

Sousa's Triumph.

[By Cable.]

BERLIN OFFICE THE MUSICAL COURIER, (October 12, 1896.)

DESPITE rain thousands of visitors attended the concert here yesterday at which Sousa conducted the Philharmonic Band at the Exposition. The enthusiasm was tremendous, and the Sousa marches were all encored.

FLOERSHEIM.

NOV 28 1897

SOUSA'S EUROPEAN PLANS.

**His Band Will Play His Own Mar-
tial Strains Throughout Eng-
land and the Continent.**

John Philip Sousa has arranged to in-
vade Europe next year at the head of
his famous band and to the inspiring
strains of his own martial music. Just
a year ago, while on a vacation tour,
Sousa conducted the brass section of
the famous Philharmonic Orchestra of
Berlin at a complimentary concert ar-
ranged in his honor, and the great suc-
cess he achieved in the German capi-

tal convinced the American composer
and leader that there was an undoubted
field for his band in Europe.

"Yes, I am going to Europe with my
band next summer," said Mr. Sousa
yesterday. "The trip will occupy four-
teen weeks, and we shall sail from New
York on Wednesday, May 25, 1898, re-
turning early in September. I go
abroad under the direction of an Eng-
lish company organized expressly for the
purpose of exploiting my band. The
American representative of this com-
pany is E. R. Reynolds, who will be
general manager of the band and its
tours. Henry Wolfsohn, the well-known
manager of musical attractions, will
manage the tour in Germany and Aus-
tria. We shall open in London on June
3, 1898, and will devote five weeks to a
tour of England, Scotland, Wales and
Ireland. Then one week in Paris and
Brussels, followed by six weeks in
the principal cities of Germany and
Austria, beginning with Berlin. The
tour will extend as far as Vienna and
Buda-Pesth."

"My band for the European tour will
consist of sixty musicians, a representa-
tive American organization. We shall
take with us two of the greatest of
American soloists, a singer and an in-
strumentalist—both women of course.
Their names will be announced later.
We shall take American printing with
us, and our programmes will be the
same judicious blend of the best works
of the best composers with the lighter
forms of musical expression. George
Frederic Hinton will accompany me as
Europe as business manager, and Frank
Christianer will remain in charge of the
New York office."

"On our return to America the band
will play all the principal cities of every
State in the Union. Our twelfth tour
begins in this city on Jan. 8, 1898, and
will continue up to the date of our sail-
ing for Europe."

THEATRICAL JOTTINGS.

Mr. John Philip Sousa has completed all the ar-
rangements for the European tour of his band next
summer. The organization will sail from here on
May 25 and spend fourteen weeks abroad, playing in
all the principal cities of Europe. Sixty musicians
will comprise the band, and there will be two solo-
ists—a vocalist and an instrumentalist.

Sousa to Tour Europe.

John Philip Sousa has completed arrange-
ments with an English syndicate, represent-
ed in this city by E. R. Reynolds, formerly
general manager of the Long Island Rail-
road and of the Manhattan Beach enter-
prises, to take his band of sixty musicians
to Europe next summer and give a series
of concerts in England, Ireland, Scotland,
Wales, France, Germany and Austria.

The band will sail from New York on
Wednesday, May 25, and the first concert
will be given in England June 3. The
trip will occupy fourteen weeks, and the
engagements will be under the direction of
E. R. Reynolds, assisted by George Freder-
ick Hinton and Henry Wolfsohn.

The programme will include all of Mr.
Sousa's popular marches and the best work
of other composers. Two American soloists
will accompany the band.
On the return to America, in September,
1898, a tour of all the principal cities will
be made.

SOUSA GOING TO EUROPE.

**The Celebrated Bandmaster, with a
Large Company, Will Give Con-
certs in the Principal Cities.**

John Philip Sousa, the bandmaster, is
to go to Europe next year.

While on a vacation on the Continent
last year, Sousa conducted the brass sec-
tion of the Philharmonic Orchestra, in
Berlin, at a complimentary concert ar-
ranged in his honor, and was so well re-
ceived that he has determined to invade
Europe.

Sousa's marches, including the "Wash-
ington Post," the "Liberty Bell," "El
Capitan" and the "Stars and Stripes
Forever," have been played with success
in England, and, as rendered by Sousa's
Band, it is expected that they will be re-
ceived with even greater favor.

"I am going to Europe next Summer,"
said Mr. Sousa to a Morning Telegraph
reporter yesterday. "We will sail from
New York on Wednesday, May 25, 1898.
The trip will occupy fourteen weeks. I
go abroad under the direction of an Eng-
lish company organized for the purpose
of exploiting my band."

"E. R. Reynolds, who has recently
been the general manager of the Long
Island Railroad, and who has also been
connected with the Manhattan Beach
enterprises, will be my general manager.
Henry Wolfsohn will manage the tour in
Germany and Austria. We open in Lon-
don on June 3, 1898, and will devote five
weeks to a tour of England, Scotland,
Wales and Ireland."

After that we play a week in Paris and
Brussels, and follow it with a six-weeks
tour of Germany and Austria, beginning
with Berlin.

"The tour will extend as far as Vienna
and Buda Pesth. George Frederic Hin-
ton will accompany me to Europe in the
capacity of business manager. Our
twelfth season will begin in New York
on Jan. 8."

EUROPE TO HEAR SOUSA'S BAND.

**A TOUR OF GREAT BRITAIN, FRANCE AND
GERMANY PLANNED FOR NEXT SUMMER.**

John Philip Sousa has arranged to visit Europe
next year at the head of his band. Just a year ago,
while on a vacation tour, Mr. Sousa conducted the
brass section of the Philharmonic Orchestra, of
Berlin, at a complimentary concert arranged in his
honor, and the success he achieved in the German
capital convinced the American composer and
leader that there was a field for his band in Eu-
rope.

"Yes, I am going to Europe with my band next
summer," said Mr. Sousa yesterday. "The trip
will occupy fourteen weeks, and we shall sail from
New-York on Wednesday, May 25, returning early
in September. I go abroad under the direction of
an English company organized expressly for the
purpose of exploiting my band. The American rep-
resentative of this company is E. R. Reynolds, who
was until recently general manager of the Long
Island Railroad, and of the Manhattan Beach en-
terprises. He will be general manager of the band
and its tours. Henry Wolfsohn will manage the
tour in Germany and Austria. We shall open in
London on June 3, 1898, and devote five weeks to a
tour of England, Scotland, Wales and Ireland.
Then we shall have one week in Paris and Brus-
sels, followed by six weeks in the principal cities
of Germany and Austria, beginning with Berlin.
The tour will extend as far as Vienna and Buda-
pesth."

"My band for the European tour will consist of
sixty musicians, and they will form a representa-
tive American organization. George Frederic Hin-
ton will accompany me to Europe as business man-
ager, and Frank Christianer will remain in charge
of the New-York office of the band and the book-
ing of its American tours."

SOUSA'S EUROPEAN TOUR.

**His Band Will Sail from Here on
May 25 and Return Early in
September.**

John Philip Sousa has completed arrange-
ments for taking his band to Europe. The
band will sail from New York on May 25,
returning to this country the early part of
September, after which they will enter on a
tour, playing in all the principal cities of
every State in the Union.

Mr. Sousa and his band go abroad under
the direction of an English company, or-
ganized expressly for the purpose of ex-
ploiting the band. The manager for the
company is E. R. Reynolds, who was until
recently General Manager of the Long Is-
land Railroad and of the Manhattan Beach
enterprises. Henry Wolfsohn will conduct
the tour in Germany and Austria.

The first concert will be given in London
on June 3, after which a five weeks' tour of
England, Scotland, Wales, and Ireland will
be made. They will then spend one week in
Paris and Brussels, followed by six weeks
in Germany and Austria.

The band will be a typical American one,
and will consist of sixty musicians. Accom-
panying them will be two American soloists.
Mr. Sousa will take American printing,
and the programmes will be the same judi-
cious blend of the best works of the best
composers with the lighter forms of musical
expression that have become so thoroughly
popular with American audiences.

George Frederic Hinton will accompany
the band to Europe as business manager.
The twelfth tour of Sousa and his band
will begin in this city on Jan. 8 and will
continue up to the date of sailing for Eu-
rope.

John Philip Sousa has completed arrange-
ments for taking his band to Europe. The
band will sail from here on May 25, and
return early in September.

SOUSA TO INVADE EUROPE.

John Philip Sousa has arranged to invade
Europe next year at the head of his famous
band. For some time the "March King"
has yearned for new worlds to conquer, and
he has been gazing longingly across the
water toward England and the Continent.
Just one year ago, while on a vacation tour,
Sousa conducted the brass section of the
famous Philharmonic Orchestra of Berlin at
a concert arranged in his honor, and the
success he achieved in the German capital
convinced him that there was an undoubted
field for his band in Europe.

Under the direction of an English com-
pany Mr. Sousa will set sail from New
York on May 25 and return early in Sep-
tember of the same year. The American
representative of his company is E. R.
Reynolds, who, until recently, was the gen-
eral manager of the Long Island Railroad
and of the Manhattan Beach enterprises.
He will be general manager of the band.
Henry Wolfsohn will manage the tour in
Germany and Austria. The first concert
will be given in London on June 3, and five
weeks will be spent in England, Scotland,
Wales and Ireland. Then will follow one
week in Paris and Brussels, followed by
six weeks in the principal cities of Ger-
many and Austria, beginning with Berlin
and including Vienna and Budapest.

Sousa and His Band Going to Europe.

John Philip Sousa is going to Europe with
his band. Some of his marches are well known
there, and once, while on a visit to Berlin, Mr.
Sousa conducted the brass section of the Phil-
harmonic Orchestra there. Now he is going
over to play "El Capitan," "The High School
Cadets," and other melodies familiar—ah, so
familiar—here. Victor Herbert has been en-
gaged to take Mr. Sousa's place as the director
at Manhattan Beach next summer and the
Twenty-second Regiment Band will play there.
"Yes, I am going to Europe with my band
next summer," said Mr. Sousa yesterday. "The
trip will occupy fourteen weeks and we will sail
from New York on May 25, returning early in
September. We will open in London on June 3,
and will devote five weeks to a tour of England,
Scotland, Wales, and Ireland. Then one week
in Paris and Brussels, followed by six weeks
in the principal cities of Germany and Austria.
My band will consist of sixty musicians, and
they will form a representative American or-
ganization."

THE NEW YORK DRAMATIC MIRROR

NEW YORK, - - - DECEMBER 4, 1897

SOSA AND HIS BAND GOING ABROAD.

John Philip Sousa has arranged to invade Europe next year at the head of his famous band and to the inspiring strains of his own martial music. A year ago, while on a vacation, Sousa conducted the brass section of the famous Philharmonic Orchestra of Berlin at a complimentary concert arranged in his honor, and the enormous success he achieved in the German capital convinced the American that there was a field for his band in Europe. Sousa's marches are played the world over, and their popularity should be doubled abroad when played as only Sousa's Band can play a Sousa march.

"Yes, I am going to Europe with my band next Summer," said Mr. Sousa to a MIRROR man. "The trip will occupy fourteen weeks, and we will sail from New York on May 25, returning in September. I go abroad under the direction of an English company organized expressly for the purpose of exploiting my band. The American representative is E. R. Reynolds, until recently general manager of the Long Island Railroad and of the Manhattan Beach enterprises. He will be general manager of the band and its tours. Henry Wolfsohn will manage the tour in Germany and Austria. We will open in London on June 3, and will devote five weeks to England, Scotland, Wales and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Buda-Pesth.

"My band for the European tour will consist of sixty musicians, and they will form a representative American organization. We will take with us two of the greatest American soloists, a singer and an instrumentalist, both ladies. Their names will be announced later. We will take American printing with us, and our programmes will be the same judicious blend of the best works of the best composers with the lighter forms of musical expression that has so thoroughly proven its popularity with American audiences. George Frederic Hinton will accompany me to Europe as business manager, and Frank Christianer will remain in charge of the New York office and the booking of its American tours.

"On our return to America the band will play all the principal cities of every State in the Union. The twelfth tour commences in New York on Jan. 8, and will continue up to the date of our sailing for Europe."

ITEM.

PHILADELPHIA, PA
per

SOSA GOES TO EUROPE.

The Band Leader Will Take 60 American Musicians.

Special to The Item.

New York, Nov. 28.—John Philip Sousa is going to Europe with his band. Some of his marches are well-known there, and once, while on a visit to Berlin, Mr. Sousa conducted the brass section of the Philharmonic Orchestra there.

Now he is going over to play "El Capitan," "The High School Cadets," and other melodies familiar here. Victor Herbert has been engaged to take Mr. Sousa's place as the director at Manhattan Beach next Summer and the Twenty-second Regiment Band will play there.

"Yes, I am going to Europe with my band next Summer," said Mr. Sousa yesterday. "The trip will occupy fourteen weeks and we will sail on May 25, returning early in September. We will open in London on June 3, and will devote five weeks to a tour of England, Scotland, Wales and Ireland.

"Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria. My band will consist of sixty musicians, and they will form a representative American organization."

PHILADELPHIA, PA
Paper

SOSA TO GO TO EUROPE.

Will Take His Famous Band to Foreign Capitals.

New York, Nov. 27 (Special).—John Philip Sousa has arranged to invade Europe next year at the head of his famous band, and to the inspiring strains of his own martial music. Having made a peaceful and complete conquest of music-loving America, the great bandmaster has yearned for new worlds to acknowledge his supremacy and for some time past his eyes have been gazing longingly across the water toward England and the Continent. Just a year ago, while on a vacation tour, Sousa conducted the brass section of the famous Philharmonic Orchestra of Berlin, at a complimentary concert arranged in his honor, and the enormous success he achieved in the German capital convinced the American composer and leader that there was an undoubted field for his band in Europe.

Sousa's marches are played the world over and are the musical craze of England and the Continent, as they are here. London knows the "Washington Post" and the "Liberty Bell," as well as New York knows "El Capitan" and "The Stars and Stripes Forever," and the popularity of the Sousa music should be redoubled abroad when played there by Sousa's Band as only they can play a Sousa march.

"Yes, I am going to Europe with my band next Summer," said Mr. Sousa yesterday. "The trip will occupy fourteen weeks and we will sail from New York on Wednesday, May 25, 1898, returning early in September. I go abroad under the direction of an English company organized expressly for the purpose of exploiting my band. The American representative of this company is E. R. Reynolds, who was until recently general manager of the Long Island Railroad and of the Manhattan Beach enterprises. He will be general manager of the band and its tours. Henry Wolfsohn, the well-known manager of musical attractions of this city, will manage the tour in Germany and Austria. We will open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Buda-Pesth.

"My band for the European tour will consist of sixty musicians, and they will form a representative American organization. We will take with us two of the greatest American soloists, a singer and an instrumentalist—both ladies, of course. Their names will be announced later. We will take American printing with us, and our programmes will be the same judicious blend of the best works of the best composers, with the lighter forms of musical expression that has so thoroughly proven its popularity with American audiences. George Frederic Hinton will accompany me to Europe as business manager, and Frank Christianer will remain in charge of the New York office of the band and the booking of its American tours.

"On our return to America the band will enter on its grand tour, playing in all the principal cities of every State in the Union. The twelfth tour of Sousa and his band commences in New York city, January 8, 1898, and will continue up to the date of our sailing for Europe. The foreign tour will begin immediately upon our arrival on the other side, and as the trans-continental tour follows our return home without intermission, the season

we have planned will be the greatest and longest pilgrimage ever undertaken in the history of music."

Sousa to Play Abroad.

John Philip Sousa has arranged to invade Europe next year at the head of his famous band and to the inspiring strains of his own martial music. "Yes, I am going to Europe with my band next summer," said Mr. Sousa at his office in the Broadway Theatre yesterday. "The trip will occupy fourteen weeks and we will sail from New York on Wednesday, May 25, 1898, returning early in September. I go abroad under the direction of an English company organized expressly for the purpose of exploiting my band. We will open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Buda-Pesth.

"My band for the European tour will consist of sixty musicians and they will form a representative American organization."

MUSICAL AGE.

New York City

John Philip Sousa, and his band of sixty pieces, will leave this country about May 1st, for London, playing six weeks in England, Ireland and Scotland, after which they will make an extensive tour in Germany, France, Italy, and other countries.

MUSICAL COURIER.

Sousa's Foreign Tour.

THE fame of John Philip Sousa and his band is still marching on. It long ago crossed the waters and traveled over European countries, but now the material elements from which fame was evolved are to follow and give the Englishman, the Irishman, the Frenchman, the Germans, even the canny Scot and Taffy the Welshman an opportunity to shout "Glory Hallelujah!" to their hearts' content. They certainly will shout something in applause, for Sousa has not yet played anywhere, even in the most critical city of America, without receiving praise for the swing, the dash, the brilliancy of his music and his leadership.

His American successes are not due entirely to the excellent playing of his band. That alone would not be sufficient to arouse enthusiasm, unless the programs were most judiciously arranged. Sousa is an adept in this art, giving a due admixture of bright, popular music, with the best compositions by the best composers, and above all adding the "spark of true Promethean fire" that shines in his own famous marches. "El Capitan," "Washington Post," "Liberty Bell," and others are scarcely less familiar, according to the tales of musical travelers, to residents of foreign cities than they are to Americans.

Sousa received the incentive to arrange this coming foreign tour a year ago, when, in Berlin, he conducted the brass section of the Philharmonic Orchestra at a complimentary concert arranged in his honor. The interest aroused induced him to believe in the advisability of taking over a representative American organization, to begin in fact an exchange of international courtesy in the way of band playing, the courtesy having hitherto mostly been on one side. He will take with him sixty musicians and at least two American women soloists, one vocal, the other instrumental. The tour as now planned will be with the addition of the following American tour, the longest yet undertaken, if memory serves correctly, by any band, for the band begins its twelfth American tour January 8, 1898, in New York city, and continues its onward march without intermission up to the date of sailing from New York, May 28.

It opens its season in London, June 3; thence it goes for five weeks through England, Scotland, Ireland and Wales; then for a week to Paris and Brussels, and after that it will play for six weeks in the principal cities of Germany and Austria, beginning with Berlin, and including Vienna and Budapest.

Upon returning to America early in September the transcontinental tour of this country will begin at once. The whole tour forms a veritable musical crusade and will probably convert to true musical faith those, if any there still be, who do not know the value of American bands conducted on legitimate musical principles.

Mr. Sousa will further maintain American principles while abroad by taking American printing with him. Although he goes abroad under the direction of an English company, organized for the especial purpose of conduct-

ing this foreign tour, the American representative and general manager of the band and its tour will be E. B. Reynolds, general manager of the Long Island Railroad and Manhattan Beach enterprises. George Frederic Hinton will accompany the band as business manager, and Frank Christianer will continue in charge of the New York office.

The conductor of the German and Austrian tours will be Henry Wolfsohn.

Standard Union
Brooklyn, Dec 1/17.

SOUSA IS GOING TO EUROPE,

HIS FAMOUS BAND TO TRY FOR FOREIGN LAURELS.

"I am going to Europe with my band next summer," said John Philip Sousa, at his office in New York City this morning. "The trip will occupy fourteen weeks and we will sail from New York City on Wednesday, May 25, 1898, returning early in September. I go abroad under the direction of an English company organized expressly for the purpose of exploiting my band. The American representative of this company is E. R. Reynolds, who was until recently general manager of the Long Island Railroad and of the Manhattan Beach enterprises. He will be general manager of the band and its tours. Henry Wolfsohn, the well-known manager of musical attractions, will manage the tour in Germany and Austria. We will open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Buda-Pesth. My band for the European tour will consist of sixty musicians, and they will form a representative American organization. We will take with us two of the greatest of American soloists, a singer and an instrumentalist—both ladies, of course. Their names will be announced later. We will take American printing with us, and our programmes will be the judicious blend of the best works of the best composers with the lighter forms of musical expression that has so thoroughly proven its popularity with American audiences. George Frederic Hinton will accompany me to Europe as business manager, and Frank Christlaner will remain in charge of the New York City office of the band and the booking of its American tours. On our return to America the band will enter on a grand tour, playing in all the principal cities of every State in the Union. The twelfth tour of the band commences in New York City, Jan. 8, 1898, and will continue up to the date of our sailing for Europe. The foreign tour will begin immediately upon our arrival on the other side, and as the trans-continental tour follows our return home without intermission, the season we have planned will be the greatest and longest pilgrimage ever undertaken in the history of music."

POST
WASHINGTON, D.C.
per
NOV 29 1897

John Philip Sousa has arranged for a trip to Europe next season at the head of his famous band. He has played in nearly every city in the United States and for some time has longed to go abroad for a continental tour. Sousa's marches are known even where John Philip himself has not been, and "The Washington Post" march and the "Liberty Bell" are as famous in England and Europe as "El Capitan" and "The Stars and Stripes Forever." The trip will occupy fourteen weeks. The band, consisting of sixty pieces, will sail on May 25, 1898, and will return in September of next year. Two soloists, a singer and an instrumentalist, both ladies, will accompany the band. Their names will be announced later. The band will open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales, and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Budapest. The twelfth tour of Sousa and his band will commence in New York January 8, 1898, and will continue up to the date of sailing.

rom

of Paper

SOUSA GOING TO EUROPE.

Will Take With Him a Band of Sixty Pieces.

New York, Nov. 27.—John Philip Sousa is going to Europe with his band. Some of his marches are well known there, and once, while on a visit to Berlin, Mr. Sousa conducted the brass section of the Philharmonic Orchestra there. Now he is going over to play "El Capitan," "The High School Cadets," and other melodies familiar here. Victor Herbert has been engaged to take Mr. Sousa's place as the director at Manhattan Beach next summer, and the Twenty-second Regiment Band will play there.

"Yes, I am going to Europe with my band next summer," said Mr. Sousa today. "The trip will occupy fourteen weeks, and we will sail from New York on May 25, returning early in September. We will open in London on June 3, and will devote five weeks to a tour of England, Scotland, Wales and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria. My band will consist of sixty musicians, and they will form a representative American organization."

AMERICAN
BALTIMORE, MD
paper

SOUSA GOING ABROAD.

Will Take His Famous Band on a Long Tour Through Europe.

New York, November 28.—John Philip Sousa has arranged to invade Europe next year at the head of his famous band, and to the inspiring strains of his own martial music. Having made a peaceful and complete conquest of music-loving America, the great bandmaster has yearned for new worlds to acknowledge his supremacy, and for some time past his eyes have been gazing longingly across the water toward England and the Continent. Just a year ago, while on a vacation tour, Sousa conducted the brass section of the famous Philharmonic Orchestra of Berlin, at a complimentary concert arranged in his honor, and the enormous success he achieved in the German capital convinced that there was an undoubted field for his band in Europe.

Sousa's marches are played the world over, and are the musical craze of England and the Continent, as they are here. London knows the "Washington Post" and the "Liberty Bell," as well as New York knows "El Capitan" and "The Stars and Stripes Forever," and the popularity of the Sousa music should be redoubled abroad when played there by Sousa's Band, as only they can play a Sousa march.

In speaking of his trip Mr. Sousa said: "We will open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Budapest."

"My band for the European tour will consist of sixty musicians, and they will form a representative American organization. We will take with us two of the greatest of American soloists, a singer and an instrumentalist—both ladies, of course. Their names will be announced later. We will take American printing with us, and our programs will be the same judicious blend of the best works of the best composers, with the lighter forms of musical expression that has so thoroughly proven its popularity with American audiences. "On our return to America, the band will enter on its grand tour, playing in all the principal cities of every state in the Union."

"The foreign tour will begin immediately upon our arrival on the other side, and as the trans-continental tour follows our return home, without intermission, the season we have planned will be the greatest and longest pilgrimage ever undertaken in the history of music."

CHICAGO, ILL

NOV 28 1897

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"Yes, I am going to Europe with my band next summer," said Mr. Sousa today. "The trip will occupy fourteen weeks, and we shall sail from New York on Wednesday, May 25, returning in September. I go abroad under the direction of an English company. We shall open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales, and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Buda-Pesth."

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EVENING STAR
WASHINGTON, D.C.
f Paper

SOUSA'S EUROPEAN TRIP.

The Great Bandmaster to Make a Tour Abroad With His Force.

Correspondence of The Evening Star.

NEW YORK, November 29, 1897.

John Philip Sousa has arranged to invade Europe next year at the head of his band and to the inspiring strains of his own martial music. Having made a peaceful and complete conquest of music loving America the great bandmaster has yearned for new worlds to acknowledge his supremacy, and for some time past his eyes have been gazing longingly across the water towards England and the continent. Just a year ago while on a vacation tour Sousa conducted the brass section of the famous Philharmonic Orchestra of Berlin at a complimentary concert arranged in his honor, and the enormous success he achieved in the German capital convinced the American composer and leader that there was an undoubted field for his band in Europe. Sousa's marches are played the world over and are the musical craze of England and the continent as they are here. London knows the "Liberty Bell" as well as New York knows "El Capitan" and "The Stars and Stripes Forever," and the popularity of the Sousa music will be redoubled abroad when played there by Sousa's band as only it can play a Sousa march.

"Yes, I am going to Europe with my band next summer," said Mr. Sousa at his office in the Broadway Theater yesterday. "The trip will occupy fourteen weeks and we will sail from New York on Wednesday, May 25, 1898, returning early in September. I go abroad under the direction of an English company organized expressly for the purpose of exploiting my band. We will open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Buda Pesth."

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cutting from
New York City
Address of Paper
NOV 24 1897

John Philip Sousa will take his band to Europe in May next for a tour of fourteen weeks. E. R. Reynolds of the old Manhattan Beach Company represents the English syndicate who will take charge of the tour through England. Henry Wolfsohn will have charge of the tour through Germany and Austria.

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EUROPE TO HEAR SOUSA.

Tour of Great Britain, France and Germany Planned.

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"My band for the European tour will consist of sixty musicians, and they will form a representative American organization."

THE TIMES.

HARTFORD, CONN.

NOV 30 1897

Sousa's Band will make a tour of Great Britain, France and Germany next summer, sailing from New York on May 25, returning early in September.

CHRONICLE
CHICAGO, ILL
NOV 29 1897

SOUSA GOING TO EUROPE.

Sousa, the popular bandmaster, is going to take his men and his marches to Europe—the latter are well known there already. When Queen Victoria had her little jollification last summer you may remember that her horses and her men kept step to the tune of "The Washington Post March." Now, Sousa means to show them how his marches should be played. He wrote to THE CHRONICLE as follows on Saturday: "I am going to Europe with my band next summer. The trip will occupy fourteen weeks and we will sail from New York on Wednesday, May 25, 1898, returning early in September. I go abroad under the direction of an English company organized expressly for the purpose of exploiting my band. The American representative of this company is E. R. Reynolds, who was until recently general manager of the Long Island railroad and of the Manhattan beach enterprises. He will be general manager of the band and its tours. Henry Wolfsohn, the well-known manager of musical attractions of this city, will manage the tour in Germany and Austria. We will open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Budapest.

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THE MORNING TELEGRAPH
New York City
Address of Paper

DEC -5 1897

Sousa's Piece for Europe.

Mr. John Philip Sousa is composing a fantasy of national airs, which will include the Swanee River and other songs composed by Stephen Foster. He proposes to include the fantasy in the programme which will be rendered under his direction when he takes his band of musicians abroad next season.

JOURNAL
KANSAS CITY, MO
NOV 29 1897

SOUSA GOING ABROAD.

The Famous Bandmaster Will Invade Europe With His Musical Aggregation.

New York, Nov. 28.—John Phillip Sousa has arranged to invade Europe next year at the head of his famous band, and to the inspiring strains of his own martial music. Just a year ago, while on a vacation tour, Sousa conducted the brass section of the famous Philharmonic orchestra of Berlin, at a complimentary concert arranged in his honor.

"Yes, I am going to Europe with my band next summer," said Mr. Sousa to-day. "The trip will occupy fourteen weeks, and we shall sail from New York on Wednesday, May 25, returning in September. I go abroad under the direction of an English company. We shall open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Budapest.

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Address of Paper

KANSAS CITY, MO.

NOV 29 1897

Sousa Will Take His Band Abroad.

From a New York Letter.

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NEW YORK WORLD

Address of Paper

DEC 6 1897

Date

John Philip Sousa is preparing a fantasia based upon the popular melodies of Stephen Foster, composer of "The Old Folks at Home."

Cutting from

Address of Paper

Date

Sousa has arranged to take his band to Europe, sailing from New York, May 25, and touring for fourteen weeks. Better luck than the Banda Rossa!

MUSIC TRADES.

A FOREIGN INVASION.

"March King" Has Planned a Tour Through England, Germany and Austria with His Band.

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December 4, 1897.

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Cutting from

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BULLETIN
New York City

NOV 29 1897

—Mr. John Philip Sousa has completed all the arrangements for the European tour of his band next summer. The organization will sail from here on May 25, and spend fourteen weeks abroad, playing in all the principal cities of Europe. Sixty musicians will comprise the band, and there will be two soloists—a vocalist and an instrumentalist.

THE MORNING TELEGRAPH
New York City

ess of Paper

DEC 6 1897

Mr. Sousa on the Other Side.

The announcement that Victor Herbert is to lead his band down at Manhattan Beach next Summer seems to coincide with the recent Morning Telegraph story to the effect that Sousa will tour Europe next Spring and Summer with his organization. Sousa is to-day absolutely the only American bandmaster in whom Europeans show the slightest interest. Gilmore, in his day, was well known on the other side, but of contemporaneous American band directors Sousa stands alone in the eyes and minds of Europeans. This fact, however, should not serve to make Sousa any too proud of his ability as a director of musicians. It is not in this direction that his fame lies. His marches are what have attracted attention to this unique figure. His "Washington Post," "Liberty Bell" and "King Cotton" are played in all the London and in many of the Paris theatres. One of the greatest outbursts of applause I have ever heard in an Eng-

lish theatre was the tribute given one night to a rendering of "Washington Post" at the Empire Music Hall. To add to the excitement, a group of Americans in a box insisted on hugging each other and demanding an encore.



JOHN PHILIP SOUSA.

Capitan" and "The Stars and Stripes For Ever," and the popularity of the Sousa music should be redoubled abroad when played there by Sousa's Band as only they can play a Sousa march.

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"On our return to America the band will enter on its grand tour, playing in all the principal cities of every State in the Union. The twelfth tour of Sousa and his band commences in New York City, January 8th, 1898, and will continue up to the date of our sailing for Europe. The

per
CITY JOURNAL
3 1891

Sousa, Bandmaster and Composer.

Sousa's European tour with his famous band, scheduled to begin late in May and last three or four months, will be something of an experiment. While many American singers have before this invaded the old world, Yankee musicians other than vocal have rarely sought favor there. But if any one hailing from America can make a musical impression with wind instruments on the other side of the Atlantic that man is Sousa, and it should not detract from America's glory in his success over there, when it comes, that his name suggests other than American birth.

Sousa won his way to fame through his leadership of the Marine band in Washington. When he took charge in 1881, the organization was in a very bad way, so bad indeed that its performances were often the subject of minstrel jokes. But he went at his task with the enthusiasm of genius, the persistency of the constitutionally earnest worker, and the band's performances were speedily transformed into the finest examples of military music in the United States. For 10 or 11 years Sousa remained in Washington, during which time there was hardly a single function of an official social nature that was not enlivened by his band, while at the same time the general public was privileged to listen twice a week to Sousa's sweet strains. Then his health broke under the strain, and there were some who declared that his mind had become affected. This was not, of course, as has been abundantly shown by his subsequent success.

To most folk Sousa is known only as a bandmaster, but he is, in fact, an accomplished and pleasing composer, and most of the successful comic operas of later years have contained overtures, entr'acte pieces or marches from his pen. His compositions for military bands are known and played wherever such bands exist, and the total of his works would foot up at least 400.

DEXTER MARSHALL.

NEWS
PITTSBURG, PA.
DEC 2 1891

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ting from
ress of Paper
DEC -1 1891

SOUSA GOING TO EUROPE.

He Will Take His Band Across the Atlantic.

New York, Dec. 1.—John Philip Sousa is going to Europe with his band. Some of his marches are well known there, and once, while on a visit to Berlin, Mr. Sousa conducted the brass section of the Philharmonic orchestra there. Now he is going over to play "El Capitan," "The High School Cadets" and other melodies familiar—ah, so familiar—here. Victor Herbert has been engaged to take Mr. Sousa's place as the director at Manhattan Beach next summer and the Twenty-second Regiment band will play there.



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from
of Paper
NOV 23 1891

EUROPEANS WILL HEAR SOUSA'S MARCHING TUNES.

The Famous Composer Will Take His Band Across the Water Next Summer.

NEW YORK, November 27.—John Philip Sousa is going to Europe with his band. Some of his marches are well known there, and once while on a visit to Berlin Sousa conducted the brass section of the Philharmonic Orchestra there. Now he is going over to play "El Capitan," the "High School Cadets" and other melodies familiar—oh, so familiar—here.

"Yes, I am going to Europe with my band next summer," said Sousa to-day. "We will open in London on June 2d, and will devote five weeks to a tour of England, Scotland, Wales and Ireland, then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria. The band will consist of sixty musicians, and they will form a representative American organization."

SPRINGFIELD, MASS.
paper
DEC -4 1891

John Philip Sousa and his famous band are going to Europe next year, opening in London on June 3. They will devote five weeks to England, Scotland, Wales and Ireland, one week to Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Buda-Pesth. In speaking of the trip Mr. Sousa said: "My band for the European trip will consist of 60 musicians and they will form a representative American organization. We will take with us two of the great American soloists, a singer and an instrumentalist, both ladies. George Frederic Hinton will accompany me as business manager."

CHRONICLE
from
of Paper
NOV 23 1891

William Gillette with "Too Much Johnson," Mrs. Leslie Carter with "The Heart of Maryland," and John Philip Sousa with his musicians, will go to London in the spring. While there Mrs. Carter will probably appear, also, in a new play by David

PIONEER. PRESS.
from
of Paper
ST. PAUL, MINN.
DEC -5 1891

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JOURNAL

per
PEORIA, ILL.
DEC -6 1891

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COURIER. JOURNAL

Cutting from

Address of Paper LOUISVILLE, KY.

DATE
DEC -5 1891

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Handwritten: K. J. from Telegraph Dec 4/97

literary fame. "Pianoforte Study" contains 140 pages, bound in cloth, and is re-tailed at \$1.25.

SOUSA'S EUROPEAN PLANS.

John Philip Sousa has arranged to invade Europe next year at the head of his famous band and to the inspiring strains of his own martial music. Just a year ago, while on a vacation tour, Sousa conducted the brass section of the famous Philharmonic Orchestra of Berlin at a complimentary concert arranged in his honor, and the great success he achieved in the German capital convinced the American composer and leader that there was an undoubted field for his band in Europe.

"Yes, I am going to Europe with my band next summer," said Mr. Sousa. "The



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"On our return to America the band will play in all the principal cities of every State in the Union. Our twelfth tour begins in this city on Jan. 8, 1898, and will continue up to the date of our sailing for Europe."

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JOURNAL

LINCOLN, NEB.

per

DEC -5 1897

SOUSA TO TOUR EUROPE.

John Philip Sousa has completed arrangements with an English syndicate to take his band of sixty musicians to Europe next summer and give a series of concerts in England, Ireland, Scotland, Wales, France, Germany and Austria. The band will sail from New York on Wednesday, May 25, and the first concert will be given in England June 3. The trip will occupy fourteen weeks, and the engagements will under the direction of E. R. Reynolds, assisted by George Frederick Hinton and Henry Wolfsohn. The program will include all of Mr. Sousa's popular marches and the best work of other composers. Two American soloists will accompany the band.

On the return to America, in September, 1898, a tour of all the principal cities will be made.

(From a Resident Correspondent.)

PARIS, Nov. 24.—Paris is again smothered in the tri-color and yellow flags of France and Russia, for the famous Pres-brazhensky (there's a musical name for you) band has come from the Neva to the Seine through its own country and Germany third class, and second from the French frontier, a distinction without a difference, as far as comfort goes, for my experience teaches me that the former country's third is quite equal to the latter's second class. I know because I travel third sometimes myself—just by way of studying character, you know. Resident Faure said "Good health, me lads" to them in Russian at the Elysee, the balance of the address of welcome was interpreted to them. I leave you to guess why. On their arrival the town went clean mad over them, but I am afraid they will not take much money back to their native land with them. It's a pity, too, for it is their own "spec." That they are excellent musicians there is no doubt. Inferior to the Austrian King's own band and certainly not superior to the Grenadier Guards, the Garde Republicaine or many other European bands, and I have no doubt but that Sousa and others in America could give them a tip or two. A sweet little incident occurred at the opera charity concert. Between the playing of the Russian national hymn and the "Marsel-laise" the two conductors laid down their batons and advancing to the middle of the stage kissed each other on either cheek, and the audience yelled itself hoarse by shouting "Viva la Russe!" "Viva la France!" and many men embraced each other, being carried away by the affecting sight. Quite ladylike, was it not? And so like warriors bold!

EVENING TELEGRAM

from

of Paper

William Gillette with "Too Much John-son," Mrs. Leslie Carter with "The Heart of Maryland," and John Philip Sousa with his musicians, will go to London in the spring. While there Mrs. Carter will prob-

PITTSBURGH PRESS

DEC 11 6 1897

with "The Foundling." Sousa will take his band to Europe next May for a tour of 14 weeks.

"The Silver King" will follow "A Calabashed

HARTFORD, CT. - COURANT.

DEC '4' 1897

comic opera, called "Feather," in London.

John Philip Sousa will take his band abroad next year for a European tour. Sousa's marches are played the world over, and their popularity should be doubled abroad when played as only Sousa's band can play a Sousa march.

Herbert Kelsey has purchased a new play by Clyde Fitch upon the strong lines of "Jim the Penman." It will be

tribune.
ting from
CHICAGO, ILL.
dress of Paper
DEC -5 1897

John Philip Sousa has arranged to invade Europe next year at the head of his band and with his own music. A year ago, while on a vacation, Sousa conducted the brass section of the famous Philharmonic Orchestra of Berlin at a complimentary concert arranged in his honor, and the success he achieved in the German capital convinced him that there was a field for his band in Europe.

CHICAGO TRIBUNE
DEC 5 1897 189

John Philip Sousa has arranged to invade Europe next year at the head of his band and with his own music. A year ago, while on a vacation, Sousa conducted the brass section of the famous Philharmonic Orchestra of Berlin at a complimentary concert arranged in his honor, and the success he achieved in the German capital convinced him that there was a field for his band in Europe.

TIMES
BOSTON, MASS.
DEC -5 1897

John Philip Sousa and his band of sixty pieces will leave this country about May 1 for London, playing six weeks in England, Ireland and Scotland, after which they will make an extensive tour in Germany, France, Italy and other countries.

