Königin und der königlichen Familie ungefähr 2 Stunden. Nach Schluß des Konzertes wurde Meister Soufa dem Könige vorgestellt, der ihn sehr lebenswürdig empfing und seine große Freude über die Musik äußerte. Alle Einrichtungen für den Komfort der Kapelle waren getroffen. Das Mittagessen wurde auf dem nach Sandringham gehenden Zuge, das Abendessen auf der Rückfahrt serviert.

Es ist bemerkenswerth, daß König Edward eine amerikanische Kapelle als die zweite Künstlergesellschaft ausersehen hat, die seit seiner Thronbesteigung vor seinem Hofe spielte.

From NEW YORK EVENING POST
Address
Date DEC 2 1884

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From THE MORNING TELEGRAPH
Address New York City
Date DEC 2 1884

SOUSA PLAYS BEFORE ROYALTY:

His Band Gives a Concert at the Celebration of Alexandra's Birthday.

LONDON, Dec. 2.—The nation observed the birthday of Queen Alexandra with great enthusiasm. The king and queen celebrated the anniversary at Sandringham House where they entertained many guests.

Sousa's Band went thither by special train from London. The concert lasted two hours, after which the band had dinner. They later returned to London by the special train and had supper in one of the carriages.

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Address
Date *DEC 2 1884*

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ESTABLISHED: LONDON, 1881. 1884.

From *Journal*
Address
Date *DEC 2 1884*

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From *Standard Union*
Address
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SOUSA RECEIVES THE ROYAL VICTORIA MEDAL

King Edward Shows Appreciation of Bandmaster's Efforts in Music's Behalf.

[BY CABLE TO THE EVENING TELEGRAM.] LONDON, Monday.—Sousa brought to London from Sandringham (where his band played by royal command last night before their majesties and the royal family) the Royal Victoria medal, which King Edward presented to the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said:—"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a secret, the King desiring to give the Queen a birthday surprise. Considerable diplomacy was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent."

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Address
Date *DEC 2 1884*

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Mrs. Margaret Roe. College Point, L. I., December 2.—Mrs. Margaret Roe, who died Friday night at the age of 40 years, was buried in St. Mary's Cemetery, yesterday afternoon. The funeral services were held in the St. Fidelis' Church, the Rev. Father Schumacher officiating. The woman's husband, John Roe, left home four years ago, and nothing was known of his whereabouts since.

NEW YORK EVENING POST

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Address *New York City*

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SOUSA TELLS OF PLAYING FOR KING.

British Monarch Called Twice for "Star Spangled Banner," and Royalty Stood.

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night before the royal family, the Royal Victoria Medal, a gift from King Edward in appreciation of his services to music. The Prince of Wales affixed the decoration to Sousa's breast.

Sousa said to-day: "It was among the most gratifying experiences of my life. The royal command was received several days before the visit but was kept a strict secret, the King desiring to give the Queen a birthday surprise.

"Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we took the train that the band was informed where we were going.

"The King's motor car took myself and wife from the station. We marched into the ball room at 10.30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey.

Rise to "Star Spangled Banner."

"We first played 'God Save the King.' Then His Majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up.

"The programme consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn-tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.

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"The Queen came up, thanked me and, turning to the King, told him how much she had enjoyed her birthday surprise, especially the hymn-tunes, of which she requested copies.

"The Prince of Wales joined in, referred pleasantly to his trip, and expressed regret that he did not have time to visit the United States.

"Then the King handed me this medal, which the Prince of Wales pinned on my breast.

"The Queen accorded me permission to dedicate a march to her.

"It was nearly 1 o'clock when we drove off to the station.

"I never played to a more appreciative audience, nor have I been more kindly treated.

SOUSA GETS THE KAMAMA

KING EDWARD PRESENTS THE BANDMASTER WITH THE ROYAL VICTORIA MEDAL.

A BIRTHDAY SURPRISE FOR THE QUEEN.

The King Commands the Band to Play for Her Entertainment —Yankee Pieces Applauded.

London, December 2.—Sousa brought to London from Sandringham, where his band played last night by royal command of their majesties and the royal family, the royal Victoria medal, Kamama, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast.

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WHITHER WE WERE BENT.

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CHATTED WITH ME

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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people the American music.

"The little princes had to go to bed, but they remarked, previous to leaving the room: 'Never mind, we are going to have a talk in our bedrooms on the talking machine.'

PLAY THE SONG OF AMERICA---KING TO SOUSA.

Edward VII. and His Court Stand Up While the "Star-Spangled Banner" Is Twice Discoursed by Sousa's Band.

Queen Alexandra Personally Thanks the Bandmaster. Royal Pair Are Delighted with His Compositions.

London, Dec. 2.—Sousa brought to London from Sandringham (where his band played by royal command last night before their Majesties and the royal family), the Royal Victoria Medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said:

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The King's motor car took my wife and me from the station.

"We marched into the ballroom at 10.30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then His Majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including King Edward, stood up.

"The programme consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo, Arthur Pryor, and the Reese-Davies collection of American hymn-tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.

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From NEW YORK SUN
Address _____

SOUSA AND THE KING.
Bandmaster Gets Victorian Order and Finds Edward VII. Very Genial.
Special Cable Despatch to THE SUN.
LONDON, Dec. 2.—Bandmaster Sousa is delighted with his reception at Sandringham House yesterday on the occasion of the Queen's birthday. He was struck with King Edward's geniality. His Majesty talked with him for some time in reference to his band and his compositions.
King Edward conferred on him the decoration of the Victorian Order, which the Prince of Wales pinned on his breast. The Prince told Mr. Sousa that he had become quite familiar with his marches while making the tour of Canada.
The programme played by the band included hymn tunes of the American churches, including President McKinley's favorite hymn. Queen Alexandra was particularly pleased with these. Several negro hymns were also played, and her Majesty asked Mr. Sousa to procure the words and music of them for her.

RK, 1884.

SOUSA TELLS OF PLAYING FOR KING.

K. 1884.

British Monarch Called Twice for "Star Spangled Banner," and Royalty Stood.

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night before the royal family, the Royal Victoria Medal, a gift from King Edward in appreciation of his services to music. The Prince of Wales affixed the decoration to Sousa's breast.

Sousa said to-day:

"It was among the most gratifying experiences of my life. The royal command was received several days before the visit but was kept a strict secret, the King desiring to give the Queen a birthday surprise.

"Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we took the train that the band was informed where we were going.

"The King's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey.

Rise to "Star Spangled Banner."

"We first played 'God Save the King.' Then His Majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up.

"The programme consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn-tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.

"The King specially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and the 'Coon Band.'

"At the close the King again sent word to play 'The Star Spangled Banner,' and again all present stood up.

"The King stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique.

"The Queen came up, thanked me and, turning to the King, told him how much she had enjoyed her birthday surprise, especially the hymn-tunes, of which she requested copies.

"The Prince of Wales joined in, referred pleasantly to his trip, and expressed regret that he did not have time to visit the United States.

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"It was nearly 1 o'clock when we drove off to the station. I never played to a more appreciative audience, nor have I been more kindly treated.

"The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music.

"The little Princes had to go to bed before the performance, but they said before leaving the room, 'Never mind, we are going to have Sousa in our bedrooms on the talking-machine.'"

SOUSA GETS THE KAMAMA

KING EDWARD PRESENTS THE BANDMASTER WITH THE ROYAL VICTORIA MEDAL.

A BIRTHDAY SURPRISE FOR THE QUEEN.

The King Commands the Band to Play for Her Entertainment —Yankee Pieces Applauded.

London, December 2.—Sousa brought to London from Sandringham, where his band played last night by royal command of their majesties and the royal family, the royal Victoria medal, Kamama, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. Regarding the visit Sousa said to a representative of the Associated Press:

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WHITHER WE WERE BENT.

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King in Good Health.

"It was nearly one o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music.

"The little Princes had to go to bed before the performance, but they remarked, previous to leaving the room, 'Never mind; we are going to have Sousa in our bedroom, on the talking machine.'"

The Cleveland Leader.

CLEVELAND, WEDNESDAY MORNING, DECEMBER 4, 1901.



Another American invasion, or rag time at the Court of St. James.

From **TIMES**
Address
Date

It is said that Sousa will have no bald-headed men among his musicians. This is apparently a strong point in the favor of some hair restorer which the manufacturers should take advantage of.

om **REE**
Address
Date

NO BALD HEADS IN SOUSA'S BAND.
A great many musicians are bald-headed, but no one ever saw a hairless man in Sousa's band. This is because Sousa won't have bald-headed men among his musicians, and not a few of them wear wigs to avoid being cut off.

om
Address

ate **NOV 30 1907**

AMERICAN COMPOSITION PRAISED
When Sousa's Band gave a concert at Glasgow, Scotland, Oct. 15, one of the features of the program was the Dedication March composed by Adolph M. Foerster for the inauguration exercises of Carnegie Hall in Pittsburg. Of the band and the work the Glasgow *Daily Record and Mail* spoke as follows: "Sousa's Band drew an immense crowd to the North Kiosk last night. The Grand Dedication March was greatly enjoyed. It was composed by Adolph M. Foerster at Pittsburg, Pa., U. S. A., and dedicated to Mr. Andrew Carnegie, the themes being built on the notes A C (Andrew Carnegie). The thought was a happy one, and the execution was skillful, and in the city for which Mr. Carnegie has done so much the March was admired as much for its own sake as for its association."

From **TIMES**
Address

"Dorothy" Last Night.
The Grau Opera Company last night presented "Dorothy" to a good audience. The production was not quite equal to that of "El Capitan." The choruses were not so good and Edward Bagelton, the leading man, was far from being in a congenial role cast as Squire Bantam. Stanley Felch helped out, however, and his scenes with Mattie Martz, as Priscilla Privett, were most laughable. Harry Davis and Robert Dunbar, as Wildner and Sherwood, sang very well indeed and both were compelled to respond to encores at the conclusion of their solos in the second act.
Miss Carrington and Miss Tannerhill made very acceptable characters as Dorothy and her cousin and both of them were in splendid voice. It remained for Mamie Scott to warm the audience up thoroughly, however, which she did at the beginning of the third act with "The Honeysuckle and the Bee," singing with a chorus of ten girls. This very popular air has been sung just about to death by every company appearing in Seattle this season, but Miss Scott really sings it well, better, the writer believes, than any one else who has so far attempted it in this city.
"Dorothy" will be repeated on Friday night.

From **COMMERCIAL**
Address
Date

Sousa's band is giving a series of concerts in London, and in most of the music halls there the mimics are taking advantage of the presence of the popular leader by giving droll imitations of him.

From **POST**
Address **PITTSBURG, PA.**
Date **DEC 1 1884**

After the last very poor theatrical season London managers hoped confidently Present Season ly for better things Marked by in the one now running. But now, Many Failures. when within a short time of the pantomimes, it can be safely said that the present season is no better, and is probably even worse than the last. Every piece whose success was a little doubtful, but which in an ordinary season could have assuredly been pulled together for a fair measure of success, has come to grief.

Passing over earlier failures, there are no less than three pieces to be withdrawn to-night, Mr. W. S. Penley's revival of "Uncles and Aunts" has proved a failure. Nat Goodwin also finishes at the Comedy Theater with H. V. Esmond's "When We Were Twenty-one," after a run which apart from the artistic point of view can only be classed a failure. The third is at the Vaudeville Theater, where Seymour, Hicks and Ellaline Terriss finish in "Sweet and Twenty," which has undoubtedly been profitable and a success, but lately began to weaken and comes off sooner than such a success should otherwise have done.
Mr. Esmond's "The Sentimentalist," produced by Lewis Waller at the Duke of York's Theater, came heavily to the ground in a fortnight, although in an ordinary season what was good in it, combined with Lewis Waller's popularity, would have assured it a run of a couple of months at any rate.

The readiness of three West End theaters to close on a foggy night sometime ago may be interpreted to mean that booking ahead was only very light and the receipt of bundles of orders by banks and in other quarters, used by theater managers to distribute to deadheads in decorating their more expensive seats, all tell the same tale.

The one exception to the general rule is John Philip Sousa, who is having a genuine success in a foreign performance at the Empire Theater and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis and to every piece in which an extra turn can be introduced. At all of them impersonators, men, women and children give more or less faithful imitations of Sousa conducting. At the Strand Theater both Louie Freear and Marie Dainton do him. At the Hippodrome the smallest man in the world wields a Sousa baton in a specialty.

om
Address **ALBANY, N. Y.**

at Mr. Sousa, the march king, wears his uniform at all times and seasons, says he Philadelphia Saturday Evening Post. He compels his men to do likewise. The act that he does so, leads to experiences that are very laughable to him. Mr. Sousa was standing in a railway station, on the platform, waiting for a train. A belated traveler ran up to him and shouted: "Has the 9.03 train pulled out?"

"I really don't know," answered the man with the blue uniform.
"Well, why don't you know?" shouted the irate traveler. "What are you standing here for like a log of wood? Aren't you a conductor?"
"Yes," said Mr. Sousa, "I am a conductor."
"A nice sort of conductor you are!" exclaimed the traveler.
"Well, you see," said Mr. Sousa, "I am not the conductor of a train; I am the conductor of a brass band."

Says the Argonaut: Being asked his age, a colored citizen in a village near Atlanta replied: "Well, suh, I some older dan dat pine-tree yander; I'll bit ounger dan dat live-oak by de gate; I not quite so ol' ez de house whar livin' at. I ain't much on figgers ysef, but you kin count up en see!"

From **TIMES**
Address
Date

Sousa Plays Before the King.
London, Dec. 1.—Sousa and his band played by royal command to-night at Sandringham before their Majesties, King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music.

From **JOURNAL**
Address **PROVIDENCE, R. I.**

SOUSA THE ONE EXCEPTION.
London's Theatrical Season a Disappointing One.
London, Nov. 30.—(Special.)—After the last very poor theatrical season London managers hoped confidently for better things in the one now running. But now, when within a short time of the pantomimes, it can be safely said that the present season is no better and is probably even worse than the last. Every piece whose success was a little doubtful, but which in an ordinary season could have assuredly been pulled together for a fair measure of success, has come to grief.

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Address

SOUSA BEFORE THE QUEEN.
Alexandra Has a Birthday Party; the March King There.
The birthday of Queen Alexandra was celebrated yesterday by their Majesties and a party of guests at Sandringham House, England. One of the features of the celebration was a concert by Sousa's band, which went to Sandringham from London by a special train, luncheon being served on the train. The concert lasted two hours, after which the band had dinner. They later returned to London by the special train and had supper in one of the carriages.

From **COURIER**
Address

Date
John Philip Sousa has another decoration on his manly breast, which probably he prizes more than any other of his possessions. The famous band which, for a month, delighted visitors to our Pan-American Exposition, played before King Edward and Queen Alexandra, Saturday night, on the occasion of the birthday of the latter, and after the concert the King personally decorated Sousa with the Royal Victoria medal, in appreciation of his services to music. The affair may be considered as another evidence of international good feeling, for Sousa is a thorough American, born in the city of Washington in 1854.

From **DEMOCRAT**
Address
Date

John Philip Sousa and Franklin L. Welch are the authors of "The Education of Mr. Pipp," which Jefferson de Angellis will present in January.

ED: LONDON, 1887.

From **BEE**
Address **OMAHA, NEB**

Date **DEC 2 1901**
SOUSA ENTERTAINS ROYALTY
King Edward Shows His Preference

From **DEMOCRAT**
Address **DOVER, N. J.**

Date
Sousa Played Before the King.
LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham.

From **FALLS, N. Y.**
Address **1901**

SOUSA PLAYED FOR KING
America's Famous Band Afforded Music

JOURNAL

Address **1884.**

SOUSA PLEASURES KING EDWARD
Delights the English Monarch with

TIMES

Date **94.**

SOUSA HONORED.

NEWS

HERALD

SOUSA'S BAND BEFORE KING.
The American Leader is Most Graciously Received by His Majesty After the Concert.

From **GAZETTE**

Address **PORT JERVIS, N. Y.**

Date **BULLETIN**

From **1901**

Address **1901**

Date **1901**

SOUSA PLAYED FOR KING

America's Famous Band Afforded Music For Royal Ears.

LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before their majesties, King Edward and Queen Alexandra and the royal family.

It is particularly noticeable that King Edward has chosen an American company as the second company of artists since his ac-

From **CHRONICLE**

Address **1901**

Date **1901**

SOUSA'S BAND.

It Played Last Night at Sandringham by Royal Command.

London, Dec. 1.—Sousa and his band played by royal command tonight at Sandringham, before their majesties, King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king displayed keen delight with the music.

From **STANDARD**

Address **WATERTOWN, N. Y.**

Date **DEC 2 1901**

SOUSA HONORED.
Played by Royal Command Before King Edward and Royal Family.

London, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by royal command last night before his majesty and the royal family) the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit

Mr. Sousa said further: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise."

Mr. Sousa said further: "The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some 20 persons were present, including the king and queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey. We first played 'God Save the King' and then his majesty sent...

1884.

From **WORLD**

Address **COMMERCIAL**

Date **1901**

SOUSA PLAYED BEFORE THE KING

And Prince of Wales

Newspaper Cutting Bureau in the World.

From **NEWS**

Address **1901**

Date **1901**

A MUSIC TRUST.

NEWS

1884.

DEC 2 1901

THE ROYAL MEDAL GIVEN TO SOUSA

American Bandmaster Receives the Decoration from King Edward.

GRATIFYING EXPERIENCE.

He was Summoned to Sandringham by Royal Command and His Majesty Affixed the Trophy Personally.

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From **CITIZEN**

Address **LOWELL, MASS.**

Date **1901**

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1884.

BANNER

1901

DEC 2 1901

SOUSA'S BAND.

By Royal Command, It Plays at

STATE JOURNAL

1901

1901

SOUSA AT SANDRINGHAM.

London, Dec. 1.—(By Associated Press.)—Sousa and his band played by royal command tonight at Sandringham before King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king seemed delighted with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London. It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne. The band played on the occasion of the first birthday of Queen Alexandra.

PRESS

1901

PATERSON, N. J.

1901

SOUSA PLAYS BEFORE ROYALTY.

London, Dec. 2.—Sousa and his band played by royal command

UNION

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LANCHESTER, N.

1901

NEWS

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From BEE
Address OMAHA, NEB

Date DEC 2 1901
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King Edward Shows His Preference
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From DEMOCRAT
Address DOVER, N. H.

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From FALLS, N. Y.
Address 1901

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JOURNAL

Address 1884.

SOUSA PLEASURES KING EDWARD
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TIMES

TIMES

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NEWS

HERALD

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From GAZETTE

Address FORT JERVIS, N. Y.

Date 1901

BULLETIN

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Address 1901

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From STANDARD

Address WATERTOWN, N. Y.

Date DEC 2 1901

SOUSA HONORED.

Played by Royal Command Before King Edward and Royal Family.

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From WORLD

Address COMMERCIAL

Date DEC 2 1901

SOUSA PLAYED BEFORE THE KING

And Prince of Wales
Newspaper Cutting Bureau in the World

From NEWS

Address CLEVELAND, OHIO

Date 1901

A MUSIC TRUST.

NEWS

From 1901

THE ROYAL MEDAL GIVEN TO SOUSA

American Bandmaster Receives the Decoration from King Edward.

GRATIFYING EXPERIENCE.

He was Summoned to Sandringham by Royal Command and His Majesty Affixed the Trophy Personally.

London, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by Royal command last night before their Majesties and the Royal family) the Royal Victoria Medal, with which King Edward presented the bandmaster, in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:—

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Edward, who received him very

NEW YORK, 1884.

BANNER

SOUSA'S BAND.
By Royal Command, It Plays at
STATE JOURNAL

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PRESS

PATERSON, N. J.

Sousa Plays Before Royalty.
London, Dec. 2.—Sousa and his band played by royal command last night

UNION

Address LANCHESTER, N.

From NEWS

Address INDIANAPOLIS, 1901

Date 1901

Sousa Plays for the King.

AMERICAN

WATERBURY, CONN.

GREAT HONOR FOR SOUSA.

The Great Band Leader Plays by Request at Sandringham.

London, Dec 2.—Sousa brought to London from Sandringham, where his band played by royal command last night before their majesties and the royal family, the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:

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From FALLS, N. Y.
Address 1901

SOUSA PLAYED FOR KING
America's Famous Band Afforded Music

JOURNAL

Address 1884.

SOUSA PLEASURES KING EDWARD
Delights the English Monarch with
TIMES

Date DEC 2 1901

SOUSA HONORED.

NEWS

HERALD

SOUSA'S BAND BEFORE KING.

The American Leader is Most Graciously Received by His Majesty After the Concert.
London, December 1.—Sousa and his

From GAZETTE

Address FORT JERVIS, N. Y.

Date DEC 2 1901

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NEW YORK, 1884.

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From WORLD

Address COMMERCIAL

Date DEC 2 1901

SOUSA PLAYED BEFORE THE KING

And Prince of Wales
Newspaper Cutting Bureau in the World.
HERALD

From NEWS

Address CLEVELAND, OHIO.

Date DEC 2 1901

A MUSIC TRUST.

It is Being Promoted by Two Cleveland Men—Purpose of Proposed Combination.

Two Cleveland men, Harold J. Bradbury and Rudolf Berliner, are behind a project to combine all of the better class orchestras, bands, vocalists, and soloists in one grand monopoly of music. The objects of this music trust would be to establish a large agency for furnishing music for all occasions, on the same plan as a theatrical trust tries to unite all the stages and all the theatrical companies in one organization. Concert tours, and all manner of engagements for all the more prominent musical organizations and soloists would be arranged from this central bureau, as would also the engagements of the smaller orchestras to play at a dance, or a band for a parade or campaign meeting. The promoters claim their scheme has received the approval of Sousa, DeReszke, and many others high up in the musical world, and with nearly 1,000 musicians in the trust already, they hope to extend the combine to include all the musical organizations of the United States and Canada.
1884.

After an absence of 16 years, Margaret Stinson was back again as a drunk. She would have been given a chance under ordinary circumstances, but as she had been drinking very heavily of late, she was remanded until Friday, so that she will be...

BANNER

DEC 2 1901

SOUSA'S BAND.

By Royal Command, It Plays at
Newspaper Cutting Bureau in the World.
STATE JOURNAL

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UNION

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From NEWS

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Edward, who received him very graciously.
NEW YORK, 1884.

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From **BEE**
Address **OMAHA, NEB**

Date **1901**
SOUSA ENTERTAINS ROYALTY
King Edward Shows His Preference for the American

From **DEMOCRAT**
Address **WATERBURY, CT**

Date **1901**
Sousa Played Before the King.
LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham.

From **FALLS, N. Y.**
Address **1901**

SOUSA PLAYED FOR KING
America's Famous Band Afforded Music

JOURNAL

Address **1884.**

to **SOUSA PLEASURES KING EDWARD**

Delights the English Monarch with Music

TIMES

CHATTANOOGA, TENN
1901

SOUSA HONORED.

NEWS

HERALD
OHIO

SOUSA'S BAND BEFORE KING.

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From **WORLD**

rom **COMMERCIAL**

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Date **1901**

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- Grove Pharmacy, 546 Lorain, cor. Columbus
- Geo. Kieffer's Pharmacy, 629 Lorain st.
- Charles Prechel's Pharmacy, 645 Lorain, cor. York
- George D. Haak's Pharmacy, 709 Lorain, cor. Jersey
- Carl Krebs' Pharmacy, 765 Lorain, opp. Green
- Cliff L. Howarth, 785 Lorain, opp. Green
- Peter Kadell's Pharmacy, 873 Lorain, cor. Fulton
- R. H. George's Pharmacy, 889 Lorain, cor. Harbor
- W. F. Grosse's Pharmacy, 1061 Lorain, cor. 14th

BANNER

KASBYVILLE, TENN.

DEC 2 1901

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By Royal Command, It Plays at

STATE JOURNAL

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PRESS in the Wo

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UNION

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Address 1884.

SOUSA PLEASURES KING EDWARD

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His Band Plays Before King Edward and the Royal Household.
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From WORLD

Address NEW YORK, N. Y.

Date DEC 2 1901

LIONIZED IN LONDON.

Sousa is Making a Big Hit in England—Played for King and Queen.