TIMES
BUFFALO, N. Y.
DEC 5 - 1897

Sousa has completed all the arrangements for the European tour of his band next summer. The organization will sail May 25th, and spend 14 weeks abroad, playing in all the principal cities of Europe. Sixty musicians will comprise the band, and there will be two soloists—a vocalist and an instrumentalist.

TIMES STAR
from
of Paper CINCINNATI, O.
DEC 4 - 1897

PROMPTINGS.
"Darkest Russia" closes season tonight.
The Sousa band will visit Europe next summer or autumn.

DISPATCH
from
of Paper PITTSBURG, PA.
DEC 6 - 1897

John Philip Sousa intends to honor Pittsburg during his foreign tour, which will begin soon. He informed me yesterday that he is hard at work on a fantasia based upon Stephen C. Foster's popular melodies. Mr. Sousa always has a kind word for your busy city.

EVENING DISPATCH
ting from
ress of Paper COLUMBUS, O.
DEC 4 - 1897

John Philip Sousa will invade Europe next year with his fine band, and send the strains of the Washington Post and El Capitan crashing and rolling from London to St. Petersburg. Sousa is no stranger to the continent; he gave several concerts in Berlin at the exposition of 1896, and pleased not only the people, but also the musicians and critics.

COURANT
HARTFORD, CONN.
DEC 4 - 1897

John Philip Sousa will take his band abroad next year for a European tour. Sousa's marches are played the world over, and their popularity should be doubled abroad when played as only Sousa's band can play a Sousa march.

ENQUIRER
CINCINNATI, O.
DEC 5 - 1897

Mr. John Philip Sousa has completed all the arrangements for the European tour of his band next summer. The organization will sail from New York on May 25, and spend 14 weeks abroad, playing in all the principal cities of Europe. Sixty musicians will comprise the band, and there will be two soloists—a vocalist and an instrumentalist.

MILWAUKEE, WI
per
DEC -4 1897

John Philip Sousa and his band of seventy-five pieces, will leave this country about May 1, for London, playing six weeks in England, Ireland and Scotland, after which they will make an extensive tour in Germany, France, Italy, and other countries.

COURIER RECORD
n
BUFFALO, N. Y.
paper
DEC 5 - 1897

Sousa will take his band to Europe next year. He will play in England, Scotland, Wales, and Ireland, Germany, Austria and will give concerts in Brussels and Paris. His marches are played in all the countries in which the band will be heard. He will take sixty musicians and a couple of American soloists, vocalists.

JOURNAL
PROVIDENCE, R. I.
er
DEC -5 1897

John Philip Sousa has arranged to invade Europe next year at the head of his famous band and to the inspiring strains of his own martial music. Opening in London June 3, five weeks will be given to a tour of Great Britain and Ireland, then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria. The 12th tour of Sousa's Band begins in New York Jan. 8, 1898, and will continue up to the date of sailing for Europe. Mr. Sousa's new opera, "The Bride Elect," is in rehearsal and will be produced about New Year's.

FROM
H. J. Van Dine
Dec 6 97

Mr. Sousa on the Other Side.

The announcement that Victor Herbert is to lead his band down at Manhattan Beach next Summer seems to coincide with the recent Morning Telegraph story to the effect that Sousa will tour Europe next Spring and Summer with his organization. Sousa is to-day absolutely the only American bandmaster in whom Europeans show the slightest interest. Gilmore, in his day, was well known on the other side, but of contemporaneous American band directors Sousa stands alone in the eyes and minds of Europeans. This fact, however, should not serve to make Sousa any too proud of his ability as a director of musicians. It is not in this direction that his fame lies. His marches are what have attracted attention to this unique figure. His "Washington Post," "Liberty Bell" and "King Cotton" are played in all the London and in many of the Paris theatres. One of the greatest outbursts of applause I have ever heard in an Eng-

lish theatre was the tribute given one night to a rendering of "Washington Post" at the Empire Music Hall. To add to the excitement, a group of Americans in a box insisted on hugging each other and demanding an encore.

ng from
NEWS
ess of Paper NEWPORT, R. I.
DEC -5 1897

John Philip Sousa has arranged to invade Europe next year at the head of his famous band and to the inspiring strains of his own martial music. Opening in London June 3, five weeks will be given to a tour of Great Britain and Ireland, then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria. The twelfth tour of Sousa's band will begin in New York January 8, 1898, and will continue up to the date of sailing for Europe. Mr. Sousa's new opera, "The Bride Elect," is in rehearsal and will be produced about New Year's.

CHICAGO, ILL. Inter Ocean.
From
DEC 19 1897 190

Date
John Philip Sousa has arranged to invade Europe next year at the head of his famous band, and to the inspiring strains of his own martial music. Having made a peaceful and complete conquest of music-loving America, the great bandmaster has yearned for new worlds to acknowledge his supremacy, and for some time past his eyes have been gazing longingly across the water toward England and the continent. The season opens in London on June 3, 1898, and he will devote five weeks to a tour of England, Scotland, Wales, and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Buda-Pesth. The band for the European tour will consist of sixty musicians, a representative American organization. They take with them two of the greatest of American soloists, a singer and an instrumentalist—both women, of course.

DEC 10 1897

SOUSA'S FOREIGN TRIP.

He Will Make a Tour Abroad With Sixty American Musicians.

John Philip Sousa has arranged to invade Europe next year at the head of his band.

"Yes, I am going to Europe with my band next summer," said Mr. Sousa recently. "The trip will occupy 14 weeks, and we will sail from New York on Wednesday, May 25, 1898, returning early in September. I go abroad under the direction of an English company organized expressly for the purpose of exploiting my band. We will open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales and Ireland, then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Budapest.

"My band for the European tour will consist of 60 musicians; and they will form a representative American organization. We will take with us two of the greatest of American soloists, a singer and an instrumentalist—both ladies, of course. We will take American printing with us, and our programmes will be the same judicious blend of the best works of the best composers with the lighter forms of musical expression that has so thoroughly proved its popularity with American audiences.

"On our return to America the band will enter on its tour, playing in all the principal cities of every state in the Union. The foreign tour will begin immediately upon our arrival on the other side, and as the transcontinental tour follows our return home without intermission the season we have planned will be the greatest and longest pilgrimage ever undertaken in the history of music."—Washington Star.

MUSICAL AGE.

New York City
per DEC -9 1897

Sousa Invades Europe.

JOHN PHILIP SOUSA at the head of his famous band, and to the strains of his martial music, is about to invade Europe.

The reason for this move is the great success that attended the American leader when he conducted the brass section of the Philharmonic Orchestra of Berlin. As his marches are played the world over, he expects to find as many friends in London as he has in New York, and to receive as warm a welcome in Berlin as in Chicago.

Mr. Sousa goes abroad under the management of an English company, which was organized expressly for this purpose. The company's American representative is E. R. Reynolds. Mr. Henry Wolfsohn, the well-known musical manager, will direct the tour in Germany and in Austria.

The band will consist of sixty musicians, and two soloists, both ladies. George Frederick Rinton will act as Business Manager. On the return of the band to America it will enter on its grand tour, playing at all the principal cities of every State in the Union.

DEC 10 1897

John Philip Sousa has arranged to invade Europe next year at the head of his famous band. A year ago, while on a vacation, Sousa conducted the brass section of the famous Philharmonic orchestra of Berlin at a complimentary concert arranged in his honor, and the success he achieved in the German capital convinced the American that there was a field for his band in Europe.

BOSTON MASS. IDEAS.

DEC 11 1897

Sousa has arranged to take his band to Europe, sailing from New York, May 25, and touring for fourteen weeks. Better luck than the Banda Rossa!

STEPHEN FISKE

FROM
OMAHA, NEB. — BEE.

DEC 5 1897

Sousa will take his band across the Atlantic next May for a tour of fourteen weeks in Great Britain, Belgium, France, Germany and Austria.

COLUMBUS, O. — Dispatch.

DEC 4 1897

Date

Sousa has made arrangements to take his band to Europe next May for a fourteen weeks' trip. Concerts will be given in England, Scotland, Wales, Ireland, France and Germany. Two noted soloists will accompany the organization, which will be under English management.

London Eng. Telegram
Dec 4 " 1897

Mr. Sousa is arranging with Mr. Adlington to bring over from America his well-known orchestra in April and May next, when, besides touring the provinces, he will give several concerts in London, probably at the Albert Hall. Mr. Sousa has composed several pieces of much popularity, notably the "Washington Post" and other lively marches, and he has just produced a new light opera in the United States.

Lady's Pictorial
London Eng. Dec 18

Mr. SOUSA, the famous American bandmaster who composed the "Washington Post," intends to bring his orchestra, consisting of sixty instrumentalists, to London in April and May, when performances will probably be given at the Royal Albert Hall and in the provinces.

London Eng. Stage
Dec 6 " 1897

John Philip Sousa, of "Washington Post" fame, comes to Europe next year for fourteen week's tour, accompanied by his entire organization. They sail from New York May 25, and open in London June 3. Five weeks will be spent in England, Scotland and Ireland. They then go for a week to Paris and Brussels respectively, followed by six weeks through Germany and Austria. Their tour will extend as far as Vienna and Buda Pesth. Mr. Sousa is the composer of the comic opera, *El Capitan*, to the book of Charles Klein, in which opera Mr. de Wolf Hopper contemplates appearing, if arrangements can be made, in England next summer.

E. Burrell

Athenaeum
Dec 18-97
Breams Bldg.

MR. JOHN PHILIP SOUSA has made arrangements to bring his American orchestra to London next year. The force has a high reputation in the States, though in what measure it is deserved cannot be stated at present.

I hear that Mr. Walter De Souza is coming to England shortly and is bringing his band with him. The composer of the popular "Washington Post March" will doubtless get a hearty reception on this side of the Atlantic.

DENVER TIMES

DEC 25 1897

Sousa has signed an important contract to give a series of concerts in London toward the end of next April.

NEW YORK COM. ADVERTISER

JAN 5 1898

Sousa and his band will tour England during April and May, playing first in Albert Hall, London.

Mr. Sousa, of "Washington Post" renown, is coming with his band to play to us next June, and after performing in London for a time he will go on a five weeks' tour throughout the country.

NEW YORK TIMES

JAN 4 1898
MUSIC FOR EUROPEANS.

Two Rival American Bands to Play Abroad the Coming Season.

CHICAGO, Jan. 3.—Two rival American bands will entertain Europe the coming season—Sousa's and Brooke's Chicago Marine. Sousa made his arrangements some time ago, and will sail late in April, and open at the Crystal Palace, London, early in May. Later he will make a tour of the Continent.

Brooke is just now perfecting his arrangements for a similar concert tour, and may sail on the same steamer that carries the Sousa musicians.

These two bands have been keen rivals for two or three years, and it is expected that the competition on the other side will be keen, one band representing the East, the other the West. Brooke is a Western man by birth. He was educated in Boston, and was a protégé of the late P. S. Gilmore.

PAWTUCKET TRIBUNE

Hopper and Sousa to Go Abroad.

Chicago, Feb. 8.—De Wolf Hopper and John Phillip Sousa are going to Europe to give American comic opera and American band music. All the members of Hopper's opera company, "El Capitan," and all the members of Sousa's band are booked for the trip. The start will be made in the fall, and both companies expect to be away the entire season of 1898-99. In consequence of this trip abroad the production of De Wolf Hopper's new opera will be delayed until some time in 1899.

SOUSA GOING ABROAD.

With DeWolf Hopper He Will Present American Opera and Band Music.

Chicago, Feb. 7.—De Wolf Hopper and John Philip Sousa are going to Europe to give American comic opera and American band music. All the members of Hopper's opera company, "El Capitan," and also of Sousa's band are booked for the trip.

The start will be made in the Fall, and both companies expect to be away the entire season of 1898-99. In consequence of this trip abroad the production of De Wolf Hopper's new opera will be delayed until some time in 1899.

PHILADELPHIA PUBLIC LEDGER

TO TRY COMIC OPERA IN EUROPE.

CHICAGO, Feb. 7.—De Wolf Hopper and John Philip Sousa are going to Europe to give American comic opera and American band music. All the members of Hopper's opera company, "El Capitan," and also of Sousa's band, are booked for the trip. The start will be made in the fall, and both companies expect to be away the entire season of 1898-99. In consequence of this trip abroad the production of De Wolf Hopper's new opera will be delayed until some time in 1899.

FROM
London Musical Journal
2-10-98

Passing Notes.

WHAT are we coming to in the way of musical realism? One had thought that the methods of mountebank Jullien were gone for ever beyond recall—the monstrous orchestras, the corps of drummers, the anvils and the cannon, and all the other blatant material which "the Mous," as *Punch* called him, used to combine in his "mass of executive ability." But one must not expect the millenium to arrive by express. From America comes the announcement that conductor Sousa has discovered how the revolver may be effectively introduced into the orchestra. The opportunity came with the performance of a certain composition called "The Lion Hunt." The roars of the "noble beast" were, as a matter of course, assigned to the bassoon, and the part of the hunter was given to a real live revolver, played, we are told, "with great feeling by a gentleman seated near the bass drum." I wonder if the bass drum felt at all nervous? The worst of the business is that Sousa threatens to come over with his band to show us how the thing is done. I hope he will do nothing of the kind; there is no saying where the startling innovation might lead. What if by-and-bye we were to get the crescendo blast of the foghorn to emphasise the storm scene in *Das Rheingold*? Or suppose we were to have the procession of gods to Valhalla heralded by the clarion note of the steam whistle? The gigantic rattle which Richard Strauss

has put into the score of his most recent musical freak would be nothing to the sensations which would thus be produced. On the whole, however, it will be well, in the interests of our ears, to be content with what we already have in the way of noise. The increase of deafness in France used to be attributed to the potency of Wagner's brasses; if additions were made to Richard's scores nowadays, somebody might create a "corner" in cotton-wool.

The London *Daily Mail*, in anticipation of a visit from Sousa, indulges in the following piece of sarcasm:

"Time was when malicious Parisian wit attributed the increase of deafness in France to the potency of the brasses in Wagner's operas. But it has been felt of late that the orchestration of Wagner suffered in color and warmth from his persistent subordination of the chief end of music—the production of noise—to certain obsolete canons of art. Richard Strauss has done something to remove this reproach by scoring a part for a gigantic rattle in his musical freak, 'Till Eulenspiegel's Lustige Streiche.'

"All admirers of the forward policy in music, however, will welcome the announcement that Sousa, the great American conductor, will bring his band to England next spring. He alone has grasped the great fact that it is as impossible to tickle the modern ear by antiquated methods as to reform the War Office till we are in the middle of a European war. With transatlantic directness he has grappled with the problem of realism in music, and has conquered.

"His band at Manhattan Beach has rendered a 'Chasse du Lion' with revolver obligato, which was a revelation of musical possibilities. The sustained roars of the noble beast (on the bassoon) formed an effective contrast to the staccato notes of the revolver, played with great feeling by the gentleman situated near the bass drum.

"It is to be hoped Mr. Sousa will continue the work he has undertaken, and perchance the crescendo blast of the foghorn may be heard in the storm scene in 'Das Rheingold,' rising above the thunder of the dynamite guns which will fringe the serried lines of violins in the orchestra of the future, while the procession of gods to Valhalla will be heralded by the clear note of the steam whistle, accompanied by merry peals on the bicycle bells."

FROM
Phaeton Cert. Co. Limer
Jan. 10 1898

Mr Sousa and his band are coming across the Atlantic next summer for a European tour. They are under contract to an English syndicate, and, I read in the "Musical Courier," they will maintain American principles while abroad by taking American printing with them. Generous men!

SOUSA GOING ABROAD.

He Will Seeking New Fields to Conquer.

John Philip Sousa, the great composer and conductor, justly styled the "march king" is soon to extend the reputation of his magnificent band by taking it to Europe where he will come directly in competition with the great bands of the old world.

American talent is not without recognition in the musical centres of Europe for a strong English syndicate backs the venture, as it will cost many thousands of dollars to take so large an organization across the water.

Mr. Sousa once told Alfred W. Newcomb who has been doing business with him in this vicinity since the band was first organized some five years since that he was willing to sacrifice \$10,000 for an European reputation. His marches and other compositions which are played very much abroad have of course given him fame as a composer already.

The band which he will take with him will be as near perfect as a liberal expenditure of money can make it and is already on a short circuit previous to their departure early in the spring.

De Wolf Hopper and Sousa.

Chicago, Feb. 7.—De Wolf Hopper and John Philip Sousa are going to Europe to give American comic opera and American band music. All the members of Hopper's Opera Company, "El Capitan," and also of Sousa's Band are booked for the trip. The start will be made in the fall and both companies expect to be away the entire season of 1898-99. In consequence of this trip abroad the production of De Wolf Hopper's new opera will be delayed until some time in 1899.

HOPPER TO GO TO EUROPE.

Comic Opera Star and Sousa Are Booked for the Trip.

CHICAGO, Feb. 7.—De Wolf Hopper and John Philip Sousa are going to Europe to give American comic opera and American band music.

All the members of Hopper's opera company, playing "El Capitan," and all the members of Sousa's band are booked for the trip. The start will be made next autumn, and both companies expect to be away for the entire season of 1898-99. In consequence of this trip abroad the production of De Wolf Hopper's new opera will be delayed here until some time in 1899.

Mr. Sousa, the author of "The Washington Post," who is coming to England this summer, is said to utilise the revolver as an instrument of the orchestra.

London Eng. Tribune

2-12-98

It is stated that Mr. Sousa, the author of "The Washington Post," who is coming to England this summer, utilises a revolver as an instrument of the orchestra. Let Mr. Sousa look to himself. A few more "Washington Posts," and there is no saying how soon a London audience may start playing him at his own game.

Museum Street, London, W.C.

Mr. Sousa is arranging with Mr. Adlington to bring over his celebrated orchestra to England in April and May. Besides touring the provinces he will give several concerts in London, probably at the Royal Albert Hall. Mr. Sousa has composed several pieces of world-wide popularity, notably the "Washington Post March" and other lively marches, and he has just produced a new light opera in the United States.

I hear that Mr. Sousa is arranging with Mr. Adlington to bring over from America his well-known orchestra in April and May next, when, besides touring the provinces, he will give several concerts in London, probably at the Albert Hall. Mr. Sousa has composed several pieces of much popularity, notably the "Washington Post" and other lively marches, and he has just produced a new light opera in the United States. England has had visits from many foreign bands, but it will be a novelty to have a genuine American band among us.

46, Museum Street, London, W.C.

We are to have in April a visit from Mr. Sousa, the celebrated American bandmaster, who proposes to bring over his band from the United States for a series of concerts in London and the provinces. He will visit Scotland with his orchestra, and will also give some concerts at the Albert Hall, under the direction of Mr. Adlington. Mr. Sousa is well known as the composer of the "Washington Post March," and of several comic operas. His band, although it contains some string players, is more or less of an open-air character, and it bears the highest reputation in the United States.

40, Museum Street, London, W.C.

The announcement that Mr. John Philip Sousa has arranged to bring his famous band over from America next summer will be welcomed with pleasure. The enormous reputation which Mr. Sousa's band enjoys in the States is thoroughly deserved, and I shall expect to see its popularity extend half over Europe, for besides a five weeks' tour in the United Kingdom, the composer of the "Washington Post" and "El Capitan" will take his band on to Paris, Brussels, Berlin, Vienna, Buda-Pesth, and other important cities. It will consist of sixty performers, and will be accompanied by two representative American lady soloists, one a singer and the other an instrumentalist. They sail from New York on May 25, and altogether the trip will last fourteen weeks. The management of the tour in this country is in the hands of Mr. Adlington.

HOPPER AND SOUSA TO GO ABROAD.

[BY TELEGRAPH TO THE EVENING TELEGRAPH.]
CHICAGO, Feb. 7.—De Wolf Hopper and John Philip Sousa are going to Europe to give American comic opera and American band music. All the members of Hopper's opera company, "El Capitan," and all the members of Sousa's band are booked for the trip. The start will be made in the fall, and both companies expect to be away the entire season of 1898-99. In consequence of this trip abroad the production of De Wolf Hopper's new opera will be delayed until some time in 1899.

A SOUSA-HOPPER COMBINATION.

Chicago, Feb. 7.—De Wolf Hopper and John Philip Sousa have cancelled their 1898-99 dates and will make a joint tour of England, Germany, and France during that season. "El Capitan" with Sousa's full band under his own leadership will be in command.

De Wolf Hopper and John Philip Sousa are going to Europe to give American comic opera and American band music. All the members of Hopper's "El Capitan" company and all the members of Sousa's band are booked for the trip. The start will be made in the fall and both companies expect to be away the entire season of 1898-99.

In his Jubilee Ode at the Crystal Palace in 1887 Sir Alexander Mackenzie introduced a small park of artillery, which, however, despite a vigorous pressing of the electric button by Mr. Mauns, refused to go off. In "La Chasse du Léon" Mr. Sousa, who is coming to London this summer, utilises the revolver as an instrument of the orchestra. Horns and bassoons illustrate the roars of the beast, and the revolver shot finishes him up. For the sake of the delicate of nerve the music for the revolver can, if desired, be transferred to the drum.

THAT we are to have Mr. Sousa's band over here in the spring is a matter for educational congratulation, as it will be interesting to see the combination which sends all the American young ladies mad every summer at Long Branch. Mr. Sousa's compositions, or at least those which have reached us in this country, do not seem to have attempted anything higher than the common or garden quickstep march, which the Germans turn out in books at the rate of twenty-four for tenpence. Mr. Sousa has written an opera called "El Capitan," which, I am informed, is of reputable order of merit, therefore it seems that he can do something better, and I am very glad of it.

Musical News,

130, Fleet Street, E.C.

Cutting from issue dated *Dec 14*

Mr. John Phillip Sousa, the composer of the "Washington Post" march, "El Capitan" march, and other popular airs, has arranged with an English syndicate to take his band of sixty musicians on tour through England, Scotland, Ireland, and the Continent next summer. The first concert will be given in London in June next.

The Daily News,

19, 20, & 21, Bouverie Street, E.C

(T. Britton, Publisher.)

from issue dated *Dec 10*

Mr. Sousa, the celebrated American bandmaster, of "Washington Post" fame, intends to bring his orchestra to London in April and May, and Mr. Adlington hopes to arrange for him performances at the Albert Hall, and also in the provinces.

359, STRAND,

46, Museum Street, London, W.C.

Evening Post
Dec 14 189

WASHINGTON POST COMING.

Mr. Sousa, the Composer, will bring his Band to England next summer.

[FROM OUR OWN CORRESPONDENT.]

New York, Tuesday.—Considerable interest has been created by the announcement that Mr. John Philip Sousa has arranged with an English syndicate to take his band of sixty musicians on a tour through England, Scotland, Ireland, and the Continent next summer. For many years past Sousa's Band has been one of the chief attractions at Manhattan Beach, New York's famous seaside resort, and has already gained more than national prestige.

The band will leave New York next summer, and the first concert will be given in London on June 3. The trip will occupy fourteen weeks. The programme will include all of Mr. Sousa's popular marches and the best works of other composers. Two American soloists will accompany the band.

Mr. Sousa, the leader, is a well-known musical composer, his "Washington Post March" having gained world-wide fame. He is sometimes humorously referred to as "the Professor," and thereby hangs a tale.

Some years ago Mr. Sousa accepted an engagement to attend a small country festival. The advent of the celebrated band had been awaited with intense interest by the audience, and when the bandmen arrived they were quickly surrounded by a surging mob which hemmed them in so that they were scarcely able to play.

Mr. Sousa finally appealed to one of the committeemen to keep the crowd away, and said that unless his men had more room they could not play. The committeeman, an officious individual, shook Mr. Sousa offensively by the hand, then turning to the assembly, bawled: "Now, gentlemen, stand back and give the professor's purfessors a chance to play."

from

Dec 18 189

MR. ADLINGTON has arranged with Mr. Sousa to bring over his celebrated band, whose fame in the United States of America quite rivals that of Strauss's celebrated orchestra in Vienna, for a tour in England next summer. After playing for about five weeks in this country, Mr. Sousa's band will make a musical tour in the principal cities of the Continent.

Daily Telegraph
Dec 15 189

Mr. Adlington has notified that the American band, conducted by Mr. Sousa, may be expected in London next April or May. By all means, but is it quite correct to say, "England has had visits from a great many foreign bands, therefore it will be a novelty to have a genuine American band amongst us"? The late Mr. Gilmore brought his band across the great water some years ago, and operated very powerfully on English ears, at the Crystal Palace, and elsewhere.

On Saturday next, at the Crystal Palace, the second act of the "Flying Dutchman" will be played, with Madame Ella Russell as Senta and Mr. Ludwig as Vanderdecken. This performance is arranged to follow a selection of Wagnerian pieces for orchestra, &c. Mr. August Manns will conduct.

Evening Courier
Dec 16 189

MR. SOUSA, the celebrated American bandmaster, is arranging with Mr. Adlington to bring over his orchestra to England in April and May. Besides touring in the provinces, he will give several concerts in London, probably at the Royal Albert Hall. Mr. Sousa has composed several pieces of world-wide popularity, notably the "Washington Post March," and he has just produced a new light opera in the United States. England has had visits from a great many foreign orchestras, but it will be a novelty to have a genuine American band among us.

Empire
Dec 19 189
Press of Fournier & Manchester

It is the fashion to bring over to England foreign bands, and following the example of Lamoureux, Mr. Adlington notifies me that the American band conducted by Mr. Sousa may be expected next season—that is, next April or May. It will be something of a novelty to have a genuine American band amongst us, but it is not correct to say that such a visit is an absolute novelty. I have the liveliest recollections of the late Mr. Gilmore, who brought his band across the herring pond some years ago, operating in ear-splitting fashion in Manchester, the Crystal Palace, and elsewhere.

Sousa Going to Europe.

Chicago, Feb. 7.—De Wolf Hopper and John Philip Sousa are going to Europe to give American comic opera and American band music throughout the old world. All the members of Hopper's opera company, "El Capitan," and all the members of Sousa's band are booked for the trip. The start will be made some time in the fall, and both companies expect to be away the entire season of 1898-99. In consequence of this trip abroad the production of De Wolf Hopper's new opera will be delayed until some time in 1899.

London Eq. Happy Home
Jan. 19 1898

MR. SOUSA, composer of the "Washington Post," will visit Europe with his band of sixty instrumentalists in the summer, and undertake a five weeks' tour in England, afterwards proceeding to the Continent.

Museum Street, London.

189

Mr. Sousa, of "Washington Post March" fame, is arranging with Mr. Adlington to bring over his celebrated orchestra to England next year. An American band will be somewhat a novelty, but many musicians remember the late Mr. Gilmore bringing his fine band from across the water, and did not Theodore Thomas also bring his celebrated orchestra over?

FROM

LILLIAN RUSSELL GOING TO PARIS

Manager Blumenthal, of the Harlem Opera House, yesterday received replies from Messrs. Richard Mansfield, Nat C. Goodwin, John Philip Sousa and Miss Lillian Russell in connection with Mr. Alexander Lichtenstein's proposed American theatre at the Paris Exposition.

Talking of the project last evening Miss Russell said:—"It is a brilliant idea and will prove the most novel and interesting feature of the exposition. I am delighted with the proposition which I have received from Mr. Blumenthal to play leading rôles in the operas to be produced there, and expect to close a contract with him within a very few weeks. Everything has been amicably arranged between us, and providing my health remains good I shall be entertaining my American friends at the Exposition Theatre in 1900."

In a letter to Manager Blumenthal Mr. Nat C. Goodwin says:—"The plan is a grand one for American dramatic art."

John Philip Sousa writes from Chicago to Mr. Blumenthal that he is greatly interested in the scheme, and says he has contemplated for some time past taking his band to the exposition. He believes that Messrs. Blumenthal & Lichtenstein's project will afford him an opportunity such as he has had in mind. Mr. Blumenthal is to have a conference that will probably terminate in some definite arrangement with Mr. Reynolds, Mr. Sousa's manager, when that gentleman returns from London in a few weeks.

Mr. Mansfield, who is absent on tour in the West, has referred Mr. Blumenthal's proposition to Mr. Palmer for consideration.

DeWolf Hopper and John Philip Sousa are going to Europe to give American comic opera and American band music. All the members of Hopper's "El Captain" company and all the members of Sousa's band are booked for the trip. The start will be made in the fall, and both companies expect to be away the entire season of 1898-99.

Paul Potter has bought Clarendon.

NEW YORK TELEGRAPH.

MAR 10 1898

SOUSA'S FOREIGN TOUR.

Series of Concerts Will Begin in Paris Instead of in London.

Business Manager Reynolds, who went abroad to arrange for the tour of Sousa's band, sailed yesterday on the Majestic for New York.

Mr. Reynolds has arranged for the Sousa band to open in Paris instead of London. After playing in Paris the band will play a number of engagements on the continent and then go to London for a run.

An American band will occupy the roof garden, with, it is hoped, John Philip Sousa as conductor. Miss Russell has already expressed herself as delighted with the idea and Mr. Goodwin and Mr. Mansfield are favorably impressed by it.

Among the musical features of the present summer will be Mr. Sousa's famous American band, which is to visit Europe under the auspices of Col. Mapleson.

During June and July the band will perform in London, Paris, and St. Petersburg.

ROCHESTER, N. Y. - POST-EXPRESS.
MAR 19 1898

SOUSA'S EUROPEAN TOUR.

His Famous Band Will be Heard in England, France, Germany and Austria.

John Philip Sousa has arranged to invade Europe at the head of his famous band, and to the inspiring strains of his own martial music. Having made a peaceful and complete conquest of music-loving America, the great bandmaster has yearned for new worlds to acknowledge his supremacy, and for some time past his eyes have been gazing longingly across the water in the direction of England and the continent.

Sousa received the incentive to arrange this coming foreign tour a year ago, when in Berlin he conducted the brass section of the famous Philharmonic orchestra at a complimentary concert arranged in his honor. The interest aroused induced him to believe in the advisability of taking over a representative American organization, to begin, in fact, an exchange of international courtesy in band playing.

The band for the European tour will consist of sixty musicians, and the soloists will be two of the greatest of American artists, both ladies—a vocalist and an instrumentalist—and possibly others. The names will be announced later. American printing will be used exclusively in Europe, and Sousa's programmes will be the same judicious blend of the best works of the best composers with the lighter forms of musical expression that has so thoroughly proven its popularity with American audiences.

Sousa and his band will sail for England on May 25, 1898, and will open in London on June 3, 1898. The foreign season will include five weeks in England, Scotland, Wales and Ireland; one week in Paris and Brussels, and six weeks in Germany and Austria.

NEW YORK FROM
APR 24 1898

Sousa and his band begin their first European tour at the Trocadero in Paris on June 1.

JOHN R. STEVENSON.

FROM

NEW YORK TELEGRAPH.
MAR 17 1898

SOUSA'S TOUR OF EUROPE.

Will Begin at Paris Instead of London, as Was First Contemplated.

A FESTIVAL TOUR OF CITIES.

Mr. E. K. Reynolds, general manager of the Sousa Band and the enterprise controlled by that institution, arrived from London yesterday on the steamer Majestic.

"Our arrangements have been somewhat changed," said Mr. Reynolds. "Sousa's band will open in Paris instead of London, and after touring the Continent we will go to London. Mr. George Frederic Hinton will sail for Paris on Saturday to arrange for the coming of the band. I have booked the organization for a tour of sixteen weeks. There will be sixty musicians in the party, the largest number ever carried by Sousa. The most important project we have on hand at present, however, is the military musical spectacle, 'The Trooping of the Colors,' in which the national airs of England, France and all other friendly nations will be sung by the several soloists accompanying the organization, together with a large chorus. As the standard of each nation is presented to Columbia by the color bearers of each nation in typical costumes, the spectacle will give in effect a musical history of the United States, in which the Revolutionary War will be represented by 'Yankee Doodle,' played by the Continental drummers and fifers, while 'The Star Spangled Banner' will be the reminder of the War of 1812 and the bombardment of Fort Henry.

"The Civil War, with 'Dixie' and 'Marching Through Georgia' to represent the contending armies, will introduce the soldiers, sailors and marines. The present crisis in our affairs will find its appropriate music in Sousa's march, 'The Stars and Stripes Forever,' for which the composer has written rousing voices.

"In each city in which 'The Trooping of the Colors' will be presented a large local chorus will be secured, under the direction of the principal musician of that particular community, and crack military companies, such as the Cleveland Grays, the Detroit Light Guards, etc., have cheerfully consented to add the martial element to the spectacle. Mr. Sousa is having a large number of elaborate costumes made for the production. Miss Marcella Powell has been engaged as the soprano soloist, and the Graus Tyrolean Trio and a number of Scottish bagpipers are already under contract. This festival tour of Sousa and his band will begin April 13 and 14 at Pittsburgh, Pa., where 'The Trooping of the Colors' will be given its first performances at the Carnegie Music Hall. Other dates have been booked at Cincinnati, Toledo, Dayton, Indianapolis, Louisville, Chicago, Detroit, Columbia, Cleveland, Buffalo, Rochester, Baltimore, Washington, Philadelphia and Boston. The tour will conclude five performances of the spectacle in New York City, and, after a week's rest, Sousa and his band will sail for Europe."

NEW YORK MAIL & EXPRESS
APR 7 1898

It has been arranged that Sousa and his band shall begin their European tour at the Trocadero in Paris on June 1, or thereabouts, and after playing there for a week go to Berlin to play at the Kroll Theatre for two or three weeks. Then Sousa will proceed through several minor cities and reach London about the middle of August, where he will give performances at Albert Hall.

"This entire European trip," said Sousa to me yesterday evening, "depends entirely upon the question of war with Spain. If there is a gun fired proclaiming hostilities between the two countries, I shall abandon the bookings made in Europe for me and shall take some theatre in New York to play patriotic music. I think that no one could accuse me of being mercenary in this, as I am desirous of appearing on the other side, and expect that the undertaking would be profitable enough to thoroughly satisfy me."

NEW YORK MAIL & EXPRESS.

APR 14 1898

W. A. McConnell, the well-known manager and humorist, has been in London the last few weeks. He writes to me that he has made several trips into the provinces to inspect plays with a view to securing the American rights to them, and he has also a notion of engaging several performers at the London music halls.

The thing that has impressed Mr. McConnell most of all since he has been abroad is the card of George Hinton, Sousa's advance agent, which reads: Lieut.-Col. George Frederick Hinton, Manager Sousa and His Band.

It is shrewdly suspected by McConnell that Hinton's real purpose in crossing the ocean is to buy a few war ships.

NEW YORK TELEGRAPH.

APR 18 1898

George Frederic Hinton is here looking after the forthcoming tour of Sousa and his Willy Wonder Band. They are booked to appear in Paris, Berlin and London, but Hinton is now sitting on broken bottles; he has received advices that if war is declared Sousa will not leave the states. This is George Frederic's first trip to England, and he avoids visiting the cable office for fear of getting a dispatch to come home. He is also in cabs twenty-four hours a day. Bound to see everything! He has bought several A B C codes and manages to lose one a day, so he cannot read any cables received. Cunning boy, though, this same George Frederic Hinton. He left his wife in London while he ran over to Paris. He will have to carry weight for age.

Marcus Mayer is here and has finally decided to allow Maurice Grau to open at the Covent Garden.

"WILL" A. M'CONNELL.

N. Y. EVENING WORLD

APR 29 1898

The hopes and ambitions of years gone at one fell swoop. Sousa has decided not to go abroad. The unsettled state of affairs owing to the war has influenced him to that end. For years the bandmaster had looked forward to a triumphal tour of Great Britain. He refused a particularly tempting offer to appear as usual at Manhattan Beach this Summer, and his one idea was to set foot on British soil. His aide-de-camp, Col. G. F. Hinton, sailed a few weeks ago to complete arrangements for the tour. Now the festive Colonel will fold his tent and return to these shores, richer in experience if nothing else.

NEW YORK TELEGRAPH.

APR 28 1898

SOUSA WILL NOT GO ABROAD.

Composer and Bandmaster Abandons
the European Tour of His
Band.

(Special to The Morning Telegraph.)

CHICAGO, April 27.—Mr. John Phillip Sousa, the bandmaster, said to a Morning Telegraph representative at the Auditorium to-night that he had definitely decided to abandon his European tour, and that all engagements made by Mr. George Frederick Hinton were being canceled.

"Mr. Hinton will return to America

very soon," said Mr. Sousa. "I made up my mind when the possibilities of war between Spain and America were being discussed that in the event of war being declared I should abandon my trip abroad. I have several reasons for doing this. First of all, I consider that if my services can be of any use to my country in any way it is my duty to offer them. If even my marches should stir up the latent patriotism of Americans, I shall feel that I have done something for the common good. Of course, there will probably be many who will say that I have selfish motives in abandoning my foreign tour. But such people are at liberty to think as they will."

London Eng. Times
May 8 1898

In consequence of the war Mr. J. P. Sousa has decided not to bring his famous band to Europe this year. All engagements have been cancelled, and instead of paying his annual visit to Manhattan Beach the composer of "El Capitan" and "The Washington Post" will give his band a holiday and devote the summer to the composition of his new comic opera "The Charlatan," the libretto of which is from the pen of Mr. Charles Klein. Mr. Sousa intends coming to London in June, 1899, and will afterwards tour with his band in France and Germany.

FROM
London Eng. Telegraph
May 12 1898

Mr. Sousa's famous American band will not, it appears, visit London this season. But it is doing effective work at home. At a concert at the Metropolitan Opera House the band played various patriotic airs, and then, as a reporter picturesquely remarks, "swung into Dixie." The effect was magical. One man yelled, "Who says we are not ready for war?" and the house went wild. Next, a member of the orchestra leaped among the audience and called for three cheers, exclaiming, "Our flag and our country, the North and the South, we're all ready!" That man was evidently not a member of the 7th Regiment.

FROM
Harrow Cert. Times
May 13 1898

Mr. Sousa's famous American band will not, it appears, visit London this season. But it is doing effective work at home. At a concert in the Metropolitan Opera House the band played various patriotic airs, and then, as a reporter picturesquely remarks, "swung into Dixie." The effect was magical. One man yelled, "Who says we are not ready for war?" and the house went wild. Next, a member of the orchestra leaped among the audience and called for three cheers, exclaiming, "Our flag and our country, the North and the South, we're all ready!" That man was evidently not a member of the 7th Regiment.

Mr. Sousa is arranging with Mr. Adlington to bring over his celebrated orchestra to England in April and May. Besides touring in the provinces he will give several concerts in London, probably at the Royal Albert Hall. Mr. Sousa has composed several pieces of world-wide popularity, notably the epoch-making "Washington Post March" and other lively marches, and he has just produced a new light opera in the United States. England has had visits from a great many foreign bands, but it will be a novelty to have a genuine American band among us.

ating from

Dated

Address

The latest American star who intends to exploit the durned Britisher is Mr. De Wolf Hopper, who is now half-way across the Atlantic, together with a complete American company. He will produce the comic opera "El Capitan" at the Lyric Theatre on Monday week, the 10th inst.