LONDON, Dec. 2.—John Philip Sousa, with his famous band, is proving the star attraction here at present. He gives performances afternoon and evening at two different theaters. His marches are played everywhere. Every impersonator in town is attempting an imitation of Sousa's conducting. By royal command Sousa and his band played before King Edward, Queen Alexandra and the royal family at Sandringham last night.

nov 20 11
Assignees,
John F. Robinson or William B. Pollock,
grocery business. For particulars call upon party who desires to go into the retail portmanteaus ever offered in this city for a at a reasonable price. One of the best op-

Grove Pharmacy, 546 Lorain, cor. Columbus
LORAIN ST.

BANNER

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Maud Reese Davies and Dorothy Hoyle arrived at Sandringham at six in the evening and performed after dinner. The program included classical and sacred music, and a particular feature was a selection of American hymn tunes for which an elaborate peal of bells had been especially brought from London. Mrs. Sousa was also present.

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...man as that to be taken? He is not...
...inducing a natural instinct of the...
...find the natural instincts of the...
...him rather to avoid stealing. This...
...purge his appetite must be artificial...
...like that for frogs' legs, the product

the roy...
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"The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some 20 persons were present, including the king and queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up. The king again sent word to play 'The Star Spangled Banner' and again all present stood up. The king stepped forward, shook hands with me, and greeted me in the most cordial manner and asked me to congratulate the band on its excellent technique. The queen came up, thanked me, and turning to the king, told him how much she had enjoyed her birthday surprise."

BANNER

WATERBURY, TENN.

DEC 2 1901

SOUSA'S BAND.

By Royal Command, It Plays at Sandringham.

London, December 2.—Sousa and his band played by royal command last night at Sandringham before their majesties, King Edward and Queen Alexandra, and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The King seemed delighted with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

business in the day... man as that to be taken? He is not... nding a natural instinct of any... ind. The natural instincts of the... vilized man at the present day lead... him rather to avoid stealing. This... urchants appetite must be artificial, like that for frogs' legs, the product

the roy... hours. At its close, Mr... sent to King Edward, who received... very graciously. The King seemed de... lighted with the music. NEW YORK, 1884.

king desiring to give the... day surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent.

ward, who received him very

NEW YORK, 1884.

Ed... American com... company of artists... before his court since his accession to the throne

Super Cutting Bureau in the World.
BLADE.

TOLEDO
DEC 2 1901

SOUSA'S BAND PLAYED FOR KING EDWARD

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PRESS.

From **TIMES**
Address **HARTFORD, CONN.**
Date **DEC 2**

SOUSA DECORATED.

He Played Hymn Tunes for King Edward and the Queen Last Night.

LONDON, December 2.—Sousa brought to London from Sandringham, where his band played by royal command last night, before Their Majesties and the royal family, the Royal Victoria medal, with which King Edward presented the band master, in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise."

JOURNAL

From **JOURNAL**
Address
Date **DEC 2 1901**

SOUSA PLAYED THE "STAR SPANGLED BANNER."

It Was at the Request of King Edward—Royalty on Its Feet.

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SPY

From **HERALD**
Address
Date **DEC 2 1901**

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HERALD DISPATCH

King Edward VII and his court and John Philip Sousa and his band were at Sandringham on Saturday in connection with the presentation of the Royal Victoria Medal for Sousa.

Victoria Medal for Sousa.
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Newspaper Cutting Bureau in the World.

From **Times & American**
Address **MANCHESTER, N. H.**
Date **DEC 2 1901**

SOUSA'S BAND HONORED.

By Command of King Edward the American Players Give Concert at Palace—John Philip Gets Another Medal.

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T. JOSEPH

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Newspaper Cutting Bureau in the World.

From **MOORAT**
Address
Date **DEC 2 1901**

SOUSA PLAYED FOR KING

America's Famous Band Afforded Music For Royal Ears.

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PUBLISHED

From **OBSERVER**
Address
Date

SOUSA HONORED.

Band Played Before King and Queen of England—Medal for the March King.

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From
Address
Date

PATERSON, N. J.
DEC 2 1901

ITEM

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REVIEW

From
Address
Date

QUEEN'S BIRTHDAY.

Sousa Gave a Band Concert at Sandringham House.

(Special Cable to THE REVIEW)

JOURNAL

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REPUBLICAN

From
Address
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TRK, 1884.

1884.

Super Cutting Bureau in the World.
BLADE
TOLEDO
DEC 2 1907

From **THE TIMES**
Address **HARTFORD, CONN.**
Date **DEC 2 1907**

Newspaper Cutting Bureau in the World.
From *Mirror of America*
Address **MANCHESTER, N. H.**
Date **DEC 2 1907**

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PATERSON, N. J.
DEC 2 1907
ITEM

From **JOURNAL**
Address
Date **DEC 2 1907**

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SOUSA PLAYS FOR THE KING.
LONDON, Dec. 1.—Sousa and his band played by royal command tonight at Sandringham before their majesties, King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward and received the royal Victoria medal.

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REVIEW

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REVIEW

Newspaper Cutting Bureau in the World.
DEMOCRAT.
From *Morning News*
Address
Date **DEC 2 1907**

QUEEN'S BIRTHDAY.
Sousa Gave a Band Concert at Sandringham House.
(Special Cable to THE REVIEW)
JOURNAL

From **HERALD DISPATCH**
Address
Date **DEC 2 1907**

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In Honor of the Birthday of Queen Alexandra.
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VICTORIA MEDAL FOR SOUSA.
London, Dec. 2.—Sousa has brought to London from Sandringham, where his band played by royal command last night before their majesties and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast.
1884.

Decide Before You
FOR SALE OR TO LET

day surprise.

Super Cutting Bureau in the World.
BLADE.

TOLEDO
DEC 2 1907

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PRESS.

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PATERSON, N. J.
DEC 2 1907
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ARK, 1884.

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REVIEW.

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address
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QUEEN'S BIRTHDAY.

Sousa Gave a Band Concert at Sandringham House.

(Special Cable to THE REVIEW.)
LONDON, Dec. 1.—The Daily Mail says: "The birthday of Queen Alexandra was celebrated today by their majesties of a party of guests at Sandringham House. One of the features of the celebration was a concert by Sousa's Band, which went to Sandringham from London by a special train, luncheon being served on the train. The concert lasted two hours, after which the band had dinner. They later returned to London by the special train and had supper in one of the carriages."

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HERALD DISPATCH
DEC 2 1907

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address
ate

King Edward VII and his court heard John Philip Sousa and his band at Sandringham on Saturday in connection with the celebration of Queen Alexandra's birthday. It is regarded as a notable fact that the King should have chosen Americans as the second company of artists to appear before him since he ascended the throne.

ARK, 1884.

Queer Plea in a Divorce Case.

Injured. An examination of the harness showed that someone had lined the harness with goosebumps while the family was in church.

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TIMES

From
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Newspaper Cutting Bureau in the World.
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Before You Decide

day surprise.

Super Cutting Bureau in the world.
BLADE.
TOLEDO
DEC 2 1901

From **THE TIMES**
Address **HARTFORD, CONN.**
Date **DEC 2 1901**

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ARK, 1884.

GAZETTE HERALD

ST. JOSEPH, MO.

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From **Eastern Express**
Address **PORTLAND, ME.**

Sousa and His Band.

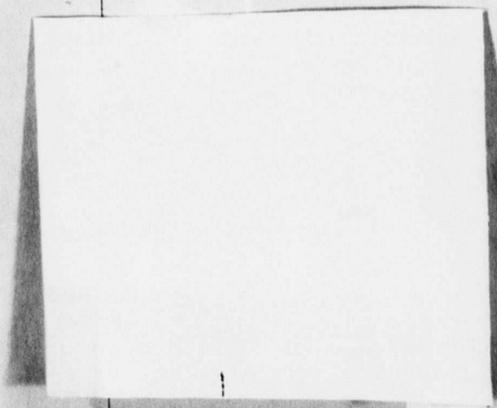
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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

From
Address **Worcester, Mass.**
Date **DEC 2 1901**

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FOR SALE OR TO LET

day surprise.

Super Cutting Bureau in the world.
BLADE.
TOLEDO
DEC 2 1901

From **TIMES**
Address **HARTFORD CONN**
Date **DEC 2**

Newspaper Cutting Bureau in the world.
From *News & American*
Address **MANCHESTER, N. H.**
Date **DEC 2 1901**

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PRESS

SOUSA DECORATED.

He Played Hymn Tunes for King Edward and the Queen Last Night. N.Y. 1884.

LONDON, December 2.—Sousa brought to London from Sandringham, where his band played by royal command last night, before Their Majesties and the royal family, the Royal Victoria medal, with which King Edward presented the band master, in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent."

The programme included classical and sacred music, the particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London. The party, under the charge of Mr. George Ashton, consisted of Mr. and Mrs. Sousa, Miss Maude Reese-Davies vocalist; Miss Dorothy Hoyle, solo violinist; Mr. Phillip Yorke, Mr. Sousa's English manager, and fifty-two members of the orchestra. It is particularly noticeable that the King should have chosen Americans as the second company of artists to appear before him since he ascended the throne.

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By Command of King Edward the American Players Give Concert at Palace—John Philip Gets Another Medal.

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address
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DEC 2 1901

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with Welch Bros. maple

CAPITOL CITY CLUB
A regular meeting of the Capital City Club will be held to-morrow evening. Full attendance is desired, as plans for the entertainments to be held during the winter will be discussed.

EST. 1884 NEW YORK, 1884

Before You Decide

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From THE MOORHEAD AMSTERDAM, N.Y.
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And So was Sousa Whose Band Made the Music, 1884.

ESTABLISHED

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From THE DAY
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"The King's motor car took myself and wife from the station. We marched into the ballroom at 10:30. We first played 'God Save the King,' and then His Majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including the King, stood up. The programme consisted of 'Plantation songs and dances,' 'The Washington Post March,' the 'Stars and Stripes,' a trombone solo by Arthur Pryor and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.

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BULLETIN

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From THE LEADER
Address BINGHAMTON, N.Y.
Date DEC 6 1901

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Date DEC 2 1901

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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

newspaper cutting Bureau in the world.
From THE TIMES
Address DENVER, COLO.
Date DEC 4 1901

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Address DENVER, COLO.
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ESTABLISHED

From **THE MOORHEAD**
Address
Date

THE QUEEN SURPRISED

And So was Sousa Whose Band Made the Music. 1884.

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newspaper cutting
Day
NEW HAVEN, CONN.
DEC 2 1901

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ESTABLISHED: LONDON, 1881. NEW YORK, 1

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Mr. Sousa said further: "My wife and self entered the ball room at 10:30. Some twenty persons were present, including the king and queen, the prince and princess of Wales, the duke of Cambridge, the duchess of Manchester, and Lady de Grey. We first played 'God Save the King.' Then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up. Then the king stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique. The queen came up, thanked me, and turning to the king, told him how much she had enjoyed her birthday surprise."

newspaper cutting
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LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before Their Majesties and the royal family, the Royal Victoria medal, with which King Edward presented the bandmaster. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said:

"The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. It was only when we were on the train the band was informed whither we were bent."

"The King's motor car took myself and wife from the station. We marched into the ballroom at 10:30. We first played 'God Save the King,' and then His Majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including the King, stood up. The programme consisted of 'Plantation songs and dances,' 'The Washington Post March,' the 'Stars and Stripes,' a trombone solo by Arthur Pryor and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners."

"The King especially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and the 'Coon Band.' At the conclusion the King again sent word to play 'The Star Spangled Banner.'"

BULLETIN

From
Address
Date

SOUSA AND HIS BAND

Played Sunday Night Before the Royal
Family.

London, Dec. 1.—Sousa and his band played by royal command tonight at Sandringham before King Edward, Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession.

ESTAB

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ESTABLISHED: LONDON, 1881.

er Cutting
TIMES
RECEIVED
DEC 2 1901

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SENTINEL

From
Address
Date

SOUSA PLAYS AT SANDRINGHAM.

March King and English King Meet
on Queen's Birthday.

London, Dec. 2.—In connection with the celebration of the Queen's birthday, Sousa's band had the honor of performing before the king, queen and court at Sandringham, Saturday. The program included classical and sacred music, the particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

The party, under the charge of George Ashton, consisted of Mr. and Mrs. Sousa, Miss Maude Reese-Davies, vocalist; Miss Dorothy Hoyle, solo violinist; Philip Yorke, Mr. Sousa's English manager, and fifty-two members of the orchestra.