Mr. Sousa, the composer of "El Capitan," is best known over here as the composer of the "Washington Post" march. This was one of his earliest works, written when he was leader of the Marine Band (Government band) at Washington, and was sold for £3. The owners of the copyright have since netted by it over £5000.

During the past five years it is stated that Mr. Sousa has enjoyed an income, from his band and from royalties on his music, of £20,000 a year. He is now appearing with his band at Manhattan Beach, New York, and has found that he cannot be released to come to London for Mr. Hopper's opening, as he hoped to do.

The "El Capitan" march, which forms the finale of the second act of the opera, has, we are told, outsold all of Mr. Sousa's other compositions.

* * *

YORK MORNING TELEGRAPH

OCT 8 1899

"Capitan's" Future Is Settled.

The question of "El Capitan's" future in London has been settled. Contracts were signed to-day and the piece will move to the Comedy Theatre Nov. 1 for a long run.

"The Christian" will be produced at Liverpool for one week, beginning Monday. Every seat in the house has been sold for the engagement.

The funeral of John Sleeper Clarke took place yesterday. It was a quiet affair, members of the family and eight of the late actor-manager's friends being all there were in attendance.

Charles Klein sailed for home last Thursday. STANLEY JONES.

WASHINGTON, D. C., - POS

NOV 10 1899

John Phillip Sousa and his band will depart for Europe in a few weeks. Mr. Sousa closed his concert tour Saturday night, and will now devote all of his attention to preparations for the European trip of his band, which will remain abroad almost a year. Sousa intended to go in March of last year, but the outbreak of the war with Spain resulted in a collapse of his plans.

Extract from

Dublin Evening Telegraph

Date

1/9

Address of Journalist

PERSONAL PARAGRAPHS.

John Philip Sousa, composer of "El Capitan," and familiarly known as the "March King," has nearly completed arrangements for the appearance of his military band at the Paris Exhibition next year. Mr Sousa's band in America is an important institution. At the time the Spanish-American war broke out last year Mr Sousa was to have left America for a tour of the world; but the hostilities put an end to the idea. It is more than likely that Mr Sousa will be seen in England before appearing at the Exhibition. It will be a novelty in this country to hear the "March King's" band render its conductor's own marches.

The announcement that Mr. John Philip Sousa has arranged to bring his famous band over from America next summer will be welcomed with pleasure. The enormous reputation which Mr. Sousa's band enjoys in the States is thoroughly deserved, and I shall expect to see its popularity extend half over Europe, for besides a five weeks' tour in the United Kingdom, the composer of the "Washington Post" and "El Capitan" will take his band on to Paris, Brussels, Berlin, Vienna, Buda-Pesth, and other important cities. It will consist of sixty performers, and will be accompanied by two representative American lady soloists, one a singer and the other an instrumentalist. They sail from New York on May 25, and altogether the trip will last fourteen weeks. The management of the tour in this country is in the hands of Mr. Adlington. *Sunday Times June 12*

Sousa's Band for the Exposition.

Commissioner General Ferdinand W. Peck of the United States Commission to the Paris Exposition of 1900 has appointed Sousa's Band as the official band of the American Commission to play at the Exposition. The formal appointment was signed in Chicago last Tuesday and received at Mr. Sousa's general offices on Thursday.

Mr. Sousa had made all arrangements for a European tour in the Summer of 1898, but the Spanish-American war caused him to cancel all his Continental engagements and postpone the tour until 1900. In conjunction with the engagement at the Paris Exposition, he intends to take his band on a European tour, including the principal cities in Germany, Holland, Belgium, France and England. The regular winter tour in this country will begin January 31, extending as far West as Omaha, and closing in this city on April 1, and immediately after that date the organization will sail for Paris and will play at the opening of the Exposition on April 14.

This engagement will cover from eight to twelve weeks, during which time the band will play on all the great fete days, including American Day, July 4, and the French national holiday, July 14. The band will furnish the musical part of the programme at the unveiling of the Lafayette Monument on July 4. This is the monument presented to Paris by the school children of the United States, and in their honor Mr. Sousa will write a new march to be played for the first time on that occasion.

Colonel George Frederick Hinton, Assistant General Manager of the band, and Henry Wolfsohn will sail for Europe at the end of January to arrange the details of the European tour. *Dramatic News*

MR. JOHN PHILIP SOUSA, the composer of "El Capitan," now running at the Lyric Theatre, is the Musical Midas of America, and his march tunes and Washington Post are known the world over. He was born in Washington some forty-odd years ago and began his musical career as a violinist when only eleven, and at fifteen was teaching, and

Mr. John Philip Sousa, the composer of "El Capitan," and the writer of the world-famed "Washington Post," is one of the most popular musicians and conductors of the United States, and has earned for himself the name of "The March King" by his stirring marches, though he is equally inspiring in his dance music. He is forty-three years of age and was born in Washington. Early evincing a love for music, his talents were encouraged in every way, and he made his *début* as a violinist when only eleven years of age; at fifteen he was teaching harmony, and at seventeen was an orchestral conductor. However, he was of the true Bohemian spirit, and longing to roam, became first violinist in an orchestra conducted by Jacques Offenbach, and with him roved all over the States, and later conducted the same organisation himself. In 1880 Mr. Sousa was made director of the United States Marine Corps, the official band of the American Government, and was attached to the President's household, a position he held for twelve years under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison; by his commanding talents he raised his band to the very front rank. Seven years ago he resigned from Government service and organised the famous American concert band which bears his name, and since 1892 it has been continuously employed and has played in every city of America. Next year it will visit England and the Paris Exhibition.



Mr. John Philip Sousa, the Composer of "El Capitan."

two years later was conducting an orchestra. Then he became the first violin in a theatrical orchestra under Offenbach, and a little later became the conductor himself. In 1880 he was appointed director of the band of the United States Corps, and was attached to the President's household; but twelve years later he resigned Government service and organised the famous band which now bears his name, and has become famous from the Atlantic to the Pacific. Next year he will visit London, the provinces, and the Paris Exhibition.

THE SKETCH.

JULY 19, 1899

Mr. John Philip Sousa, the composer of "El Capitan," as well as of the far-famed "Washington Post" and other music, has earned for himself the title of "The Musical Midas of America." He was born in Washington just forty-three years ago, and soon evinced such marked musical inclinations that he was placed under competent instruction, and made his *début* as a violinist at eleven years of age. When fifteen he was teaching



MR. JOHN P. SOUSA, THE COMPOSER OF "EL CAPITAN."

Photo by Baker's Art Gallery, Columbus.

harmony, and at seventeen was an orchestral conductor. In 1880 he was appointed director of the band of the United States Marine Corps, the official band of the American Government, being immediately attached to the President's household, a position he held for twelve years, serving under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison.

ING-TELL

DUBLIN, SATURDAY, 22 JULY, 1899.

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MR. JOHN P. SOUSA.

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From Dublin July 22 1899

NOV 9 1899

Sousa Goes to Europe.

Sousa's Band brought its long season to a close in Philadelphia on Saturday night, and will remain idle for the next three months. At the end of that period, I understand, the whole outfit will be sent to Europe for a prolonged tour.

This foreign trip is not a new undertaking. Sousa was to have gone abroad at about the time of the outbreak of hostilities between the United States and Spain, and the preparations had reached such a stage that the advance agents were already on the ground and the steamship passages had been engaged.

There is probably a stirring welcome awaiting Sousa on the other side of the water, where his marches have met with extraordinary favor.

PHILADELPHIA TELEGRAPH

NOV 9 1899

rious line to Edison and those who have mapped out a course in science.

**PHILADELPHIANS TO SING
IN BIG EUROPEAN CITIES**

Young Maennerchor Planning Pleasant Jaunt—Sousa's Band Also to Visit Continent.

The Young Maennerchor of this city is preparing to make a European trip next year, during which they will give concerts in many of the large cities of the Continent. The German-American Line's steamer *Augusta Victoria* has been chartered and will land at Hamburg about June 1. The entire expense of the tour will be borne by the Young Maennerchor, for which subscriptions amounting to nearly \$30,000 have already been received, and are in the hands of the Treasurer. The party will consist of the male chorus of more than 100 voices, several well-known American soloists, and quite a number of passive members, accompanied by their wives and daughters.

There will be a fixed charge for members not of the chorus, and this, with the amount so far raised, will cover the total cost of the tour.

Concerts will be given in the larger cities of Germany and Austria, and two or three will take place in Paris, probably in conjunction with the American musical festivals there. In all cities where concerts take place the entire receipts, above the local expenses, will be donated by the Young Maennerchor to some worthy charitable institution of these places. There will be only one concert in each of the cities, excepting Berlin and Vienna, where the Club may be heard two or more times.

The Young Maennerchor has been invited to be the guests of the towns where the concerts are to be given, and the tour will be a pleasant one throughout. If the singers of the Fatherland can possibly make it so for their brethren from America. A Committee of three of the best qualified of the Society will act as business managers and will precede the concert party four months, arranging the details for the public appearances of the chorus. The tour will last until September, when the return trip will be made on the same steamer.

Sousa's Band is also to make a European trip next year, and as a fitting end of the jaunt, the Young Maennerchor may arrange a mammoth joint concert at the Paris Exposition. Sousa's European season will begin May 1, and will continue for nineteen weeks. During this time Sousa will give over 140 concerts. The band will consist of sixty-two musicians, with scarcely any changes from the make-up of the corps during the past years. The principal cities of Great Britain, Germany, France, Austria, and Belgium will be visited, and in some engagements of a week's duration will be played, notably Paris, Berlin, and London.

TOLEDO, OHIO, COMMERCIAL

NOV 19 1899

Sousa is to take his band to Europe in February next.

CLIPPING FROM

Name Mainly about People,

Address London, England.

Date October 14th. 1899.

Sousa's Shirt.

J. P. Sousa, the great bandmaster, made his first appearance at the early age of eleven. Even then he hankered for an opportunity to display his talents publicly, and his music-master arranged for him to play a violin solo at a concert given to the inmates of a lunatic asylum. On preparing for the evening, he found that there was no clean shirt available for him. In despair he sought out his music-master, who finally enveloped the boy genius in one of his own, many sizes too large. Thus encased, and terribly nervous, he faced the expectant audience of lunatics. "It seemed to me," he told a friend, "that there were about two million 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 finger. After about a minute's playing he broke down entirely and—overwhelmed with confusion and that triumphant shirt—fled the platform.

No Song, No Supper.

AFTER the performance there was a supper, and the boys who had played were invited. The youthful Sousa reckoned to drown his troubles in the good things of 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 favour of appearing here to-night. After that performance of yours, I don't want to see you touch a thing." "And all through that meal," says Sousa, "I could see that his eye was fixed upon me, and dainty after dainty I had to refuse, pretending to my companions that I had had so good a dinner before I came that I wasn't hungry—which was anything but the truth."

Concert-giving Extraordinary.

Sousa is now one of the richest and one of the most hard-working men in the United States. He and his band attract enormous audiences wherever they go. They travel vast distances, living entirely upon their special train, and often give two performances in two different towns in a single day. Sousa attributes a great deal of his success to his ability in arranging a programme. "It is almost as important as the music itself," he says. In addition to his work with his band, he is a prolific composer, and has just completed a new musical extravaganza, entitled *Chris and the Wonderful Lamp* to be produced in New York on the 23rd of this month, and subsequently in England. Also, before De Wolf Hopper leaves England, he will produce a new military work of Sousa's, called *General Gamma*. Sousa's band played for the first time in the streets of New York the other day, when they headed the procession in honour of Admiral Dewey. Sousa gave their services voluntarily, at a cost to himself of about £800, for he had to cancel an engagement in Philadelphia and travel from that city. Next year he is bringing his musicians to Europe, to play at the Paris Exposition, and subsequently in Germany, Austria, Belgium, and England.

FROM
BROOKLYN TIMES

NOV 11 1899

Sousa's long projected tour of Europe is about to be realized. He and his band will sail within three months and open in London, where "El Capitan" and "Washington Post" march have already made him well known.

BANGOR, ME. - COMMERCIAL

NOV 18 1899

Walter Jones has sustained a stroke of apoplexy.
Sousa is to take his band to Europe in February next.

Extract from

Date

Address of Journal

Extract from

ite

Address of Journal

MR. J. P. SOUSA, the composer of the "Washington Post," a score of other marches, and of the successful *El Capitan* opera, owes the present shape of his name to an odd error on the part of the American Customs House authorities. The popular bandmaster, who is a Portuguese by birth, was originally called J. P. So, and on setting out to seek his fortune in America, he labelled his solitary chest "J. P. So, U.S.A." This the men at the Customs Office read "J. P. Sousa," and the little musician, accepting the mistake as a good omen, has been content to answer to that name ever since.

M.A.P.

JOHN PHILIP SOUSA, the composer of the comic opera *El Capitan*, and of the more famous "Washington Post" march, is of mixed Spanish and German blood. He owes his present high position in the musical world very largely to the cheese-paring policy of the authorities at Washington, where he is leader of the Marine band at 900 dollars (£180) per annum. Applications for an increase of this very modest salary were refused, much to the annoyance of those who knew and recognised his genius as a musician. As a result he secured an offer of 10,000 dollars a year to lead a band of his own. Since then his progress has been rapid, and he is hailed by his countrymen as the March-King of the world.

Sousa's Band at Paris Exposition.

Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition, has appointed Sousa's Band as the official American band to play at the exposition. Mr. Sousa will make a European tour in connection with the exposition. His engagement at the exposition will be from eight to ten weeks. The band will play at the unveiling of the Lafayette Monument, near the Louvre, on the Fourth of July.

SOUSA BAND GOING ABROAD.

Sousa's Band will be the official American band at the Paris Exposition. The appointment was announced yesterday by Commissioner General Peck.

Mr. Sousa had planned to take his band to Europe in 1898, when the declaration of war between the United States and Spain broke up his arrangements, and his tour was postponed until 1900. The band will close its regular season here on April 1 and sail at once for France to take part in the opening ceremonies of the Exposition on April 14. It will play, too, at the unveiling of the Lafayette monument on July 4.

While abroad the band will visit cities in Germany, Holland, Belgium and England.

Name

Address

Date

SOUSA GETS A BIG JOB.

His Will Be the Official American Band at Paris Exposition.

New York, Dec. 28.—Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of next year, has appointed Sousa's band as the official American band to play at the exposition.

Name

Address

Date

SOUSA GOES TO PARIS.

His Band Selected as Official to Play at the Exposition.

Commissioner-General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of next year, has appointed Sousa's Band as the official American band to play at the exposition.

Mr. Sousa had intended to take his band on a European tour in 1898, but the Spanish war upset his plans. He now will make the tour in connection with the exposition.

SOUSA WILL GO TO PARIS.

His Band Appointed Officially by Ferdinand W. Peck.

Commissioner General Ferdinand W. Peck of the United States Commission to the Paris Exhibition of 1900 has appointed Sousa's Band as the official band of the American Commission.

"Mr. Sousa had made all necessary arrangements for a European tour in the summer of 1898," said Everett R. Reynolds, general manager of Sousa's Band, yesterday, "but the outbreak of the Spanish War caused him to cancel all his Continental engagements and postpone the tour until 1900. In connection with the engagement at Paris the band will make a European tour, principally in Germany, Holland, Belgium, France and England. The band will furnish the musical part of the programme at the unveiling of the Lafayette monument near the Louvre on July 4. This is the monument presented to Paris by the school children of the United States, and in their honor John Philip Sousa will write a new march to be played for the first time on that occasion. Henry Wolfsohn of New York will be interested in the Continental tour."

Name

Address

Date

SOUSA AT THE EXPOSITION.

Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of 1900, has appointed Sousa's Band as the official band of the American Commission, to play at the Exposition. Mr. Sousa is at present on a vacation tour in Mexico.

"Mr. Sousa had made all necessary arrangements for a European tour in the summer of 1898," said Everett R. Reynolds, general manager of Sousa's Band, yesterday, "but the outbreak of the Spanish war caused him to cancel all his Continental engagements and postpone the tour until 1900. In conjunction with the engagement at the Paris Exposition the band will make a European tour, principally in Germany, Holland, Belgium, France and England. The regular winter tour in this country will begin on January 31, extending as far west as Omaha and closing in New-York City on April 1, and immediately after that date the organization will sail for France and will play at the opening of the Exposition on April 14."

Colonel George Frederic Hinton, assistant general manager, will sail for Europe at the end of January to arrange the details of the European tour.

Name

Address

Date

Sousa's Kapelle auf der Weltausstellung. Herr Ferdinand W. Peck, der amerikanische General-Kommissär für die Pariser Weltausstellung, hat Sousa zum offiziellen Kapellmeister ernannt und die Sousa'sche Musikkapelle wird daher auf der Weltausstellung ihre melodischen Weisen ertönen lassen. Herr Sousa hatte bekanntlich die Absicht gehabt, im Jahre 1898 eine europäische Tournee zu unternehmen, doch hatte ihn damals der Ausbruch des spanisch-amerikanischen Krieges verhindert, diesen Plan zur Ausführung zu bringen. Auf der Ausstellung wird die Kapelle ungefähr 8-10 Wochen spielen und auch bei der Feierlichkeit gelegentlich der Enthüllung des Lafayette-Denkmals in Paris am 4. Juli zugegen sein. Später wird sich die Musikkapelle in den verschiedenen Hauptstädten Europa's hören lassen.

Name

Address

Date

SOUSA'S BAND FOR PARIS.

Will Represent the American Commission at the Exposition.

Commissioner General Ferdinand W. Peck of the United States Commission to the Paris Exposition of 1900 has appointed Sousa's Band as the official band of the American Commission to play at the exposition. The formal appointment was signed in Chicago last Tuesday and received at Mr. Sousa's general offices yesterday.

Mr. Sousa had made all arrangements for a European tour in the Summer of 1898, but the Spanish-American war caused him to cancel all his Continental engagements and postpone the tour until 1900. In conjunction with the engagement at the Paris Exposition, he intends to take his band on a European tour, including the principal cities in Germany, Holland, Belgium, France, and England. The regular Winter tour in this country will begin Jan. 31, extending as far West as Omaha, and closing in this city on April 1, and immediately after that date the organization will sail for Paris and will play at the opening of the exposition on April 14.

This engagement will cover from eight to twelve weeks, during which time the band will play on all the great fête days, including "American Day," July 4, and the French national holiday, July 14. The band will furnish the musical part of the programme at the unveiling of the Lafayette Monument, on July 4. This is the monument presented to Paris by the school children of the United States, and in their honor Mr. Sousa will write a new march to be played for the first time on that occasion.

Col. George Frederic Hinton, Assistant General Manager of the band, and Henry Wolfsohn will sail for Europe at the end of January to arrange the details of the European tour.

Name *The Telegraph*
Address *New York City*
Date *Dec 29 1899*

SOUSA'S BAND WILL BE HEARD IN PARIS

Designated as the Official Amer-
ican Band at the Exposition.

CONTINENTAL TOUR TO FOLLOW

It is the Purpose of the Leader to Give
Concerts in All the Principal
Cities of Europe.

John Philip Sousa and his band will
go to the Paris Exposition.

Commissioner General Ferdinand W. Peck, of the United States Commission to the Exposition, has appointed the band the official band of the American Commission. The formal appointment was signed by the Commissioner General in Chicago on Tuesday and was received at the general offices of the Sousa Band in the Astor court building yesterday. Mr. Sousa is at present on a vacation tour in Mexico, but it has been well known in musical circles for some time past that he has long contemplated taking his band to Europe next year.

"Mr. Sousa made all necessary arrangements for a European tour in the Summer of 1898," said Mr. Everett R. Reynolds, general manager of Sousa's Band, yesterday, "but the outbreak of the Spanish war caused him to cancel all his Continental engagements and postpone the tour until 1900. The appointment as the official American band at the Paris Exposition is a recognition of Sousa's men as the representative American musical organization, and the compliment will be appreciated by Mr. Sousa."

"In conjunction with the engagement at the Paris Exposition, the band will make a European tour, principally in Germany, Holland, Belgium and France, and England. The regular winter tour of the Sousa Band in this country will begin Jan. 31, extending as far West as Omaha, and closing in New York City on April 1, and immediately after that date the organization will sail direct for France, and will play at the opening of the Paris Exposition on April 14."

Twelve Weeks in Paris.

The engagement at the Exposition will cover from eight to twelve weeks, during which the band will play on all the great fete days, including "American Day," July 4, and the French national holiday, July 14. The band will furnish the musical part of the programme at the unveiling of the Lafayette monument near the Louvre on July 4. This is the monument presented to Paris by the school children of the United States, and in their honor John Philip Sousa will write a new march to be played for the first time on that occasion.

The Continental tour will include four weeks in the principal towns of Germany, besides numerous concerts in the other countries mentioned. Mr. Henry Wolfsohn, of New York, well known as the manager of Rosenthal, De Pachmann, Clara Butt and others, will be interested in the Continental tour. Mr. Sousa proposes to take over a band of sixty men.

Col. George Frederic Hinton, the assistant general manager of the tour, and Mr. Wolfsohn will sail for Europe at the end of January to arrange the details of the European tour. Returning home in the Fall the Sousa Band will make a 30,000 mile tour of the United States and Canada, playing every city and town of consequence on this continent.

Sousa's Band was organized eight years ago when John Philip Sousa retired from the leadership of the United States Marine Band, which he had held for twelve years. The present band has given over 4,000 concerts in 500 different cities and towns in this country.

Name *N. Y. Morning Journal*
Address *New York*
Date *Dec 29 1899*

Sousa's Kapelle geht nach Paris.

General-Kommissär Ferdinand W. Peck von der Ver. Staaten-Kommission für die Pariser Weltausstellung, die nächstes Jahr stattfindet, hat Sousa's Kapelle zur offiziellen amerikanischen Kapelle für die Ausstellung designiert. Sousa beabsichtigte eine europäische Konzerttour in 1898, doch der Ausbruch des spanisch-amerikanischen Krieges warf seine Pläne über den Haufen. Er wird in Verbindung mit der Ausstellung die Tour unternehmen. Die Kapelle wird am 4. Juli bei der Enthüllung des Lafayette-Denkmal nahe dem Louvre spielen.

SOUSA.—John Philip Sousa's Band have been appointed the official American band for the Paris Exposition, where they will open on April 14, sailing hence about April 1. They will tour England, France, Germany, Holland, and Belgium while on the other side. *Mirror*

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SOUSA WILL PLAY IN PARIS

NEW YORK, Dec. 28.—Commissioner General Ferdinand W. Peck of the United States Commission to the Paris Exposition of next year, has appointed Sousa's Band as the official American band to play at the exposition. *N. Y. Times*

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Address of Paper _____

SOUSA'S BAND FOR PARIS.

Will Represent the American Commission at the Exposition.

New York, Dec. 27.—Commissioner General Ferdinand W. Peck of the United States Commission to the Paris Exposition of 1900 has appointed Sousa's Band as the official band of the American Commission to play at the exposition. The formal appointment was signed in Chicago last Tuesday and received at Mr. Sousa's general offices yesterday.

This engagement will cover from eight to twelve weeks, during which time the band will play on all the great fete days, including "American Day," July 4, and the French national holiday, July 14. The band will furnish the musical part of the program at the unveiling of the Lafayette monument, on July 4. This is the monument presented to Paris by the school children of the United States, and in their honor Mr. Sousa will write a new march to be played for the first time on that occasion. *N. Y. Times*

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Sousa Going to Paris.

NEW YORK, Dec. 28.—Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of next year, has appointed Sousa's band as the official American band to play at the exposition. *N. Y. Times*

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Sousa's Band Going to Paris.

NEW YORK, Dec. 28.—Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of next year, has appointed Sousa's band as the official American band to play at the exposition. Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plan. He will now make the tour in connection with the exposition. His engagement at the exposition will cover from eight to ten weeks.

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Sousa's band has been appointed as the official band of the American Commission at the Paris Exposition. The band will be unveiling of the Lafayette monument at the 4. Sousa will write a new march for the occasion in honor of the school-children of the United States, who have presented the monument to France. *N. Y. Times*

SOUSA'S BAND

Appointed To Represent America at
the Paris Exposition.

NEW YORK, December 28.—Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of next year, has appointed Sousa's Band as the official American band to play at the Exposition. *N. Y. Times*

Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plan. He will now make the tour in connection with the Exposition. His engagement at the Exposition will cover from eight to ten weeks. The band will play at the unveiling of the Lafayette monument, near the Louvre, on July 4.

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Sousa's Band will be one of the attractions at the Paris exposition. It has been designated as the official band of the American commission and will furnish music on all official occasions. Mr. Sousa had made all arrangements for a European tour in the summer of 1898, but the Spanish-American war caused him to cancel all his continental engagements and postpone the tour until 1900. In conjunction with the engagement at the Paris exposition, he intends to take his band on a European tour, including the principal cities in Germany, Holland, Belgium, France and England. The regular winter tour in this country will begin January 31, extending as far west as Omaha, and closing in New York on April 1, and immediately after that date the organization will sail for Paris and will play at the opening of the exposition on April 14. *N. Y. Times*

Sousa and His Band.

THE "MARCH KING" TO INVADE EUROPE—HIS BAND APPOINTED THE "OFFICIAL AMERICAN BAND" OF THE PARIS EXPOSITION.

It is now definitely determined that John Philip Sousa and his band will make a tour of Europe this year. Everett R. Reynolds, general manager, has received from Commissioner-General Ferdinand Peck, of the United States Commission to the Paris Exposition, a communication informing him that Sousa's Band has been appointed the "Official American Band" of the Exposition.

Mr. Reynolds, when seen yesterday by a representative of THE MUSICAL COURIER, said: "It is true that I have received notification that Sousa's Band has been appointed as the 'Official American Band' of the Paris Exposition. Here is the document." And a letter from Commissioner Peck containing the announcement was shown to the visitor. Mr. Reynolds continued: "Of course, you know that in 1898 all the necessary arrangements for a European tour had been made, but the outbreak of the war between Spain and the United States caused a cancellation of all Mr. Sousa's Continental engagements. It was decided to defer the European tour till 1900. The honor that Sousa and his band have just had thrust upon them is a compliment, and one which is keenly appreciated."

"In conjunction with the engagement at the Paris Exposition, the band will make a European tour, principally in Germany, Holland, Belgium and France and England. The regular winter tour of the Sousa Band in this country will begin January 31, extending as far west as Omaha, and closing in New York city on April 1, and immediately after that date the organization will sail direct for France, and will play at the opening of the Paris Exposition on April 14."

Sousa's Band will spend eight weeks in Paris. It will take a conspicuous place in the music scheme of the Exposition. The band will play on all important fête days, including "American Day," July 4, and the French national holiday, July 14. It will furnish the music at the unveiling of Lafayette monument, near the Louvre, July 4. This monument was presented to the city of Paris by the school children of the United States. Mr. Sousa will write a new march in honor of the event, and it will be played for the first time on that occasion. The tour will include four weeks in the principal towns in Germany, besides several weeks in England and other countries. Henry Wolfsohn will manage the tour through Germany. The general tour will be in charge of George Frederic Hinton. He and Mr. Wolfsohn will sail for Europe the latter part of this month. Sousa will carry abroad a band of sixty. The band will return home early in the fall, and immediately begin what is expected to be the longest tour it has ever undertaken.

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The success of the Paris Exposition is assured now that Sousa's Band has been booked for the unveiling of the Lafayette monument on July 4 and for various and sundry succeeding celebrations.

K. 1884.

Newspaper Cutting Bureau in the World.

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Address of Paper

SOUSA'S BAND FOR PARIS.

Will Represent the American Commission at Exposition.

New York, Dec. 29.—Commissioner General Ferdinand W. Peck of the United States Commission to the Paris Exposition of 1900 has appointed Sousa's Band as the official band of the American Commission to play at the exposition. The formal appointment was signed in Chicago last Tuesday and received at Mr. Sousa's general offices yesterday.

Mr. Sousa had made all arrangements for a European tour in the Summer of 1898, but the Spanish-American war caused him to cancel all his Continental engagements and postpone the tour until 1900. In conjunction with the engagement at the Paris Exposition, he intends to take his band on a European tour, including the principal cities in Germany, Holland, Belgium, France, and England.

The regular Winter tour in this country will begin January 31, extending as far West as Omaha, and closing in this city on April 1, and immediately after that date the organization will sail for Paris and will play at the opening of the exposition on April 14.

This engagement will cover from eight to twelve weeks, during which time the band will play on all the great fête days, including "American Day," July 4, and the French national holiday, July 14. The band will furnish the musical part of the programme at the unveiling of the Lafayette Monument, on July 4. This is the monument presented to Paris by the school children of the United States, and in their honor Mr. Sousa will write a new march to be played for the first time on that occasion.

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Sousa's Band For Paris Exposition.

New York, Dec. 29.—Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of next year, has appointed Sousa's band as the official American band to play at the exposition. Mr. Sousa will make a European tour in connection with the exposition. His engagement at the exposition will cover from eight to ten weeks. The band will play at the unveiling of the Lafayette monument near the Louvre on July 4.

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Sousa's Band For Paris Exposition.

New York, Dec. 29.—Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of next year, has appointed Sousa's band as the official American band to play at the exposition. Mr. Sousa will make a European tour in connection with the exposition. His engagement at the exposition will cover from eight to ten weeks. The band will play at the unveiling of the Lafayette monument near the Louvre on July 4.

Jan. 4, 1900.

The Goshen Democrat.

America's Representative Band.

The world renowned musical organization known as "Sousa and his Band," has been appointed by the United States Government as its representative band at the Paris Exposition, and they will open the Exposition April 15th. Mr. Sousa will take with him about sixty musicians. They will remain in Paris eight weeks and then make a several weeks' tour through France, Germany, Belgium, Hungary and other foreign countries, returning to America in time to fill an engagement at the Pittsburgh Exposition next fall. During the tour in France the band will make its second visit to the Paris Exposition about July 4th, at which time a thoroughly patriotic American programme will be rendered, including a new Sousa march, composed for the occasion and then performed for the first time.

Since the band closed its season in November, Mr. Sousa, accompanied by his wife, has been making an extended pleasure tour through the south. Several weeks were spent in North Carolina, where Mr. Sousa, who is an enthusiastic sportsman, enjoyed himself shooting quail and other game. The success attending his efforts in this direction can be attested to by his many friends in the north who were favored with game in abundance almost daily while the shooting season lasted. Recently he has been in Mexico. This week he returns to New York, when rehearsals of the band will be commenced, preparatory to the next tour, which begins the 31st inst. and includes the principal towns and cities of the eastern, middle and western states, south as far as Kansas City through Virginia, Maryland, Pennsylvania, reaching New York April 1st., and in few days the organization will sail for Paris.

A tour is now being mapped out for next fall and the winter and spring of 1901, covering the United States and 30,000 miles of travel.

Address of Paper

Date

SOUSA'S BAND CHOSEN.

It Will Represent America at the Paris Exposition.

NEW YORK, Dec. 28.—Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of next year, has appointed Sousa's band as the official American band to play at the Exposition.

Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plan. He will now make the tour in connection with the Exposition. His engagement at the Exposition will cover from eight to ten weeks. The band will play at the unveiling of the Lafayette monument near the Louvre, on July 4.

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SOUSA WILL GO TO PARIS.

Official American Band to Give Concerts at Least Eight Weeks.

New York, Dec. 28.—Commissioner General Ferdinand W. Peck, of the U. S. Commission to the Paris Exposition of next year, has appointed Sousa's band as the official American band to play at the exposition.

Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plan. He will now make the tour in connection with the exposition. His engagement at the exposition will cover from eight to ten weeks.

The band will play at the unveiling of the Lafayette monument near the Louvre on July 4.

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Date

SOUSA'S BAND

APPOINTED BY COMMISSIONER
PECK AS OFFICIAL AMERICAN
BAND TO PLAY AT PARIS EXPO-
SITION NEXT YEAR.

New York, Dec. 28.—Commissioner General Ferdinand W. Peck of the United States commission to the Paris exposition of next year, has appointed Sousa's band as the official American band to play at the exposition.

Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plans. He will now make the tour in connection with the exposition. His engagement at the exposition will cover from eight to ten weeks.

The band will play at the unveiling of the Lafayette monument near the Louvre on July 4.

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Sousa's band is to be the official representative of American bands at the Paris Exposition, and will make a European tour also before returning home. The choice of Commissioner Peck is the best that could be made.

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SOUSA'S GREAT BAND.

America's Musical Representative at the Paris Exposition.

NEW YORK, Dec. 28.—Commissioner General Ferdinand W. Peck, of the United States commission to the Paris Exposition of next year, has appointed Sousa's Band as the official American band to play at the Exposition. The band's engagement at the Exposition will cover from eight to ten weeks, after which it will make a European tour.

NEW YORK, 1884.

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Date

SOUSA'S NAMED.

March King's Organization Will Be
Official American Band at Paris
Exposition.

New York, Dec. 29.—Commissioner General Ferdinand W. Peck, of the United States commission to the Paris exposition of next year has appointed Sousas band as the official American band to play at the exposition.

Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plan. He will now make the tour in connection with the exposition. His engagement at the exposition will cover from eight to ten weeks.

The band will play at the unveiling of the Lafayette monument near the Louvre on July 4.

1884.

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Date

Official American Band

New York, December 28.—Commissioner-General Ferdinand W. Peck, of the United States commission to the Paris exposition of next year, has appointed Sousa's band as the official American band, to play at the exposition. The band's engagement at the exposition will cover from eight to ten weeks, after which it will make a European tour.

1884.

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Date

APPOINTED SOUSA'S BAND.

Will Be the Official American Organization at Paris Exposition.

New York, Dec. 28.—Commissioner General F. W. Peck of the United States, to the Paris Exposition of next year, has appointed Sousa's Band as the official American band to play at the Exposition.

Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plans. He will now make the tour in connection with the Exposition. His engagement at the Exposition will cover from eight to ten weeks. The band will play at the unveiling of the Lafayette Monument, near the Louvre, on July 4.

1884.

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Date

Commissioner - General Peck announced Thursday that Sousa's band will be the official American band at the Paris exposition. Mr. Sousa had planned to take his band to Europe last summer but the war with Spain broke up his arrangements. The band will close its regular American season on April 1 and sail at once for France to take part in the opening ceremonies of the exposition on May 1. They will play, too at the unveiling of the Lafayette monument on July. While abroad the band will visit cities in Germany, Holland, Belgium and England.

1884.

Sousa's Band Engaged for the Paris Exposition.

New York, Dec. 28.—Commissioner General Ferdinand W. Peck of the United States commission to the Paris Exposition of next year has appointed Sousa's Band as the official American band to play at the exposition. The band's engagement at the exposition will cover from eight to ten weeks, after which it will make a European tour.

1884.

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Date

MR. PECK'S OFFICIAL BAND.

New York, December 28.—Commissioner General Ferdinand Peck, of the United States commission to the Paris Exposition of next year, has appointed Sousa's Band as the official American band to play at the exposition. The band's engagement at the exposition will cover from eight to ten weeks, after which it will make a European tour.

1884.

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Address of Paper

Date

Mr. Sousa had made all arrangements for a European tour in the summer of 1898, but the Spanish-American war caused him to cancel all his Continental engagements and postpone the tour until 1900. In conjunction with the engagement at the Paris Exposition, he intends to take his band on a European tour, including the principal cities in Germany, Holland, Belgium, France and England. The regular winter tour in this country will begin January 31, extending as far west as Omaha.

1884.

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Address of Paper

Date

SOUSA'S BAND FOR THE PARIS EXPOSITION.

New York, Dec. 28.—Commissioner General Ferdinand W. Peck, of the United States commission to the Paris Exposition of next year, has appointed Sousa's Band as the official American band to play at the exposition. The band's engagement at the exposition will cover from eight to ten weeks, after which it will make a European tour.

1884.

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Address of Paper

Date

Sousa's band is to be the "official" musical organization of the United States commission to the Paris exposition, by appointment of Commissioner-General Peck. It is to be hoped that everything has been arranged in advance with Sousa so that there will be no repetition of the Dewey parade incident.

1884.

SOUSA'S BAND GOING TO PARIS.

NEW YORK, Dec. 28.—Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of next year, has appointed Sousa's Band as the official American band to play at the exposition.

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Date _____

Sousa's Band Going Abroad.

New York, December 28.—Commissioner General Ferdinand W. Peck, of the United States committee to the Paris Exposition of next year, has appointed Sousa's band as the official American band to play at the exposition. Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plans. He will now make the tour in connection with the exposition. His engagement at the exposition will cover from eight to ten weeks. The band will play at the unveiling of the Lafayette monument near the Louvre on July 4.

NEW YORK, 1894.

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Address of Paper _____

Sousa Will Play at the Paris Show.

NEW YORK, Dec. 28.—Commissioner General Ferdinand W. Peck, of the United States commission to the Paris exposition of next year, has appointed Sousa's band as the official American band to play at the exposition. Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plan. He will now make the tour in connection with the exposition. His engagement at the exposition will cover from eight to ten weeks. The band will play at the unveiling of the Lafayette monument near the Louvre on July 4.

NEW YORK, 1894.

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Address of Paper _____

Date _____

Sousa's band will be the official American band at the Paris exposition. The appointment was announced last week by Commissioner General Peck. Sousa had planned to take his band to Europe last summer, when the declaration of war between the United States and Spain broke up his arrangements, and his tour was postponed until 1900. The band will close its regular season April 1 and sail at once for France to take part in the opening ceremonies of the Exposition on April 14. They will play, too, at the unveiling of the Lafayette monument on July 4. While abroad the band will visit cities in Germany, Holland, Belgium and England.

A writer apparently familiar with the subject says not more than ten actors in America, aside from the stars, receive as much as \$250 a week and not more than five actresses are paid this amount. In fact, \$150 a week is exceptional. The general run of salary for fairly good people from members of the chorus up to soubrette, juvenile or old man varies from \$12 up to \$75.

Julia Marlowe's application for divorce from her husband, Robert Taber, the actor, brings out the statement that in his own profession Taber is most cordially hated. The mere mention of his name to any actor that ever played in his company, it is claimed, is usually productive of words that will not stand the test of exact examination by the best standards of society language.

The latest production at the Empire theater in New York, "My Lady's Lord," was such a nondescript affair that the critics couldn't make out whether it was intended to be a serious or a humorous piece. Mr. Frohman himself had to come forward with a written explanation that it was a delicate satire on the romantic drama of the day, and he diagramed some of the supposed wit.

NEW YORK, 1894.

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Date _____

Sousa's Band at Paris Exposition.

NEW YORK, Dec. 28.—Commissioner General Ferdinand W. Peck, of the United States commission to the Paris exposition of next year has appointed Sousa's band as the official American band to play at the exposition.

NEW YORK, 1894.

Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plan. He will now make the tour in connection with the exposition. His engagement at the exposition will cover from eight to ten weeks.

The band will play at the unveiling of the Lafayette monument near the Louvre on July 4.