It is particularly noticeable that the king should have chosen Americans as the second company of artists to appear before him since he ascended the throne.

From
Address
Date

From
Address
Date

THE QUEEN SURPRISED

And So was Sousa Whose Band
Made the Music, 1884.

ESTAB

HOW KING EDWARD GREETED HIM.

Placed the Royal Victoria Medal Upon
Sousa With His Own Hands—Called
for the "Star Spangled Banner"—
Liverpool Bank Robbers in Court.

London, Dec. 2.—Thomas Peterson Goudie, the bookkeeper of the bank of Liverpool, who disappeared at the time of the discovery that the bank had been robbed of about £170,000, was captured this morning at Bootle, near Liverpool, where he had been hiding. Goudie had £300 in his pocket when arrested. He will be brought to London for trial with the other men taken into custody in connection with the robbery, two of whom, Burge, the pugilist, and F. T. Kelly, the bookmaker, of Bradford, were remanded this morning after a partial hearing of the evidence against them.

Hundreds of people clamored for admission into the small court room at Bow street, hardly capable of holding those directly interested in the case.

Charles Matthews, counsel for the victimized bank, in presenting the case against the prisoners, gave the first authentic details of the frauds. He explained that there had been 27 checks forged. The first two affected Goudie. The next twelve, representing in value £25,300, would be mainly traced to Kelly. Seven other checks, aggregating £53,000, would be first traced to Kelly, and afterward to Kelly and another person not yet before the court. Six other checks, valued at £91,000 would be traced, firstly to Laurie Marks, who paid them into his bank accounts. But some of the proceeds would be also traceable to Burge. The whole amount had been drawn out of the bank of Liverpool by checks drawn to the account of R. W. Hudson.

Evidence was then presented to show that Laurie Marks opened an account with the Credit Lyonnais at the end of 1899. In October, 1901, he paid in the first Hudson check, amounting to £5,000. Later he introduced Burge, who opened an account. After the first Hudson check was paid in, in October, Marks deposited two more Hudson checks, for £16,000. On November 1st Burge, accompanied by Marks, cashed a check for £13,000, receiving £7,000 in notes. The same day the identical notes were deposited by James Mances, whom Marks had in the meanwhile introduced at the bank. Marks, November 4th, deposited a Hudson check for £30,000, and November 8th Burge presented a check for £15,000, drawn by Marks in his favor, while Mances, the same day, cashed another of Marks' checks for £10,000. A witness testified to a number of similar transactions. When the bank was enjoined the amounts standing to the credit of the accused were: Burge £13,589; Marks, £10,901, and Mances £15,987.

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Mr. Sousa said further: "My wife and self entered the ball room at 10:30. Some twenty persons were present, including the king and queen, the prince and princess of Wales, the duke of Cambridge, the duchess of Manchester, and Lady de Grey. We first played "God Save the King." Then his majesty sent word that he wanted "The Star Spangled Banner," during the playing of which they all, including King Edward, stood up. Then the king stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique. The queen came up, thanked me, and turning to the king, told him how much she had enjoyed her birthday surprise."

newspaper cutting
Day
NEW YORK, CONN.
DEC 2 1901

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Band Leader Gets Victoria Medal After
Playing at Sandringham.

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DISPATCH

PITTSBURG, PA.

MUSIC WAS PLAYED AT KING'S REQUEST

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ESTABLISHED: LONDON, 1881.

From **DEMOCRAT**
Address
Date

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ESTAB

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It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

Delegates from this district to the annual convention of the American Federation of Labor, which will convene in Scranton Thursday, will leave Pittsburg either tonight or tomorrow. The United Mine Workers will send seven delegates. Flint Glass Workers will send seven delegates. Carpenters and Joiners, Brotherhood of, will send three. American Federation of Laborers League three. American Federation of Laborers three. American Federation of Laborers three.

Examined testimony will then be given by the officers of District Assembly No. 3, of which John Fernau is Master Workman. Parsons will be accompanied here by Attorney Edwin Forrest and several examiners.

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ESTABLISHED: LONDON, 1881. NEW YORK, 1

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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

From **BENTINEL**
Address
Date

SOUSA WINS VICTORIA MEDAL

ESTABLISHED
DECORATED BY KING AFTER PLAYING FOR THEIR MAJESTIES.

Prince of Wales Personally Affixed the Decoration—Band's Visit to Sandringham a Surprise Arranged by King for Queen Consort.

London, Dec. 2.—Sousa brought to London from Sandringham, where his band played by royal command, last night, before their majesties and the royal family, the royal Victoria medal, with which King Edward presented

GAZETTE.

COLORADO SPRINGS, COLO.

SOUSA AND HIS BAND PLAY BY ROYAL COMMAND

By Associated Press.
London, Dec. 2.—

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Newspaper Cutting Bureau in the World.

COMMERCIAL
DEC 2 1901

From **News Tribune**

Address

Date

SOUSA PLAYS FOR KING ED.

Great American Band Entertains English Royalty.

LONDON, Dec. 1.—Sousa and his band played by royal command today at Sandringham before their majesties.

From **PIONEER PRESS**

Address **ST. PAUL, MINN.**

Date

MR. SOUSA IS HONORED

HIS BAND AT SANDRINGHAM.

He Appears by Royal Command Before King Edward, Queen Alexandra and the Royal Family.

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NEWS

SOUSA BEFORE ROYALTY.

Played Before King Edward and the Queen.

JOURNAL

Address

SOUSA'S LONDON SUCCESS.

Crowds Pay to Hear His Band and Everyone Whistles His Marches.

LONDON, Dec. 1.—After the last poor theatrical season London managers

REGISTER

SOUSA HIGHLY ELATED.

He Played for King Edward and Received a Royal Victoria Medal.

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MEDAL FOR SOUSA.

Royal Victoria Decoration Presented Him by King Edward for His Services to Music.

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The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward. The family gathering included the Prince and Princess of Wales.

Mr. Sousa said further: "The King's motor car took myself and wife from the station. We marched into the ballroom at 10.30. Some 20 persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady DeGrey. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up.

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The Appearance at Sandringham.

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TIMES & DEMOCRAT

NOV 2 1901

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King Edward Delighted with the March King's Music.

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From **NEWS**

Address

Date **NOV 2 1901**

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STANDARD

Address

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REPUBLICAN

YORK, 1884.

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Famous Composer Scores a Hit at Sandringham and Is Presented to King Edward.

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Maud Reese Davies and Dorothy Hoyle arrived at Sandringham at 6 in the evening and performed after dinner. The programme included classical and sacred music, and a particular feature was a selection of American hymn tunes, for which an elaborate peal of bells had been especially brought from London.

From **STANDARD**

Address **NEW BEDFORD, MASS.**

Date **DEC 2 1901**

SOUSA AT SANDRINGHAM.

American Band Entertains King Edward for Two Hours.

London, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before King Edward, Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously.

YORK, 1884.

Sou
King

From SENTINEL
Address 1907
Date DEC 2 1907

SOUSA WINS VICTORIA MEDAL

DECORATED BY KING AFTER PLAYING FOR THEIR MAJESTIES.

Prince of Wales Personally Affixed the Decoration—Band's Visit to Sandringham a Surprise Arranged by King for Queen Consort.

London, Dec. 2.—Sousa brought to London from Sandringham, where his band played by royal command, last night, before their majesties and the royal family, the royal Victoria medal, with which...

GAZETTE.
COLORADO SPRINGS, COLO.

SOUSA AND HIS BAND PLAY BY ROYAL COMMAND

By Associated Press.
London, Dec. 2.—

pany as the second company of artists to appear before his court since his accession. Newspaper Cutting Bureau in the World.

COMMERCIAL
DEC 2 1907

From New York Tribune
Address 1907

SOUSA PLAYS FOR KING ED.

Great American Band Entertains English Royalty.

LONDON, Dec. 1.—Sousa and his band played by royal command today at Sandringham before their majesties.

From PIONEER PRESS
Address ST. PAUL, MINN.

MR. SOUSA IS HONORED

HIS BAND AT SANDRINGHAM.

He Appears by Royal Command Before King Edward, Queen Alexandra and the Royal Family.

London, Dec. 1.—Sousa and his band played by royal command to-day at Sandringham before their majesties King Edward, Queen Alexandra, and the royal family. The concert lasted two hours. At the close Mr. Sousa was presented to King Edward.

NEWS

SOUSA BEFORE ROYALTY.

Played Before King Edward and the Queen.

JOURNAL

Address 1907

SOUSA'S LONDON SUCCESS.

Crowds Pay to Hear His Band and Everyone Whistles His Marches.

LONDON, Dec. 1.—After the last poor theatrical season London managers hope confidently for better things in the one now running. But now, when within a short time of the pantomimes, it can safely be said that the present season is no better, and is probably even worse than the last.

The one exception to the general rule is John Philip Sousa, who is having a genuine success in afternoon performances at the Empire theater, and in the evening at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis and to every piece in which an extra turn can be introduced. At all of them impersonators, men, women and children, give more or less faithful imitations of Sousa conducting. At the Strand theater both Louie Freear and Marie Dainton do him. At the Hippodrome "The Smallest Man in the World" wields a Sousa baton.

December 14, 1893, to succeed his father. He was regular in his attendance at our...

TRIBUNE
DEC 2 1907

SOUSA PLAYS FOR KING.

His Band Appears Before Edward and Alexandra at Sandringham.

London, Dec. 1.—Sousa and his band played by royal command tonight at Sandringham before their majesties King Edward and Queen Alexandra, and the royal family. The concert lasted two hours. At its close...

STANDARD

Address 1907

SOUSA DECORATED.

King Edward Presents Bandmaster Royal Victoria Medal.

London, Dec. 2.—Sousa brought to London from Sandringham, where his band played by royal command last night before their majesties and the royal family, the Royal Victoria medal, which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entertained that the band was informed whither we were bent."

YORK, 1884.

MEDAL FOR SOUSA.

Royal Victoria Decoration Presented Him by King Edward for His Services to Music.

London, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before their majesties King Edward and Queen Alexandra and the royal family.

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward. The family gathering included the Prince and Princess of Wales.

Mr. Sousa said further: "The King's motor car took myself and wife from the station. We marched into the ballroom at 10.30. Some 20 persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady DeGrey. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up.

"The King again sent word to play 'The Star Spangled Banner,' and again all present stood up. The King stepped forward, shook hands with me, chatted with me in the most cordial manner, and asked me to congratulate the band on its excellent technique. The Queen came up, thanked me and, turning to the King, told him how much she had enjoyed her birthday surprise."

The Appearance at Sandringham.

London, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by royal command last night before their majesties and the royal family) the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:

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calling, but Americans were willing to clear as to relieve him from the suspicion that it was worth. His record was not of allegiance to the United States.

From NEW BEDFORD MASS.
Address 1907
Date DEC 2 1907

SOUSA AT SANDRINGHAM.

American Band Entertains King Edward for Two Hours.

London, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before King Edward, Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously.

YORK, 1884.

Date NOV 2

Sousa and his band play before the King of England for two hours.

From SENTINEL
Address ...
Date DEC 2 1907

GAZETTE
COLORADO SPRINGS, COLO.

SOUSA AND HIS BAND PLAY BY ROYAL COMMAND

By Associated Press.
London, Dec. 1.—Sousa and his band played by royal command tonight at Sandringham before their majesties, King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward who received him very graciously. The king displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.
It is particularly noticeable that King Edward has chosen an American com-

pany as the second company of artists to appear before his court since his accession to the throne.

SOUSA WINS VICTORIA MEDAL

ESTABLISHED
DECORATED BY KING AFTER PLAYING FOR THEIR MAJESTIES.

Prince of Wales Personally Affixed the Decoration—Band's Visit to Sandringham a Surprise Arranged by King for Queen Consort.

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Newspaper Cutting Bureau in the World.

From New Tribune
Address ...
Date ...
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Great American Band Entertains English Royalty.
LONDON, Dec. 1.—Sousa and his band played by royal command today at Sandringham before their majesties.

From PIONEER PRESS
Address ST. PAUL, MINN.
Date ...

MR. SOUSA IS HONORED
HIS BAND AT SANDRINGHAM.
He Appears by Royal Command Before King Edward, Queen Alexandra and the Royal Family. BRK, 1884.

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YORK, 1884.

Date NOV 2

Sousa and his band play before the King of England for two hours.