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Sousa takes his band to the Paris Exposition. That is now settled.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

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SOUSA'S BAND GOES TO PARIS

Selected by Commissioner Peck as Official American Band at Paris Exposition.

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Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war had upset his plan. He will now make the tour in connection with the exposition. His engagement at the exposition will cover from eight to ten weeks. The band will play at the unveiling of the Lafayette monument near the Louvre on July 4.

NEW YORK, 1894.

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Sousa geht nach Paris.

New York, 28. Dez.

Generalcommissär Ferdinand W. Peck von der amerikanischen Commission für die Pariser Weltausstellung hat Sousa's Kapelle als die offizielle amerikanische Kapelle angestellt, um auf der Ausstellung zu spielen.

Sousa hatte beabsichtigt, in 1898 mit seiner Kapelle eine europäische Tournee zu machen, aber der Ausbruch des spanisch-amerikanischen Krieges bereitete seinen Plan. Er wird jetzt die Tournee in Verbindung mit der Ausstellung machen.

Sein Engagement auf der Ausstellung wird acht bis zehn Wochen dauern. Die Kapelle wird bei der am 4. Juli stattfindenden Enthüllung des Lafayette-Denkmales in der Nähe des Louvre spielen.

NEW YORK, 1894.

SOUSA TO PLAY AT PARIS

COMMISSIONER GENERAL PECK MAKES THE APPOINTMENT.

NEW YORK, 1894.

NEW YORK, Dec. 28.—Commissioner-General Ferdinand W. Peck of the United States commission to the Paris exposition of next year has appointed Sousa's band as the official American band to play at the exposition.

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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

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INDIAN BAND FOR PARIS.

The Government's Carlisle Indian School Band is to be sent to the Paris Exposition, first making a short tour of America. This band has been in rehearsal for over a year for this purpose. It recently played at the Philadelphia Export Exposition, and gave satisfaction, and it has played several concerts in parts of Pennsylvania. The business management of the enterprise has been given to Howard Pew, who some years ago made two very successful tours with the United States Marine Band, and is well-known over the country from his years of connection with the management of Gilmore's Band, Sousa's Band, Thomas' Orchestra, Strauss' Orchestra, and other organizations.

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Sousa's Band for the Exposition.

Commissioner General Ferdinand W. Peck of the United States Commission to the Paris Exposition of 1900 has appointed Sousa's Band as the official band of the American Commission to play at the Exposition. The formal appointment was signed in Chicago last Tuesday and received at Mr. Sousa's general offices on Thursday.

Mr. Sousa had made all arrangements for a European tour in the Summer of 1898, but the Spanish-American war caused him to cancel all his Continental engagements and postpone the tour until 1900. In conjunction with the engagement at the Paris Exposition, he intends to take his band on a European tour, including the principal cities in Germany, Holland, Belgium, France and England. The regular winter tour in this country will begin January 31, extending as far West as Omaha, and closing in this city on April 1, and immediately after that date the organization will sail for Paris and will play at the opening of the Exposition on April 14.

This engagement will cover from eight to twelve weeks, during which time the band will play on all the great fete days, including American Day, July 4, and the French national holiday, July 14. The band will furnish the musical part of the programme at the unveiling of the Lafayette Monument on July 4. This is the monument presented to Paris by the school children of the United States, and in their honor Mr. Sousa will write a new march to be played for the first time on that occasion.

Colonel George Frederick Hinton, Assistant General Manager of the band, and Henry Wolfsohn will sail for Europe at the end of January to arrange the details of the European tour.

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John Philip Sousa's Band has been appointed the official American band for the Paris exposition, where it will open on April 14, sailing hence about April 1. It will tour England, France, Germany, Holland and Belgium while on the other side.

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Sousa's band has been appointed as the official band of the American commission at the Paris exposition. The band will be prominent in the musical programme at the unveiling of the Lafayette monument, the occasion in honor of the school children of the United States, who have presented the monument to France.

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A Great Compliment to Sousa.

The United States Government has selected Sousa and his Band to be its musical representative at the Paris Exposition, where it will remain ten weeks, afterwards giving concerts in the leading capitals of Europe. Prior to leaving, this famous and popular Bandmaster, with his unrivaled Orchestra, will give a series of Concerts in a few of the leading cities in this country, and of course Cleveland will be one of the favored places, as Sousa thinks a good deal of the Forest City, which has shown him so many evidences of its appreciation, and for which Sousa has in many ways reciprocated.

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John Philip Sousa, the "American March King," has been appointed the "official American band master" of the Paris exposition. This is an honor thrust upon him as a compliment to the nation, and one which is keenly appreciated by the American people. In conjunction with the engagement at the Paris exposition, the band will make a European tour, principally in Germany, Holland, Belgium, France and England. The regular winter tour of the Sousa band in this country will begin Jan. 30, and will close April 1, sailing immediately after that date direct for France and will play at the opening of the Paris exposition on April 14. Sousa's band will spend eight weeks in Paris. It will take a conspicuous place in the music scheme of the exposition, and will play on all important fete days, including American day, July 4, and the French national holiday, July 14. Mr. Sousa will write a new march in honor of the event, and it will be played for the first time on that occasion. Sousa will carry a band of sixty; the band will return home early in the fall and begin what is expected to be the longest tour it has undertaken.

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The selection of Sousa and his band to represent the United States Government at the American exhibit at the Paris exhibition is a deserved compliment to the "march king," and one that will be popular with the people. Sousa will remain ten weeks in Paris, and before returning to America will make a tour of the continent, giving concerts in all the leading European cities. Prior to his departure he, with his band, identically the same as will accompany him abroad, will give a series of concerts in the East and West, Cleveland being one of the places selected by him. He will no doubt be given a rousing farewell reception here, where he is immensely popular.

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John Philip Sousa is to take his big band to Paris April 1 for the opening of the great exposition, but will play a brief farewell tour in his own country, beginning Jan. 31, and closing in New York about April 1.

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John Philip Sousa's band has been appointed the official American band for the Paris exposition, where it will open April 14, sailing hence about April 1. The band will tour England, France, Germany, Holland and Belgium while on the other side.

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John Philip Sousa and his famous band will go to Europe in April and will remain until late in the fall, most of the time being spent at the Paris exposition. Before he leaves this country Sousa is to make a short tour and he will be in Detroit for one concert in the Detroit Opera House on Sunday evening, February 18.

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Carlisle Indian Band For Paris Exposition.

The Carlisle Indian school authorities have about completed arrangements with the commissioners of the Paris exposition for the trip of the school band to the exposition this summer. The expenses will be met by a tour through the United States before the trip, and Howard P. Pew of New York city, formerly with Sousa and Gilmore, has been elected manager of the Indians, says the New York Tribune. He recently arrived at Carlisle, Pa., and will arrange for the American tour, which will begin soon. Sixty Indian musicians, under Dennison Wheelock of the Oneida tribe, will constitute the traveling band, and the music played will include works of the masters as well as representative American music.

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Sousa is at the Netherlands up to his ears in business, preparing for his European tour of ten weeks. He will start next week and will be in Paris before May 1, and will remain during the Exposition.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.
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Jerome Sykes and Edna Wallace Hopper in Chris and the Wonderful Lamp are running at a \$10,000 a week gait at the Victoria. This attraction has been one of the real hits of the year in New York.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

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American Indian Band for Paris.

The Indian band of fifty selected musicians from the Carlisle Indian School is to be sent to the Paris Exposition to show the high possibilities of our educational systems, and previous to the trip the band will appear in several cities here. Howard Pew has been engaged to manage the business of the band, and it will not be his first experience with Government music, as he managed two tours of the United States Marine Band some years ago, and has been connected for several years with the management of such bands as Sousa's, Gilmore's and the Strauss and Thomas orchestras. The tour in this country is to commence early in March.

The Government's Carlisle Indian School band is to be sent to the Paris exposition, first making a short tour of America. This band has been in rehearsal for over a year for this purpose. It recently played at the Philadelphia Export exposition, and gave satisfaction, and it has played several concerts in parts of Pennsylvania. The business management of the enterprise has been given to Howard Pew, who some years ago made two very successful tours with the United States Marine band, and is well-known over the country from his year's of connection with the management of Gilmore's band, Sousa's band, Thomas' orchestra, Strauss orchestra and other organizations.

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Sousa's proposed trip with his band to Europe and the Paris Exposition, returning by the way of Porto Rico, Cuba and Mexico, will involve a distance of 25,000 miles.

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It is reported that Commissioner Peck has designated Sousa's Band as the "official" American band at the Paris Exposition. Since Mr. Peck distinctly stated, when Clarence Eddy's "official" organist appointment was under discussion, that he had no power to award official appointments in music, an early denial of the *NYK*, 1884. Sousa rumor may be expected.

Commissioner General Ferdinand W. Peck has appointed John Philip Sousa's band as the official band of the United States commission at the Paris exposition. Mr. Sousa intended to take his band to Europe next year any way, and this will help his tour whether the appointment carries any financial compensation with it or not.

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John Philip Sousa's Band has been appointed the official American band for the Paris Exposition. It will tour England, France, Germany, Holland and Belgium while on the other side.

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Sousa's Band has been appointed as the official band of the American Commission to play at the Paris Exposition. The appointment was made by Commissioner General Ferdinand W. Peck of the United States Commission. The engagement will cover from eight to twelve weeks. The band will play on the French national holiday, July 14th, and at the unveiling of the Lafayette monument, presented to France by the school children of America, on which occasion a new march, specially composed by Sousa, will be played for the first time. This event occurs on July 4th. The band, of course, will play frequently on other dates. After this

contract is fulfilled, Sousa will take his band on a tour through Europe, carrying out an intention made two years ago, when its fulfillment was deferred by the breaking out of the war with Spain. During the European tour Sousa and his men will give concerts in Holland, Belgium, France and England.

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John Philip Sousa's band has been appointed the "official American band" of the Paris exposition. The band will number sixty musicians and will take a prominent part in all the music of the exposition, including American day, July 4, and the French national holiday, July 14. Sousa will write a new march to be played by the band on the occasion of the unveiling of the Lafayette monument, which was presented to the city of Paris by the school children of the United States. After eight months at the exposition the band will make a tour of the principal cities of Germany, Holland, Belgium, France and England, returning to America early in the fall, when they will immediately start upon the longest tour the band has ever undertaken.

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Sousa's Band will play at the Paris Exposition for six weeks, commencing at the opening on April 14. Immediately after, the organization will be taken on the tour through Europe which was postponed when the Hispano-American war broke out.

PUBLISHED: LONDON, 1881. NEW YORK, 1884.

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PUBLISHED: LONDON, 1881. NEW YORK, 1884.

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Sousa geht mit seiner Kapelle zur Ausstellung nach Paris. Da wird er also den Franzosen — was blasen.

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ORK, 1884.

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Grand opera sung in English is meeting with overwhelming success in Chicago.

The latest compliment to John Philip Sousa is the appointment that makes his the official American band at the exposition.

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JANUARY EIGHTH.
While the exhibition of paintings to be made by American artists at the coming Paris Exposition has received its due share of attention in the press, but little has been mentioned of the musical exhibit which will represent the United States at the French World's Fair. This exhibit will be a live one, inasmuch as it will consist of Sousa's Band, which has been appointed "official American band" of the Exposition. Mr. Everett R. Reynolds, who looks after the business interests of John Philip Sousa, is authority for the announcement that, in conjunction with the engagement at the Paris Exposition, the band will make a European tour, giving concerts at all the leading musical centres of Great Britain, France, Germany, Belgium, and Holland. It will perhaps be recalled that in 1898 Sousa has all arrangements perfected for a European tour, when the outbreak of the Spanish-American war made it necessary to cancel all engagements. Sousa and his men intend to sail for Paris on April 1, after having concluded their regular American tour, which begins on January 31, and in the course of which the musicians will travel as far West as Omaha. On "American Day," which will be celebrated on July 4, the band will furnish the music at the unveiling of the Lafayette monument, near the Louvre. Mr. Sousa will write a special march for the dedication of this token of love from the school children of the United States to the city of Paris. Sousa will be accompanied by sixty of his musicians, and his manager, Mr. George Frederick Hinton, as well as Henry Wolfsohn, who will have charge of the German tour, intend to sail for the Continent within the next few weeks.

Another feature of the American division of the Exposition will be a library of the commercial literature published by American manufacturers of iron, hardware, machinery, and metal goods. The Commissioners have assigned appropriate quarters to this exhibit in the Department of Mining and Metallurgy.

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After this contract is fulfilled Sousa will take his band on a tour through Europe, carrying out an intention made two years ago, when its fulfilment was deferred by the breaking out of the war with Spain. During the European tour Sousa and his men will give concerts in Holland, Belgium, France and England.

The band will sail for Europe about April 1st, and in the meantime—during the months of February and March, 1900—will go on an extensive Western tour extending as far as Omaha.

Sousa's marches, especially those published by the John Church Co., are well known to the military bands of Europe. They are popular way up North, even in Sweden and Norway, so it is probable that the famous composer and band master will have a hearty welcome wherever he may go.

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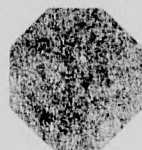
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John Philip Sousa's band appointed the official American band for the Paris exposition, will open on April 14, about April 1. They will land, France, Germany, Belgium while on the other

NEW YORK, 1894.

CORRECTION



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Sousa's band will attend the Paris exposition as the official American band. Cunningham & Co.'s sugar estate burn-

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NEW YORK, Dec. 28.—Commissioner-General Ferdinand W. Peck, of the United States commission to the Paris exposition of next year, has appointed Sousa's band as the official American band to play at the exposition.

BLISHED: LONDON 1881 NEW YORK, 1884.

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Address of Paper

Date

Sousa's Band will be the official American band at the Paris Exposition.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

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SOUSA'S BAND

Appointed the Official American Organization at Paris.

New York, Dec. 28.—Commissioner General Ferdinand W. Peck, of the United States commission to the Paris exposition of next year, has appointed Sousa's band as the official American band to play at the exposition. The band's engagement at the exposition will cover from eight to ten weeks, after which it will make an European tour.

SOUSA'S THE OFFICIAL BAND.

Commissioner General Reck of Paris Confers Honor on American.

New York, Dec. 28.—Commissioner General Ferdinand W. Peck, of the U. S. commission to the Paris exposition of next year, has appointed Sousa's band as the official American band to play at the exposition.

Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plan. He will now make the tour in connection with the exposition. His engagement at the exposition will cover from eight to ten weeks.

The band will play at the unveiling of the Lafayette monument near the Louvre on July 4.

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From the

Dated Dec. 1899

Sousa's band has been designated by Commissioner Peck as the American band to furnish music at the Paris exposition.

John Philip Sousa's Band has been appointed the official American band for the Paris Exposition. It will tour England, France, Germany, Holland and Belgium while on the other side.

BLISHED: LONDON, 1881. NEW YORK, 1884.

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SOUSA'S BAND TO GO TO PARIS

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The band will play at the unveiling of the Lafayette monument near the Louvre on July 4th.

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THE MORNING TELEGRAMS CONDENSED AND COLLATED

For Convenience of the Busy Man
Who Wants to "Keep Up"
With the Times.

NEW YORK.—Commissioner General Ferdinand W. Peck, of the United States commission to the Paris exposition of next year, has appointed Sousa's band as the official American band, to play at the exposition. The band's engagement at the exposition will cover from eight to ten weeks, after which it will make a European tour.

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John Philip Sousa and his band will make a tour of Europe this year, and, according to the information received from Commissioner General Ferdinand Peck, of the United States Commission to the Paris Exposition, it has been appointed the "official American band" of the exposition. The European tour of the band will take in Germany, Holland, Belgium, France and England. The regular winter tour in this country will begin January 31, extending as far West as Omaha and closing in New York City on April 1. Immediately after the band will sail for France, playing at the opening of the Paris Exposition, April 14. Eight weeks will be spent in Paris. The band will play on all important fete days, including American Day, July 4, and the French National holiday, July 14. It will furnish the music at the unveiling of the Lafayette monument near the Louvre, July 4. This monument was presented to the city of Paris by the school children of the United States. Mr. Sousa will write a new march in honor of the event, and it will be played for the first time on that occasion. He will carry abroad a band of sixty.

Mr. Sousa's appearance in this city before his departure for Europe will be on Sunday, March 18, in Music Hall. It will be an afternoon and evening performance.

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Address of Paper

Date

Mon. Ferd W. Peck, commissioner general of the United States to the Paris exposition of 1900, has named Sousa's band as the official American band to play at the exposition. The engagement will cover eight to ten weeks.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884

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1884.

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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

NEWS.

From

WILLIAMSPORT, PA.

Date DEC 29 1899

Sousa's Band For Paris Exposition
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1884.

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

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Address of Paper _____

SOUSA IS AGAIN HONORED.

His Aggregation Will Be the Official American Band at Paris Fair.

NEW YORK, Dec. 28.—Hon. F. W. Peck, Commissioner General of the United States to the Paris Exposition of next year, has appointed Sousa's band as the official American band at the exposition. The band will make a European tour before opening of the exposition.

1884.

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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

From WILKESBARRE, PA.

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From

JOURNAL

Date

DEC 29 1899

Sousa's Band For Paris Exposition.

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Address of Paper _____

Date _____

Sousa's band is to play in Paris during some 12 weeks of next summer. Of course this means the competition of the new marches—the "Exposition Two Step," "La Belle France March" or other swinging tunes which will be whistled all over Paris just as his other marches and two steps have been whistled and played in this country.

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Address of Paper _____

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SOUSA'S MEN TO PLAY.

Appointed Official American Band at Paris.

NEW YORK, Dec. 28.—Commissioner General Ferdinand W. Peck of the United States commission to the Paris Exposition of next year has appointed Sousa's band as the official American band to play at the exposition.

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Address of Paper _____

Date _____

Who says that "Two-Step" Sousa isn't popular? Commissioner Peck has made Sousa's the official American band at the Paris Exposition. When Sousa plays one of his marches the Frenchmen will learn what American enthusiasm means.

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Address of Paper _____

Date _____

Since it transpires that Commissioner Peck has no power to make official or other kinds of musical appointments, the statements made that Sousa had been designated by him to be the band master at the Paris Exposition, is denied. Clarence Eddy's "official organist" appointment also is a dream. Binghamtonians, of course, would feel a more personal interest in the Exposition if Sousa were to appear there, for who is there that has heard him that will not claim almost a personal acquaintance with the friendly and encore obliging leader.

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Address of Paper _____

Date _____

Commissioner General W. Peck of the United States commission to the Paris Exhibition of 1900, has appointed Sousa's band as the official band of the American Commission.

"Mr. Sousa had made all necessary arrangements for a European tour in the summer of 1898," said Everett R. Reynolds, general manager of Sousa's band, "but the outbreak of the Spanish war caused him to cancel all his Continental engagements and postpone the tour until 1900. In connection with the engagement at Paris the band will make a European tour, principally in Germany, Holland, Belgium, France and England. The band will furnish the musical part of the program at the unveiling of the Lafayette monument near the Louvre on July 4. This is the monument presented to Paris by the school children of the United States, and in their honor John Philip Sousa will write a new march to be played for the first time on that occasion."

Cutting from
Address of Paper
Date

John Philip Sousa's Band has been appointed the official American band for the Paris Exposition, where they will open on April 14th, sailing about April 1st. They will tour England, France, Germany, Holland, and Belgium while on the other side.

GAZETTE
From
BULLETIN
WILLIAMSPORT, PA.
Date

SOUSA'S BAND NAMED.

Will be Official American Band at the Paris Exposition.

By Associated Press.
New York, December 28.—Commissioner General Ferdinand W. Peck, of the United States commission to the Paris exposition next year, has appointed Sousa's band as the official band to play at the exposition. Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plan. He will now make the tour in connection with the exposition. His engagements at the exposition will cover from eight to ten weeks. The band will play at the unveiling of the Lafayette monument near the Louvre on July 4.

CHRONICLE
POTTSVILLE, PA.
DEC 29 1899

Sousa's Band For Paris Exposition.
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From
PHILADELPHIA, PA.

Date
DEC 30 1899

Commissioner General Ferdinand W. Peck has appointed John Philip Sousa's Band as the official band of the United States Commission at the Paris Exposition. Mr. Sousa intended to take his band to Europe next year any way, and this will help his tour whether the appointment carries any financial compensation with it or not.

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TIMES.
NORRISTOWN, PA.
DEC 29 1899

SOUSA AT PARIS EXPOSITION.

New York, Dec. 28.—Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of next year, has appointed Sousa's Band as the official American band to play at the Exposition.

Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plan. He will now make the tour in connection with the Exposition. His engagement at the Exposition will cover eight to ten weeks. The band will play at the unveiling of the Lafayette Monument near the Louvre on July 4.

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Date

Sousa's Band Selected.

New York, Dec. 30.—Hon. Ferd W. Peck, commissioner general of the United States to the Paris exposition of 1900, has named Sousa's band as the official American band to play at the exposition. The engagement will cover eight to ten weeks.

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John Philip Sousa's band has been appointed the official American band for the Paris Exposition, where they will open on April 14, sailing hence about April 1. They will tour England, France, Germany, Holland and Belgium while on the other side.

ESTABLISHED: LONDON, 1851 NEW YORK, 1884.

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ESTABLISHED: LONDON, 1851 NEW YORK, 1884.

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SOUSA GOING ABROAD.

Sousa's Band will be the official American band at the Paris Exposition.

Mr. Sousa had planned to take his band to Europe last summer, when the declaration of war between the United States and Spain broke up his arrangements, and his tour was postponed until 1900. The band will close its regular season here on April 1 and sail at once for France to take part in the opening ceremonies of the exposition on April 14. It will play, too, at the unveiling of the Lafayette monument on July 4.

While abroad the band will visit cities in Germany, Holland, Belgium and England.

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DEC. 1899

Sousa's band has been appointed as the official band of the American Commission at the Paris Exposition. The band will be prominent in the musical program at the unveiling of the Lafayette monument, July 4. Sousa will write a new march for the occasion in honor of the school-children of the United States, who have presented the monument to France.

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Dec. 1899

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Newspaper Cutting Bureau in the World.

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Appointed To Represent America at the Paris Exposition.

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Mr. Sousa had intended to take his band on a European tour in 1898, but the breaking out of the Spanish war upset his plan. He will now make the tour in connection with the Exposition. His engagement at the Exposition will cover from eight to ten weeks. The band will play at the unveiling of the Lafayette monument, near the Louvre, on July 4.

THE CODY ENTERPRISE

Published every Thursday at Cody, Wyoming.

TERMS: \$2.00 a year in advance.
(Single copies 5 cents.)

Entered at the Postoffice at Cody, Wyoming,
as second-class matter.

W. F. Cody. {CODY & PEAKE,
Publishers.} J. H. PEAKE

CODY, WYO., JANUARY 11th, 1900.

SINCE that multitude drawing aggregation, known as the Wild West, has decided to cut out Paris in its tour this season and remain in the "land of the free and the home of the brave," it will be some consolation to know that Mr. John Philip Sousa, and his incomparable band of artists will furnish the citizens of Paris, and the vast crowds of visitors to the exposition, with the finest band music that they ever listened to. The Wild West management very wisely concluded that the vast patronage received last year was an indication of a repetition this season and it was absurd to risk an ocean trip with their vast number of people and great property interests when they had plenty of business at home. How wise, when our old school mate, Prof. Sousa, opens there with his sole inspiring collection of artistic performers. The listeners will quickly conclude that the music they have been accustomed to is not to be compared with that which the great March King will furnish.

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Address of Paper _____

Date _____

Personal Notes.—Mme. Teresa Carreño has been appointed court pianist by the King of Wurtemberg....Pauline Lucca recently sent a lifesize painting of herself to the Municipal Museum of Vienna, and a letter to the Mayor of the city saying that she had done so because she had long been grieved to see portraits of artists who were neither Austrians nor famous in the Council House while her own was missing, and she a daughter of Vienna who had brought honor to her native city in both hemispheres. The Mayor read the letter to the City Council and accepted the gift with thanks....Two other artists known in America have recently received honors in Europe—to Mme. Dory Burmeister-Petersen was given the silver medal for arts and sciences by the Duke of Sachsen-Altenburg and Ferruccio Busoni was made court pianist by the Grand Duke of Weimar....Franz Himmer, operatic tenor, who died in Hildesheim on December 16, at the age of seventy-two, was long known as a member of German opera companies in the United States. He was, we believe, husband of Mme. Frederici, the prima donna....Miss Alice C. Fletcher has compiled another book of thirty Indian songs which is soon to be published by Small, Maynard & Co., of Boston, under the title "Indian Story and Song from North America."....Vladimir de Pachmann will give a Chopin recital at Mendelssohn Hall on the anniversary of that composer's birth, March 1....Mr. Henry Wolfsohn has sailed for Europe. He will at once go to Germany to make the preliminary arrangements for the appearance of Sousa's Band in Berlin, Hamburg, Dresden, Leipzig and the other large German cities. The tour will begin about the last of May and continue until July 4, on which date the band will begin its engagement at the Paris Exposition. Mr. Wolfsohn will return about the middle of March.

THE FIRST ESTABLISHED AND MOST COMPLETE
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Date _____

THE GREAT WORLD'S EXPOSITION IN PARIS

Will Open April 15, and Promises to Surprise the New Century With Its Numerous Novelties.

Catalogue Costs Ninety Thousand Dollars to Print.

Replicas of Famous Gateways of the World Will Provide Its Entrances.

ENORMOUS ELECTRICAL BUILDING.

Dozens of Sensational Methods of Aerial Travel From One End of the Ground to the Other—Gigantic See-Saws, Pivoted Towers, Etc., Etc.

Written for The Chattanooga Times by
ELEANOR LEXINGTON.

April 15, 1900, is the date of the opening of the Paris exposition. The doors close Nov. 5, 1900.

The exposition covers practically the same space as did the one of 1889, though there are 270 instead of 240 acres.

The funds for expenses are derived from five sources: The government appropriates \$4,000,000, the city of Paris \$4,000,000, the Bank of France \$6,000,000, the sale of bonds by popular subscription \$13,000,000, sale of concessions and privileges and of buildings and other material, after the exposition is over, \$1,000,000—in all a total of \$28,000,000. Holders of bonds have the privilege of participating in twenty-nine lottery drawings for 4313 prizes, aggregating \$1,200,000.

Three of the buildings will be permanent—the two palaces of art and the great bridge of Alexander III, which will be one of the wonders of the exposition. It is one vast elliptical arch of molded steel, and glitters in the sun like burnished silver.

The admission fee will be two francs before 10 a. m., or about forty cents; between 10 a. m. and 6 p. m., a franc will be the charge, and after 6 p. m., on week days, two francs.

From the provinces of France and from abroad it is estimated that 40,000,000 visitors will go to Paris. Over 32,000,000 visitors were at the last exposition. By a most ingenious contrivance, in the utilization of space, fifty-eight turnstile entrances have been provided, each officered by ticket-takers, and aggregating a capacity of 60,000 admissions in an hour.

There are imposing entrances to the exposition grounds, which are replicas of the most famous gateways of the world. The Holy gate of the Kremlin; the Sun gate of Toledo; the Victory gate of Cairo; the Roman gate of Treves; the gate of Delhi; the historic tower of Nesle; the gate of St. Paul of Basle; and the St. James gate of London.

The catalogue of the exhibition will cost \$90,000 to print. Its perusal will be a liberal education, as it contains historical records of all arts, crafts and industries.

Fifty-five nations have been asked to take part in the exposition. It is one of the rules of the exposition that no country can have a separate building unless the executive or ruler of that country announces his intention of visiting the exposition. It was expected that Vice-President Hobart would represent this nation. For the entertainment of the nation's guests—royalties and the like—it is proposed to purchase the magnificent residence of the late Baroness de Hirsch. A larger gathering of royalties is expected than were ever before together, the queen's jubilee alone excepted.

Snapshot fiends will be pleased to know that cameras may be taken into the grounds at a cost of 10 cents each. If, however, anyone wishes to photograph works of art a special permit will be necessary.

SOME OF THE GREAT SIGHTS.

One of the most beautiful features will be the water palace, which has a frontage of 200 feet and more, will have in the center a vast number of cascades and waterfalls, fed by over 500,000 gallons of water every hour. The principal waterfall will be thirty feet wide and over 100 feet deep, and from the midst of it will rise a colossal sculptured allegorical group representing "Humanity Guided by Progress, Advancing Toward the Future."

Electrical science will have for its use the largest of the special palaces; this building is 1,275 feet long and 250 wide, and will be the source of all the vast electric energy used upon the grounds. It is made of glass and at night will look like a gigantic beacon of light.

The summit of the Eiffel tower—one of the remainders of the last exposition—has been linked with the distant tower of the Trocadero by means of an endless cable bridge. One can journey by means of a cedar chair from one end of the grounds to the other, and thus have a superb birdseye view of the grounds. The Eiffel tower is being painted yellow; at the bottom deep orange, and gold at top; 8,000 electric lights will bring out a striking effect at night.

Another sensational enterprise is a gigantic pivoted tower. In telescope fashion it comes to the ground to receive passengers, then gradually extends itself to its full height, and after re-

devoted to these horseless machines will have a n in entrance entirely of marble, cut in the form of immense bicycle forks. Every seat in the building will be made of parts of a bicycle—cushioned wheels will serve for seats. A bicycle geared to 240 will have sixty feet in the front socket and seventeen in the rear one.

A mock volcano, or miniature, Vesuvius, with real flames and real lava, will have restaurants, cafes, railways, shrubs and rocks on the outside and within living pictures of scenes from Dante's purgatory and paradise.

In the aquarium will be gathered the finest collection of strange fish and submarine animals ever gathered in one place. Sections will be devoted to rare marine plants.

One of the most practical features will be the representation of the development of industries. All nations are asked to shape their exhibits with this in view. Take, for instance, a piece of woolen cloth. The complete process will be shown, from the sheep tended by shepherds to the coat ready for man. From the sheep's back to man's back will be the course. All industries will be illustrated in the same manner.

NATIONS AND RULERS WHO TAKE PART.

Russia will be the largest exhibitor. One of them will be a map of France in stone, a beautiful specimen of her lapidary's skill. It will show each district in jasper and the sea will be represented by lapis lazuli, marked by precious stones. Siberia will be represented for the first time at any exposition. The new railway and the lands it has opened being fully shown by an immense panorama of the barbaric scenery along the czar's new railway. The Russian money appropriation is \$1,250,000, and Germany's is the same.

The Emperor William sends the Frederick the Great collection of curios, literary treasures and French paintings.

The Prince of Wales is the commissioner-general for England and her colonies. He is the only foreign royal or imperial personage who has identified himself personally with the exposition. He has visited Paris several times for the purpose of viewing the erection of Great Britain's buildings, for which \$500,000 is appropriated.

Brazil sends a collection of 500 serpents.

AMERICA'S SHARE IN THE SHOW.

With one exception the United States has the largest amount of space—210,000 square feet, partly in the heart of the exposition grounds and partly in the annex in the Bois de Vincennes. There will be five buildings in the main grounds and two at Vincennes. One national pavilion will be the only expensive building we will construct. This will be on the bank of the Seine, alongside the structures of about thirty other nations, with Austria on one side and Turkey on the other. In general this building bears a remote resemblance to Grant's tomb. In the porch, which opens on the Seine, there will be an equestrian statue of Washington, surrounded by a quadriga, representing the Goddess of Liberty in the Car of Progress. The main hall of the building will contain reception rooms for the different states.

At the Paris exposition of 1878 the United States was represented by 1,125 exhibitors; in 1889, by 2,000; in 1900, probably from 3,000 to 5,000 will exhibit their products. The largest amount of money appropriated by any state is \$130,000, by California. American money will back most of the mechanical devices. The revolving tower, which gives a view of the country for miles around, and which takes an hour to revolve, is being built by Americans. The real coal mine is an American enterprise. This will be underground and show the workings in realistic fashion. A great machine for making clouds of all varieties will be another Yankee invention.

A line of steamers carrying the American flag will run from a landing place on the Seine, near the American buildings to Charenton, a distance of seven miles, and a model American street railway will run from Charenton to Brussels, in order that passengers may travel by either water or rail on American lines.

Fine models of the Maine, the Olympia and the Oregon will be on exhibition.

Citizens of Philadelphia will present to the city of Paris a statue of Benjamin Franklin during exhibition year, in return for Bartholdi's statue of Liberty. It is intended to place the structure at Passy, where Franklin resided when minister to France. The statue will be a replica of the one in Philadelphia.

Sousa's band has been appointed as the official American band to play at the exhibition.

Joel Chandler Harris, the southern poet, author and farmer, will exhibit his Jersey cattle, and lace made by North American Indian women will be shown.

A woman's commission has been appointed to take charge of the exhibits forwarded by women of this country. There is no woman's building, but exhibits will be placed where they properly belong and judged wholly on their merits. This is supposed to be a delicate compliment to women to place their work on an equality with men's.

The president of the woman's commission is Mrs. Ledyard Stevens. Mrs.

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tistic performances, the citizens will
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have been accustomed to is not to be
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Replicas of Famous Gateways of the World Will Provide Its Entrances.

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exposition grounds, which are replicas of
the most famous gateways of the world.
The Holy gate of the Kremlin; the Sun
gate of Toledo; the Victory gate of Cairo;
the Roman gate of Treves; the gate of
Delhi; the historic tower of Nesle; the
gate of St. Paul of Basel; and the St.
James gate of London.

The catalogue of the exhibition will
cost \$90,000 to print. Its perusal will
be a liberal education, as it contains his-
torical records of all arts, crafts and
industries.

Fifty-five nations have been asked to
take part in the exposition. It is one of
the rules of the exposition that no coun-
try can have a separate building unless
the executive or ruler of that country an-
nounces his intention of visiting the ex-
position. It was expected that Vice-
President Hobart would represent this
nation. For the entertainment of the na-
tion's guests—royalties and the like—it
is proposed to purchase the magnificent
residence of the late Baroness de Hirsch.
A larger gathering of royalties is ex-
pected than were ever before together,
the queen's jubilee alone excepted.

Snapshot fiends will be pleased to
know that cameras may be taken into
the grounds at a cost of 10 cents each.
If, however, anyone wishes to photo-
graph works of art a special permit will
be necessary.

SOME OF THE GREAT SIGHTS.

One of the most beautiful features
will be the water palace, which has a
frontage of 200 feet and more, will have
in the center a vast number of cascades
and waterfalls, fed by over 500,000 gal-
lons of water every hour. The principal
waterfall will be thirty feet wide and
over 100 feet deep, and from the midst
of it will rise a colossal sculptured al-
legorical group representing "Humanity
Guided by Progress, Advancing Toward
the Future."

Electrical science will have for its use
the largest of the special palaces; this
building is 1,275 feet long and 250 wide,
and will be the source of all the vast
electric energy used upon the grounds.
It is made of glass and at night will
look like a gigantic beacon of light.

The summit of the Eiffel tower—one
of the remainders of the last exposition
—has been linked with the distant tower
of the Trocadero by means of an endless
cable bridge. One can journey by means
of a cedar chair from one end of the
grounds to the other, and thus have a
superb birdseye view of the grounds. The
Eiffel tower is being painted yellow; at
the bottom deep orange, and gold at top;
8,000 electric lights will bring out a
striking effect at night.

Another sensational enterprise is a
gigantic pivoted tower. In telescope
fashion it comes to the ground to re-
ceive passengers, then gradually extends
itself to its full height, and after re-
maining stationary for a few minutes,
swings around like a huge crane, and
collapsing again, deposits its human load
on the opposite side of the grounds.

There will be a topsy turvey hotel, in
which everything will be upside down,
and the visitor will wonder if the law
of gravitation has been repealed. One
will be firmly persuaded that he himself
is walking, hanging head downward
from the ceiling. All the rooms from
roof garden at the entrance to kitchen
at the top will be sumptuously furnished.
In the drawing room the chandelier
rises from the floor; in the bedrooms the
real ceiling is carpeted and the bed ap-
pears pendant from the ceiling; the bath-
tubs have water spouting upward. On
looking through the windows out upon
the grounds, they, too, appear reversed.
Springs, wires and mirrors are the se-
crets of all this wonderful illusion.

The world's largest music box, made
by an Italian who has spent fifteen
years in its construction, will be given
space. In proper name is a autoelectro-
polyphone. This monster music box
plays every kind of concert music in the
most finished manner. In it are con-
cealed 80,000 pieces of musical apparat-
us, which alone required an outlay of
\$12,000.

The biggest wine tun in the world has
been built for the show; it holds 88,000
gallons, or more than twice as much as
the famous Heidelberg tun. It is 14
metres high and its cost is \$30,000.
One hundred persons have been enter-
tained at dinner in it. The tun was di-
vided into two floors, the upper one,
reached by a flight of twenty steps, was
used for the banquet hall and was gayly
decorated. It was like the banquet hall
of an old castle. The tun was made in
Nancy.

The biggest room in the world will be
a feature of the show—or one having the
greatest single floor space—12,544 metres.
In this amphitheater 15,000 spectators
can be seated.

A mammoth telescope, which has been
made at a cost of \$300,000, will bring
the moon within a mile of the earth. It
magnifies 10,000 times. The highest
power now known is 4,000 times. Near-
by will be a clock weighing 200 tons.

The biggest see-saw ever seen or
dreamed of will lift one far up above
the city of Paris, and there is a globe
around which people may seat themselves
upon a revolving platform, and in fif-
teen minutes literally go round the world.

Automobiles and bicycles will be well
represented, and prizes aggregating \$20,-
000 will be awarded. The department

be made of parts of a bicycle—cushioned
wheels will serve for seats. A bicycle
geared to 240 will have sixty feet in the
front socket and seventeen in the rear
one.

A mock volcano, or miniature, Vesu-
vius, with real flames and real lava, will
have restaurants, cafes, railways, shrubs
and rocks on the outside and within liv-
ing pictures of scenes from Dante's pur-
gatory and paradise.

In the aquarium will be gathered the
finest collection of strange fish and sub-
marine animals ever gathered in one
place. Sections will be devoted to rare
marine plants.

One of the most practical features will
be the representation of the development
of industries. All nations are asked to
shape their exhibits with this in view.
Take, for instance, a piece of woolen
cloth. The complete process will be
shown, from the sheep tended by shep-
herds to the coat ready for man. From
the sheep's back to man's back will be
the course. All industries will be illus-
trated in the same manner.

NATIONS AND RULERS WHO TAKE PART.

Russia will be the largest exhibitor.
One of them will be a map of France
in stone, a beautiful specimen of her lap-
idary's skill. It will show each district
in jasper and the sea will be repre-
sented by lapis lazuli, marked by precious
stones. Siberia will be represented for
the first time at any exposition. The new
railway and the lands it has opened be-
ing fully shown by an immense panora-
ma of the barbaric scenery along the
czar's new railway. The Russian money
appropriation is \$1,250,000, and Ger-
many's is the same.

The Emperor William sends the Fred-
erick the Great collection of curios, lit-
erary treasures and French paintings.