From SENTINEL
Address Greenwood 1907
Date DEC 2 1907

GAZETTE
COLORADO SPRINGS, COLO.

SOUSA AND HIS BAND PLAY BY ROYAL COMMAND

By Associated Press.
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It is particularly noticeable that King Edward has chosen an American com-

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News Paper Cutting Bureau in the World.
From News Tribune
Address
Date 1907

SOUSA WINS VICTORIA MEDAL

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9K, 1884.

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YORK, 1884.

Sousa and his band play before the King of England for two hours.

From BENTINEL
Address 1907
Date DEC 2 1907

GAZETTE
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SOUSA AND HIS BAND PLAY BY ROYAL COMMAND

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It is particularly noticeable that King Edward has chosen an American com-

pany as the second company of artists to appear before his court since his accession to the throne.
The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward. The family gathering included the Prince and Princess of Wales.
Maud Reese Davies and Dorothy Hoyle arrived at Sandringham at 6 in the evening and performed after dinner. The program included classical and sacred music and a particular feature was a selection of American hymn tunes for which an elaborate peal of bells had been especially brought from London.

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YORK, 1884.

Sousa and his band play before the King of England for two hours.

Date NOV 2

Newspaper Cutting Bureau in the World.

REPUBLIC

Address

SOUSA PLAYED FOR THE KING.

Entertains His Majesty and Queen Alexandra for Two Hours.

London, Dec. 1.—Sousa and his band played by royal command to-night at Sandringham, before their majesties, King Edward and Queen Alexandra, and the royal family. The concert lasted two hours. At its close, Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

From **POST EXPRESS.**

Address **ROCHESTER, N. Y.**

Date **DEC 2 1901**

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JOURNAL.

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SOUSA'S BAND.

Played, by Royal Command, Before King Edward and Queen Alexandra.

JOURNAL.

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From **SENTINEL.**

Address **ROCHESTER, N. Y.**

Date **DEC 2 1901**

SOUSA PLAYED FOR KING

America's Famous Band Afforded Music For Royal Ears.

LONDON, Dec. 2.—Sousa and his band played by royal command to-night at Sandringham, before their majesties, King Edward and Queen Alexandra, and the royal family. The concert lasted two hours. At its close, Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

JOURNAL.

From **SENTINEL.**

Address **ROCHESTER, N. Y.**

Date **DEC 2 1901**

SOUSA PLAYED FOR KING AND QUEEN.

Sousa and His Band Gave a Two Hours' Concert at Sandringham Last Night.

LONDON, Dec. 1.—Sousa and his band played by royal command to-night at Sandringham before their majesties, King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close, Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne. The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward. The family gathering included the Prince and Princess of Wales, Miss Maude Reese Davies and Dorothy Hoyle.

From **NEWS.**

Address **PATERSON, N. J.**

Date **DEC 2 1901**

Sousa Plays Before Royalty.

London, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before their majesties King Edward and Queen Alexandra and the royal family. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

NEW YORK, 1884.

From

Address

Date

SOUSA'S BAND.

Played, by Royal Command, Before King Edward and Queen Alexandra.

London, Dec. 1.—Sousa and his band played by royal command to-night at Sandringham, before their majesties, King Edward and Queen Alexandra, and the royal family. The concert lasted two hours. At its close, Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

UNION.

NEW YORK, 1884.

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A MUSIC TRUST.

It is Being Promoted by Two Cleveland Men—Purpose of Proposed Combination.

Two Cleveland men, Harold J. Bradbury and Rudolf Berliner, are behind a project to combine all of the better class orchestras, bands, vocalists, and soloists in one grand monopoly of music. The objects of this music trust would be to establish a large agency for furnishing music for all occasions, on the same plan as a theatrical trust tries to unite all the stages and all the theatrical companies in one organization. Concert tours, and all manner of engagements for all the more important musical organizations would be arranged.

NEW YORK, 1884.

GAZETTE.

SOUSA PLAYED FOR THE KING.

Entertains British Royalty at the Palace at Sandringham.

LONDON, Dec. 1.—Sousa and his band played by royal command to-night at Sandringham before their majesties, King Edward and Queen Alexandra, and the royal family. The concert lasted two hours. At its close, Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

JOURNAL.

SOUSA AND THE KING.

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TRANSCRIPT.

Says a London despatch of today's date: Sousa brought to London from Sandringham, where he played by royal command last night before their majesties and the royal family, the Royal Victoria medal, which King Edward presented to the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangement without divulging our destination. We took Mr. Alfred de Rothschild into our confidence, and gave out that we were going to play at his country seat on Sunday. It was only when we were about to start that the band was informed whither we were bent."

RECORD.

SOUSA PLAYED FOR KING EDWARD

London, Dec. 2.—Sousa brought to London from Sandringham, where his band played by royal command last night before their majesties and the royal family, the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music.

The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a correspondent:—

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise.

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From **POST EXPRESS.**

Address **ROCHESTER, N. Y.**

Date **DEC 2 1901**

SOUSA AT SANDRINGHAM.

King Edward Stood While the Band Played "Star Spangled Banner."

London, Dec. 2.—John Philip Sousa has brought to London from Sandringham, (where his band played by royal command last night before their majesties and the royal family,) the Royal Victoria medal, which King Edward presented to the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast.

NEW YORK, 1884.

From **TRIBUNE.**

Address **DETROIT, MICH.**

Date **SOUSA MET KING ED.**

LONDON, Dec. 1.—Sousa and his band played by royal command to-night at Sandringham before their majesties, King Edward and Queen Alexandra, and the royal family. The concert lasted two hours. At its close, Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

POST.

WASHINGTON, D. C.

1884.

SOUSA PLAYS BEFORE KING.

Two-hour Concert at Sandringham Enjoyed by Their Majesties.

London, Dec. 1.—Sousa and his band played by royal command to-night at Sandringham before their majesties King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close, Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

REBALL.

Name

Address

Date

HONOR TO SOUSA'S BAND.

Played Before the British Royal Family on the Occasion of the Queen's Birthday.

[Special Cable Dispatch to the Boston Herald.] [Copyright, 1901, by the New York Herald Co.]

LONDON, Dec. 2, 1901. In connection with the celebration of the Queen's birthday, Sousa's band had the honor of performing before the King, Queen and court at Sandringham yesterday a programme including classical and sacred music, the particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

The party, under the charge of George Ashton, consisted of Mr. and Mrs. Sousa, Miss Maude Reese Davies, vocalist; Philip Yorke, Mr. Sousa's English manager, and 52 members of the orchestra.

It is particularly noticeable that the King should have chosen Americans as the second company of artists to appear before him since he ascended the throne.

Newspaper Cutting Bureau in the World.

REPUBLIC

From RIVINGTON
Address PROVIDENCE, R. I.
Date DEC 2 1901

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UNION

1884.

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The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward. The family gathering included the Prince and Princess of Wales.

Maud Reese Davies and Dorothy Hoyle arrived at Sandringham at 6 in the evening and performed after dinner. The programme included classical and sacred music, and a particular feature was a selection of American hymn tunes, for which an elaborate peal of bells had been especially brought from London.

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Transcript

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Says a London despatch of today's date: Sousa brought to London from Sandringham, where he played by royal command last night before their majesties and the royal family, the Royal Victoria medal, which King Edward presented to the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangement without divulging our destination. We took Mr. Alfred de Rothschild into our confidence, and gave out that we were going to play at his country seat on Sunday. It was only when we were about to start that the band was informed that we were bent."

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GAZETTE

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1884.

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TRIBUNE
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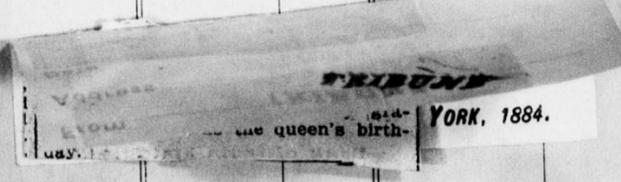
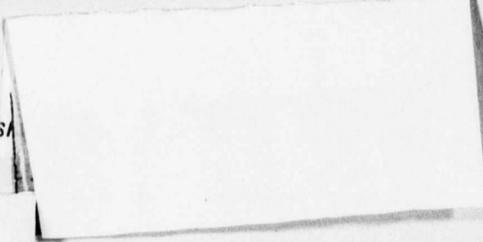
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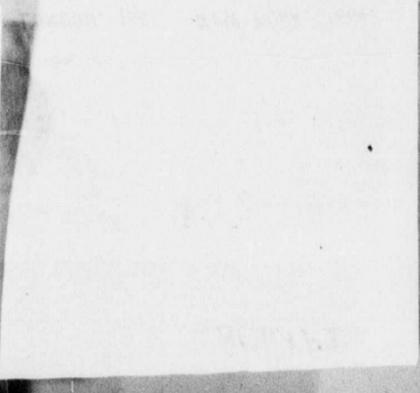
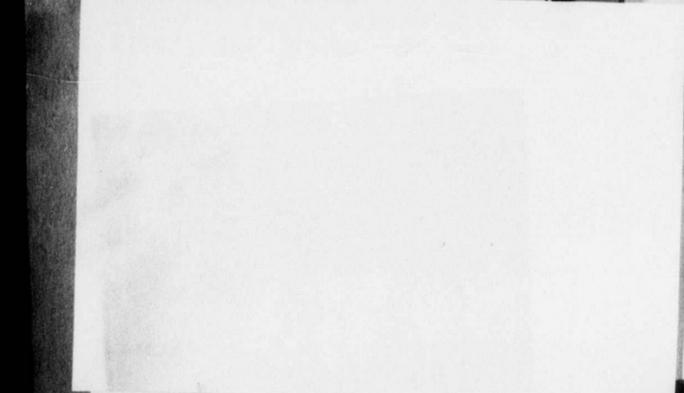


W. MERTZ CO

Seven of Them Found Guilty of Assault and Battery—To Be Sentenced To-day.
MODENA, U. Dec. 1.—Yesterday the jury at Ploche, Nev., returned a verdict of assault and battery against seven of the ac-

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TELEGRAM.

Address HARTFORD, CONN. DEC 2 1884

SOUSA BEFORE ROYALTY

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HERALD

BALTIMORE, MD.

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DEC 2 1901

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POST

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ADVERTISER

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SUN

BALTIMORE, MD.

Address

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TIMES

From

Address BROCKTON, MASS.

Date Sousa's much adorned breast will sport as an additional and valued decoration the Newspaper Cutting the Royal Victoria

From

Address BRIDGETON, N.J.

Date 1901

King Edward likes Sousa's music. He gave him a medal this week and probably filled his manager's pockets with ducats, as the march king does not play for medals. Mercy, they can be bought by the hundreds on this side of the pond.

ORK, 1884.

TELEGRAM.

om
Address
te
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SUN

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TIMES

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ESTABLISHED: LONDON, 1801. 1884.

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"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday.

"It was only when we entrained that the band was informed whither we were going. The King's motor car took myself and wife from the station.

"We marched into the ballroom at 10:30 o'clock. Some 20 persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duchess of Manchester and Lady De Grey. We first played 'God Save the King,' and then his Majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including King Edward, stood up.

"The program consisted of plantation songs and dances, 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.

"The King specially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and the 'Coon Band.' At the conclusion the King again sent word to play 'The Star-Spangled Banner,' and again all present stood up.

"The King stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique. The Queen came up, thanked me, and, turning to the King, told him how much she had enjoyed her birthday surprise, especially the hymn tunes, of which she requested copies.

"The Prince of Wales joined in, referred pleasantly to his trip and expressed regret that he did not have time to visit the United States. Then the King handed me this medal, which the Prince of Wales pinned on my breast. The Queen accorded me permission to dedicate a march to her.

"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knew more than most people about American music.

"The little princes had to go to bed before the performance, but they remarked previous to leaving the room: 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

has a way as commoner clay.

ESTABLISHED: LONDON, 1807.

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Address
ate

SOUSA PLAYS TO KING.

LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before their Majesties, King Edward and Queen Alexandra, and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously.

It is noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession.

CHRONICLE

CHICAGO

1901

SOUSA DECORATED BY KING.

Royal Victoria Medal Affixed to Bandmaster's Breast at Concert.

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their majesties and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music.

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise.

"The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the king and queen, the prince and princess of Wales, the duke of Cambridge, the duchess of Manchester and Lady De Grey.