The Prince of Wales is the commission-
er-general for England and her colonies.
He is the only foreign royal or imperial
personage who has identified himself per-
sonally with the exposition. He has vis-
ited Paris several times for the purpose
of viewing the erection of Great Brit-
ain's buildings, for which \$500,000 is ap-
propriated.

Brazil sends a collection of 500 ser-
pents.

AMERICA'S SHARE IN THE SHOW.

With one exception the United States
has the largest amount of space—210,000
square feet, partly in the heart of the
exposition grounds and partly in the an-
nex in the Bois de Vincennes. There
will be five buildings in the main grounds
and two at Vincennes. One national
pavilion will be the only expensive build-
ing we will construct. This will be on
the bank of the Seine, alongside the
structures of about thirty other nations,
with Austria on one side and Turkey
on the other. In general this building
bears a remote resemblance to Grant's
tomb. In the porch, which opens on the
Seine, there will be an equestrian statue
of Washington, surrounded by a quad-
riga, representing the Goddess of Lib-
erty in the Car of Progress. The main
hall of the building will contain recep-
tion rooms for the different states.

At the Paris exposition of 1878 the
United States was represented by 1,125
exhibitors; in 1889, by 2,000; in 1900,
probably from 3,000 to 5,000 will exhibit
their products. The largest amount of
money appropriated by any state is
\$130,000, by California. American
money will back most of the mechanical
devices. The revolving tower, which
gives a view of the country for miles
around, and which takes an hour to re-
volve, is being built by Americans. The
real coal mine is an American enter-
prise. This will be underground and
show the workings in realistic fashion.
A great machine for making clouds of
all varieties will be another Yankee in-
vention.

A line of steamers carrying the Amer-
ican flag will run from a landing place
on the Seine, near the American build-
ings to Charenton, a distance of seven
miles, and a model American street rail-
way will run from Charenton to Beau-
seils, in order that passengers may travel
by either water or rail on American
lines.

Fine models of the Maine, the Olympia
and the Oregon will be on exhibition.

Citizens of Philadelphia will present
to the city of Paris a statue of Benjamin
Franklin during exhibition year, in re-
turn for Bartholdi's statue of Liberty.
It is intended to place the structure at
Passy, where Franklin resided when
minister to France. The statue will be
a replica of the one in Philadelphia.

Sousa's band has been appointed as
the official American band to play at the
exposition.

Joel Chandler Harris, the southern
poet, author and farmer, will exhibit
his Jersey cattle, and lace made by
North American Indian women will be
shown.

A woman's commission has been ap-
pointed to take charge of the exhibits
forwarded by women of this country.
There is no woman's building, but ex-
hibits will be placed where they properly
belong and judged wholly on their mer-
its. This is supposed to be a delicate
compliment to women to place their
work on an equality with men's.

The president of the woman's com-
mission is Mrs. Ledyard Stevens. Mrs.
Clarence Burns is a commissioner from
New York. Mrs. Potter Palmer is one
of the representatives from Illinois.

Pennsylvania has appointed nine women
commissioners. Miss Targuinia L.
Voss, cousin of Gen. Gowdy, consul-
general to France, is an Indiana repre-
sentative. Her apartment in Paris will
be the headquarters for the visiting Daugh-
ters of the Revolution. American club
women intend to hold a national con-
gress in June. Miss Cecilia Beaux is
the only woman artist on the jury of
painters for the selection of paintings to
be sent to Paris.

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Personal Notes.—Mme. Teresa Carreño has been
appointed court pianist by the King of Wurtem-
berg....Pauline Lucca recently sent a lifesize
painting of herself to the Municipal Museum of
Vienna, and a letter to the Mayor of the city say-
ing that she had done so because she had long
been grieved to see portraits of artists who were
neither Austrians nor famous in the Council
House while her own was missing, and she a
daughter of Vienna who had brought honor to her
native city in both hemispheres. The Mayor read
the letter to the City Council and accepted the
gift with thanks....Two other artists known in
America have recently received honors in Europe
—to Mme. Dory Burmeister-Petersen was given
the silver medal for arts and sciences by the Duke
of Sachsen-Altenburg and Ferruccio Busoni was
made court pianist by the Grand Duke of Weimar.
....Franz Himmer, operatic tenor, who died in
Hildesheim on December 16, at the age of seventy-
two, was long known as a member of German
opera companies in the United States. He was,
we believe, husband of Mme. Frederici, the prima
donna....Miss Alice C. Fletcher has compiled an-
other book of thirty Indian songs which is soon
to be published by Small, Maynard & Co., of Bos-
ton, under the title "Indian Story and Song from
North America."....Vladimir de Pachmann will
give a Chopin recital at Mendelssohn Hall on the
anniversary of that composer's birth, March 1....
Mr. Henry Wolfsohn has sailed for Europe. He
will at once go to Germany to make the pre-
liminary arrangements for the appearance of
Sousa's Band in Berlin, Hamburg, Dresden, Leip-
sic and the other large German cities. The tour
will begin about the last of May and continue until
July 4, on which date the band will begin its en-
gagement at the Paris Exposition. Mr. Wolfsohn
will return about the middle of March.

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SOUSA NOW READY TO INVADE EUROPE

1894.

**All His Plans for the Campaign
Have Been Completed.**

PLAYS OFFICIALLY AT EXPOSITION

**On Off Days Will Play Marches for All
Nations and Will Show a
Modest Uniform.**

Ancient and revived Europe is to be more thoroughly aroused from its slumber than has New York by the advent of little German and British bands and the "Hungarian" orchestras of Dr. Leo Sommer. Yesterday John Philip Sousa completed arrangements for an attack upon the musical sensibilities of these ancient monarchies, empires and wiggling republics, and will start upon his deadly mission between the first and fifth of April.

More than that, Mr. Sousa will go so accredited that even crowned heads will have to listen to his marches as performed under his personal direction, for he has been officially appointed the musical director, bandmaster and all around harmony exploiter of the United States end of the Exposition by Commissioner Peck. As a result he takes sixty American musicians with him and will open at the Exposition on April 14, when he expects his music makers to be so far recovered from mal de mer as to know the "Liberty Bell" or the "Georgia Cakewalk" from Beethoven.

So far the after arrangements are somewhat nebulous. By contract, the band must play at the Exposition on all "national" days.

Will Play the Continent.

These are so many that it will keep the band guessing to do much else, but in between, Mr. Sousa intends to run to such places as Berlin, Hamburg, Bremen, Frankfort, Cologne, Mayence, Weisbaden, Dresden, Leipzig, Munich and other towns where beer is brewed, as well as Carlsbad, Budapest, Vienna, The Hague, and all the European watering places, including Ostend, Trouville and Scheuerding.

He will, however, have to dodge back to Paris to play music there on the national occasions, the two largest of which, from his point of view, will be July 4 and July 14. The former, Independence Day, will include in its ceremonies the dedication of a statue of Lafayette, and when it is unveiled the bandmaster will have played a new march. This is the only new production he will exploit while abroad. On July 14 is commemorated the destruction of the Bastille, and the good old French melodies will answer for that occasion.

Sousa will take a comprehensive musical library abroad, and will mostly play his own works and popular bits, such as "coon" melodies for encores.

A Plain Uniform.

Great Britain will be left severely alone, unless the Boer war ends, in which case he will show England what an American band can do. He returns to this country in the early Fall, and will then tour South, including Cuba, Porto Rico and Mexico in his route. On the trip he will cover 35,000 miles of road.

Yesterday, Mr. Sousa's director—to be a director of a conductor or leader must be a great thing—chose a uniform for the band. This autocrat is Col. George Frederick Hinton, and he picked out blouses of dark blue moleskin cloth, lavishly embroidered with black braid. The only relief is an enameled shield of the United States on each collar with "Sousa" wreathing them in gold letters. The caps have some gilt braid and the American eagle in front, and the trousers have gold lace down the seams. This, he explains, is for the double purpose of differentiating the band from the gorgeously decorated ones of Europe and also to avoid conflict with the colors of any nation.

Mr. Hinton leaves for the other side on the American liner St. Paul on Feb. 7, and will be accompanied by Henry Wolfsohn, the assistant director of the tour.

SOUSA AND HIS BAND.

It is now definitely determined that John Philip Sousa and his band will make a tour of Europe this year. Everett R. Reynolds, general manager, has received from Commissioner General Ferdinand Peck, of the United States Commission to the Paris Exposition, a communication informing him that Sousa's band has been appointed the "Official American Band" of the Exposition. Mr. Reynolds recently said:

"It is true that I have received notification that Sousa's band has been appointed as the 'Official American Band' of the Paris Exposition. Here is the document." And a letter from Commissioner Peck containing the announcement was shown to the visitor. Mr. Reynolds continued: "Of course, you know that in 1898 all the necessary arrangements for a European tour had been made, but the outbreak of the war between Spain and the United States caused a cancellation of all Mr. Sousa's Continental engagements. It was decided to defer the European tour till 1900. The honor that Sousa and his band have just had thrust upon them is a compliment, and one which is keenly appreciated."

"In conjunction with the engagement at the Paris Exposition, the band will make a European tour, principally in Germany, Holland, Belgium and France and England. The regular winter tour of the Sousa Band in this country will begin January 31, extending as far west as Omaha, and closing in New York City on April 1, and immediately after that date the organization will sail direct for France, and will play at the opening of the Paris Exposition on April 14."

Sousa's band will spend eight weeks in Paris. It will take a conspicuous place in the music scheme of the Exposition. The band will play on all important fete days, including "American Day," July 4, and the French national holiday, July 14. It will furnish the music at the unveiling of Lafayette monument, near the Louvre, July 4. This monument was presented to the City of Paris by the school children of the United States. Mr. Sousa will write a new march in honor of the event, and it will be played for the first time on that occasion. The tour will include four weeks in the principal towns in Germany, besides several weeks in England and other countries. Henry Wolfsohn will manage the tour through Germany. The general tour will be in charge

of George Frederic Hinton. He and Mr. Wolfsohn will sail for Europe the latter part of this month. Sousa will carry abroad a band of sixty. The band will return home early in the fall, and immediately begin what is expected to be the longest tour it has ever undertaken.

THE SOU

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Address of Paper

Sousa's Band has been appointed as the official band of the American Commission to play at the Paris Exposition. The appointment was made by Commissioner-General Ferdinand W. Peck, of the United States Commission, and the papers have been signed in Chicago. The engagement will cover from eight to twelve weeks. The band will play on 4th of July, on the French national holiday, July 14th, and at the unveiling of the Lafayette monument, presented to France by the school children of America, on which occasion a new march, specially composed by Sousa, will be played for the first time.

Berliner Börsen-Zeitung

Der New-Yorker Kapellmeister Sousa, der 1896 im Ausstellunaspark in Treptom ein Orchester dirigirte, und dessen Opus „Washington-Post“ von allen Berliner Schusterjungen geblasen und in allen Berliner „Tanzsalons“ getanzt wird, hat eine neue Operette komponirt, die dieser Tage im „Victoria-Theater“ zu New-York zum ersten Male aufgeführt wurde. Sie heisst „Chris und die wundervolle Lampe“ und ist, was die Handlung betrifft, ungefähr das Blödsinnigste, was bisher auf einer Operettenbühne gezeigt wurde. Der Text ist mit allen möglichen und vielen ganz und gar unmöglichen Salauern gepeicht. Von Sousa's Musik kann nur das Eine gesagt werden, daß sie „voll und ganz“ auf der Höhe des Tages steht.

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Address of Paper

Date

Sousa and his band will be one of the good things that will be at the Paris exposition from this country. They will play there all summer.

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Address of Paper

Even ragtime is to be exhibited in Paris at the Exposition, and none other than Sousa himself is to interpret it to the ears of those gathered from all the world to listen. The question now is will it get an award, this rendition of Coontown melodies, and who will take the medal if one is awarded. Sousa himself has so many now that he is at times in danger of falling over backwards with such a battery pressing against his dapper little chest. So he can hardly take the Paris medal if it is handed to him; no, the real Ethiopian father of ragtime, whoever he is, must be on hand to receive it and bring it home to hang in the town hall of Coontown.

Cutting from

Address of Paper

Date

Sousa's Band for Germany.

Mr. Henry Wolfsohn left to-day for Europe by the St. Paul. He will go to Germany to make arrangements for the appearance of Sousa's band in Berlin, Hamburg, Dresden, Leipzig and other large German cities. The tour will begin about the last of May and will continue until July 4, on which date the band will begin its engagement at the Paris Exposition.

4000 Brazer Morgenpost 23/1910

Der New-Yorker Kapellmeister Sousa hat eine Operette komponiert, die dieser Tage im Victoria-Theater zu New-York zum erstenmale aufgeführt wurde. Sie heisst „Chris und die wundervolle Lampe“ und ist, was die Handlung betrifft, das Schlimmste, was bisher auf einer Operetten-Bühne gezeigt wurde. Sousas Musik steht in der Tiefe des Textes.

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Address of Paper

The New Uniforms of Sousa's Band.

From the New York Telegraph.
Mr. Sousa's director has chosen a uniform for the band. He picked out blouses of dark blue moleskin cloth, lavishly embroidered with black braid. The only relief is an enameled shield of the United States on each collar with "Sousa" wreathing them in gold letters. The caps have some gilt braid and the American eagle in front, and the trousers have gold lace down the seams. This, he explains, is for the double purpose of differentiating the band from the gorgeously decorated ones of Europe and also to avoid conflict with the colors of any nation.

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Address of Paper

Date

Henry Wolfsohn left Wednesday for Europe by the St. Paul. He will go to Germany to make arrangements for the appearance of Sousa's band in Berlin, Hamburg, Dresden, Leipzig and other large German cities. The tour will begin about the last of May, and will continue until July 4, on which date the band will begin its engagement at the Paris exposition.

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Address of Paper

George F. Hinton sails from here on the St. Paul today to further the interest on the other side in Sousa's Band, which is to make an extended European tour, that will include the Paris Exposition.

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Address of Paper

Date

Sousa's Band leaves for Europe in June and will perform in Berlin, Hamburg, Dresden, Leipzig and other large German cities. The tour will begin about the last of May and will continue until July 4, on which date the band will begin its engagement at the Paris Exposition.

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and sold.

Europe soon to begin

and in Paris in time

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Address of Paper

Henry Wolfsohn sailed Wednesday for Europe on the St. Paul. He will at once go to Germany, where he will make the preliminary arrangements for the Sousa's band tour.

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Address of Paper

Victor Sousa ends his engagement. His Exposition next May he will give six weeks' tour in Germany. Wolfsohn is already in the Fatherland looking the March King's concerts.

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Victor Thorne's noon recitals at Sherburne have been postponed until Lent. Henry Wolfsohn has gone to Europe to arrange for the appearance of Sousa's Band in the principal cities of Germany before it opens at the Paris Exposition.

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4000 Post (Berliner) 16/1/1884

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Herr Henry Wolfsohn, der bekannte Manager, hat sich nach Europa begeben, um Arrangements für Concerte von Sousa's Band in Berlin, Hamburg, Dresden und Leipzig zu machen. Am 1. Juli beginnt die Cavalle ihr Engagement in der Pariser Weltausstellung. Nachmann giebt am 1. März, Chopin's Geburtstag, ein Chopin-Meeting in Mendelssohn Hall.

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Address of Paper

Arrangements are being made for the appearance of Sousa's band in Berlin, Hamburg, Dresden, Leipzig and the other large German cities. The tour will begin about the last of May and continue until July 4, on which date the band will begin its engagement at the Paris exposition.

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Address of Paper

It is a remarkable achievement for a publishing firm to be but a few months in business and be able to state they have four hits on their catalogue. However, such appears to be the case with the firm of Horwitz & Bowers, of Chicago, Ill. They have the best of the profession using their wits. The well known writers, Horwitz and Bowers, who are members of this firm, have surpassed all their former efforts. The young writers take pride in claiming to be the creators of the one word song title hits. To convince the world that there was something besides the mere title to a song, Horwitz and Bowers' other poems that they are now offering the public promise to surpass anything ever before written by them. This is notably so of their latest success, "When I Think of You," which is being featured by most of the well known singers on the stage today. Fred Bowers' "Olio Vaut Waltzes" is in demand all over the country, one of the largest houses in the West asserting that Horwitz & Bowers' that their sales were the largest of any instrumental piece they ever put on sale.

Berlin, Ger., sent out this cable on March 8: "Henry Wolfsohn and George Hinton, of New York, have arrived here. They are representatives of Sousa's Band, and have today concluded a contract with the general management of the Royal Opera House. Sousa and his orchestra will give concerts in the Royal Opera House from May 29 to 27, inclusive. Sousa is well known in Germany, especially in Berlin, and everything goes to show he will be received here with the greatest enthusiasm. Before Sousa's Band comes to Berlin it will play two weeks at the Paris Exposition, and after its engagement in Germany's capital will play for a week in Belgium. It will also give a series of concerts in the provincial towns of Germany. It will appear for one week at Hamburg, four days at Dresden, Leipzig, Munich and Cologne, two days at Frankfurt-on-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe and Dusseldorf. Messrs. Wolfsohn and Hinton have just visited the principal towns in Germany, where the greatest interest is taken in the tour of the Sousa orchestra. Henry Wolfsohn has engaged the following musicians for a tour in the United States next season: Primrose Lillian Hauvert, Clara Butt, the well known English singer; the young Austrian violinist, Fritz Kreisler; Hugo Becker, the Bohemian, of Frankfurt-on-Main; the young American pianist, Augusta Cottlow, who lately gave two concerts with immense success in Berlin, and Herr and Frau Georg Henschel."

1884.

Newspaper Cutting Bureau in the World.

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SOUSA'S BAND TO GO TO EUROPE.

Henry Wolfsohn, the musical manager, has gone to Germany, where he will make the preliminary arrangements for the appearance of the Sousa Band in Berlin, Hamburg, Dresden, Leipzig and the other large German cities. The tour will begin about the last of May, and will continue until July 4, when the band will begin its engagement at the Paris Exposition.

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Address of Paper

SOUSA'S BAND

The Contract for Berlin Signed.

AFTER PARIS EXPOSITION

A Tour Through the German Cities.

Berlin, March 10.—A contract was to-day signed for the appearance of Sousa and his Band at the Royal Opera House.

Sousa will give concerts in the Royal Opera House from May 29 to 27, inclusive. Sousa is well known in Germany, especially in Berlin, and everything goes to show he will be received here with enthusiasm.

Before Sousa's Band comes to Berlin it will play two weeks at the Paris Exposition, and after its engagement in Germany's capital will play for a week in Belgium. It will also give a series of concerts in the provincial towns of Germany.

It will appear for one week at Hamburg, four days at Dresden, Leipzig, Munich and Cologne, two days at Frankfurt-on-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe and Dusseldorf.

Newspaper Cutting Bureau in the World.

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Address of Paper

Date

John Philip Sousa, the band leader, who will take his band with him to the Paris exposition upon the invitation of Commissioner General Peck for service every day of the fair and for special service at the unveiling of the Lafayette statue on July 4 and the French national fete on July 14, contributes to the current number of The Independent his ideas as to what an ideal band should be, though he is certain it does not exist and most likely never will. "To attain the ideal in the band and orchestra," he says, "we must have perfection of leadership, perfection of players and perfection of instruments." There should be, it seems to us, something nearer perfection in music to constitute the ideal band than the two step, cake walk and ragtime airs which now fill the racks of band musicians.

from _____

Address of Paper _____

Date _____

accident.
Sousa is at present writing a march for the Paris Exposition, to be played for the first time on the Fourth of July, when the monument to Lafayette will be unveiled.

ISHED: LONDON, 1881. NEW YORK, 1884.

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Address of Paper _____

Date _____

AT THE PARIS EXPOSITION.

There will be a complete display of the Courtois brass band instruments at the Paris Exposition this year. Some of the best bands in Europe are equipped with the Courtois instruments.

There will also be an exhibit of the Besson instruments, which will be played by several famous brass bands which will visit the French metropolis.

And C. G. Conn's "Wonder" instruments will be in evidence at the big fair. As has already been mentioned in these columns, Sousa's Band will fill a two months' engagement in Paris, and will be equipped with the "Wonder" instruments.

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Address of Paper _____

Date _____

SOUSA IN GERMANY.

Berlin, March 10.—The director of the Royal Opera House has signed a contract for a week's concerts by Sousa's band late in May. The American composer is well known here, the military bands playing his marches frequently.

1884.

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Address of Paper _____

After playing in Paris, Sousa's Band will go to Belgium, thence to Germany, returning to Paris in time for the July 4 celebration.

ISHED: LONDON, 1881. NEW YORK, 1884.

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Address of Paper _____

Sousa and his orchestra will give concerts in the Royal Opera House, Berlin, from May 20 to 27, inclusive. Sousa is well known in Germany, especially in Berlin, and everything goes to show he will be received there with the greatest enthusiasm. He will appear for one week at Hamburg, four days at Dresden, Leipzig, Munich and Cologne, two days at Frankfurt-on-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe and Dusseldorf, and a week in Belgium.

1884.

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Date _____

AMERICAN BAND AT PARIS.

John Philip Sousa will Take His Musicians to the Exposition.

"The band that I will take with me to Paris this year at the invitation of Commissioner-General Peck of the United States exposition will be representative of this country," says John Philip Sousa in the Independent. "The band contains many men born here, owing all they have of education and training to this country. Our programme will probably be found broader in scope than those of the other bands, as the French are apt to play French music only, the Germans German music only, and so forth."

"The last great international band competition took place in Paris in the year 1867. Three first prizes were awarded, as follows: Band of the Garde du Corps (German), A; band of the Garde Republicaine (French), B; and Seventy-third Regiment band of Austria, C. These led the crack bands of Holland, Russia, Spain, Baden, Bavaria, etc. I believe that at the present time the band of the Garde Republicaine is considered the best in Europe."

"As we shall play every day at the fair, and as we shall take a very prominent part in the fetes, such as the unveiling of the Lafayette statue on July 4, and the French national fete on July 14, we are going to a place and an occasion that will subject our American artists, instruments and music and methods to a rigid, but I trust a fair, criticism."

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Date _____

AMERICAN BANDS AND BRITISH ART.

Mr. John Philip Sousa, the distinguished composer of "The Washington Post" and other choice effusions, has been airing his opinion as to the ideal band. He does not think that Congress can do anything to aid in the attainment of this ideal, and is absolutely opposed to Government subsidies for art, believing that such inevitably make for conservatism and stagnation. Mr. Sousa writes:—"The struggle for the elusive dollar that is going on here (in the States) will produce more substantial musical returns in the future than will be contributed by the subsidised bands of Europe, among which the 'has been' is good enough for the present." Mr. Sousa is arranging to take over an American band to the forthcoming Paris Exposition. It is gratifying to know that the uniform of this band is to be "quietly elegant," and that its performances are to be broader in scope than those of the European bands, "as the French are apt to play French music only, the Germans German music only, and so forth." It is well that this American band is to be so cosmopolitan in its aims, for English bands will not be tolerated at the Exposition, and without an occasional fillip from Mr. Sousa, it looks as if English music would go entirely unrepresented. Now, surely, is the time when we ought to give more attention to the music of our native composers. In face of the jealousy and hatred shown towards us by every European nation, it would be well to give more heed to the development of our own resources. We have already learnt many valuable lessons from the war, and if the present experiences make us, as a people, more self-reliant, and, at the same time, touch the tender chord of genuine sorrow, the result may well bring a new glory to British musical art.

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Date _____

MUSIC NOTES.

Henry Wolfsohn will sail to-day (Tuesday) from Bremen for New York. He has engaged for American concert tours next season Lillian Blauvelt, Clara Butt, Augusta Cottlow, Mr. and Mrs. Georg Henschel, Fritz Kreisler, and Hugo Becker.

The European tour of Sousa's Band will include appearances at Paris, Berlin, Brussels, Hamburg, Dresden, Leipzig, Munich, Cologne, Frankfurt-on-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe, and Dusseldorf.

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Music at the Paris Exposition.

From the Chicago Tribune.

Sir Arthur Sullivan and Mr. Cowen will be the British representatives of music on the commission of the Paris Exposition. It is understood that British concerts will be given with representative programmes, and that both Sullivan and Cowen will conduct. Two more competent men could not have been found for this purpose, and British music will not suffer under their administration. Music, it is understood, is to play an important part in the Exposition entertainments, a special orchestra of 150 performers having been organized by M. Colonne, and two days a week are to be devoted to concerts by foreign composers, French musicians on those days finding no place on the programmes. Under these circumstances it is to be hoped that Mr. Sousa, who is to represent this country, may give the French something besides two-steps and ragtime and arrangements of "Nearer, My God, to Thee." American music was laid out upon a noble scale at the Columbian Exposition by Mr. Thomas, but his scheme was ruined by official ignoramus. It is to be hoped that at the Paris Exposition this country may be represented in a dignified manner, and that American composers like Buck, McDowell, Chadwick, Parker, Paine, and Foote may have a hearing.

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Date _____

CARLISLE INDIAN BAND.

Farewell Concert at Board of Trade, Friday Evening, March 9.

The celebrated Carlisle Indian Band, which many consider equal to Sousa, will give a farewell concert at the Board of Trade auditorium, Friday evening, March 9, before starting on their tour of the United States and the Paris exposition. On March 16 they will start the tour with a concert in Washington, at which President McKinley, members of congress and other officials will be present. The full Indian band, consisting of 54 pieces, including the Indian glee club, will give a full program. The members have been selected from twenty-three different tribes and include the best Indian student musicians of the country. An entire new set of instruments has been purchased at a cost of 4,000. A popular price of admission has been arranged, which includes reserved seats to any part of the auditorium. We predict a crowded house on the occasion of this farewell concert.

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Musical Notes from Berlin.

Our special cable from Berlin this morning gives news of musical engagements made there and elsewhere in Germany that will interest New York. It tells of the conclusion of arrangements for the foreign tour of Sousa's Band, and also of the closing of contracts with Miss Lillian Blauvelt, Miss Clara Butt and other artists who will come here to sing and play for us.

Many of those named are familiar to New York personally, and others are well known by reputation. New York always welcomes old favorites and newcomers of merit, and will doubtless read with interest our special cable from Berlin.

TOUR IN GERMANY FOR SOUSA'S BAND

Contract Concluded for Engagement at Royal Opera House in
Berlin in May, After Paris Exhibition Performances—
Artists Engaged for Next Season in America.

[SPECIAL CABLE TO THE HERALD.]

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

BERLIN, Thursday.—Mr. Henry Wolfsohn and Mr. George Hinton, of New York, have arrived here.

They are representatives of Sousa's Band, and have to-day concluded a contract with the general intendant of the Royal Opera House.

Sousa and his orchestra will give concerts in the Royal Opera House from May 20 to 27, inclusive. Sousa is well known in Germany, especially in Berlin, and everything goes to show he will be received here with the greatest enthusiasm.

Before Sousa's Band comes to Berlin it will play two weeks at the Paris Exhibition, and after its engagement in Germany's capital will play for a week in Belgium. It will also

give a series of concerts in the provincial towns of Germany.

It will appear for one week at Hamburg, four days at Dresden, Leipzig, Munich and Cologne, two days at Frankfort-on-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe and Dusseldorf. Messrs. Wolfsohn and Hinton have just visited the principal towns in Germany, where the greatest interest is taken in the tour of the Sousa orchestra.

Mr. Henry Wolfsohn has engaged the following artists for a tour in the United States next season:—Fraulein Lillian Blauvelt, Miss Clara Butt, the well known English singer; the young Austrian violinist, Fritz Kreisler; Hugo Becker, the cellist, of Frankfort-on-Main; the young American pianist, Augusta Cottlow, who lately gave two concerts with immense success in Berlin, and Herr and Frau Georg Henschel.

Mr. Wolfsohn and his daughter return to New York on Tuesday via Bremen.

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Date FEB 24 1900

SOUSA'S BAND TO TOUR EUROPE

Engagements Are Made in Paris, Berlin and Belgium.

BERLIN, Feb. 23.—Henry Wolfsohn and G. F. Hinton have arrived here to arrange a tour for Sousa's Band. After playing in Paris the band will go to Belgium and then come to Germany, beginning with a week in Berlin.

The organization will return to Paris for the celebrations of July 4 and July 14.

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FOREIGN TOUR FOR SOUSA.

Band to Play in Paris, Belgium and Germany, Beginning with Berlin.

BERLIN, Friday.—Messrs. Henry Wolfsohn and G. F. Hinton have arrived here to arrange a tour for Sousa's band.

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After playing in Paris, the band will go to Belgium and then come to Germany, beginning with a week in Berlin.

The organization will return to Paris for the celebration of July 4 and July 14.

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Date _____

John Philip Sousa's band has been appointed the official American band for the Paris Exposition. They will tour England, France, Germany, Holland and Belgium while on the other side.

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NEW YORK, 1884

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Date _____

Sousa's Tour Abroad.

BERLIN, Feb. 23.—Henry Wolfsohn and G. F. Hinton have arrived here to arrange a tour for Sousa's Band. After playing in Paris the band will go to Belgium and then come to Germany, beginning with a week in Berlin. The organization will return to Paris for the celebrations of July 4 and July 14.

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Date _____

Will Tour in Germany.

THE New York Herald of March 9 published this special cablegram from its Berlin correspondent:

BERLIN, March 9.—Henry Wolfsohn and George Hinton, of New York, have arrived here.

They are representatives of Sousa's Band, and have to-day concluded a contract with the general intendant of the Royal Opera House.

Sousa and his orchestra will give concerts in the Royal Opera House from May 20 to 27, inclusive. Sousa is well known in Germany, especially in Berlin, and everything goes to show he will be received here with great enthusiasm.

Before Sousa's Band comes to Berlin it will play two weeks at the Paris Exhibition, and after its engagement in Germany's capital will play for a week in Belgium. It will also give a series of concerts in the provincial towns of Germany.

It will appear for one week at Hamburg, four days at Dresden, Leipzig, Munich and Cologne, two days at Frankfort-on-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe and Dusseldorf. Messrs. Wolfsohn and Hinton have just visited the principal towns in Germany, where the greatest interest is taken in the tour of the Sousa Orchestra.

This matter is referred to in the Berlin Branch Budget.

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Mr. John Philip Sousa is arranging to take over an American band to the forthcoming Paris Exposition. It is gratifying to know that the uniform of this band is to be "quietly elegant," and that its performances are to be broader in scope than those of the European bands, "as the French are apt to play French music only, the Germans German music only, and so forth." It is well that this American band is to be so cosmopolitan in its aims, for English bands will not be tolerated at the Exposition, and without an occasional fillip from Mr. Sousa, it looks as if English music would go entirely unrepresented.

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Sousa's Band is to make a tour in Germany.

Digby Bell has gone into vaudeville as a monologist.

Calve has had to go to Florida. She is suffering from rheumatism.

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Date FEB 27 1900

Sousa's European Tour.

Zwei New Yorker Musik-Geschäftsleute sind hier eingetroffen, um eine Rundreise für die Sousa'sche Truppe zu arrangieren. Nach ihrem Auftreten in Paris wird die Truppe nach Belgien und von dort nach Berlin gehen, wo sie eine Woche spielen wird. Zur Feier des 4. und 14. Juli wird die Truppe nach Paris zurückgehen.

NEW YORK, 1884.

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Sousa's band will play at the opening of the Paris Exhibition, April 14, and will spend eight weeks in that city, after which it will give concerts in German and English cities.

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Date _____

Conductor Sousa is preparing for Paris, where at the exposition his organization is to be the official American band, and the music he is playing now is soon to be heard in Paris in contest with the best bands of other nations.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

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Foreign Tour for Sousa.

Berlin, Feb. 24.—Messrs. Henry Wolfsohn and G. F. Hinton have arrived here to arrange a tour for Sousa's Band.

After playing in Paris, the band will go to Belgium and then come to Germany, beginning with a week in Berlin.

The organization will return to Paris for the celebration of July 4 and July 14.

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Sousa is at present writing a march for the Paris exposition, to be played for the first time on the Fourth of July, when the monument to Lafayette will be unveiled.

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Sousa is at present writing a march for the Paris Exposition, to be played for

the first time on the Fourth of July, when the monument to Lafayette will be unveiled.

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of Journal

Sousa's band from America has almost settled to do a six weeks' season at the Imperial Institute this summer. Sousa has often contemplated a visit to these shores, but it is now almost a fact. I believe that the Paris Exhibition is to account for the rest of the season.

It is only, of course, "El Capitan" and "The Washington Post" which are known over here, but the popular Spanish-American conductor has a large repertoire from which to choose, and of which we will, no doubt, hear more.

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Date

Sousa is at present writing a march for the Paris exposition, to be played for the first time on the Fourth of July, when the monument to Lafayette will be unveiled.

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Date

Sousa's Plans.

JOHN Philip Sousa, the popular band-master and composer, sails for Europe on April 4th. He will make a two months' tour, with his band, of Austria and Germany, and will return to Paris in June, where, as the recognized official band of the United States, he and his organization will remain for thirty days. Later, he will make another tour of Austria and Germany.

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Deutsche Tournee der Sousa'schen Kapelle. Der Impresario Henry Wolfsohn lehrte gestern mit der Kaiserin Maria Theresia aus Europa zu. Wolfsohn ging im Interesse der Sousa'schen Militärschule nach Deutschland und hat eine Tournee arrangiert, welche am 20. Mai im neuen Opernhaus in Berlin beginnt und sich auf folgende Orte erstreckt: Hamburg, Bremen, Leipzig, Dresden, München, Würzburg, Frankfurt a. M., Wiesbaden, Köln und Düsseldorf. Nach einem 14tägigen Aufenthalt in Paris, wird die Kapelle dann eine zweite Tournee durch die großen deutschen Städte unternehmen. Für die nächstjährige Konzertsaison hat Wolfsohn verschiedene namhafte Künstler engagiert, unter anderen: Lillian Blauvelt, die bekannte amerikanische Sängerin, Hugo Becker, den bedeutenden Cellisten und Fritz Kreisler, den jungen österreichischen Violin-Virtuosen.

Extract from
Date

Address of Journal

Mr. Sousa's delightful comic opera, "El Capitan," played by an English company, commenced its suburban and provincial tour on Monday evening at the Metropole, Camberwell.

Gradually but surely it has come to be recognised that out of the west-end of London there is a public which demands good dressing, adequate scenery, and an efficient company; and there is no doubt that "El Capitan," as played by this company, fulfils all these requirements. Miss Gertrude Mackenzie's vocalism won high favour; Mr. John A. Warden very successfully undertook Mr. De Wolf Hopper's part, and the capital chorus did excellent service. As a result this tuneful work was hailed with great enthusiasm, and it is quite evident that many delightful evenings are in store for all who see and hear this capable combination of artistes.

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—After the first vacation in his career as a musician, a vacation which meant two months of gunning in the Carolinas and a leisurely tour of Mexico, John Philip Sousa finds himself recouped in health, strong, ruddy and wonderfully refreshed and prepared for his concert season at the Paris exposition, which begins in April. Previous to this, however, he contemplates a tour with his band of several cities in the East and Middle States.

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MEAT INSPECTION

GERMAN BILL AVOWEDLY A PROTECTIONIST MEASURE.

SANITARY ARGUMENT DROPPED

INCREASE IN PRICES MAKES WARSHIPS COME HIGHER.

Strike of Berlin Cabinetmakers Grows Serious—Grip Causes Marked Increase in Mortality—Sousa's Band to Tour Germany.

BERLIN, Feb. 23.—The protectionist purpose of the amendment of the meat inspection bill is now openly declared. This evening the opponents of the measure are berated by the semi-official Berliner Post as "incapable of following the national policy and the plans for a large majority in order to support the government in protecting national labor."

The Post throws the sanitary argument to the winds, defending the exemption of animals slaughtered for family consumption from inspection.

In the budget committee to-day Admiral Von Tirpitz admitted that the rise in the prices for materials and labor will add 2,500,000 marks to the cost of a battleship, 2,200,000 to the cost of a large cruiser, and 500,000 to the cost of a small cruiser.

When explaining the large appropriation for ammunition, he pointed out that rapid-firing cannon make enormous supplies necessary, and cited as illustrations the battle of Cavite, where, he said, the Americans used 5,000 shot in two hours, and the battle of Santiago, where they used 8,000 in one hour.

For the first time the Red Cross Society has been ordered to draw up a mobilization plan for delivery to the military authorities on March 1.

The strike of the cabinetmakers here is assuming more serious proportions. To-day a meeting of the owners of the various woodworking establishments was held and a resolution, adopted to discharge all employees this evening, locked out from 15,000 to 18,000.

Many foreign laborers have recently been expelled from Westphalia, and 200 are still on the proscription list.

The strike at Zwickau is officially declared at an end. The remaining strikers have been discharged.

A partial strike on coal miners is announced in upper Silesia.

The Russian ministry of finance is working out a law to make the petroleum industry a state monopoly.

The Berlin mortality statistics for last month show 200 deaths above the records for January, 1899, and 400 above those for the same month in 1898. This increase is largely due to the gripe.

Messrs. Henry Wolfsohn and G. F. Hinton have arrived here to arrange a tour for Sousa's band. After playing in Paris, the band will go to Belgium, and then come to Germany, beginning with a week in Berlin.

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Henry Wolfsohn, who has been in Europe for the last two months in the interest of Sousa's Band, returned yesterday on the Kaiserin Maria Theresa. Mr. Wolfsohn has been successful in booking the tour for the band in Germany, beginning in Berlin, in the new Royal Opera House, on May 20. After that the following cities will be visited: Dresden, Hamburg, Bremen, Leipzig, Munich, Würzburg, Frankfurt, Cologne, and from July 4 to 14, Paris. Mr. Wolfsohn has also closed some contracts for the coming season with Miss Clara Butt, the English contralto; Fritz Kreisler, Austrian violinist; Hugo Becker, cellist; Miss Maud Powell, violinist, and Miss Augusta Cottlow, the young American pianist. Mme. Lillian Blauvelt will also visit this country for a short tour under the management of Mr. Wolfsohn.

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Date _____

SOUSA'S BAND

ENGAGED FOR A TOUR OF GERMAN CITIES.

To Play at Royal Opera House in Berlin, in May. After the Paris Exhibition Performances Have Been Given.

New York Herald.

Berlin, Thursday. Mr. Henry Wolfsohn and Mr. George Hinton, of New York, have arrived here.

They are representatives of Sousa's Band, and have to-day concluded a contract with the general intendant of the Royal Opera House.

Sousa and his orchestra will give concerts in the Royal Opera House from May 20 to 27, inclusive. Sousa is well known in Germany, especially in Berlin, and everything goes to show he will be received here with the greatest enthusiasm.

Before Sousa's Band comes to Berlin it will play two weeks at the Paris Exposition, and afterwards engagement in Germany's capital will play for a week in Belgium. It will also give a series of concerts in the provincial towns of Germany.

It will appear for one week at Hamburg, four days at Dresden, Leipzig, Munich and Cologne, two days at Frankfurt-on-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe and Dusseldorf. Messrs. Wolfsohn and Hinton have just visited the principal towns in Germany, where the greatest interest is taken in the tour of the Sousa orchestra.

Mr. Henry Wolfsohn has engaged the following artists for a tour in the United States next season: Fraulein Lillian Blauvelt, Miss Clara Butt, the well known English singer; the young Austrian violinist, Fritz Kreisler; Hugo Becker, the cellist, of Frankfurt-on-Main; the young American pianist, Augusta Cottlow, who lately gave two concerts with immense success in Berlin and Herr and Frau Georg Henschel.

Mr. Wolfsohn and his daughter return to New York on Tuesday via Bremen.

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Address of Paper _____

Date _____

The American managers are swarming in Berlin at an extraordinarily early time this year. I had a pleasant call from my old friend, Rudolf Aronson, who is passing through Berlin on his way back from Vienna to New York by way of Paris. Mr. Aronson tells me that he has arranged in the Austrian capital for the production and placing in the United States and Canada (in the English language) of the following works: With Joseph Weinberger he contracted for the American rights of Johann Strauss' "Wiener Blut," Adolf Mueller's "Der Blondin von Namur," Franz Suppe's "Das Modell" and Zeller's "Obersteiger." With Emil Berté & Co., of Vienna, he contracted for Carl Goldmark's opera, "Das Heimchen am Heerd" and Johann Strauss' "Die Goetlin der Vernunft." With Dr. Eicher, of Vienna, for C. M. Ziehrer's "Die Landsreicher." With Bote & Bock, of Berlin, for "Der Waldmeister," by Johann Strauss.

Messrs. Henry Wolfsohn and Colonel George Frederic Hinton called in the interest of the German tournee of Sousa's Band. I took Mr. Wolfsohn to Privy Counsellor Henry Pierson, of the royal intendantcy, and this amiable and obliging gentleman agreed to arrange for the appearance of the representative American band, with its world-renowned leader and "march king," before his Majesty, Emperor William II., at a private concert to be given before him at the opening of the tournee in Germany.

Further callers at this office were Albert G. King, of New York, and his wife, the well-known contralto, Mrs. Clara Poole-King, who may be heard in Berlin in the near future; Eugen Dacqué, the Neustadt-on-Haardt musical Mæcenas; M. Mayer-Mahr, pianist and piano pedagogue; Henry Doyle, of New York; Professor Reinhold L. Herman and Albert Wolffungen, operatic and concert tenor of Berlin.

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Date _____

SOUSA'S TOUR OF GERMANY.

Wolfsohn Says an Enthusiastic Reception Awaits the Band.

Henry Wolfsohn, the manager of many prominent musical artists in this country, who went abroad four weeks ago to arrange the preliminary details in connection with the tour of Sousa's band through Germany this Spring, under his direction, arrived in New York yesterday, a passenger on the North German Lloyd liner Kaiserin Maria Theresa. He spoke enthusiastically of Mr. Sousa's coming tour, and said that a reception awaits the band leader and his organization in the principal cities of Germany such as has never been accorded a musician of his kind.

The band will leave New York on the American liner New York on April 25, going direct to Paris, where it will give concerts for one week. There will be a tour of six weeks in Germany, beginning in Berlin, May 20, and continuing there until May 27, the concerts to be given in the new Royal Opera House. Previous to this engagement the band will be heard in Brussels, Liege, and Ghent. Immediately after the week in Berlin, Hamburg, Hanover, Leipzig, Dresden, Munich, Wurtzburg, Frankfurt, Wiesbaden, and Cologne will be visited. The band will then return to Paris in time to play at the French celebrations of July 4 and 12, after which it will return for a second tour of Germany, appearing in all the fashionable watering places, such as Carlsbad, Marienbad, Baden-Baden, Norderny, Ostende, Scheveningen, and many other resorts.

Mr. Wolfsohn, during his brief stay in Germany, also engaged a number of prominent musical artists for the next concert season in this country, among them Lillian Blauvelt, who went abroad over two years ago and has not appeared here since; Herr Hugo Becker, the cellist, and Fritz Kreisler, the Austrian violinist. Miss Maud Powell has also arranged with Mr. Wolfsohn to make a short tour of this country, and Mr. and Mrs. Henschel will return.

Miss Clara Butt, the contralto, who appeared here this season with considerable success, will return at the head of her own concert company, beginning her tour early in January, 1901.

The concert business in England, Mr. Wolfsohn said, has been extremely dull, like the theatrical business, due to the South African war, and of the few concerts given, the receipts were devoted entirely to war benefits.

Another passenger on this steamer was Herr Hofrath Ernst von Schuch, the German conductor, who will make his initial appearance before an American audience on Thursday evening, March 29, when he will conduct an orchestral concert at the Metropolitan Opera House. At this concert Mme. Nordica, Mme. Schumann-Heink, and Herr Van Rooy will be the soloists. Herr Von Schuch comes to this country under the direction of Heinrich Conried.

Sousa's European Program.

Contracts Closed with Intendant of German Royal Opera for Concerts in Berlin and Other Cities—Wolfsohn Will Bring Musicians to America.

FOREIGN CORRESPONDENCE OF THE CHICAGO TRIBUNE BY D. B. MCGUINLEY.

BERLIN, March 7.—Colonel George F. Hinton, representing the Sousa Military Band, has closed contracts with the intendant of the royal opera under which this band will begin its German tournee in Berlin. It will play at the new opera-house, formerly Kroll's, from May 20 to May 27. The band will play later in Leipzig, Dresden, Hamburg, Bremen, Hanover, Munich, Frankfurt-on-the-Main, Dusseldorf, Cologne, and Wiesbaden.

The New York musical manager, Henry Wolfsohn, has made contracts with Mme. Lillian Blauvelt, Clara Butt, the English contralto; Fritz Kreisler, violinist; Hugo Becker, cellist; Augusta Cottlow, the young Chicago pianist who has given successful concerts here; and Mr. and Mrs. Henschel. They will give tournees in the United States and Canada next autumn and winter.

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Address of Paper _____

Date _____

The European tour of Sousa's Band this summer will begin in Paris, where the American organization will play two weeks at the Exposition. The band will play for a week in Berlin, at the Royal Opera House, from May 20 to 27. On the route will also be a week at Hamburg, four days each at Dresden, Leipzig, Munich and Cologne, and two days each at Frankfurt-on-the-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe and Dusseldorf.

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The European tour of Sousa's Band this summer will begin in Paris, where the American organization will play two weeks at the Exposition. The band will play for a week in Berlin, at the Royal Opera House, from May 20th to 27th. On the route will also be a week in Hamburg, four days each at Dresden, Leipzig, Munich and Cologne, and two days each at Frankfurt-on-the-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe and Dusseldorf.

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MORE HONOR FOR SOUSA

Believe That Go to the Song-Birds Before They Will Sing—Other Notes.

Sousa will go to Paris as accredited that even crowned heads will have to listen to his marches as performed, under his personal direction, for he has been officially appointed the musical director, and master and all-around harmony expert of the United States and of the Exposition by Commissioner Peck, says exchange. As a result he takes 50 percent consideration with him, and will spend the Exposition on April 15, when expects his music-makers to be so far removed from and so near as to know "Liberty Bell" or the "Georgia Cake" from Boston.

As for the after arrangements are somewhat nebulous. By contract, the band will play at the Exposition on all "national" days. There are so many that I keep the band guessing to do much of the time between Mr. Sousa's intentions to such places as Berlin, Hamburg, Bremen, Frankfurt, Cologne, Mayence, Wiesbaden, Dresden, Leipzig, Munich and other towns where beer is brewed, as well as Carlsbad, Budapest, Vienna, The Hague, and all the European watering places, including Ostend, Trouville and Scheveningen.

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Frankfurter Zeitung

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Ein aus 65 Mannern bestehendes amerikanisches Orchester, die offizielle musikalische Vertretung der Vereinigten Staaten für die Pariser Weltausstellung unter Leitung des bekannten Componisten und Dirigenten John Ph. Sousa wird nach seinem Auftreten in Paris eine Rundreise durch die deutschen Großstädte Berlin, Hamburg, Dresden und Köln im Juni d. J. unternehmen. Auch mit Leipzig sind diesbezügliche Verhandlungen im Gange, die hoffentlich zum Abchluss gelangen, denn es dürfte kaum abgehen von der Person des durch seine Märsche (Washington Post, Cadetten-Marsch) in ganz Deutschland schnell populär gewordenen Dirigenten, auch das erstmalige Erscheinen eines so großen amerikanischen Musikcorps in unserer Musikstadt allseitiges Interesse erwecken.

[Kleine Mittheilungen.] Aus Berlin theilt man mit: Eine „amerikanische Militärlapelle“ unter Leitung des Kapellmeisters Sousa, des Componisten „Washington Post“, wird im neuen königlichen Opernhaus in Berlin vom 20. bis 27. Mai concertiren. Die Kapelle wird auch in Frankfurt im Laufe des Monats Juni Concerte geben.

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The Theatres.

METROPOLE.

"EL CAPITAN."

Sousa's deservedly-popular comic opera, "El Capitan," was successfully produced at the Metropole on Monday evening. Being the first appearance of the play in the suburbs, a more than ordinary interest was evinced in the performance, and the house, as a consequence, was crowded in every part. A warm reception was accorded to the piece, the presentation of which was carried out in the most commendable manner throughout, and the interpretation of the chief character, Don Medigua (El Capitan) by Mr. John A. Warden—whose duties, as those familiar with the play will agree are onerous in the extreme, and almost continuous—was evidently very greatly enjoyed. The work of Miss Florence Wyke in the part of Estrada is carried out in a style that fully merits the attentions bestowed upon her by the audience while Miss Gertrude Mackenzie, who represents Medigua's daughter Isabe with much grace and effect, Mr. Laurence Mooney as Cazarzo, and Mr. Bernard Arthur in the role of Pozzo, are all excellent and entitled to the highest praise for their share in the performance. "The Geisha," which is announced for production on Monday evening will, it is safe to say, attract many visitors to the Metropole in the course of next week.

Our Music in Paris.

An important feature of the Paris Exposition is to be the grand concerts of representative musicians of all nations. Sousa is going to stand as our American bandmaster. Sullivan and Cowen will represent England and so on. The Chicago Tribune, speaking of Sousa's responsibility, says:

"It is to be hoped that Mr. Sousa will give the French something besides two-steps and ragtime and arrangements of 'Nearer, My God, to Thee.' American music was laid out on a noble scale at the Columbian Exposition by Mr. Thomas, but his scheme was ruined by official ignoramuses from Utah, Arkansas, and Wyoming. It is to be hoped that at the Paris Exposition this country may be represented in a dignified manner, and that American composers like Buck, McDowell, Chadwick, Parker, Paine, and Foote may have a hearing."

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WELCOME TO SOUSA.

America's Great Band to Visit Paris During the Coming Summer.

French Musical People Give Assurances of Cordial Reception.

SPECIAL CABLE

From a ST. PAUL DISPATCH Staff Correspondent. Copyright, 1900.

Paris, March 26.—The report that John Philip Sousa, the famous composer of marches and the director of Sousa's band, is coming to Paris with his musicians is causing much comment in musical circles. The band of the Republican guard, the great state military band of France, is especially interested.

At the time of the world's fair, the Republican guard band was engaged to go to America. The French government had given its consent and the world's fair authorities granted \$30,000 to defray its expenses, but the expenses of the musical department were cut down at the last moment and the band was prevented from going.

Col. Pares, the leader of the Republican guard band, said to the Dispatch's correspondent this morning:

"I am glad to hear that Sousa is coming to Paris. His famous band will meet with a hearty reception. Sousa's band music is as much played here as in America. It is the most popular music here at fetes, festivals and all kinds of military celebrations. Paris always welcomes foreign bands. They have always been generously patronized. The French probably love military music best of all, if one may judge from the fuss made over the Russian Preobajensky (Imperial Military band), and those that now and then come from England. Sousa's continental confreres, most of whom have his personal acquaintance, mean to do all they can to make his season in Paris a success."

Newspaper Cutting Bureau in the World.

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John Philip Sousa, the popular band-leader and composer, sails for Europe on April 1. He will make a two months' tour

with his band, of Austria and Germany, and will return to Paris in June, where, as the recognized official band of the United States, he and his organization will remain for thirty days. Later he will make another tour of Austria and Germany.

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Arrangements have been made for Sousa's band to play before his majesty, Emperor William, at a private concert to be given at the commencement of its tour of Germany, which will follow the band's engagement at the Paris exposition.

IKE," NEW YORK.

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MUSIC NOTES.

Henry Wolfson arrived from Europe last Thursday, having arranged for the tour of Sousa's Band in Germany and having booked many artists, already named in THE MINOR, for American concert appearances next season. Maud Powell has been added to his list of soloists.

SOUSA AND ROYALTY.

Sousa and his band, which is to represent the United States at the Paris Exposition, will also make a continental tour. It has just been arranged that they give a private concert to the Emperor of Germany before opening their Berlin engagement.

ESTABLISHED: LONDON, 1681. NEW YORK, 1884.

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SOUSA AND HIS BAND ALL READY TO SAIL.

Germany Is Prepared to Give the
Musicians a Great Reception.

John Philip Sousa and his band have completed all the details for their European concert tour. The organization will leave here on the American liner New York on April 25, going direct to Paris, where it will give concerts for one week.

There will be a tour of six weeks in Germany, beginning in Berlin May 20, and continuing there until May 27, the concerts to be given in the New Royal Opera House. Previous to this engagement the band will be heard in Brussels, Liege and Ghent. Immediately after the concerts in Berlin, Hamburg, Hanover, Leipzig, Dresden, Munich, Wurzburg, Frankfurt, Wiesbaden and Cologne will be visited.

The band will then return to Paris in time to play at the French celebrations of July 4 and 12, after which it will make a second tour of Germany, appearing in all the fashionable watering places, such as Carlsbad, Marienbad, Baden Baden, Norlingen, Ostend, Scheveningen and many other resorts.

A number of letters have been received from Germany in which it is stated that a reception awaits the band leader and his organization in the principal cities of Germany such as has never been accorded a band leader.

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The European tour of Sousa's Band this summer will begin in Paris, where the American organization will play two weeks at the Exposition. The band will play for a week in Berlin, at the Royal Opera House, from May 20 to 27. On the route will also be a week at Hamburg, four days each at Dresden, Leipzig, Munich and Cologne, and two days each at Frankfurt-on-the-Main, Wiesbaden, Nuremberg, Wurzburg, Karlsruhe and Dusseldorf.

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When Sousa's band gets to Paris, the gamins may as well prepare to pucker, for they'll all be whistling the march king's strains before he's been there a week.

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Dresdener Nachrichten

für die Pariser Weltausstellung bestimmte Sousa-Kapelle aus New-York wird Mitte Juni einige Concerte auf dem Berg- und bester Amerikas bezeichnet wird, im Berliner Neuen Abnigl. Opernhause und im Palmgarten zu Leipzig.

1/3 1900

Musical Courier
Extract from _____
Date _____

"El Capitan."

"EL CAPITAN," played by an English company, commenced its suburban and provincial travel last week at the Theatre Métropole, Camberwell. Gradually but surely it has come to be recognized that outside the West End of London there is a public which demands good dressing, adequate scenery, and an efficient company. This light opera of Mr. Sousa fulfils all these requirements. Miss Gertrude Mackenzie's vocalism won high favour; Mr. John A. Warden very successfully undertook the De Wolf Hopper part, and a capital chorus did excellent service. As a result this tuneful work was hailed with great enthusiasm, and it is quite evident that many hilarious and delightful evenings are in store for all who see and hear this capable combination of artists.

Newspaper Cutting Bureau in the world.

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Musical Notes.

Sousa will go to Paris so accredited that even crowned heads will have to listen to his marches as performed under his personal direction, for he has been officially appointed the musical director, bandmaster and all-around harmony exploiter of the United States end of the exposition by Commissioner Peck, says an exchange. As a result he takes 60 American musicians with him, and will open at the exposition on April 14, when he expects his music-makers to be so far recovered from

mal de mere as to know the "Liberty Bell" or the "Georgia Cakewalk" from Beethoven.

Newspaper Cutting Bureau in the world.

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A. F. Adams Sails for Europe.

A. F. ADAMS, Manager of the music department of the John Church Co.'s New York house, and also of the branch in London, England, sailed for Liverpool last week, accompanied by his family.

Mr. Adams will probably remain abroad until next August, as it is understood he will look after the interests of the John Church Co. during the Paris Exposition, especially during the time of the visit there of Sousa's Band.



DRAWN BY H. REUTERDAHL

*Cronje at St. Helena. Kruger in the field.
—Tough old boy—and still the cry is
‘Boers never yield!’*

THE DEPORTATION OF CRONJE

*“Yield they must, though ; odds too great ;
yield and pay the bill.
So many pounds for so much blood that
England had to spill !”*

(See “From Africa” on page 11)

Cutting from Collier's
 Address of Paper New York City
 Date _____



PRESIDENT LOUBET, WITH HIS ENTIRE "HOUSEHOLD,"
 THE FIRST ANNIVERSARY MEMORIAL MASS FOR THE RE-

LEAVING THE MADELEINE, WHERE HE HAS ATTENDED
 POSE OF THE SOUL OF HIS PREDECESSOR, FELIX FAURE

the car on horseback. It is a good thing that Parisians enjoyed themselves on this occasion; for to-day, Mardi Gras, we are having the most miserable weather, heavy gusts of wind alternating with a drizzling rain, and even the confetti-throwers are amusing themselves in a half-hearted manner. To add to the general discomfiture, comes the news of General Cronje's surrender, and the day is ending sadly for all.

Little by little the conviction is gaining ground in French political circles that the present year will not close without a trial of strength between Great Britain and France. Even the government leaders must be awakening to this danger, to judge by the significant remarks made the other day in the Chamber by the Premier, Waldeck Rousseau, with reference to the despatch of a number of trained artillerymen to the port of Diego Suarez in North Madagascar. There are sufficient indications that the English Imperialists—the "Chamberlain Jingoists" they are called here—are assiduously preparing the minds of the British masses for an onslaught on the supposedly weaker neighbor beyond the Channel by the dissemination of false or exaggerated reports of France's designs on the integrity of the British Empire, and the quotation and reproduction of the libellous and offensive matter published in irresponsible and unimportant French publications. The studied importance given by the British press to the caricatures in the Paris comic weeklies on Queen Victoria in itself reveals a hidden object, since the equally,

"BOEUF



A PEASANT

if not more offensive, cartoons of German, Austrian, Russian and Italian newspapers are passed over in silence. The conclusion we are arriving at in Paris is that the continuous stream of troops now being poured into the Cape has another destination besides Pretoria. Madagascar lies but a few hours' journey from the South African coast, and it is no secret that the British Imperialists have never sanctioned the abandonment to France of that highly valuable possession.

It the fears entertained by so many Frenchmen should be realized, it is more than probable that Great Britain will succeed in carrying out her programme of laying hands on the choicest colonies of France in the Dark Continent. In spite of the warning the Fashoda incident should have given them, it appears now that little real headway has been made in putting the coast towns of the mother country or the colonial possessions in a proper state of defence.

The question of creating a colonial army of well-seasoned soldiers has also been dragged along for a long period without receiving a satisfactory solution, thanks to the stupid rivalry between the War and the Marine Departments, both of which demand its control. Such is the bureaucratic temperament, that, although the danger of further delay is patent to all, neither department shows signs of giving in, and after the Chamber shall have passed on the question shortly, it will have to be argued and haggled over again in the Senate, with the chances of a deadlock relegating it once more to the background.

V. GRIBAYEDOFF.



SOME OF THE COSTUMES OF THE GIRL PARTICIPANTS



THE APPROACH OF THE FLOAT
 OF THE "BOEUF GRAS"



SOME OF THE ECUYERES ACCOMPANYING THE STAG AND HOUNDS
 OF THE DUCHESSE D'UZES



THE FLOAT OF THE
 "ALIMENTATION"



PARIS LETTER



SPECIAL CORRESPONDENCE OF
COLLIER'S WEEKLY

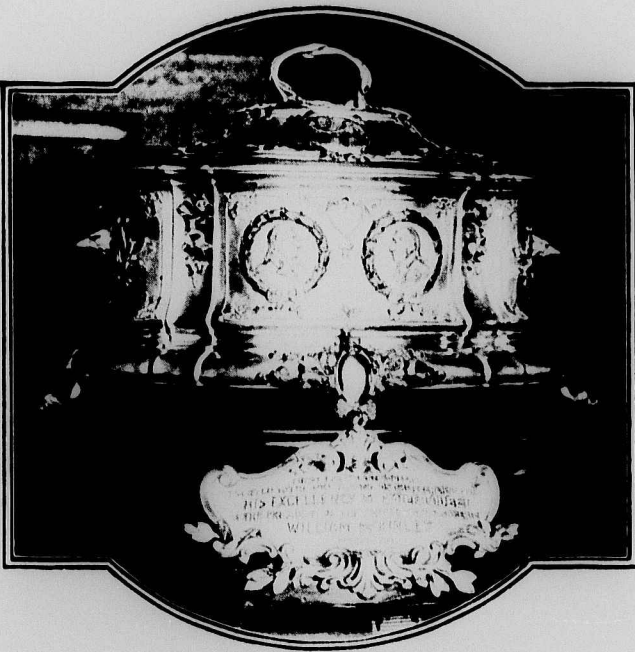
PHOTOGRAPHS BY OUR CORRE-
SPONDENT V. GRIBAYEDOFF

MR. FERDINAND W. PECK, Commissioner-General of the United States Section at the Exposition of 1900, reached Paris the evening of Saturday, March 3, and on the following day, accompanied by several members of his staff, made a general tour of the Exposition grounds for the purpose of forming an idea of the advance made since his last visit. Recently he said to me:

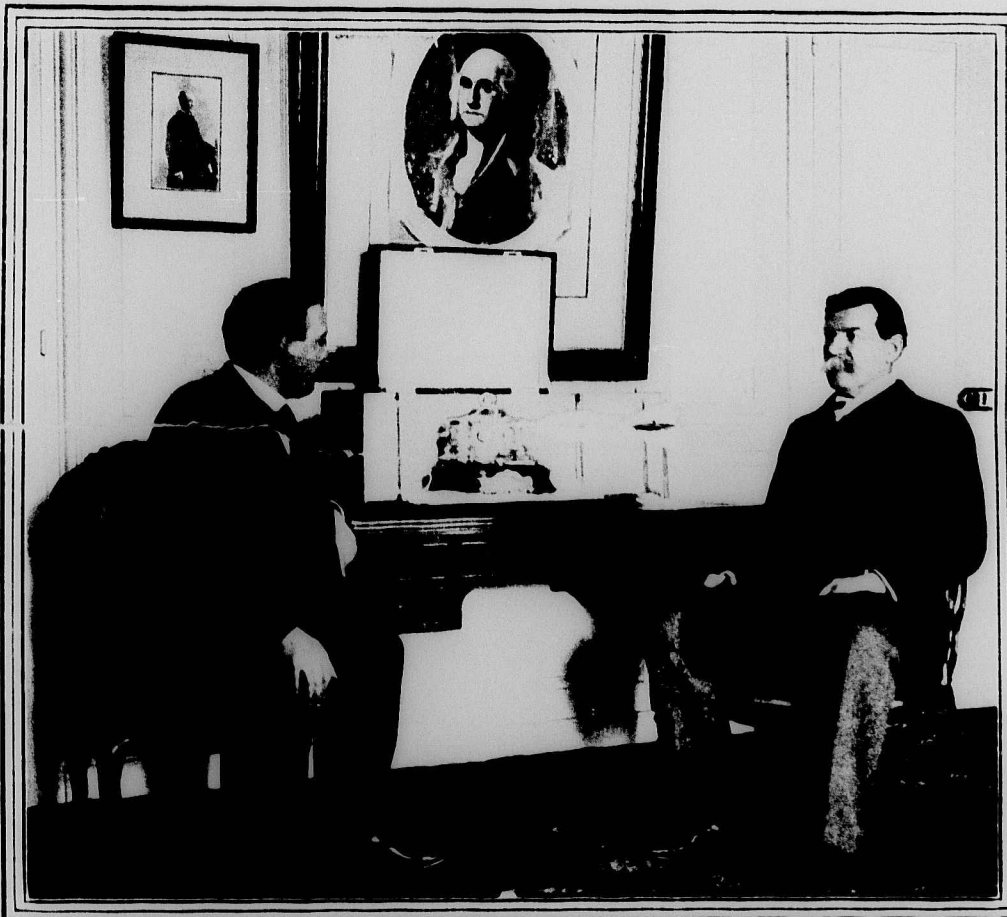
"My anticipations regarding the progress of the work have been more than fulfilled, and, despite assertions to the contrary, I can assure you that the American Section is, if anything, ahead of time. We shall be fully ready on opening day, April 15. In all departments where the ground has been given over to us our facades and inclosures are already completed. Our electrical appliances are here and are only awaiting the completion by the French authorities of our site in the Electricity Building in order to be put in place. It is for similar reasons that our forestry, fisheries and fine arts exhibits are not yet installed. Just as one space is handed to us after the other the work of installation proceeds without a hitch or a moment's delay."

Mr. Peck is convinced that the United States will carry off the highest awards in the sections of Mines and Metallurgy and of Agriculture. He considers that no European power can approach us in the manufacture of the machinery used in these branches. As regards electricity he thinks we will score very well. Our electric appliances will not be as bulky as those of Germany, but they will surely be more varied and numerous. Comparing the German section—our only serious rival outside of France—with that of the United States, he points to the fact that the American exhibitors are twice the number of Germany's; this, he thinks, will tell in our favor when the general results are judged. The Commissioner-General hopes to make a real sensation of "America's Day"—the Fourth of July—at the Exposition, with the help of Sousa's Band, a small army of uniformed American Exposition guards, and divers other transatlantic features. The Stars and Stripes will float from the top of the Eiffel Tower, a brilliant reception will be held at the United States pavilion on the Quai d'Orsay, and last, but not least, Paul Bartlett's statue of Lafayette will be unveiled in the court of the Louvre.

This reminds me that recently Mr. Robert J. Thompson, as special commissioner appointed for the purpose by President McKinley, presented to President Loubet at the Elysee in a beautifully chased silver casket the first Lafayette dollar from the special issue struck to pay for the erection of the monument in question. Mr. Thompson, formally introduced by the American Ambassador, General Horace Porter, was most cordially welcomed by the French President and invited to lunch. The press in general have treated the event in a very sympathetic spirit, and with the evident desire to promote the feelings of friendship which have so long existed between France and the United States. Paul Bartlett in the meanwhile is hard at work on the statue, which will doubtless be the great effort of his artistic career. So as not to be interrupted or disturbed he has exiled himself to a little hamlet near Enghien, about an hour's ride from Paris, and here he is slowly but surely composing the great



THE SILVER CASKET CONTAINING THE
FIRST LAFAYETTE DOLLAR

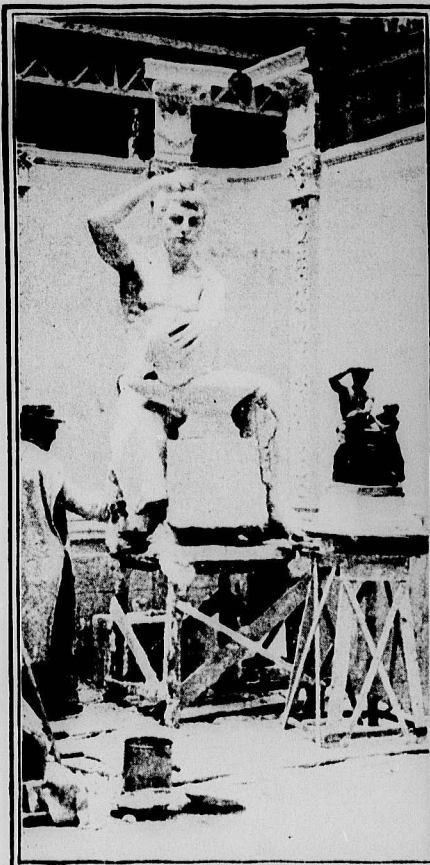


GENERAL PORTER, ROBERT J. THOMPSON, AND THE LAFAYETTE
CASKET. PHOTOGRAPHED JUST BEFORE THE PRESENTATION
TO PRESIDENT LOUBET

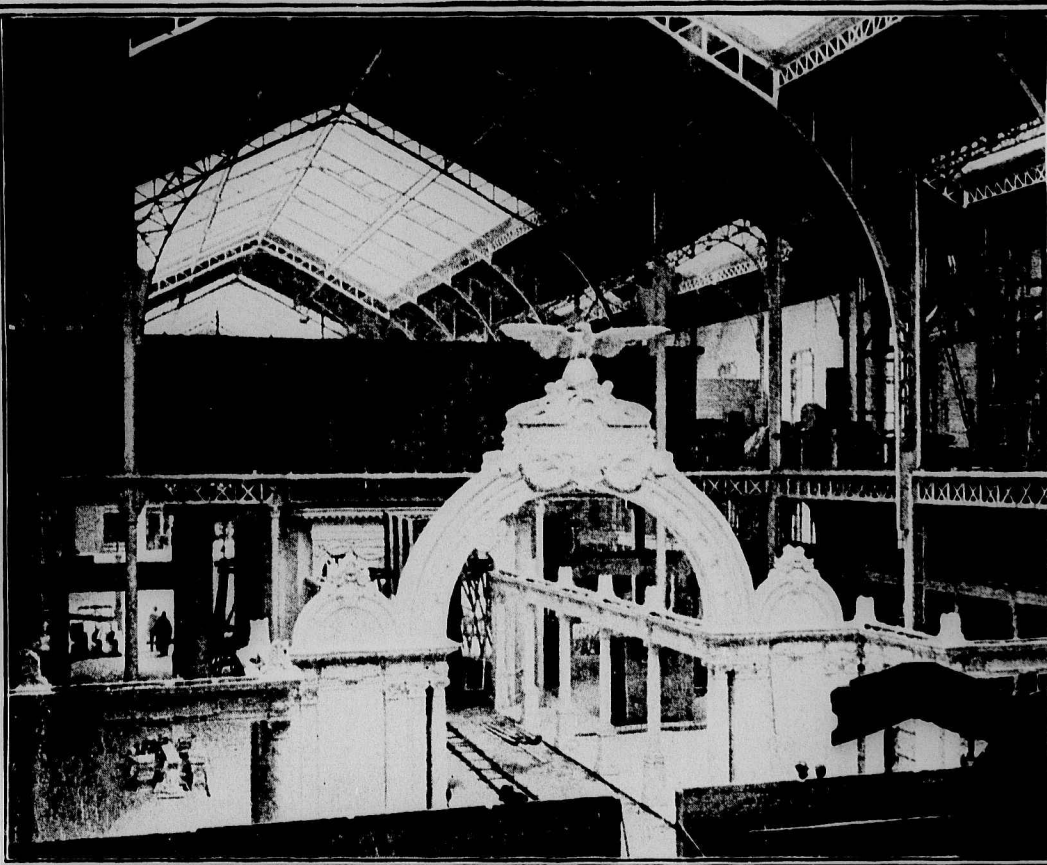
equestrian group of which only a full-size working model in staff will be unveiled next July. The completion of the permanent bronze statue will take another year or two at the very least. It will be one of the largest figures of the kind in the world, and, inasmuch as it is proposed to use an alloy of gold and silver instead of tin and spelter in the bronze casting, one of the richest. If possible, the entire figure will be cast by the latest wax process, which, while elaborate and expensive, gives highly artistic results.

The cry, "The Comedie Française is afire!" waked Paris into a panic on the noon of March 8. The historic building was enveloped in smoke, flames crackled all around it; crowds, awed with tense, eager excitement, watched its destruction. The fire brigade did noble work to save the theatre, but the fates would have it that neither the fire-proof curtain nor the water in the upper reservoirs could be got to work. There was some fortune in the hour of the accident. Later, and a matinee would have been in progress, and instead of one life sacrificed there might have been hundreds. Yet in the loss of that one life there was ample tragedy. Mlle. Henriot—only a few months ago she proudly made her debut—was cried for by her distracted mother. The body of the young girl—she was only twenty—was found half burned in a passage on the third floor. Fortunately many of the prized possessions of the Comedie were saved. The famous bust of Voltaire by Houdon was preserved by the thoughtful action of M. Leygues the Minister, who placed a mattress soaked in water around it.

Though the character of the Carnival season has undergone a change this year in consequence of the restrictions placed on the abuse of confetti-throwing, the first public ceremony of the season—the procession of the "Boeuf Gras" on Sunday, February 25—was in many respects a great success. The "Boeuf Gras" is the great prize ox of the Cattle Show, held this year in its natural home, the markets of La Villette. The poor beast is the king of the hour; he is baptized with an imposing name, and for the best part of a day he is perambulated on a gorgeous float around the streets of the capital, only to be turned on the morrow into roast beef, cuts, steaks, and the rest. Sunday's procession was marked by an unusual feature—the participation of a number of genuine stag-hounds and a dead stag, their victim of the day before. This pack had been loaned by the well-known Duchesse d'Uzes, whose munificence would have attained even greater proportions had not stringent police regulations stood in the way. The Duchess's original idea was to furnish a large number of head of game, including several wild boars killed during the recent hunt on her great landed estates, as well as her entire pack of Breton hounds, four hundred in number. But the police, basing their action on the existing game laws, refused admission to everything but one antler and a dozen dogs. Still, even this novelty in a "Boeuf Gras" procession was greatly appreciated by the crowds, especially as a number of very pretty young women, flanked by gay cavaliers, all in the graceful hunting costume of the eighteenth century, followed



SCULPTOR ZIMM COMPLET-
ING "METALLIC ART WORK"



GENERAL VIEW OF THE UNITED STATES SECTION OF VARIED
INDUSTRIES, NOW RAPIDLY APPROACHING COMPLETION



WORKMEN CONSTRUCTING
THE ROOF SCAFFOLDING

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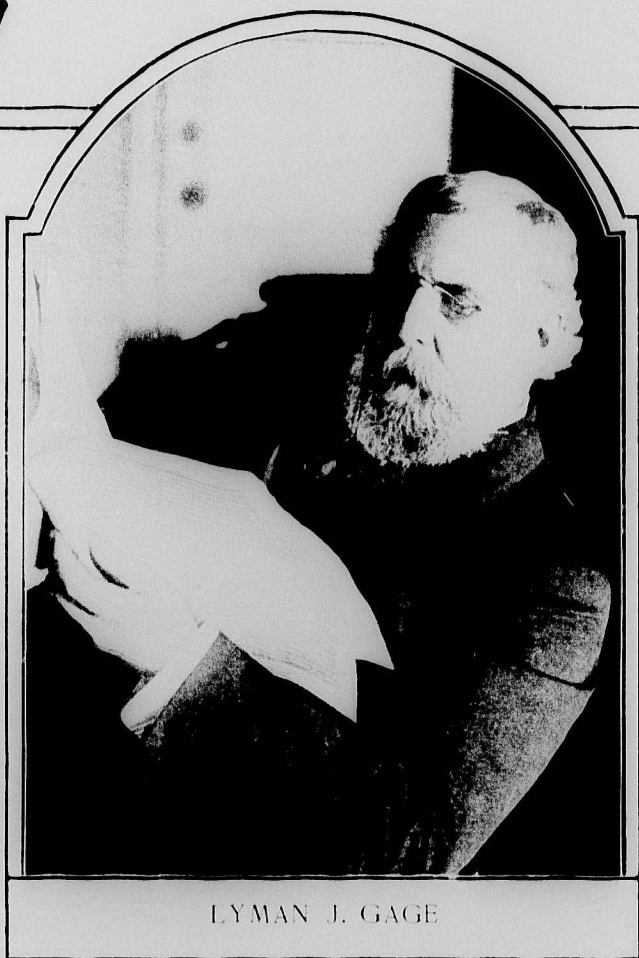
Address of Paper New York City

Date June 11, 1900

THE NEW CURRENCY LAW

BY HON. LYMAN J. GAGE
SECRETARY OF THE TREASURY

ITS OPERATION AND EFFECT



LYMAN J. GAGE

THE GOLD STANDARD has been definitely and absolutely established by law. It has been made the duty of the Secretary of the Treasury to maintain all forms of money issued or coined by the United States on a parity with that standard, and adequate means have been provided to enable the Secretary to carry out this direction of Congress. Changes have been made in the national banking law which will permit many new banks to be established in small towns, and will undoubtedly lead to a considerable increase in the circulating notes issued by national banks now doing business. Arrangements have been made for refunding \$840,000,000 of 3 per cent, 4 per cent and 5 per cent bonds into new bonds paying 2 per cent and with interest and principal specifically payable in gold.

The effect and operations of the new measure which became a law by the signature of the President, March 14, will perhaps be more easily explained if the provisions of the law are classified under the three heads where they naturally fall. There are, first, provisions in relation to the standard of value, and the means of maintaining all forms of money on a parity with that standard. There are, then, provisions affecting the national banking act; and lastly, the provisions for refunding the bonded debt.

After the law makes a declaration as to the standard of value, unequivocal and unhampered by obscure qualifications, and after it defines the duty of the executive branch to maintain at a parity with the gold standard all forms of money issued or coined by the United States, it provides the means to enable the Secretary of the Treasury to perform the duty imposed. It creates a Redemption Division in the Treasury, and there has been taken out of the general fund \$150,000,000 in gold coin and bullion, which has been placed in this Redemption Division and can hereafter be used for no other purpose whatever than the redemption of United States notes and Treasury notes, or, in their more common designation, greenbacks and Sherman notes. When these notes are redeemed they may be exchanged for gold in the general fund or in the hands of the public, the gold thus obtained replenishing the \$150,000,000 reserve.

The day the law went into effect, the form of bookkeeping in the Treasury was changed to the extent that the accounts in the new Issue and Redemption Divisions were started, and everything referring to redemptions or to the money held as security for gold, silver and currency certificates, and Sherman notes, was taken out of the statement of cash held in the general fund of the Treasury. The new statement as compared with the old one showed a loss of \$150,000,000 of gold in the available cash balance. The statement is no longer mystifying and obscure, for there is no longer any separate enumeration of the items relating to gold, silver and currency certificates, and to the gold coin, silver coin, and United States notes held against them. The \$150,000,000 of gold has as absolutely disappeared from our available cash balance as if it were paid out of the Treasury, and it will in the future be found in no general total of Treasury cash. It is a trust fund held for the single purpose of the redemption of the United States promises to pay. The statement of the general fund now shows exactly what is available for expenditures. The two classes of accounts in the Treasury are quite separated. In the new Issue and Redemption Divisions are contained all items relating to redemptions and the reserve fund. In the statement of the general fund is shown the actual money that is available in the vaults of the Treasury, the sub-treasuries and the national bank depositaries for the payment of current government expenditures.