"The king specially requested us to play 'Hands Across the Sea' and then sent word that he wanted 'El Capitan.'

"The little princes had to go to bed before the performance, but they remarked previous to leaving the room, 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'

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"The king specially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.'

From POST

Address

Date

MEDAL FOR A MUSICIAN

King Edward Honors Sousa, the American Bandmaster.

LONDON, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by royal command last night before their majesties and the royal family) the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music.

"It was among the most gratifying experiences of my life. The royal command was received many days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise."

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward.

DISPATCH

ESS

DEC 3 1901

PLAYED FOR KING EDWARD

SOUSA'S BAND A SURPRISE ON QUEEN'S NATAL DAY

A HEARTY WELCOME

AMERICAN AND ENGLISH PATRIOTIC AIRS RENDERED

Royal Assemblage Enjoys Classic Rag-Time and a Medal is Given Band's Leader.

LONDON, Dec. 2.—Sousa was brought to London from Sandringham, where his band played last night, by royal command, before their Majesties and the royal family. The Royal Victoria medal, which King Edward presented the bandmaster in appreciation of his services to music, the Prince of Wales personally affixed to Sousa's breast.

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise.

SECRET WELL KEPT.

"Complete duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred D. Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent.

THE KING WAS PLEASED.

"The King especially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and the 'Coon Band.' At the conclusion the King again sent word to play 'The Star Spangled Banner,' and again all present stood up. The King stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique.

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"Never mind, we are going to have Sousa in our bedrooms on the talking machines."

CITIZEN.

dress

LOWELL, MASS.

1901

The King has heard Sousa and has graciously received the Maestro. Leave the King for knowing how to treat the stranger, let alone a man who has set...

From

GAZETTE

Address

SCHENECTADY

Date

ROYAL VICTORIA MEDAL FOR BANDMASTER SOUSA

High Honor Paid to American Musician by King Edward-- Birthday Surprise for Queen.

LONDON, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by royal command last night before their majesties and the royal family) the royal Victoria medal, which King Edward presented to the bandmaster in appreciation of his services to music.

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise."

"The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some 20 persons were present, including the king and queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey.

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From

HERALD

Address

Date

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ESTABLISHED LONDON, 1901.

NEW YORK, 1884.

GAZETTE

PITTSBURG, PA

ESS

DEC 3 1901

Sousa Decorated By the King LONDON, Dec. 2.—Sousa returned to London from Sandringham, where he played last night with the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music.

NEW YORK, 1884.

CHRONICLE

From CHICAGO, 1907

SOUSA DECORATED BY KING.

Royal Victoria Medal Affixed to Bandmaster's Breast at Concert.

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"The king's motor car took myself and wife from the station. We marched into the ballroom at 10:30. Some twenty persons were present, including the king and queen, the prince and princess of Wales, the duke of Cambridge, the duchess of Manchester and Lady De Grey. We first played 'God Save

From Chronicle
Address PITTSBURGH, PA. 1907
Date

ROYAL VICTORIA MEDAL FOR BANDMASTER SOUSA

King Edward Was Especially Delighted With the "Star Spangled Banner."

London, December 3.—John Philip Sousa has returned from Sandringham, where his band played before the royal household, and brought with him the Royal Victorian medal presented to him by King Edward. Speaking of the occasion he said:

"The royal command was received several days prior to the visit, but was kept a secret, the king desiring to give the queen a birthday surprise. The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including the king, stood up. The program consisted of 'Plantation songs and dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to affect the distinguished listeners.

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Rivers on the north, the Gulf of Mexico on the south, the Mississippi on the west, and the Atlantic Ocean on the east. As we recall here today the event which have culminated in the march.

DISPATCH

Crie
DEC 3 1907

PLAYED FOR KING EDWARD

SOUSA'S BAND A SURPRISE ON QUEEN'S NATAL DAY

A HEARTY WELCOME

AMERICAN AND ENGLISH PATRIOTIC AIRS RENDERED

Royal Assemblage Enjoys Classic Rag-Time and a Medal is Given Band's Leader.

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"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise.

SECRET WELL KEPT.

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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America and certainly knows more than most people about American music. "The little Princesses had to go to bed before the performance, but they remarked, previous to her leaving the room:

"Never mind, we are going to have Sousa in our bedrooms on the talking machines"

CITIZEN

LOWELL, MASS. 1907

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NEW YORK, 1884.

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From HERALD
Address
Date

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GAZETTE

PITTSBURGH, PA

DEC 3 1907

Sousa Decorated By the King
LONDON, Dec. 2.—Sousa returned to London from Sandringham, where he played last night with the royal band, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration.

NEW YORK, 1884.

CHRONICLE

CHICAGO

SOUSA DECORATED BY KING.

Royal Victoria Medal Affixed to Bandmaster's Breast at Concert.

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"The little princes had to go to bed before the performance, but they remarked previous to leaving the room, 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

DIRECTOR

PLAYED FOR KING EDWARD

SOUSA'S BAND A SURPRISE ON QUEEN'S NATAL DAY

A HEARTY WELCOME

AMERICAN AND ENGLISH PATRIOTIC AIRS RENDERED

Royal Assemblage Enjoys Classic Rag-Time and a Medal is Given Band's Leader.

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m CITIZEN. dress LOWELL, MASS. 1907

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Mr. K. Goodenow, Mr. R. Conners, Mr.

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From BRERALD. Address Date

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GAZETTE. PITTSBURG, PA. DEC 3 1907

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Rivers on the north, the Gulf of Mex... west, and the Atlantic Ocean on th... east. As we recall here today the event which have culminated in the marve!

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From
Address

From
Address
Date

From
Address
Date

SOUSA PLAYS FOR THE KING

And Receives the Royal Victoria Medal—A Birthday Surprise for the Queen.

Sousa brought to London from Sandringham, where his band played by royal command Sunday night before the king and queen and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The

ORK, 1884.

ROYAL PARTY STOOD UP

While Sousa's Band Rendered "The Star Spangled Banner."

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ESTABLISHED

AMERICAN

BALTIMORE, MD

SOUSA'S MEDAL FROM THE KING.

HIS CONCERT A BIRTHDAY SURPRISE TO THE QUEEN.

King Edward Requested "The Star-Spangled Banner," and All the Royal Family Stood Up as the Great Band Played the Soul-stirring Air—The King Also Especially Asked for "Hands Across the Sea," "King Cotton" and the "Coon Band"—Sousa Says the King Had Nothing but Kind Words About America, and Certainly Knows More Than Most People About American Music—The Queen Delighted.

ORK, 1884.

[By Cable to The American.]

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From
Address

SOUSA'S VISIT TO THE KING.

The Royal Victoria Medal Presented to the Bandmaster.

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From
Address
Date

Sousa Played Before the King.

LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before their majesties King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London. It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

1884.

From
Address
Date

SOUSA DECORATED BY KING EDWARD.

London, December 2.—Sousa was decorated with the Victoria medal by King Edward at Sandringham on the Queen's birthday when the entire band played before the royal party.

ORK, 1884.

SOUSA GETS THE KAMAMA

KING EDWARD PRESENTS THE BANDMASTER WITH THE ROYAL VICTORIA MEDAL.

A BIRTHDAY SURPRISE FOR THE QUEEN.

The King Commands the Band to Play for Her Entertainment—Yankee Pieces Applauded.

London, December 2.—Sousa brought to London from Sandringham, where his band played last night by royal command of their majesties and the royal family, the royal Victoria medal, Kamama, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. Regarding the visit to Sandringham

LEADER

From
Address
Date

THE KING DECORATES SOUSA

GREAT CONDUCTOR GIVEN A ROYAL VICTORIA MEDAL.

Prince of Wales Pins It—Edward Had "Star Spangled Banner" Given Twice and He and Queen Stood—Great Triumph for Sousa.

ORK, 1884.

London, Dec. 3.—When John Philip Sousa "and his band" return to the United States the composer of marches will wear a new decoration on his breast, the prize of his large collection. The new adornment is the Royal Victoria medal, and Mr. Sousa prizes it all the more because it was handed to him by King Edward and pinned on his coat by the hand of the Prince of Wales, after the "command" concert of the band at Sandringham last night.

Sousa is as proud of his medal as a baby of a gold rattle. When seen today he was full of recollections of the concert and of the reception given him at court.

KEPT THE "COMMAND" SECRET. "The concert," said the conductor, "was a specially arranged surprise for Queen Alexandra, who celebrated her birthday yesterday. I received the royal command several days ago, but not a member of the band knew we were going to Sandringham until we were on the train.

"Our audience comprised the royal family and some twenty members of the court. Our opening number was 'God Save the King,' and the next was 'The Star Spangled Banner.' The king and his company stood while the American anthem was being played. "Our regular program consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'Arthur Pryor's trombone solo, 'The Stars and Stripes,' and the Reese-Davies collection of hymn tunes, including 'Nearer, My God to Thee.'"

WHAT THE KING LIKED.

"The king's special requests were for 'Hands Across the Sea,' 'El Capitan,' 'King Cotton' and 'The Coon Band,' and at the end of the concert he asked us to play again 'The Star Spangled Banner,' and he and his company stood again.

"Then the king shook my hand, complimented the band on its work, and the queen added her thanks for the birthday surprise. She asked for copies of the hymn tunes. The Prince of Wales was very cordial, and after a chat the king handed me this medal, which the prince pinned on my coat. I shall dedicate a new march to Queen Alexandra with her permission.

"I never had a more appreciative audience nor was I ever more cordially received."

Newspaper Cutting Bureau in the World.

CONSTITUTION
ATLANTA
DEC 3 1901

From **RECORD HERALD**
Address **CHICAGO**
Date

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"The king stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique. The queen came up, thanked me, and, turning to the king, told him how much she had enjoyed her birthday surprise, especially the hymn tunes, of which she requested copies. The Prince of Wales joined in, referred pleasantly to his trip and expressed regret that he did not have time to visit the United States. Then the king handed me this medal, which the Prince of Wales pinned onto my breast. The queen accorded me permission to dedicate a march to her.

"I have never played to a more appreciative audience, nor have I been more kindly treated. The king looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America and certainly knows more than most people about American music."

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"Well," began the man from Manhattan, "when this man who is now famous the world over as king of march music landed in the 'home of the free' he carried with him a valise on which was marked in plain letters, 'John Philipso, U. S. A.'"

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POSTANDARD

MEDAL FOR SOUSA FROM KING OF ENGLAND

His Majesty Personally Decorated Bandmaster.

LONDON, Dec. 2.—Sousa

From **POST**
Address **PITTSBURGH, PA.**
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"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind, we are going to have Sousa in our room on the talking ma-

COURANT

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ESTABLISHED

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Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward.

Mr. Sousa telling of the incident said: "Some 20 persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady DeGrey. We first played 'God Save the King,' and then His Majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up.

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Especial Compliment Meets the Rendition of "The Star Spangled Banner."

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ences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent.

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COURANT

From **HARTFORD COURANT**
Address **BOSTON**
Date **DEC 3 1907**

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ADVERTISER

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SOUSA ALONE IS SUCCESSFUL.

London Cable to Chicago Tribune.

After the last poor theatrical season London managers hope confidently for better things in the one now running. But now, when within a short time of the pantomimes, it can safely be said that the present season is no better, and is probably even worse than the last.

The one exception to the general rule is J. P. Sousa, who is having a genuine success in afternoon performances at the Emure Theatre and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis and to every piece in which an extra turn can be introduced. At all of them impersonators, men, women, and children give more or less faithful imitations of Sousa conducting. At the Strand Theatre both Louie Freear and Marie Dainton do him. At the Hippodrome "The Smallest Man in the World" wields a Sousa baton.

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CONSTITUTION.
ATLANTA

From **RECORD HERALD**
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Apropos of the honor conferred by the king of England upon John Philip Sousa in commanding the latter to appear before him with his band, the "Great American March King" was the topic of conversation yesterday in group at the Kimball.

Among the number was a New Yorker, who had stood as an interested listener until there came a lull in the conversation.

"Do any of you know," he said "how this great musical director came by his present name?" he asked.

"He came by it honestly, I guess," remarked a facetious young man who uses pomade and puts his trousers between the mattresses at night.

"Yes, he did," the New Yorker answered, "but it isn't the name he brought over here with him from his home in Italy—at least so the story goes."

"Tell us about it," several of the group asked in chorus.

"Well," began the man from Manhattan, "when this man who is now famous the world over as king of march music landed in the 'home of the free' he carried with him a valise on which was marked in plain letters, 'John Philipso, U. S. A.'"

"Time passed, and this son of sunny

Italy commenced to grow musically and also to become Americanized. It was then, so the story goes, that he expressed the desire for a name more nearly like those of the people of which he was one by choice. Philipso sounded out of place doing service for a man who had imbibed American beliefs and customs, and whose destiny was closely linked with the 'Stars and Stripes forever.'

"A member of the band to which he belonged finally made a suggestion. It turned out to be a happy one, and was adopted by the master of the baton.

"The suggestion was this: To the name Philipso add the U. S. A. Divide the one name into two words, and these was the smooth-sounding and easily pronounced name of John Philip Sousa."

ESTABLISH
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Section 2.—The cost and expense of the above improvement to be paid out of the proceeds of the sale of Water Bonds and provided.

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SUN
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Among the honors the British have recently paid Americans none will be more appreciated by the mass of the people than the conferring of the Victoria medal on Bandmaster John Philip Sousa. The frank and hearty appreciation of distinctively American music by King Edward is pleasing, and his pointed choice of our patriotic airs and marches is another evidence of the good feeling that exists between the Anglo-Saxon nations. We can understand the preference of Queen Alexandra for the sweet and solemn hymns that form a part of our churchly devotion, and we are proud that the English King and his court stand when "The Star Spangled Banner" is played. But Americans must have their utmost enthusiasm aroused when they know that the King of Great Britain and Ireland, Lord of the Transvaal, Emperor of

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CALLED FOR IT TWICE.
King Edward Liked the "Star Spangled Banner."
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HERALD DISPATCH
From **BOSTON, MASS.**
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American Band Master's Concert Before British Royalty Was Arranged by King Edward as a Birthday Surprise to Queen.

London, Dec. 3.—At the concert given on Sunday at Sandringham before King Edward and the royal family it was the Prince of Wales himself who pinned upon Mr. Sousa's breast the medal of the Victorian Order which the King bestowed upon the conductor. The concert was a great success. The King requested no fewer than seven encores, and in most cases stipulated the works of the composers he desired to hear.

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HERALD DISPATCH

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HERALD DISPATCH

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From **TIMES**
Address **11 PATERNOSTERS, PA**
Date **DEC 3 1901**

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NEW YORK, 1884.

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PIONEER PRESS

THE MARCH KING BEFORE ROYALTY

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From
Address
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Played Before King Edward at Sandringham.

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It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward. The family gathering included the Prince and Princess of Wales.

Maude Reese Davies and Dorothy Hoyle arrived at Sandringham at 6 o'clock in the evening and performed after dinner. The programme included classical and sacred music and a particular feature was a selection of American hymn tunes, for which an elaborate peal of bells had been especially brought from London.

Mrs. Sousa was also present.

REGISTER

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dress

HONORS TO SOUSA BY ENGLAND'S KING.

THE PRINCE OF WALES PERSONALLY PINNED THE DECORATION ON MUSICIAN'S BREAST.

THE BAND-MASTER TALKED EXPRESSED HIS GREAT GRATIFICATION WITH RECEPTION.

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BLADE

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ADVERTISER

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London, Dec. 3.—When Sousa's band played at Sandringham by command of King Edward, Sunday, the Prince of Wales pinned on the bandmaster's coat the Royal Victoria medal, presented by the king. Rag time and American airs were played and the king asked for the "Star Spangled Banner." During the rendition the king and the members of the royal family present were standing.

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King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. YORK, 1884.

From GAZETTE

Address WICHITA, KAN.

SOUSA PLAYS BEFORE KING

American Band Master Is Presented With Gold Medal

BY HIS MAJESTY EDWARD

Royal Personage Gives His Queen Surprise Party.

SOUSA IS CAPTIVATED

By Pleasant Way in Which He Is Received.

London, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their majesties and the royal family, the royal Victoria medal, with which the king presented the band master in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the king and queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duchess of Manchester and Lady De Grey. We first played "God Save the King," and then his majesty sent word that he wanted "The Star Spangled Banner," during the playing of which all, including King Edward stood up. The program consisted of "Plantation Songs and Dances," "The Washington Post March," "The Stars and Stripes," a trombone solo by Arthur Pryor and the Reesedavies collection of American hymn tunes, including "Nearer My God to Thee," which seemed to deeply affect the distinguished listeners.

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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The king

NEWS

Sousa's band played before King Edward a day or two ago, so it is an easy guess that at this moment his majesty is whistling "The Washington Post March."

From COMMERCIAL

Address LOUISVILLE, KY.

SOUSA PLAYS FOR KING OF ENGLAND

Queen's Birthday Celebrated With a Concert by American Band at Sandringham

"The Star Spangled Banner" Is Played by Request of Their Royal Majesties

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their majesties and the royal family, the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his music. The prince of wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The king's motor car took myself and wife from the station. We marched into the ballroom at 10:30. Some twenty persons were present, including the king and queen, the prince and princess of Wales, the duke of Cambridge, the duchess of Manchester, and Lady De Grey. We first played "God Save the King," and then his majesty sent word that he wanted "The Star Spangled Banner," during the playing of which they all, including King Edward, stood up. The program consisted of "Plantation Songs and Dances," "The Washington Post March," "The Stars and Stripes," a trombone solo by Arthur Pryor and the Reese-Davies collection of American hymn tunes, including "Nearer My God to Thee," which seemed to deeply affect the distinguished listeners.

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It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The king looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America and certainly knows more than most people about American music. The little princes had to go to bed before the performance, but they re-

NEWS

DEC 3 1901

King Edward VII. has decorated John Philip Sousa with a medal. The King knows a good thing when he sees and hears it.

From GAZETTE HERALD

Address ST. JOSEPH, MO.

PRYOR PLAYS FOR THE KING

ST. JOSEPH BOY HELPS ENTERTAIN YORK, 18 EDWARD VII.

SOUSA AT SANDRINGHAM

"Stars and Stripes" on Slide Trombone Enthusies Monarch of Great Britain—Details of Concert Given Sunday Night.

Arthur Pryor, a St. Joseph boy, played "Stars and Stripes Forever," before King Edward VII at the royal palace in Sandringham Sunday night. He is the world's greatest trombone player and was born and raised in this city, being the son of Prof. Sam Pryor, the well known bandmaster. He is the leading soloist of Sousa's band and has on several occasions, in the absence of the famous director, wielded the baton.

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Hands Sousa a Medal.

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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience.

TIMES

ess LOUISVILLE, KY.

Bandmaster Sousa, after playing before the King of England, had a medal pinned on his breast by the Prince of Wales. As Sousa's breast is not as broad or as long as a barn door it is becoming a physical impossibility for him to wear all his medals, but he might learn from the golflac and hire him a medal caddy.

From GAZETTE

Address WICHITA, KAN.

SOUSA PLAYS BEFORE KING

American Band Master Is Presented With Gold Medal

BY HIS MAJESTY EDWARD

Royal Personage Gives His Queen Surprise Party.

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The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: "Never mind, we are going to have Sousa in our bed rooms on the talking machines."

From GAZETTE HERALD

Address ST. JOSEPH, MO.

PRYOR PLAYS FOR THE KING

ST. JOSEPH BOY HELPS ENTERTAIN YORK, 18 EDWARD VII.

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Arthur Pryor, a St. Joseph boy, played "Stars and Stripes Forever," before King Edward VII at the royal palace in Sandringham Sunday night.

He is the world's greatest trombone player and was born and raised in this city, being the son of Prof. Sam Pryor, the well known bandmaster.

He is the leading soloist of Sousa's band and has on several occasions, in the absence of the famous director, wielded the baton.

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A Trombone Solo.

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Hands Sousa a Medal.

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From *News Herald*
Address *CLEVELAND, OHIO.*
Date

SOUSA GETS THE KAMAMA

ESTABLISHED

KING EDWARD PRESENTS THE BANDMASTER WITH THE ROYAL VICTORIA MEDAL.

A BIRTHDAY SURPRISE FOR THE QUEEN.

The King Commands the Band to Play for Her Entertainment—Yankee Pieces Applauded.

LONDON, December 2.—Sousa brought to London from Sandringham, where his band played last night by royal command of their majesties and the royal family, the royal Victoria medal, Kamama, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. Regarding the visit Sousa said to a representative of the Associated Press: "It was among the gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete arrangements without divulging our destination. It took Mr. Alfred de Rothschild into our confidence, and gave out that we were going to play at his country seat on Sunday. It was only when he entrained that the band was informed."

WHITHER WE WERE BENT.

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From *JOURNAL*
Address *INDIANAPOLIS, IND.*
Date *DEC 3 1901*

HE PLAYED FOR ROYALTY

SOUSA'S ACCOUNT OF HIS VISIT TO SANDRINGHAM PALACE. 1884.

King Edward Twice Asked for "The Star-Spangled Banner"—Hymns Liked by Alexandra.

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their Majesties, and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The King's motor car took myself and wife from the station. We marched into the ballroom at 10:30."

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From *CINCINNATI*
Address *CINCINNATI, OHIO*
Date *DEC 9 1884*

SOULS

Of Royal Audience 1884.

Were Stirred By Sousa's Inspiring Strains.

"Star-Spangled Banner" and Coon Songs,

With a Collection of Good American Hymns.

Edward and Family Listened With Delight.

Royal Victoria Medal Pinned To the Bandmaster's Breast By the Prince of Wales.



LONDON, December 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before Their Majesties and the royal family, the Royal Victoria medal with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The King's motor car took myself and wife from the station."

A ROYAL AUDIENCE.

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THANKED BY KING AND QUEEN.

"The King stepped forward, shook hands with me, chatted in the most cordial manner and asked me to congratulate the band on its excellent technique. The Queen came up, thanked me and, turning to the King, told him how much she had enjoyed her birthday surprise, especially the hymn tunes, of which she requested copies. The Prince of Wales joined in, referred pleasantly to his trip, and expressed regret that he did not have time to visit the United States. Then the King handed me his medal, which the Prince of Wales pinned onto my breast. The Queen accorded me permission to dedicate a march to her. "It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He had nothing but kind words for America, and certainly knows more than most people about American music."

"The little Princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

From *NEWS*
Address *INDIANAPOLIS, IND.*

SOUSA DECORATED BY KING.

Royal Victoria Medal Affixed to Bandmaster's Breast.

LONDON, December 3.—Sousa brought to London from Sandringham, where his band played by royal command before their majesties and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said:

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SOUSA'S DESCRIPTION.

The American March King's Concert for the British King.

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Newspaper Cutting Bureau in the West

From *Mus & Journal*
Address
Date

SOUSA GETS THE KAMAMA

ESTABLISHED

KING EDWARD PRESENTS THE BANDMASTER WITH THE BANDMASTER WITH THE ROYAL VICTORIA MEDAL.

A BIRTHDAY SURPRISE FOR THE QUEEN.

The King Commands the Band to Play for Her Entertainment—Yankee Pieces Applauded.

London, December 2.—Sousa brought to London from Sandringham, where his band played last night by royal command of their majesties and the royal family, the royal Victoria medal, Kamama, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. Regarding the visit Sousa said to a representative of the Associated Press:

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WHITHER WE WERE BENT.

"We marched into the ball room at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess, the Duke of Cambridge, the Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then his Majesty sent word that he wanted the 'Star Spangled Banner,' during the playing of which they, including King Edward, stood up. The programme consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.

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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He had nothing but kind words for America, and certainly knows more than most people the American music.

"The little princes had to go to bed, but they remarked, previous to leaving the room: 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

From **JOURNAL**
Address
Date

HE PLAYED FOR ROYALTY

SOUSA'S ACCOUNT OF HIS VISIT TO SANDRINGHAM PALACE. 1884.

ES7

King Edward Twice Asked for "The Star-Spangled Banner"—Hymns Liked by Alexandra.

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their Majesties, and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The King's motor car took myself and wife from the station. We marched into the ballroom at 10:30.

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"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room, 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

The Prince and Princess of Wales attended the Lyceum Theater to-night incognito. At the end of the first act William Gillette was summoned to the royal box and complimented upon his artistic realization of Conan Doyle's famous character of Sherlock Holmes.

ENQUIREE

Address
CINCINNATI, OHIO
DEC 9 1884

SOULS

Of Royal Audience

Were Stirred By Sousa's Inspiring Strains.