It is made the duty of the Secretary, as fast as notes are redeemed from the \$150,000,000 gold reserve, to exchange those notes for gold in the general fund or elsewhere. If he cannot do this—that is, if the general fund has been depleted of gold, and the people cling to the gold they have and will not exchange it for notes—then as soon as there has accumulated in this reserve fund \$50,000,000 of redeemed notes, and there remains only \$100,000,000 of gold, the Secretary of the Treasury must sell bonds to replenish the gold reserve and build it up again to the limit of \$150,000,000. He is given continuing authority to do this, and directed always, when the gold falls to \$100,000,000, to sell bonds and thus restore the fund. The bonds that he is permitted to sell for such purpose will bear 3 per cent interest, will be payable at the pleasure of the United States after one year from date, and principal and interest must be paid in gold.

Under former conditions, when the current revenues of the government fell below expenditures, the continued redemption and paying out of United States notes resulted in what was well characterized the "endless chain," by means of which gold was drawn from the Treasury. Congress has sought in the present measure to break that endless chain, and has provided that when notes are redeemed with gold obtained by the sale of bonds, those notes cannot be used to meet deficiencies in current revenue.

There was in the Treasury, at the time the new law was adopted, nearly \$78,000,000 of silver bullion, purchased under the Sherman law, a law which provided that 4,500,000 ounces of bullion should be purchased each month and paid for in Treasury notes. There was outstanding at the same date \$86,765,000 of the Treasury notes. Under the action of the new law, all those Treasury notes will disappear, their place being taken by silver certificates, through the coinage of this bullion into standard dollars. The Treasury notes are to be cancelled as fast as the dollars are coined and silver certificates are issued against such new coinage. It was the desire of Congress to provide the widest possible use for the silver currency which the government now has, and so there is a provision in the law that hereafter there shall be issued no silver certificates in denominations larger than ten dollars, except that not exceeding 10 per cent of the total volume may, in the discretion of the Secretary, be issued in denominations of twenty, fifty or one hundred dollars. There are now, roundly, \$100,000,000 in silver certificates in denomi-

nations above ten dollars. All of those must be cut up into bills of the smaller denominations, and will find their way into active circulation and be held chiefly in the tills of shopkeepers and the pockets of the people. This will mean that they will be slow to come back to the Treasury at any time for redemption, and it helps the Treasury by that extent in its obligation to keep them on a parity with gold; for if the silver certificates are in active circulation they cannot be presented for redemption. In order to make room for this increase in silver certificates of small denominations, it is provided that national banks may no longer be free to issue their notes of denominations of five dollars, and thus have the benefit of this field of small note circulation. Hereafter national banks may issue only one-third of their circulation in denominations of five dollars. In the same direction of making room for these silver certificates of small denominations, it is provided that as fast as the present large denominations of silver certificates are reissued in small denominations, an equal amount of United States notes of denominations less than ten dollars shall be retired and notes of denominations of ten dollars and upward substituted.

The effect of the new law has been quickly felt with respect to changes in the national banking act. Already there are applications on file in the Comptroller's office to charter some 200 new national banks, and probably that number will be doubled by July 1st, by the provision of the law which permits banks of \$25,000 capital to be organized in small places of 3,000 inhabitants or less. The law as it formerly stood permitted no bank of less than \$50,000 capital to be organized. Another change which was made in the national banking law will lead to an immediate increase in the circulation of national bank notes approximating \$24,000,000. When the national banking act was formulated our national credit was in nothing like the strong position that it is now, and in order that there should be adequate security behind national bank notes, the banks were permitted to take out circulating notes to only 90 per cent of the face of the bonds deposited as security for the payment of these notes. That discrimination against our own securities has ever since existed until the new law went into effect. It is now considered, when 2 per cent government bonds are selling well above par, that there is no necessity for having greater security back of national bank notes than an equal amount of government bonds, and the banks will hereafter be permitted to issue notes to the full amount of their capital, upon a deposit of an equal amount, par value, of government bonds. As there are now some \$240,000,000 of bonds deposited to secure circulation, there will probably be an immediate increase of about \$24,000,000 in national bank notes.

The course of government credit as outlined in the last three issues of United States bonds offers a most interesting study in the confidence of investors. There was an issue of \$100,000,000 4 per cent bonds in 1896, when our revenues were deficient and the sale of the bonds was necessary to provide gold with which to carry out our promises for the redemption of United States notes. The average price obtained for those bonds was 111.166; that is, a \$100 bond brought \$111.16. Making deductions in the interest so as to provide a sinking fund to absorb that premium by the time the bond matured, when the holder would receive for it only \$100, that price would leave a net interest rate for the investor of 3.394 per cent. There had been an issue under similar circumstances the year before, when the bonds sold at a price which would realize to the investor as high a rate as 3.75 per cent. In 1896 there was doubt in the minds of investors as to what the government meant when it said it would pay interest and principal of these bonds "in coin." Two years later, while we were in the midst of a war, and before the most optimistic guessed how early would be its conclusion, \$200,000,000 3 per cent bonds were sold at par, and the struggle to get them was so great that the total subscriptions footed up \$1,400,000,000, and 320,000 individuals applied for the bonds. This marked the lowest interest rate at which any government had ever sold its bonds in time of war. The third step in this progress of the investor toward absolute faith in the obligations

of the United States has now been taken, and we are in the midst of a successful funding operation where the new bonds that are being put out bear so low a rate of interest that the bond dealers had no tables with which to calculate prices. Not only is this rate of 2 per cent lower than that at which any nation ever put out a new issue of bonds, but the market price has from the first moment indicated such a premium that the net return to the investor who buys the bonds in the market is only 1½ per cent. When one compares a 2 per cent bond at 106 with prices of European issues, a better view of its significance is had. Of course England's credit, next to the United States, is the best of all nations, and England has just floated a loan bearing 2½ per cent, and has sold it below par, the price being 98. Quotations for French 3 per cent rentes are 98 to 99. The German Imperial 3½ per cent loan is quoted at 98.75. The Russian 4 per cent rentes, of which there are 2,150,000,000 rubles outstanding, are quoted in the market at 95.50. Dutch 3 per cent bonds have been selling at 92, and Austrian 4 per cent bonds below par.

In considering the effects of the new currency law a point that is of decidedly the greatest immediate public interest is in regard to its influence on the volume of circulation. It can be generally answered that the law will lead to an increase in the supply of money in circulation, but it is extremely difficult to hazard anything like an intelligent estimate as to how great that volume of increase will be.

Should the entire \$840,000,000 of bonds to which the refunding provision applies be offered for redemption there will be paid out of the Treasury \$86,000,000 in premiums. The payment of the premiums will be in cash, and there will be that addition to the circulation. It is not to be anticipated, however, that all of the bonds will be offered for exchange into the new 2 per cents. Probably a large part, at least of the holdings of banks, will be offered. National banks hold an aggregate of \$262,500,000 in registered bonds of the refundable issues. By the way offers are already coming in there is an indication that a fair amount of the holdings of individuals will be offered for exchange. While we cannot probably look for the paying out of this entire \$86,000,000 in premiums, there may be paid out within the next sixty or ninety days \$20,000,000 or \$30,000,000 in that way. Perhaps \$10,000,000 of that will come direct from the Treasury, but there will eventually be withdrawals of deposits now with the national banks to replenish the general fund in the Treasury if drafts on it for the payment of these bond premiums are sufficient to make that seem advisable.

The largest increase might come from the additional incentive which the law offers to banks to take out circulation. There is discrimination in favor of the new 2 per cent bonds to the extent that the tax which national banks must pay on their circulation will be only one-half as much when the banks deposit the new bonds to secure their circulating notes as it will be if they keep on deposit the old issues. This offers an incentive to the banks to make the sacrifice that they are asked to make in exchanging the higher rate interest bonds for the new 2 per cent bonds. If the market price of the new bonds had not gone above par there would have been a fair amount of profit in a bank buying the new bonds on the market and taking out additional circulation. It has been calculated by the Government Actuary that a bank buying 2 per cent bonds at par and taking out circulation, would, were it able to keep loaned all of its circulation, make a profit of about 1½ per cent more by taking out circulation than it would by loaning the money it must originally invest in the bonds. Surely, that is not an exorbitant profit, but it would undoubtedly be sufficient to lead to a very large increase in the circulation. As the law permits banks to take out circulation up to the amount of their capital, there is room, with the present aggregate capital of national banks, for an increase of substantially \$360,000,000 circulation.

The high premium that has been immediately realized in the market for the new 2 per cent bonds, however, will certainly check, to a large degree, any movement in the direction of additional circulation, and it is quite impossible, with any data at hand, to estimate how great the increase will be.

That the volume of circulation hinges on the market price of a 2 per cent government bond is one of the best illustrations of the fact that our currency system has not been put on an entirely scientific basis by this new legislation. The bank-note circulation ought to have a direct relation to the commercial needs of the country rather than to the market price of United States bonds, and it is in the direction of a scientific law governing by proper economic principles the volume of bank-note circulation that financiers and legislators must next turn their attention.

As the situation now stands there will be an increase in the national bank circulation; that increase may be considerable, but as the country develops, our needs will soon grow up to that increased supply. We will discover that the volume of circulating paper money is not regulated by commercial needs, but is wholly regulated by an entirely different principle, the principle of the profit on a circulation that is secured by bond deposits, that profit depending on the market price of the bonds. There is entire dislocation between cause and effect. Scientific principles do not govern the volume of money so issued. This new legislation has postponed the time when these facts will be brought to the attention of the commercial world in an unpleasant way; but whoever thinks that the currency problem has been wholly settled by this recent legislation will be undecieved as the years go on. The legislation that we have so far secured is wholly admirable. I am pleased with every feature of the new law, but I believe it is well enough to sound this word of warning. People should not conclude that we have reached the end of currency discussion; we are still out of joint with the spirit of the commercial world in our treatment of national bank note issues, and we must have education along that line, as we have had such splendid education and such entirely satisfactory results in the discussion of the standard of value.

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SHAKESPEARE, CLAPHAM-JUNCTION.
On Monday, April 24, 1900, the American Comic Opera, by John Philip Sousa, in Three Acts, entitled "EL CAPITAN."
A really excellent representation of Sousa's well-known work has been given here this week by the Anglo-American light opera company. The various characters have particularly efficient representatives, and are well supported by a bright, good-looking, and tuneful chorus. Lively music, pretty scenery, and appropriate stage accessories all make up an excellent and enjoyable performance. Mr John A. Warden as Don Errico Medigua fairly revels in the part, and his masquerading as the fire-eating warrior, El Capitan, is a very clever piece of characterisation, and in nearly all his songs he was rewarded with a recall. Sharing the honours was Miss Ethel Norcross as Estrela, as neat, as vivacious, and as chic an artist as is to be found in the east. Clever as she is winning, Miss Norcross scores all along the line, and her bright and engaging personality and artistic representation constitute a decidedly enjoyable item in the performance. Very amusing and very clever is Mr Bernard Arthur as the fussy chamberlain Pozzo. His face at times is a perfect study, and his impersonation as a foil to Don Medigua is not to be under-estimated. Mr Arthur is signally successful in his impersonation, and deserves his full share of praise for the admirable work done. Miss Gertrude Mackenzie appears as Medigua's daughter Isabel. Possessed of a good stage appearance, charmingly gowned, and using a cultured singing voice discreetly and with good taste, she looks and acts the part as if to the manner born. Miss Annie Dwelley's Princess Morghanza is full of good points. She gives a dignified impersonation, and again must unstinted praise be accorded for artistic work done. The Don Luiz Cazarro of Mr Lawrence Mooney is very commendable. Possessed of a cultured and powerful voice, and excellently made up, Mr Mooney imparts distinction to the rôle by a very fine portrayal. Mr Charles Fisher is thoroughly satisfactory as Count Verrada. The three insurgents find capital exponents in Mr F. Maxwell Stewart (Scaramba), Mr Webster Parte (Montalbo), and Mr Dixon Blackburn (Nevada). Miss Mollie Robertson fills the rôle of Taciturnez and Mr R. Martin that of General Herbana.

GREAT BAND CONCERT SATURDAY.
Sousa's Band, which will give a concert at the Kingston Opera House Saturday afternoon, will go to the Paris Exposition, where it will play every day and take very prominent part in the fetes, such as the unveiling of the Lafayette statue on July 4, and the French national fete on July 14. The last great international band competition took place in Paris in the year 1867. All the countries of Europe were invited to compete and all took part with the exception of England. The jury consisted of Ambrose Thomas, Hans von Bulow, Felicien David, Leo Delibes, Grisar and Hanslick. Three first prizes were awarded, as follows: Band of the Garde du Corps (German), A; Band of the Garde Republicaine (French), B; and 73rd Regiment Band of Austria, C. These led the crack bands of Holland, Russia, Spain, Baden, Batavia, etc. At the present time the Band of the Garde Republicaine is considered the best in Europe.

wife. That's the political ethics of it. Commissioner General Ferdinand W. Peck has appointed John Philip Sousa's Band as the official band of the United States Commission at the Paris Exposition. Mr. Sousa intended to take his band to Europe next year any way, and this will help his tour whether the appointment carries any financial compensation with it or not.

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AMUSEMENTS IN PORTSMOUTH.
(FROM OUR OWN CORRESPONDENT.)
THEATRE ROYAL.—Licensee and Manager, Mr J. W. Boughton.—Playgoers here are being charmed this week by Sousa's *El Capitan*, which has the merit of being fresh, tuneful, and funny. Mr John A. Warden's rendering of the character of Don Errico Medigua is capital. His dancing is exceedingly funny, and he also sings well. Mr Bernard Arthur capably sustains the part of the Chamberlain, and Mr Lawrence Mooney as Don Cazarro and Mr Charles Fisher as Count Verrado both sing excellently. Miss Gertrude Mackenzie, in her original part of Isabel, sings splendidly, and meets with an excellent reception for her rendering of the several songs allotted her. Miss Florence Wykes, who is familiar to Portsmouth playgoers in pantomime, makes a charming and vivacious Estralda, and Miss Annie Dwelley capably plays the rôle of Medigua's wife.

SOUSA'S NEW TUNES AND TOURS
"Our engagement at the Paris exposition," said Sousa in Minneapolis, the other day, "is for a term of eight weeks. We choose our own time for concerts, with this understanding, however, that after opening the exposition on the 25th of May, we are to play there again the 4th and 14th of July. On the latter date the statue of Lafayette, erected by the penny contributions of the children of America, is to be unveiled. By special arrangement with the Paris organization, a new march, composed by me for that occasion, will then be christened. We shall make concert tours to the principal cities of Europe, reappearing from time to time at the Paris exposition. I think our band was never in as excellent a shape for the enterprise as now, for during the past year I have been discarding mediocre talent, replacing it by that of a very high grade. How do I rank my new tunes? Well, I guess I am somewhat like a doting mother, who always likes her last child the best. At any rate, 'The Man Behind the Gun' is just now the people's call, and the average music-loving American is a pretty fair critic. I shall be glad to get back to America and its loyal-hearted people. I am frequently dubbed 'foreigner,' continued Sousa, "but I assure you I am not. Why, I was born under the very shadow of the capitol building in Washington. Every time I looked up from my mother's arms, the stars and stripes beckoned me from its dome. I drank patriotism from the bottle. My father was a Spanish exile, who married his Gretchen in Europe and came to America to reside. My mother still lives in Washington. No, I never believe in that fellow who yells for another man's flag." —O. D. L.

John Philip Sousa and his band have completed all the details for their European concert tour. The organization will leave New York on April 25, going direct to Paris, where it will give concerts for one week. There will be a tour of six weeks in Germany, beginning in Berlin May 20, and continuing there until May 27, the concerts to be given in the New Royal opera house. Previous to this engagement the band will be heard in Brussels, Liege and Ghent. Immediately after the concerts in Berlin, Hamburg, Hanover, Leipzig, Dresden, Munich, Wurzburg, Frankfurt, Wiesbaden and Cologne will be visited. The band will then return to Paris in time to play at the French celebrations of July 4 and 12, after which it will make a second tour of Germany, appearing in all the fashionable watering places, such as Carlsbad, Marienbad, Baden Baden, Nordlingen, Ostend, Scheveningen and many other resorts. A number of letters have been received from Germany in which it is stated that a reception awaits the band leader and his organization in the principal cities of Germany such as has never been accorded a band leader.

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The Paris exposition will have plenty of good American music. Sousa will take one band of sixty men; the Carlisle Indian band of seventy-two members, under the management of Mr. T.

Sousa Going to Paris.
Sousa is to give his farewell concert at the Metropolitan next Sunday evening. Then he will gather up his 61 musicians and depart for the other side. He will give concerts in France, Germany, Holland and Belgium, and spend considerable time at the Paris Exposition. At the Fourth of July celebration there he says he will play a new march of his own composed for the occasion.

The European tour of Sousa's Band this summer will begin in Paris, where the American organization will play two weeks at the Exposition. The band will play for a week in Berlin at the Royal Opera House, from May 20 to 27. On the route will also be a week at Hamburg, four days each at Dresden, Leipzig, Munich and Cologne, and two days each at Frankfurt-on-the-Main, Wiesbaden, Nuremberg, Wurtzburg, Carlsruhe and Dusseldorf.

Howard Pew, of the Carlisle school of Pennsylvania, is engaged for a series of concerts to be given at the exposition. Miss Nellie Miles, of Lynn, Mass., will take a band of fifty persons, all men.

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Sousa and his band leave for Paris on April 2. The foreigners are not the only gainers by the past musical season if the rumor that Sousa has increased his bank account to the tune of \$100,000 since last autumn is true.

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Arthur Pryor, the renowned trombone soloist and assistant director of Sousa's band, will take with him to Paris a brand-new "Wonder" trombone, made especially for him by C. G. Conn, which is handsomely constructed and beautiful in tone.

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John Philip Sousa, "the march king," and his band sailed this morning on the American Line steamship St. Paul to play first at the American Pavilion at the exposition when it is dedicated on May 6. From Paris they will go to Berlin.

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EXPOSITION MARVELS

Wonders of the Paris Fair
Which Opens To-day.

WILL SURPASS SIMILAR EFFORTS

The World's Fair at Chicago and the Big Paris Exposition of Ten Years Ago Will Be Overshadowed by the Present International

capable of manufacturing all kinds of clouds

In order to feel really at home, American sight-seers may travel by either an American steamer or else an American street railway, for a line of steamers bearing the American flag will run from the landing place on the Seine, near the American buildings, to Charenton, a distance of seven miles; and a real United States street car service will be in running order from Charenton.

The citizens of Philadelphia will give to the city of Paris a statue of Benjamin Franklin in return for the Bartholdi Statue of Liberty. This new statue will probably be placed at Passy, where Franklin lived when Minister of France. The Franklin statue will be a replica of the one in Philadelphia.

Prof. John Philip Sousa will be a familiar figure to greet the homesick tourists, and when the familiar strains of "Yankee Doodle" and "Dixie" and the notes of the cheery Sousa "Washington Post March" and his lively two-steps strike the ear of his countrymen and countrywomen, Sousa will receive such applause as he perhaps never received before—applause second only, no doubt, to the heartfelt joy expressed by every true American when he unexpectedly sees his country flag waving before him on an alien shore. Sousa's band has been appointed as the official American band to play at the Exposition.

The American woman has not been forgotten, and that part of her that vies with the other sex will be given full scope in Paris. A woman's commission has been appointed to take charge of the exhibits forwarded by women of this country. There is no building set apart exclusively for women, but these exhibits will be placed side by side with those of the men, and will be judged wholly from merit. Those women who clamor for "rights" and an equal footing with the long-quested stronger sex ought to have every reason for feeling particularly gratified by this arrangement.

No Rules Against Kodaks.

Kodaks and cameras will no doubt be greatly in evidence, there being no restriction against their entrance into the grounds, providing the owner does not object to the small admission fee of ten cents per camera. Photographs of the different buildings and outdoor scenes may be secured without trouble, but a permit is necessary in order to "take" a work of art.

The beautiful water palace, which has

a frontage of 200 feet or more, will have in the center a number of cascades and waterfalls, fed by 500,000 gallons of water every hour. The principal waterfall will be 30 feet wide and over 100 feet high. From it will rise a colossal sculptured allegorical group representing "Humanity, Guided by Progress, Advancing Toward the Future."

Electrical science will have the largest of the special palaces. This palace, which is 1,275 feet long by 250 feet wide, will be the source of most of the electric power in use at the Exposition grounds. It is made of glass, and at night will be very beautiful.

All sorts of devices noted chiefly for their "bigness" will be exhibited. One of these is the largest music box in the world, made by an Italian, who spent fifteen years in its construction. Its real name is auto-electropolyphone. The music box plays every kind of classic music in the most artistic manner, and this playing requires the employment of 80,000 pieces of musical apparatus, which, of course, are concealed in the great interior works, and which alone cost \$12,000.

Another "big" curiosity is the biggest wine tun in the world. This was built expressly for the Exposition, and holds 88,000 gallons, or more than twice as much as the famous Heidelberg tun. It is fourteen meters high and cost \$30,000. One hundred persons have dined in it at one time. It is divided into two floors for this purpose. The upper one was used as the banquet hall, and was gayly decorated.

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John Philip Sousa, who is soon to take his band to Europe to show how his compositions, already popular abroad, should be played, and to establish, moreover, the excellent quality of the foremost military band in this country, gave his farewell concert at the Metropolitan Opera House, Sunday night. Mr. Sousa will carry to Europe with him the well wishes of his last New York audience, which exhibited, in addition to the customary voracity for more, a degree of cordiality which showed what a warm place the conductor and his band hold in the heart of the metropolitan public. [New York Sun.

Sousa's Band Sails.

John Philip Sousa and his band sailed this morning on the American Line steamship St. Paul. The band will first play at the American pavilion at the exposition when it is dedicated, on May 5. From Paris it will go to Berlin, opening there on May 20. A tour of Germany will follow, after which it will go back to Paris in time to play at the unveiling of the Lafayette statue on July 4.

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Wonders of the Paris Fair Which Opens To-day.

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The World's Fair at Chicago and the Big Paris Exposition of Ten Years Ago Will Be Overshadowed by the Present International Spectacle—The Topsy-Turvy Hotel, the Miniature Volcano, the New Hades, and the Ocean Trip as Novelties.

For the past few weeks, visitors from all parts of the world have been making their way toward the French capital to attend the Paris Exposition. The pilgrimage will continue for over six months. The United States will furnish thousands of visitors before the close of the exposition, on November 5 next. Every one who anticipates a trip to the big fair, and even those who are unable to afford the luxury, will naturally be interested in a few facts concerning what is undoubtedly the greatest exhibition of modern times.

The exposition will differ from its predecessors mainly in the arrangement of the exhibits from various countries. Previously all the exhibits from one country were classed together. At the present exposition similar products from different countries will be placed side by side, so that the world may have the best opportunities for judging, by immediate comparison the relative values of the different articles on exhibition. This plan is thought an excellent one for the reason that it stimulates friendly rivalry by competition. There will be eighteen groups of exhibits, comprising 120 classes, and 20 classes in which every kind of art, industry, and manufacture will be displayed. There will be at least 100,000 exhibitors, and a catalogue of eighteen volumes is required to list their names.

A publishing house in Northern France has paid \$80,000 for the privilege of issuing the catalogue. The same firm paid \$41,700 for the same concession at the Paris Exposition in 1889.

The admission fee is to be 2 francs, or 40 cents, before 10 a. m., 1 franc between 10 a. m. and 6 p. m., and 2 francs after 6 p. m.

The exposition covers the same ground used by the one in 1889, with the addition of about thirty acres. In all, 270 acres will be used.

Finances of the Fair.

The money set apart for expenses is obtained from five sources. The government gives \$4,000,000, the city of Paris \$4,000,000, the Bank of France \$6,000,000, the sale of bonds by popular subscription, \$13,000,000; sale of concessions and privileges and of building and other material after the close of the exposition, \$1,000,000; forming a sum of \$28,000,000. Holders of bonds have the right of drawing in twenty-nine lotteries for 4,313 prizes amounting to \$1,200,000.

It is estimated that 40,000,000 visitors will go to Paris, since over 32,000,000 were at the last exposition. In order to accommodate all, fifty-eight turnstile entrances, with ticket-takers, have been provided. It is estimated that 60,000 can be admitted each hour, utilizing each entrance.

The entrances to the grounds will be replicas of the most famous gateways of the world. The Holy gate of the Kremlin, the Sun gate of Toledo, the Victory gate of Cairo, the Roman gate of Treves, the gate of Delhi, the tower of Mele, the gate of St. Paul of Basle, and the St. James gate of London will all be reproduced.

Forty-five nations have been invited to participate in the exposition. It is one of the rules of the exposition that no country can have a separate building unless the ruler of the country states his intention of visiting the exposition. The United States is excepted from this rule.

With one exception, the United States has the largest amount of space—210,000 square feet, part of which is in the heart of the exposition grounds and the other part in the annex in the Bois de Vincennes. Our national pavilion is the only expensive building constructed by the United States. This is on the bank of the Seine, alongside the structures of about thirty other nations, with Austria on one side and Turkey on the other. This pavilion is somewhat similar in design to the tomb of Gen. Grant. In the porch, which opens on the Seine, there is to be an equestrian statue of Washington, surrounded by a chariot drawn by four horses representing the Goddess of Liberty in the Car of Progress. The main hall of the building will contain reception rooms for the different States.

The largest amount of money appropriated by any State is \$130,000 by California.

Giant Revolving Tower.

The revolving tower, which is to be one of the unusual features of the exposition, is being built by Americans. This tower, which takes an hour to revolve, gives the visitors a view of the country for miles around. It is not yet completed.

Another American scheme is the real coal mine under ground, illustrating all the interior arrangements of the genuine article. Fake miners will be there in regulation costume with all the tools necessary for getting coal. They will illustrate the process in a realistic manner.

Another enterprising citizen of les Etats Unis has constructed a machine capable of manufacturing all kinds of clouds.

In order to feel really at home, American sight-seers may travel by either an American steamer or else an American street-railway, for a line of steamers bearing the American flag will run from the landing place on the Seine, near the American buildings, to Charenton, a distance of seven miles; and a real United States street car service will be in running order from Charenton.

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a frontage of 200 feet or more, will have in the center a number of cascades and waterfalls, fed by 500,000 gallons of water every hour. The principal waterfall will be 50 feet wide and over 100 feet high. From it will rise a colossal sculptured allegorical group representing "Humanity, Guided by Progress, Advancing Toward the Future."

Electrical science will have the largest of the special palaces. This palace, which is 1,275 feet long by 250 feet wide, will be the source of most of the electric power in use at the Exposition grounds. It is made of glass, and at night will be very beautiful.

All sorts of devices noted chiefly for their "bigness" will be exhibited. One of these is the largest music box in the world, made by an Italian, who spent fifteen years in its construction. Its real name is auto-electropolyphone. The music box plays every kind of classic music in the most artistic manner, and this playing requires the employment of 80,000 pieces of musical apparatus, which, of course, are concealed in the great interior works, and which alone cost \$12,000.

Another "big" curiosity is the biggest wine tun in the world. This was built expressly for the Exposition, and holds 88,000 gallons, or more than twice as much as the famous Heidelberg tun. It is fourteen meters high and cost \$30,000. One hundred persons have dined in it at one time. It is divided into two floors for this purpose. The upper one was used as the banquet hall, and was gayly decorated. The tun was made in Nancy.

The biggest hall in the world will be another feature. This room is said to be a regular amphitheater, and will seat 15,000 people.

An immense telescope has been made at the cost of \$300,000, and it is said will bring the moon within one mile of the earth. It magnifies 10,000 times.

Glimpses of a Mock Hades.

Seekers of the curious as pleasure will be gratified with the mock volcano or miniature Vesuvius which will belch forth real flames and real lava. The volcano mountain will be dotted over with restaurants and cafes. Railways will run all over it, and rocks and shrubs, actually growing, will add a natural appearance. Sight-seers will find in the interior of the volcano living pictures of scenes from Dante's "Purgatory" and "Paradise."

The whole world is wondering just what feature the Exposition will offer that can eclipse the popularity of the Eiffel Tower of the last Paris Exposition or the Ferris Wheel of the Chicago World's Fair.

The Eiffel Tower is a magnet for tourists, and they remember it if they forget everything else. It is to be decorated in honor of the new exposition. Yellow is the color it will be when completed; orange at the bottom and gold at the top. At night it will present a magnificent spectacle, with 8,000 electric lights strung from top to bottom. The Eiffel Tower will no doubt be equally as popular this summer as it was at the time of its completion.

The topsy-turvy hotel will be another great attraction, in which everything will be upside down. The tourist will see himself walking with his head hanging downward from the ceiling toward the floor. In Hotel Topsy-Turvy one enters first by the roof garden and walks to the kitchen at the top of the house. All the rooms will be handsomely furnished. In the drawing-room the chandelier stands in the center of the floor. In the bedrooms the ceiling is carpeted and the beds hang from the ceiling. The bath tubs have water spouting upward. Upon looking out on the grounds surrounding the hotel the trees and benches and everything else appear upside down. The whole illusion is managed by means of mirrors, but the effect is extremely realistic. One of the workmen employed constructing this building recently went insane. He imagined himself a fly walking on the ceiling.

Another illusion is the Mareorama, a spectacular panorama, where the spectator finds himself on board a genuine vessel and experiences all the sensations of a sea voyage. Passengers secure their tickets for a trip on the Mediterranean, and they pass various ports and views familiar to those who have taken the real trip.

The steamer is furnished exactly as the ocean liners are, and is 100 feet long and 30 wide.

After taking in the Mediterranean those who wish can take in the whole world by means of the panorama, "Around the World." In front of the various paintings of different countries men and women will dance their national dances, and go through in pantomime the characteristic occupations of their countries.

One of the most novel of all these features will be the celestial globe, 145 feet in diameter, which rests on four stone pillars. The interior will represent all the phenomena of the planets. The sun will rise and set, the moon will move around the earth, and the stars appear and vanish. The earth also will be seen in the center revolving on its axis. Comets, eclipses, and all celestial movements will be accomplished according to scientific rules.

in the World.

Sails.

His band sailed on the American Line steamship St. Paul to play first at the exposition on May 5. From there, opening there on May 6, Germany will follow, back to Paris in time of the Lafayette

Sousa is going to Paris, and now the esteemed foreigner will have what he thinks is an infallible gauge of American music, just as he thinks he has an infallible gauge of American literature in the works of Stephen Crane.

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Sousa is going to Europe soon. He will give his farewell concert in the Metropolitan Opera House to-morrow night, and soon thereafter take his 61 musicians and go across the Atlantic. He is to play in all the principal cities of Europe, and on the Fourth of July will appear at the Paris Exposition, where he will render a new march written specially for the occasion. It is about time Sousa produced something else as good as "El Capitan", and possibly this is when he will do it.

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performing in vaudeville in Boston.

Sousa and his band leave for Paris on April 2. The foreigners are not the only gainers by the past musical season if the rumor that Sousa has increased his bank account to the tune of \$100,000 since last autumn is true.

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Date

Arthur Pryor, the renowned trombone soloist and assistant director of Sousa's band, will take with him to Paris brand-new "Wonder" trombone, made especially for by C. G. Conn, which is handsomely constructed and full in tone.

That instrument is the instrument which is dis-

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Date

John Philip Sousa, "the march king," and his band sailed this morning on the American Line steamship St. Paul to play first at the American Pavilion at the exposition when it is dedicated on May 6. From Paris they will go to Berlin.

the Topaz-Turkey Hotel, the Miniature Volcano, the New Hades, and the Ocean Trip as Novelties.

For the past few weeks, visitors from all parts of the world have been making their way toward the French capital to attend the Paris Exposition. The pilgrimage will continue for over six months. The United States will furnish thousands of visitors before the close of the exposition, on November 5 next. Every one who anticipates a trip to the big fair, and even those who are unable to afford the luxury, will naturally be interested in a few facts concerning what is undoubtedly the greatest exhibition of modern times.

The exposition will differ from its predecessors mainly in the arrangement of the exhibits from various countries. Previously all the exhibits from one country were classed together. At the present exposition similar products from different countries will be placed side by side, so that the world may have the best opportunities for judging, by immediate comparison the relative values of the different articles on exhibition. This plan is thought an excellent one for the reason that it stimulates friendly rivalry by competition. There will be eighteen groups of exhibits, comprising 129 classes, and 29 classes in which every kind of art, industry, and manufacture will be displayed. There will be at least 100,000 exhibitors, and a catalogue of eighteen volumes is required to list their names.

A publishing house in Northern France has paid \$80,000 for the privilege of issuing the catalogue. The same firm paid \$41,790 for the same concession at the Paris Exposition in 1889.

The admission fee is to be 2 francs, or 40 cents, before 10 a. m., 1 franc between 10 a. m. and 6 p. m., and 2 francs after 6 p. m. The exposition covers the same ground used by the one in 1889, with the addition of about thirty acres. In all, 270 acres will be used.

Finances of the Fair.

The money set apart for expenses is obtained from five sources. The government gives \$4,000,000, the city of Paris \$1,000,000, the Bank of France \$6,000,000, the sale of bonds by popular subscription, \$13,000,000; sale of concessions and privileges and of building and other material after the close of the exposition, \$1,000,000; forming a sum of \$25,000,000. Holders of bonds have the right of drawing in twenty-nine lotteries for 4,313 prizes amounting to \$1,200,000.

It is estimated that 40,000,000 visitors will go to Paris, since over 32,000,000 were at the last exposition. In order to accommodate all, fifty-eight turnstile entrances, with ticket-takers, have been provided. It is estimated that 60,000 can be admitted each hour, utilizing each entrance.

The entrances to the grounds will be replicas of the most famous gateways of the world. The Holy gate of the Kremlin, the Sun gate of Toledo, the Victory gate of Cairo, the Roman gate of Treves, the gate of Delhi, the tower of Mele, the gate of St. Paul of Basle, and the St. James gate of London will all be reproduced.

Forty-five nations have been invited to participate in the exposition. It is one of the rules of the exposition that no country can have a separate building unless the ruler of the country states his intention of visiting the exposition. The United States is excepted from this rule.

With one exception, the United States has the largest amount of space—210,000 square feet, part of which is in the heart of the exposition grounds and the other part in the annex in the Bois de Vincennes. Our national pavilion is the only expensive building constructed by the United States. This is on the bank of the Seine, alongside the structures of about thirty other nations, with Austria on one side and Turkey on the other. This pavilion is somewhat similar in design to the tomb of Gen. Grant. In the porch, which opens on the Seine, there is to be an equestrian statue of Washington, surrounded by a chariot drawn by four horses representing the Goddess of Liberty in the Car of Progress. The main hall of the building will contain reception rooms for the different States.

The largest amount of money appropriated by any State is \$130,000 by California.

Giant Revolving Tower.

The revolving tower, which is to be one of the unusual features of the exposition, is being built by Americans. This tower, which takes an hour to revolve, gives the visitors a view of the country for miles around. It is not yet completed.

Another American scheme is the real coal mine under ground, illustrating all the interior arrangements of the genuine article. Fake miners will be there in regulation costume with all the tools necessary for getting coal. They will illustrate the process in a realistic manner.

Another enterprising citizen of les Etats Unis has constructed a machine capable of manufacturing all kinds of clouds.

In order to feel really at home, American sight-seers may travel by either an American steamer or else an American street railway, for a line of steamers bearing the American flag will run from the landing place on the Seine, near the American buildings, to Charenton, a distance of seven miles; and a real United States street car service will be in running order from Charenton.

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The American woman has not been forgotten, and that is one of her that vies with the other sex will be given full scope in Paris. A woman's commission has been appointed to take charge of the exhibits forwarded by women of this country. There is no building set apart exclusively for women, but these exhibits will be placed side by side with those of the men, and will be judged wholly from merit. Those women who clamor for "rights" and an equal footing with the long-queried stronger sex ought to have every reason for feeling particularly gratified by this arrangement.

No Rules Against Kodaks.

Kodaks and cameras will no doubt be greatly in evidence, there being no restriction against their entrance into the grounds, providing the owner does not object to the small admission fee of ten cents per camera. Photographs of the different buildings and outdoor scenes may be secured without trouble, but a permit is necessary in order to "take" a work of art.

The beautiful water palace, which has

is an electrophone. The music box plays every kind of classic music in the most artistic manner, and this playing requires the employment of 80,000 pieces of musical apparatus, which, of course, are concealed in the great interior works, and which alone cost \$12,000.

Another "aid" curiosity is the biggest wine run in the world. This was built expressly for the Exposition, and holds 88,000 gallons, or more than twice as much as the famous Heidelberg tun. It is four-teen meters high and cost \$20,000. One hundred persons have dined in it at one time. It is divided into two floors for this purpose. The upper one was used as the banquet hall, and was gayly decorated. The tun was made in Nancy.

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Climbers of a Mock Hades.

Seekers of the curious as pleasure will be gratified with the mock volcano or miniature Vesuvius which will belch forth real flames and real lava. The volcano mountain will be dotted over with restaurants and cafes. Railways will run all over it, and rocks and shrubs, actually growing, will add a natural appearance. Sight-seers will find in the interior of the volcano living pictures of scenes from Dante's "Inferno" and "Paradise."

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A BANDMASTER'S STORY.

"Every musician in New York knows the genial Gus Helleburg, the greatest bass player that ever blew breath into a tuba," said a prominent bandmaster in a popular resort the other day.

"Yes, I know Gus," chimed in a musician. "He is the Danish American, whom Sousa is taking to Europe to paralyze the bass players of the old country."

"That's so," answered the bandmaster, "and he will do it with that chunk of metal he calls the Wonder. Well, Gus is clear gone on Conn's instruments, anyhow; and hearing that Mr. Conn had returned to New York with an immense double slide BBb bass trombone that needed a player, Gus took the elevator, and went down to Conn's Fourteenth street store."

"I am here," he called over the railing to Mr. Conn's office, "and want to try that new trombone."

"All right," said Mr. Conn; and Palmer, the man who smiles for Conn, trotted down to the storeroom for the bass.

"The first thing Gus did when the instrument, surmounted by Mr. Palmer's grin, came in sight, was to take off his overcoat. After a preliminary blow, he then removed his undercoat, and got ready for business in his shirt-sleeves."

"That's a great instrument, Mr. Conn," he remarked, by way of comment; "and I am going to give it a good trial"; and he did.

"Very soon, Sorrentino, of the Banda Rossa, Fanciulli, several other bandmasters and myself, gathered around him; and the way Helleburg pushed notes out of that big trombone made Mr. Conn's eyes sparkle with pride. As sure as you live, he played five b flats on it, a thing never done on a trombone before. Its tone was wonderful; and under Helleburg's skillful manipulation, it was the most wonderful instrument and performance I ever heard."

"I must take that trombone up to the Aschenbrodel, Mr. Conn," said Gus, after an hour of playing.