"Star-Spangled Banner" and Coon Songs,

With a Collection of Good American Hymns.

Edward and Family Listened With Delight.

Royal Victoria Medal Pinned To the Bandmaster's Breast By the Prince of Wales.



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A ROYAL AUDIENCE.

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BEAUTIFUL RESIDENCE, Ashland ave., near Sewall, 125 E. Market.
W. E. STEVENSON.
December 1st; the property is worth \$4,000.
60 feet front; price \$3,500; must be sold by order of court.
REAL ESTATE—Northwest corner of Meridian and St. Joseph; the best site in the city for a flat or apartment house; lot 63x25; all improvements made; front gas, sewer and water on lot.
REAL ESTATE—Northwest corner of Meridian and St. Joseph; the best site in the city for a flat or apartment house; lot 63x25; all improvements made; front gas, sewer and water on lot.
REAL ESTATE—Two-story, nine-room house, bath, furnace, abundance of gas, electric wiring, sewer connection, beautiful oak finish, hardwood floors, an up-to-date house in every particular; price \$2,800; worth \$3,500; also vacant lot for two-thirds value; must raise some money.
M. M. COTTON, Owner, 21 Tuxedo st.

BY DOWN CREDIT
AND FURS.
418
Opp. Chase House.
BROS.
THED FOR \$1.00 A WEEK.

... Bureau in the World.

HERALD STAB.

From

Address

ROYALTY PLEASED.

Date

VISIT OF SOUSA'S BAND TO KING AND QUEEN.

Played on Queen's Birthday—Hymn Tunes Especially Pleased Alexandra—Medal Given Sousa.

ESTABLISHED

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NEWS

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King Edward conferred on him the decoration of the Victorian Order, which the Prince of Wales pinned on his breast. The prince told Mr. Sousa that he had become quite familiar with his marches while making the tour of Canada.

The programme played by the band included hymns and American tunes.

Newspaper Cutting Bureau in the World.

REPUBLICAN

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JOURNAL

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From

FREE PRESS.

Address

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Newspaper Cutting Bureau in the World.

GERMAN HEROLD.

From

Address

Date

Sousa's Erfolg.

London, 3. Dec. Sousa's Concert vor der kgl. Familie in Sandringham, war ein großer Erfolg. Der König verlangte nicht weniger als sieben "Encores" und beifolgte.

MUSICAL COURIER.

From

Address

Date

SOUSA'S LONDON SUCCESS.

THE special cable despatch to the Sunday Sun, describing the poor show season in London, says: The one exception to the general rule is John Philip Sousa, who is having a genuine success in afternoon performances at the Empire Theatre, and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis and to every piece in which an extra turn can be introduced. At all of them impersonators, men, women and children, give more or less faithful imitations of Sousa conducting. At the Strand Theatre both Louie Freear and Marie Dainton "do" him. At the Hippodrome "the smallest man in the world" wields a Sousa baton.

Later.

LONDON, December 1.—The birthday of Queen Alexandra was celebrated to-day by Their Majesties and a party of guests at Sandringham House.

One of the features of the celebration was a concert by Sousa's Band, which went to Sandringham from London by a special train, luncheon being served on the train. The concert lasted two hours, after which the band had dinner. They later returned to London by the special train and had supper in one of the carriages.

POST WASHINGTON, D. C.

SOUSA BEFORE THE KING

Bandmaster Tells of His Meeting with Edward and Alexandra.

Presented by His Royal Highness with the Victoria Medal and Thanked by the Queen for Her Birthday Surprise—The Programme.

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"It was nearly 1 o'clock when we were dismissed."

MAIL

On one occasion John Philip Sousa, by his promptness, was the direct means of stopping a panic which might have had the most disastrous results. While his band was playing before 12,000 people in St. Louis the electric lights in the hall went out suddenly. People began to move uneasily in their seats, and some even began to make a rush for the doors. Coolly tapping with his baton, Sousa gave a signal, and immediately his band began playing "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that confidence had partially been restored. When the band began to play "Wait Till the Clouds Roll By" the laughter deepened into a roar of merriment that only ended when the lights were turned on again.

From

Address

Date

Bandmaster Sousa will come home wearing the decoration of the Victorian Order, which was conferred by King Edward, and pinned in place by the Prince of Wales.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

...cutting bureau in the world.

HERALD STAR

From

Address

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Newspaper Cutting Bureau in the World. REPUBLICAN

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NEW YORK, 1884.

POST

WASHINGTON, D.C.

DEC 3

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LOWELL, MASS.

DEC 3 1884

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KARLETON

WILD

Studio 6, 241

Date

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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

... Bureau in the World.
HERALD STAB.

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NEWS
NEWARK, N. J.

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The programme played by the band included by the newspaper Cutting Bureau in the World.

REPUBLICAN

POST
WASHINGTON, D. C.

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JOURNAL

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KARLETON

WILD

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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

HERALD STAB.

NEWS NEWSPAPER, N. J.

POST WASHINGTON, D. C.

From

Address

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LOWELL, MASS.

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The programme played by the band included hymn tunes of the American churches, including President McKinley's favorite hymn. Queen Alexandra was particularly pleased with these. Several negro hymns were also played, and her Majesty asked Mr. Sousa to procure the words and music of them for her.

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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

POST

WASHINGTON, D.C.

DEC 4 1907

Mr. Sousa was thoughtful enough to play "The Washington Post March" for King Edward. It was an excellent thing to take his mind off the troubles in South Africa.

Newspaper Cutting Bureau in the World

From

Address

Date

Sousa says Edward called twice for the "Star Spangled Banner" and he still

From

Address

Date

The newspapers are blowing about the fact that Sousa and his band a few days ago played before King Edward. King Edward, however, need not feel stuck up about it. Sousa and his band played before the Clotheshorse Man right here in

ESTABLISHED Newspaper Cutting Bureau

From

Address

Date

John P. Sousa and Franklin L. Welch are the authors of "The Education of Mr. Pipp," which Jefferson de Angelis will present in January.

Newspaper Cutting Bureau in the World. NEW YORK WORLD

From

Address

Date

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Address

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KING EDWARD AND RAG-TIME.

Among the honors the British have recently paid Americans none will be more appreciated by the mass of the people than

the conferring of the Victoria medal on Bandmaster John Philip Sousa. The frank and hearty appreciation of distinctively American music by King Edward is pleasing, and his pointed choice of our patriotic airs and marches is another evidence of the good feeling that exists between the Anglo-Saxon nations. We can understand the preference of Queen Alexandra for the sweet and solemn hymns that form a part of our churchly devotion, and we are proud that the English king and his court stand when "The Star Spangled Banner" is played. But Americans must have their utmost enthusiasm aroused when they know that the King of Great Britain and Ireland, Lord of the Transvaal, Emperor of India and Defender of the Faith, hums a Sousa march when it is beaten out in

CLIPPER.

From

Address

Date

Philip Yorke, late assistant to the veteran Charles Morton, of the Palace, has arranged concerts at the Crystal Palace for Sousa's Band, in addition to the London arrangements already reported to you. Geo. Manners has been engaged as his assistant manager. Sousa will introduce Maude Reese Davis, an American soprano, to London. She has done well on tour. Mr. Yorke, by the way, is likely to manage Sousa on a tour of the world. Concerts have been arranged for several important towns on the South coast at the close of the London engagement.

1884.

AMERICAN.

WATERBURY, CONN.

DEC 4 1907

Sousa's Own Story About It.

(Associated Press Cable.)

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HERALD

From

Address

Date

It was a royal compliment which the King paid Sousa and this country, by standing when "The Star Spangled Banner" was played, and a lesson also to good Americans who

UNION

From

Address

Date

ANOTHER MEDAL FOR SOUSA.

American Bandmaster Decorated by King Edward VII.

London, Dec. 2—Sousa brought to

HERALD

From

Address

Date

Sousa Pleas'd the King.

London, Dec. 1.—Sousa and his band played by royal command tonight at Sandringham before their majesties King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king displayed keen delight at the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham, and supper on the train returning to London.

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since

PRESS

MIDDLETON, CONN.

Sousa Plays Before Royalty.

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SENTINEL

MEDAL FOR SOUSA.

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POST
Washington, D.C.

DEC 4 1907

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Newspaper Cutting Bureau in the World.
NEW YORK WORLD

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KING EDWARD AND RAG-TIME.

Among the honors the British have recently paid Americans none will be more appreciated by the mass of the people than

the conferring of the Victoria medal on Bandmaster John Philip Sousa. The frank and hearty appreciation of distinctively American music by King Edward is pleasing, and his pointed choice of our patriotic airs and marches is another evidence of the good feeling that exists between the Anglo-Saxon nations. We can understand the preference of Queen Alexandra for the sweet and solemn hymns that form a part of our churchly devotion, and we are proud that the English king and his court stand when "The Star Spangled Banner" is played. But Americans must have their utmost enthusiasm aroused when they know that the King of Great Britain and Ireland, Lord of the Transvaal, Emperor of India and Defender of the Faith, hums a Sousa march when it is beaten out in two-step time, and he pats his foot in rhythmic enthusiasm when the strains of the festive "coon song" swing out on the throbbing air.—Baltimore Sun.

AMERICAN
WATERBURY, CONN.
DEC 4 1884

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HERALD
BOSTON, MASS.
DEC 5 1901

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UNION
SPRINGFIELD, MASS.
DEC 2 1901

ANOTHER MEDAL FOR SOUSA.

American Bandmaster Decorated by King Edward VII.

London, Dec. 2—Sousa brought to

HERALD
SALT LAKE CITY, UTAH
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MAJESTIES

1884.

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ESTABLISH

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AMERICAN

Waterbury, Conn.

DEC 4 1884

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NEW YORK, 1884.

NEW HAVEN, December 2—Edward C. Glenn and Walter W. Miller, charged with assaulting and robbing Ensign Henry M. Johnson, on the night

Sandringham before their majesties King Edward and Queen Alexandra and the royal family. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king displayed keen delight with the music.

1884.

of the... for several important... const at the close of the London... ment.

From **JOURNAL TRIBUNE**
Address **KNOXVILLE, TENN.**
Date **DEC 2 1901**

From **Mail**
Address **...**
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BY ROYAL COMMAND SOUSA APPEARS AT SANDRINGHAM

ESTABLISHED: L.

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JOHN PHILIP SOUSA.

The celebrated bandmaster and librettist who was honored by royal command to appear before the king and queen of Great Britain.

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"BY ROYAL COMMAND"

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ORK, 1884.

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Planned by the King for the Fifty-Seventh Anniversary of Her Birth.

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How the Press Was Deluded.

"We took Mr. Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the king and queen, the Prince and Princess of...

Newspaper Cutting Bureau in the World.

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DEMOCRAT

HERALD
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Edward befest Herrn Sousa

DEMOCRAT-CHRONICLE
ROCHESTER, N. Y.

SOUSA'S GLORY.

All Sorts of New Honors Accorded by British Royalty.

London, Dec. 2.—John Phillip Sousa...

MESSENGER.

From **...**
Address **...**
Date **DEC 1 1901**

MUSIC AND MUSICIANS.

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YORK, 1884.

SOUSA WAS DECORATED

London, Dec. 3.—When John Phillip Sousa "and his band" return to the United States the composer of marches will wear a new decoration on his breast, the prize of his large collection. The new adornment is the Royal Victoria medal, and Mr. Sousa prizes it all the more because it was handed to him by King Edward and pinned on his coat by the hand of the Prince of Wales after the "command" concert of the band at Sandringham last night. Sousa is as proud of his medal as a baby of a gold rattle.

g Listened to Star Spangled Banner.
London, Dec. 2.—John Phillip Sousa has brought to London from Sandringham (where his band played by royal command) before their majesties and the queen.

STATE REGISTER

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DEC 3

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HERALD

Sousa's Kapelle geehrt.

König Edward heftet Herrn Sousa einen Orden an.

London, 2. Dec. Sousa's Kapelle begab sich gestern Abend auf den Befehl des Königs nach Sandringham und concertirte vor der königlichen Familie. Der König verlieh Herrn Sousa den Victoria-Orden und heftete denselben eigenhändig an die Brust des Künstlers.

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Programme at Sandringham.

The programme consisted of 'Plantation Songs and Dances,' 'The Washing Post March,' the 'Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.

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