"Just as you please, Gus," said Mr. Conn, "the instrument and the store are yours, if you want them. You have earned them by your remarkable handling of that instrument"; and off Gus started to the club headquarters. Just at this moment Helleburg came into the resort. "Let him tell the rest of the story," continued the bandmaster.

"I say, Gus," he called out, "come here and tell us your experience at the Aschenbrodel with Conn's big trombone."

"Let me tell you," Gus responded, "that trombone is the greatest instrument ever made. I had one or two hundred musicians listening to it up there the other day; and it just made their eyes look like plums in a pumpkin. I went down to octave B flat below the staff; that's two octaves lower than an ordinary trombone, and then blew octave B flat above the staff. It was a corker, sure."

"After I had given those fellows up there a sample of bass trombone playing, I took the instrument to Mancinelli, director for Grau; and he just went wild over it. Thinks I, we might as well have it out; and over I go to Sousa's headquarters. Well, you ought to have seen Mr. Sousa. 'That's great, Gus,' he said. 'We must take that instrument to Europe with us, and show them over there what the Yankees can do.' Then he called for Victor Herbert, who happened to be in the building."

"Just hear this instrument, Mr. Herbert," said Sousa. Well, then I played for Herbert; and feeling that pretty nearly all the good musicians had heard the big trombone, I took it back to Mr. Conn. I expect to open the ears of some of those crack players in Europe with it, too," by way of emphasis to his story.

OFF FOR PARIS ON THE ST. PAUL.

A Lot of Americans Sail—M. H. De Young Gives Bryan a Parting Dig.

The American liner St. Paul, which sailed yesterday for Southampton, had aboard a large number of Americans whose chief object in going abroad is to visit the Paris Exposition. Among the voyagers were President J. J. Hill of the Great Northern Railroad, John Philip Sousa, the band leader, and sixty-seven musicians; M. H. De Young of San Francisco, W. S. Edey and Daniel I. Bradley, the crack revolver shots, who are going to make an effort to beat the Gallie talent in an international match at the big Paris show; and Mr. and Mrs. J. O. Lawson-Johnston, who were recently married here. Bandmaster Sousa will furnish the music at the opening of the American pavilion at the Exposition.

Mr. De Young said that California had done more for the Paris show than any other State in the Union. He said that Bryan had lost his grip on the Pacific Coast, and that the people out there regarded him much as they might a mountebank in front of a side show.

4000 Generalanreigen für
Leipzig und Umgebung 24/13

* Vom Leipziger Palmengarten. Den Musikfreunden wird während der bevorstehenden Sommermonate eine ganz besonders reiche Abwechslung geboten werden. Wie bereits mitgeteilt, giebt in der Zeit vom 10. bis 13. Juni 1900 das aus 75 Künstlern bestehende amerikanische Orchester unter persönlicher Leitung des Componisten John Philip Sousa täglich zwei Concerte im Palmengarten. Dieses Gastspiel dürfte sich zu einem bedeutamen Ereignis für unsere Musikstadt Leipzig gestalten. Außer diesem, hier zum erstenmal erscheinenden Orchester-Körper werden noch eine größere Anzahl von Militär-Capellen aller Waffengattungen im Palmengarten concertiren, darunter auch das, als beste deutsche Militär-Capelle bekannte und von unserem Kaiser wiederholt ausgezeichnete Musikcorps des Großherzoglichen Badischen Leib-Grenadier-Regiments aus Karlsruhe, dessen genialer Dirigent, der Kgl. Musikdirector Adolph Boettge, mit seinen weit und breit berühmt gewordenen historischen Concerten aufwarten wird. Vielfachen Wünschen entsprechend sind auch für diesen Sommer wieder mit den Capellen des 27. Infanterie-Regiments aus Halberstadt und des 32. Infanterie-Regiments aus Weimaringen Verträge abgeschlossen worden.

y. Die Gastmusikschiffen nehmen Teil.

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APR 25 1900

SOUSA OFF TO PARIS.

Bandmaster and His Men, After Playing at the Exposition, Will Tour Europe.

John Philip Sousa, "the March King," and the members of his band sailed today on the American line steamship St. Paul, to flood France and the rest of the Continent with melodies in march time, ragtime and every other kind of time.

The band will play first at the American Pavilion at the Exposition, when it is dedicated on May 5. From Paris they go to Berlin, opening on May 20. A tour of Germany will follow, after which they will return to Paris in time to play at the unveiling of the Lafayette statue on July 4. A tour of Norway, Sweden and Holland will be made before they sail for home the last week in October.

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AUGUST 24, 1899

Sousa is to give his farewell concert at the Metropolitan next Sunday evening. Then he will gather up his 61 musicians and depart for the other side. He will give concerts in France, Germany, Holland and Belgium and spend considerable time at the Paris exposition. At the fourth of July celebration there he says he will play a new march of his own, composed for the occasion.

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Sousa's Kapelle abgereist.

Mit dem heute nach Southampton abgefahrenen Dampfer „St. Paul“ trat „March-König“ John Philip Sousa mit seiner Kapelle die Reise nach Paris an. Die Kapelle wird dort im amerikanischen Baviolen konzertiren, sodann vom 20. Mai an in Berlin auftreten und hierauf eine Tour durch Deutschland unternehmen. Später kehrt die Kapelle nach Paris zurück, um an der Enthüllungsfeier der Lafayette-Statue theilzunehmen.

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APR 26 1900

PROMINENT PERSONS SAIL.

Grand Opera Singers Will Leave Here To-day on French Liner.

Every steamer which sailed from New York for foreign shores yesterday had a passenger list well filled with the names of prominent persons. The steamers sailing to-day also will be crowded.

Among those who sailed on the White Star liner Teutonic were the Countess of Strafford, Lady Playfair, W. Bayard Cutting, George C. Crocker and Charles Mallory of the Mallory line. Mr. and Mrs. Albert C. Bostwick also were passengers on the Teutonic. They expect to take an automobile tour through Europe.

The American liner St. Paul had a heavy passenger list, including John Philip Sousa and his band. The band first will play in the American pavilion at the Paris Exhibition on May 5 and then will go to Berlin. A tour of Germany will be made and then a tour of Holland, Sweden and Norway. Mr. Sousa said that his band would play only distinctively American music on the tour. M. H. De Young, the California politician and editor of the San Francisco Call, who is on his way to the Paris Exhibition, also was a passenger on the St. Paul, accompanied by Mrs. De Young.

The French liner La Touraine, which sails to-day, will have a bevy of singers among its passengers in Edouard De Reszke, Mme. Calvé, Signor Scotti, Pol Panchon, Miss Susan Strong, A. Mariani and M. Loubat.

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APR 25 1900

NEW YORK, April 25.—Among the passengers on the American liner New York sailing to-day are Bandmaster Sousa and his large aggregation of musicians, who are going to Europe to give the people there a taste of American music. The band goes direct to Paris, where it will give concerts for one week. There will be a tour of six weeks in Germany, beginning with a week at the Royal Opera House in Berlin. Previous to this engagement the band will be heard in Brussels, Liege and Ghent. In Germany, Hamburg, Dresden, Cologne, Munich, Hanover, Leipzig and other leading cities will be visited. The band will then return to Paris in time to play at the big celebration of July 4 and 12, after which it will return for a second tour in Germany, this time to appear only at the fashionable watering places, where the season will then be at its height. Among the places to be visited are Carlsbad, Baden-Baden, Ostende, Marienbad and Scheveningen, these being the chief resorts of Germany, Belgium and Holland.

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Date

AND HIS BAND SAIL FOR PARIS.

WILL PLAY AT THE EXPOSITION AND TOUR THE
CONTINENT—OTHER TRANSATLAN-
TIC TRAVELLERS.

John Philip Sousa and his band sailed yesterday morning on the American Line steamship St. Paul. The band will play first at the American Pavilion at the Paris Exposition, when it is dedicated, on May 5. A tour of Germany will follow, after which the band will go back to Paris in time to play at the unveiling of the Lafayette statue on July 4. Sousa has composed a new march for that occasion.

They will stay abroad until the last week in October. After their visit to Paris they will tour Norway, Sweden and Holland.

Among the other passengers on the St. Paul were Stanislaus Stange, who goes to London to arrange for the production of "Quo Vadis"; Joseph Humphreys, stage manager for Charles Frohman; Daniel I. Bradley and W. S. Edey, of the Carteret Gun Club, who go to shoot in England and France. Others who sailed were J. J. Hill, Mrs. Hill, Mr. and Mrs. J. O. Lawson Johnston, the Misses Lawton, E. Lawson Johnston, Captain D. Monell, Mrs. Richard P. Parrish, A. P. Riker and August Thomas.

Among those who sailed on the Teutonic yesterday were Charles Mallory, of the Mallory Line, who goes to join his wife, and Henry Mallory, who, with Miss Mallory and Mrs. Charles Williams, have been making a tour of the world; Mr. and Mrs. Albert C. Bostwick, who are to take some long automobile rides in Europe; George C. Crocker, W. Bayard Cutting, John B. Lane, Lady Playfair and the Countess of Strafford.

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Address of Paper

SOUSA SAILS FOR EUROPE.

Expects to Make a Hit with March
Tunes and Negro Melodies.

The St. Paul when she sailed for Southampton yesterday morning carried many well known Americans, most of whom were bound for the Paris Exposition.

M. H. de Young, of San Francisco, accompanied by Mrs. de Young, and the four Misses de Young, was a passenger.

John Philip Sousa, "the March King," sailed with his band of sixty-one players. After the band boarded the St. Paul the Twenty-third Regiment band, of fifty pieces, under the leadership of Thomas Shaanon, appeared on the pier, and rendered a bunch of Sousa marches, closing with "Auld Lang Syne."

Sousa's band will play first at the Exposition and will then visit Germany, Norway, Sweden, and Holland. Mr. Sousa said he would play plenty of rag time music and negro melodies, which are expected to make a big hit.

Stanislaus Stange sailed on the St. Paul to arrange for the production of "Quo Vadis" in London.

Others on the ship were Mr. and Mrs. T. Jefferson Coolidge, Jr., Mr. and Mrs. J. O. Lawson-Johnston, Mr. and Mrs. L. Lorillard, Mrs. Jesse Seligman and the Misses Seligman.

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FOR EUROPE

Sousa Sails With His Great American
Band of Musicians.

SPECIAL DISPATCH TO THE ENQUIRER.

NEW YORK, April 25.—John Philip Sousa, "the March King," and the members of his band, sailed to-day on the American Line Steamship St. Paul, to flood France and the rest of the continent with melodies in march time, rag time and every other time.

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Sousa nach Paris.

Wird der Cafe-Walk im Saine-Babel
Anklang finden?

Der amerikanische Marsch-König John Philip Sousa ist gestern Morgen mit dem American Line Steamer „St. Paul“ nach Europa abgereist, wo er mit seiner aus 61 Musikern bestehenden Kapelle bis Oktober verbleiben wird. Zunächst geht's nach Paris, wo im amerikanischen Pavillon am 5. Mai das erste Konzert stattfinden wird. Negermelodien und „rag time ditties“ bilden den Haupttheil der Programme. Von Paris nach Berlin am 20. Mai, dann eine Tour durch die Hauptstädte Deutschlands, Norwegens, Schwedens und Hollands. Am 4. Juli wird die Kapelle aber zur Enthüllung der Lafayette-Statue in Paris anwesend sein, für welche Gelegenheit Sousa einen neuen Marsch komponiert hat.

Eine Musikkapelle brachte den abfahrenden Kollegen am Dock einen Abschiedsgruß und „der lustige Musikante“ Schliebusch wehte noch lange mit dem Tuch, bevor der Dampfer außer Sicht kam.

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Address of Paper

Date

Sousa's Konzert-Reise. Mit dem gestern nach Southampton abgefahrenen Dampfer „St. Paul“ trat der „Marsch-König“ John Philip Sousa mit seiner Kapelle die Reise nach Paris an. Die Kapelle wird dort im amerikanischen Pavillon konzertieren, sodann vom 20. Mai an in Berlin auftreten und hierauf eine Tour durch Deutschland unternehmen. Später kehrt die Kapelle nach Paris zurück, um am 3. Juli an der Enthüllungsfeier der Lafayette-Statue theilzunehmen.

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Address of Paper

Sousa's Foreign Tour.

New York, April 25.—John Philip Sousa and his band sailed yesterday on the American line steamship St. Paul. The band will play first at the American pavilion at the Paris exposition, when it is dedicated on May 3d. A tour of Germany will follow, after which the band will go back to Paris in time to play at the unveiling of the Lafayette statue on July 4th.

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Newspaper Cutting Bureau in the World.

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NEW YORK, April 25.—John Philip Sousa and his band sailed yesterday on the American line steamship St. Paul. The band will play first at the American Pavilion at the Paris Exposition, when it is dedicated on May 5. A tour of Germany will follow, after which the band will go back to Paris in time to play at the unveiling of the Lafayette statue on July 4.

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Sousa's Band Off for Europe.

New York, April 25 (Special).—John Philip Sousa and his band sailed this morning on the American Line steamship St. Paul. The band will play first at the American Pavilion at the Paris Exposition, when it is dedicated, on May 5. A tour of Germany will follow, after which the band will go back to Paris in time to play at the unveiling of the Lafayette statue on July 4. Sousa has composed a new march for that occasion.

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MANY TOURISTS SAIL

The Steamer St. Paul Carries Away
Many Celebrities.

MAJORITY TO VISIT THE FAIR

J. J. Hill to Arrange for Great Northern Extensions—M. H. de Young
Says Bryan's Influence on Pacific Coast Has Waned.

Two military bands were at the American Line pier to-day to serenade John Philip Sousa and his artists, who started for Paris on the St. Paul. Sousa is to open the American pavilion at the Paris Exposition on May 6, and after a trip through Germany will be back on the banks of the Seine on July 4 to attend the Lafayette Monument ceremonies. His party consisted in all of 67, of whom 61 are players.

Ambassadors, railroad magnates, magazine and newspaper proprietors, theatrical celebrities, bankers and "globe trotters" helped to make the St. Paul's first-class saloon list a large and varied one. President J. J. Hill, of the Great Northern Railroad, started off on the ship to go to Berlin, where he is to hold a conference with the German shareholders of the Great Northern. This conference is in regard to several proposed extensions in the coast States for the purpose of opening up new mining territory. Mr. Hill was accompanied by Mrs. Hill and their three daughters. Hon. M. H. De Young, of San Francisco, also went away, accompanied by Mrs. De Young and the Misses Helen, Constance, Kathleen and Phyllis De Young.

A great many of his metropolitan friends were on hand to bid Mr. De Young a safe trip.

"This is to be a most prosperous year for California in the matter of crops, as well as cereals," Mr. De Young said. "The west coast has had abundant rain, and everybody there sees good times ahead."

BRYAN LOSING GROUND.

"Does California take Bryan as seriously as she did in the last campaign?" he was asked.

"Bryan has lost his magnetism on the Pacific coast. His recent trip out there demonstrated this. Those Democrats who had seen him before and those who went to see him out of curiosity, just as they would go to see Jumbo, the elephant, were disappointed in him. They see in his continuous speaking the resemblance to the mountebank in front of a show. Few have been impressed by these continuous performances and he has lost caste right and left."

"And if nominated—?"

"He would be beaten worse than wood pulp," interrupted Mr. de Young with firmness. "Beaten? He would be fairly kacked to pieces."

"Then California is not as strongly silver as four years ago?"

"Every bit as strong, but silver isn't Bryan. The bitter sentiment as to silver, however, has been allayed by this era of prosperity. Both parties in our State believe that silver is entitled to as much protection as any other commodity produced in this country."

"Whom do the Democrats of California favor for the Presidential nomination?"

"While they are pretty sick of the way in

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which Bryan is airing and exhibiting himself before the public at large, I suppose they will accept him as their standard bearer. They will, you know, support anything or anybody with a glimmer of fat offices in the distance. That's pretty much the Democrat of California."

DEWEY'S CANDIDACY.

"How is the candidacy of Admiral Dewey accepted on the west coast?"

"There was a time when Dewey could have aroused great enthusiasm by appealing to the patriotism of the people of the Pacific coast. But his own estimate of himself, which he has repeated any number of times that he was totally incompetent for civil life and could not fill the position of President, must be seriously accepted by the intelligent people of this country. When a man announces that he is not fit to occupy a position of no matter what kind on account of age and lack of experience it would be a cruelty to the business interests and welfare of this nation to put him, a blind pilot, at the helm. Admiral Dewey, being a seafaring man, must realize what it is to have a blind pilot at the wheel. In a word, the candidacy of Admiral Dewey is not a serious matter with the State of California."

"What is the Pacific coast doing for the Paris Exposition?"

"The United States has done more for the Paris Exposition than any other nation, and California is to do more than any other State of the union. The West coast has spent, or will spend, \$150,000 on exhibits at the Exposition, and this expenditure is more than that of any two States, including New York. The mineral exhibits alone amount to more than a million dollars, and the solid gold nuggets are to be locked up in vaults every night and taken out for exhibition during the day. These nuggets will be strongly guarded night and day."

"California will, in addition, keep up a continuous supply of her best fruits for the fair, shipping them every ten days in refrigerator cars across the continent and taking advantage of cold storage on ship-board. She will also send all sorts of other perishable exhibits."

The crack revolver shots, Daniel I. Bradley and W. S. Edey, who are going to Paris to compete in the grand Prix tournament, also left on the St. Paul. Mr. and Mrs. J. O. Lawson-Johnston, who were recently married, also went away and the saloon tables groaned under an immense consignment of choice exotics that bore their names. The young bride, who was Miss Dunlap, carried an American flag as she went on board and the bridegroom supported his national colors the English jack. An immense number of friends were at the dock to bid them "bon voyage."

SOUSA'S PLANS.

Bandmaster Sousa told a Mail and Express reporter that he and his company intended to remain in Paris until May 20,

when by special request they would invade the home of the brass band, and tour Germany. They would then return to Paris for the Lafayette affair, after which they would go to Denmark, Sweden and Holland. The band will arrive home early in October.

Joseph Humphreys, who has staged all of the Frohmans' famous plays, sailed to stage the new Bernhardt play in England. Stanislaus Stange, who dramatized "Quo Vadis," and Julius Steger, the opera singer, also departed.

Others on the vessel were Col. George L. Shepley, of Providence; Mr. and Mrs. Gerald Livingstone Hoyt, William Harper, Mr. and Mrs. Henry D. Burnham, J. De Witt Butts, Hon. George Keppel, Mr. and Mrs. A. P. Riker, Mrs. Jesse Seligman, Miss Madeline Seligman, Miss Alice Seligman, Frank A. Munsey, Mrs. Richard P. Parrish, Mr. and Mrs. Louis Lorillard, T. N. Vail, Dr. and Mrs. Philip Embury, Mr. and Mrs. C. E. Rushmore, C. M. Schwab, Mr. and Mrs. Augustus Thomas and George B. Veit.

Hundreds of prominent New Yorkers went to the White Star Line pier to see hundreds of other prominent New Yorkers off on the Teutonic. The Countess of Stratford, who was a passenger, reached the pier among the first of the tourists and was accompanied by her daughter, Miss Adele Colgate. Other tourists went away on the boat were William Sloane, Miss Sloane, Mr. and Mrs. W. Bayard Cutting, Edith Lady Playfair, Mr. and Mrs. Albert C. Bostwick, Miss Ismay, Mr. and Mrs. E. Randolph and Col. Edey.

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SOUSA'S BAND SAILS FOR PARIS.

Sousa's Band sailed for France yesterday on the steamship St. Paul. They will play first in the American Pavilion at the Paris Exposition on May 6, afterward traveling through Germany for several weeks, and then returning to Paris to play at the unveiling of the Lafayette statue on July 4.

Before returning home in October the band will go to Norway, Sweden, and Holland. Mr. Sousa said yesterday that he intended to use plenty of "ragtime" pieces and negro melodies, confining himself to the un-distinctively American music. For the unveiling of the statue in Paris he has written a new march, the name of which will not be disclosed until then. The band, on sailing, numbered sixty-one players.

Other passengers on the St. Paul were Stanislaus Stange, the author, who goes to London to confer with E. C. Whitney and A. F. Canby, who are there in connection with the production of that version of "Quo Vadis" which is now being presented at the New York Theatre, and Joseph Humphreys, stage manager for Charles Frohman.

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SOUSA'S BAND OFF FOR THE BIG SHOW

Will Play at the Dedication of the American Pavilion.

New York, April 25.—John Philip Sousa and his band sailed to-day on the American line steamship St. Paul. The band will play first at the American Pavilion at the Paris Exposition, when it is dedicated on May 5.

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COURIER

Saturday, April 28, 1900.

J. E. Oschard.

EXTRA.

SOUSA SAILS

The "March King" and His Band on Their Way to the Paris Exposition with Conn Instruments.

WHEN the American line steamship St. Paul moved out from the dock last Wednesday, the air quivered with melody. Tom Shamon, leader of the Twenty-third Regiment Band, of Brooklyn, marshalled his men, and they assembled at the wharf to give the "March King" a fitting send-off. As the St. Paul steamed out into the bay the band continued to play stirring airs. Several of the Sousa marches were played, and the last piece given was "Auld Lang Syne" amid the wildest cheering by those on the steamship and those on the shore. All the while Sousa and the members of his band stood with uncovered heads.

Cartloads of flowers had been sent aboard by Sousa's admirers, and the stateroom which will be occupied by Mr. and Mrs. Sousa was transformed into a floral bower. The atmosphere was heavy with fragrance. Manager Reynolds, and his able coadjutors, John Loomis and Frank Christianer, were on hand to bid their chief an affectionate good-bye, and the mothers, wives, sisters and sweethearts of the members of the band were also there.

Sousa's Band will give its first concert at the Paris Exposition, in the big American Pavilion, May 5. From Paris the band will go to Berlin, giving a concert there the night of May 20. Then the organization will make a tour through Germany, returning to Paris in time to play at the unveiling of the Lafayette statue, July 4. After a few days' sojourn in the French capital the "March King" and his men will start on a tour of Norway, Sweden and Holland. It is expected that the band will sail for home the last week in October.

Sousa's Band is equipped with C. G. Conn instruments, and every member of his band is either a native of this country or a naturalized citizen. So the organization is American through and through.

Sousa will show the people of Europe how his marches should be played. Anticipating that there will be an extraordinary demand for his music in Paris and elsewhere, the John Church Company, which publishes all his compositions, have made arrangements to supply this demand. A. E. Adams has gone from the London house to Paris and established a depot for the sale of Sousa's music. This company is now publishing Sousa's latest march, which will be first played at the Paris Exposition July 4. The name of this march has not been announced.

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of Paper

With Sousa's band at the Paris exposition the quality of American band music will be on exhibition as well as other notable products of this country, and visitors from our own sunny south will be able to march about the exposition grounds with a more lordly step to the time of "King Cotton."

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ddress of Paper

Sousa gave his farewell concert in America last Sunday evening in New York. Sousa and his entire band of 63 sailed Wednesday on the American liner St. Paul for Paris to inaugurate a European concert tour, which will continue until late in October. He will visit France, Belgium, Holland, Germany and Italy. Upon returning to America, late in the Fall, Sousa will start upon the longest American tour he has ever made.

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SOUSA SAILS FOR EUROPE

EXPECTS TO MAKE A HIT WITH MARCH TUNES AND NEGRO MELODIES.

NEW YORK, April 26.—The St. Paul when she sailed for Southampton yesterday morning carried many well known Americans, most of whom were bound for the Paris Exposition.

John Philip Sousa, "the March King," sailed with his band of sixty-one players. After the band boarded the St. Paul the Twenty-third Regiment band, of fifty pieces, under the leadership of Thomas Shannon, appeared on the pier, and rendered a bunch of Sousa marches, closing with Auld Lang Syne.

Sousa's band will play first at the Exposition and will then visit Germany, Norway, Sweden, and Holland. Mr. Sousa said he would play plenty of rag-time music and negro melodies, which are expected to make a big hit.

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The St. Paul, when she sailed for Southampton yesterday morning, carried many well-known Americans, most of whom are bound for the Paris exposition. M. H. De Young of San Francisco, accompanied by Mrs. DeYoung and the four Misses DeYoung, were passengers. John Philip Sousa, "the march king," sailed with his band of sixty-one players. After the band boarded the St. Paul, the Twenty-third Regiment band of fifty pieces, under the leadership of Thomas Shannon, appeared on the pier and gave a bunch of Sousa marches, closing with "Auld Lang Syne."

Others on the ship were Mr. and Mrs. T. Jefferson Coolidge Jr., and Mr. and Mrs. J. O. Lawson-Johnston, Mr. and Mrs. Lorillard, Mrs. Jesse Seligman and the Misses Seligman.

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THE MUSICAL AGE

Sousa and His Band All Ready to Sail.

JOHN Philip Sousa and his band have completed all the details for their European concert tour. The organization will leave here on the American liner *New York* on April 25th, going direct to Paris, where it will give concerts for one week.

There will be a tour of six weeks in Germany, beginning in Berlin May 20th, and continuing there until May 27th, the concerts to be given in the new Royal Opera House. Previous to this engagement the band will be heard in Brussels, Liège, and Ghent. Immediately after the concerts in Berlin, Hamburg, Hanover, Leipzig, Dresden, Munich, Würzburg, Frankfurt, Wiesbaden, and Cologne will be visited.

The band will then return to Paris in time to play at the French celebrations of July 4th and 12th, after which it will make a second tour of Germany, appearing in all the fashionable watering-places, such as Carlsbad, Marienbad, Baden-Baden, Nördlingen, Ostend, Scheveningen, and many other resorts.

A number of letters have been received from Germany in which it is stated that a reception awaits Sousa and his organization in the principal cities of Germany such as has never been accorded a foreign band leader.

Sousa's Farewell.

NEXT Sunday evening, April 22d, Sousa will take leave of America in a final concert at the Metropolitan Opera House, and bid him to Europe, to be away until October. He sails with his full band of sixty-three, on the *St. Paul*, American Line, Wednesday, April 25th.

After an engagement at the Paris Exposition as the Official American Band, by appointment, a concert tour through France, Belgium, Holland, Germany and Italy will be completed, lasting until October.

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ss of Paper

SOUSA GOES TO PARIS.

NEW YORK, April 25.—Among the passengers on the American liner *New York* sailing today are Bandmaster Sousa and his famous aggregation of musicians, who are going to Europe to give the people there a taste of American music. The band goes direct to Paris, where it will give concerts for one week. There will be a tour of six weeks in Germany, beginning with a week at the Royal opera house in Berlin. Previous to this engagement the band will be heard in Brussels, Liège and Ghent. In Germany, Hamburg, Dresden, Cologne, Munich, Hanover, Leipzig and other leading cities will be visited. The band will then return to Paris in time to play at the big celebrations of July 4 and 12, after which it will return for a second tour in Germany this time to appear only at the fashionable watering places where the season will then be at its height. Among the places to be visited are Carlsbad, Baden-Baden, Ostende, Marienbad and Scheveningen, these being the chief resorts of Germany, Belgium and Holland.

The Musical Age, Telephone, 818-18th Street.

NEW YORK, APRIL 26, 1900.

Sousa's Farewell.

SOUSA and his band have sailed for Europe and will be heard at the Paris Exposition and elsewhere. They gave a farewell concert at the Metropolitan Opera House on the evening of Sunday the 22d when the soloists were Miss Duffield, soprano; Miss Bucklin, violinist, and Mr. Pryor, trombonist.



JOHN PHILIP SOUSA.

The program was rich and varied. The "Imperial" overture of Haydn, dances by Brahms, Gillet, and Dvorak, a capriccio by Czibulka were leading features, and there were two of Sousa's own compositions, "The Man Behind the Gun" and a "Farewell" fantasia. The band played with untiring spirit and dash, eliciting an encore for about every number.

The career of Sousa and his men in foreign countries will be watched with keen interest by his friends—a mighty host—who are left behind. His name will not be a novelty in foreign lands, for many of his marches are known throughout Europe, and are popular even in such out-of-the-way places as the inland towns of Norway and Sweden. He will meet abroad many friends already made for him by his stirring, dashing melodies.

SOUSA AND HIS BAND.

THE OFFICIAL AMERICAN
BAND AT THE

PARIS EXPOSITION.

EUROPEAN TOUR, 1900:

May 6-14, PARIS EXPOSITION	June 10-13, Leipzig
May 15-16, Antwerp	June 14-17, Dresden
May 17, Ghent	June 18, Nuremberg
May 18, Liege	June 19-22, Munich
May 19, En Route	June 23, Würzburg
May 20-27, Berlin	June 24, Bad Nauheim
May 28-June 4, Hamburg	June 25-27, Frankfurt
June 5-6, Bremen	June 28, Wiesbaden
June 7-8, Hanover	June 29-July 1, Cologne
June 9, Halle	July 2, PARIS EXPOSITION

Management:

EVERETT R. REYNOLDS,

Astor Court, New York.

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There was a large and varied company forming the saloon passenger list on the St. Paul when she sailed away this morning. John Phillip Sousa and his 61 players were among the passengers, and another prominent personage was President J. J. Hill, of the Great Northern railroad, who is on his way to Berlin to hold a conference with the German shareholders of his road.

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John Phillip Sousa, the "march king," and the members of his band sailed to-day on the American Line steamship St. Paul to flood Europe and the rest of the continent with melodies in march time, rag time and other kinds of time. The band will play first in the American pavilion at the exposition, when it is dedicated on May 5. From Paris the band goes to Berlin, opening on May 20. A tour of Germany will follow, after which the band will return to Paris in time to play on the occasion of the unveiling of the Lafayette statue July 4. A tour of Norway, Sweden and Holland will be made before the band sails for home the last week in October.

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Sousa and his entire band of sixty-three sailed on Wednesday, April 25, on the American liner St. Paul for Paris, there to inaugurate a European concert tour, which will continue until late in October, throughout France, Belgium, Holland, Germany and Italy. Upon returning to America late in October, Sousa will start upon the longest and largest (in proportion) American tour he has ever made. He will play the entire continent, including Canada, and also Mexico and Cuba, covering a total distance of 32,000 miles.

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Sousa and his band left for Paris on April 2. The foreigners are not the only gainers by the past musical season if the rumor that Sousa has increased his bank account to the tune of \$100,000 since last autumn is true.

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Sousa's Band is equipped with C. G. Conn instruments, and every member of his band is either a native of this country or a naturalized citizen. So the organization is American through and through.

Sousa will show the people of Europe how his marches should be played. Anticipating that there will be an extraordinary demand for his music in Paris and elsewhere, the John Church Company, which publishes all his compositions, have made arrangements to supply this demand.

E. Adams has gone from the London house to Paris established a depot for the sale of Sousa's music. This company is now publishing Sousa's latest march, which was first played at the Paris Exposition July 4. The name of this march has not been announced.

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John Phillip Sousa and his famous band, having sailed for Paris, where they are to give the Frenchmen an idea of how we take our bands in this country during the Exposition, it is interesting to await the Parisian verdict, as many doubts have been raised concerning the reception awaiting our March King.

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Sousa gave his farewell concert in America last Sunday evening, and sailed for Europe with his band Wednesday of this week. His European tour will embrace France, Belgium, Holland, Germany and Italy and will last until October.

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Journal : *American*
Date : 13 AVRIL 1900
Adresse : *Vindes*

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Date.....
Address of Journal.....

THEATRICAL NOTES

SHAKESPEARE THEATRE.

With that enterprising spirit which has always distinguished the management of the Shakespeare Theatre, Messrs. Machin and Bennett have, during this week, given the people of the district the chance of seeing one of the latest and most successful of West End productions. This is the Anglo-American light opera known as "El Capitan," by Mr. John Philip Sousa, known far and wide as the American March King. The opera had a most successful run at the Lyric Theatre with the Wolff de Hopper Company, and the present production at Battersea is similar in all respects save that the principal parts are taken by ladies and gentleman whom, it may be said, without disrespect to the original cast, that they have caught the spirit of the opera and play it throughout in a manner which leaves no room for criticism. Mr. John A. Warden as Don Errico Medigua, and Miss Ethel Norcross as Estrella, bear the chief burden of the action, and their acting and singing is excellent. They are well supported, and the whole three acts supply a feast of bright tuneful music, superb dresses, capital singing, and dancing which it would be hard to equal, let alone surpass.

On Monday evening there will be a return to serious drama, when "The Grip of Iron," a sterling and successful melodrama, will be presented by a strong company. For Easter week the management have secured another extremely strong card in "Gipsy Jack," and following this Mr. Leonard Boyne will appear in a new drama, "Sister Mary."

EALING THEATRE.

On Saturday, April 14th,
"EL CAPITAN."

Wise management has been shown in securing an attraction which has been thoroughly appreciated by all classes of the Easter holiday makers. The brightness and animation that pervade *El Capitan*, the pretty songs and rousing choruses never fail of ready appreciation, and the whimsicalities of the comedians never tire nor does their humour flag. This light fare is always heartily welcome at Ealing theatre, which has had some further improvements and decorations carried out, giving it, if possible, a more elegant, finished, and comfortable appearance. Mr John A. Warden, who is the managing director of the Anglo-American light opera company, plays the dual rôle of Don Errico Medigua and El Capitan in a manner worthy of all praise. He acts, sings, and delivers his lines in a very droll and diverting manner. His impersonation of insobriety in the last act is clever. Mr B. Arthur appears as Señor Amabile Pozzo. Mr Lawrence Mooney as Don Luiz Cazarro well fills the part. Miss Florence Wykes is a dainty and vivacious Estrella, and receives encores for her singing and dancing. Miss Gertrude Mackenzie as Isabel, Medigua's daughter, is a capable actress and charming vocalist. Mr Chas. Fisher, who appears as Count Hernand Verrada, has an excellent voice, which he uses with effect, and Miss Annie Dwelley is admirably suited to the part of Princess Marghanza, the wife of the viceroy; and a word of praise is due Mr R. Martin for his military bearing as General Herbana. Miss Moll Robertson creates much amusement as the dumb Titicurez. Messrs Webster Parte and Dixon Blackburn as insurgents are very good in their respective rôles. Mr J. A. Robertson ably conducts the considerably augmented orchestra, and the chorus is composed of a number of fascinating young ladies. The dresses are rich in colour, and combined make imposing spectacle.

"THE STAGE, LONDON."

Extract from.....
Date.....
Address of Journal.....

GRAND (Proprietor and Manager, Mr. J. W. Turner; Resident Manager, Mr. Sydney Doree).—Admirers of light opera have a treat this week in the visit of *El Capitan*. Birmingham is favoured in being the second town out of London the Co. have visited, and if Monday's house is anything to go by, *El Capitan* will be pleased with its early visit. The music is bright, tuneful, and pretty, the scenery very picturesque, charming, and the dresses simple but the life of the production. From first to last he carries the burden, and carries it most successfully. His Medigua is particularly funny. As a matter of fact, Mr. Warden could not suit the part better had it been written especially for him. The Estrella of Miss Florence Wykes is very vivacious; several of her vocal efforts are most successful. The stately Princess Marghanza by Miss Annie Dwelley. Miss good contrast to the weak Medigua. Miss Dwelley sings very nicely; her solo with as Isabel sings brilliantly; and in the the subdued chorus in the second act meets with a well-deserved encore. Again, in the duet with Verrada (Mr. Charles Fisher), she scores very effectively. Mr. Stewart as Scaramba acts and sings well, and the other male parts in the hands of Mr. Bernard Arthur and Mr. Lawrence Mooney are safely bestowed. A word of praise is due to Miss Mollie Robertson, who as the dumb-stricken Taciturnez causes laughter. The choruses are very effective. The "finale," with the aid of a stage brass band, is spirited and enjoyable.

Extract from.....
Date.....
Address of Journal.....

GRAND THEATRE.

"EL CAPITAN."

A compound of opera bouffe, farce, burlesque, and variety entertainment—such is the piece introduced to a Birmingham audience at the Grand Theatre last night. It has had a long run in London, and is still going in America. The book is by Mr. Charles Klein, and the music is by Bandmaster John Philip Sousa, of "Washington Post" fame. There is a plot, though it admits of any amount of gag; and the listener might be excused if occasionally he was puzzled to know whether the war in South Africa, or the insurrection in Peru, were the subject of the opera. Still, the plot is ingenious, and the complications that arise are funny enough to send the audience into fits of laughter. Don Errico Medigua (Mr. John A. Warden) is appointed Viceroy of Peru, but the ex-Viceroy (Mr. Lawrence Mooney) raises the standard of revolt. The new official is a poltroon, and makes his Chamberlain (Mr. Bernard Arthur) assume his place and face the danger, while he, later, appears as *El Capitan*, a redoubtable warrior, expected as leader of the insurgents. By this means, to use his own words, he can't lose, and stands to win. Don Luiz Cazarro (Mr. Lawrence Mooney), the ex-viceroy, is so taken with the new leader that he promises his daughter Estrella (Miss Florence Wykes) in marriage. The Viceroy, however, has already a crown-up daughter and a second wife. This wife, Princess Marghanza (Miss Annie Dwelley) is as stately and bold as her husband is weak. El Capitan's conduct of the campaign does not meet with the approval of the insurgents; he tires his troops with long "marches in a circle." The Spanish troops victoriously enter the city, take El Capitan prisoner, and render homage to the quondam Chamberlain, who for the moment turns the tables nicely upon his chief. The entrance of the Princess put matters right with the startling rapidity proper to comic opera, and with a chorus of rejoicing the piece comes to an end. A Count Verrada (Mr. Charles Fisher) is introduced for a love scene with Isabel (Miss Gertrude Mackenzie), the Viceroy's daughter; and the insurgent Scaramba (Mr. Maxwell Stewart) is in love with Estrella, and furiously jealous of El Capitan, who, to do him justice, is too much afraid of his lawful wife to indulge in much flirtation. Much of the dialogue is written down to the common pantomime level, and the lyrics were hardly distinct enough to delivery to enable one to judge of their merit. The music is lively, the galop and waltz rhythms predominating, and the scoring is bright, if not marked by distinction. The one real dramatic point is where the viceroy's wife and daughter, in mourning, with their attendants come to implore an interview with the viceroy condemned to death, at the moment the preparations are in progress for the wedding of El Capitan and Estrella. Don Madigua and his wife meet, and the former's predicament, with Estrella clinging to him, may be imagined. Isabel's song of appeal to Cazarro is tender, and, with a subdued chorus, produces some effect. The love scene at the beginning of the third act is very pretty, the style being, however, very much like those sentimental pieces sung by the Christy Minstrels. The music itself nowhere approaches dramatic power, though it is always pleasing. One trio, "The typical tune of Zanzibar," took immensely. The triple encore brought in endless allusions to the seat of war, and was tiresome in the end. The choruses are straightforward and spirited. One, in the first act, with trumpets and drums, is capital; and the finales, if not elaborate, are extremely effective. A brass band on the stage adds to the power of the closing scene. The chief burden falls upon Mr. Warden, and his pantomime experience was of service. As the braggadocio, in armour and with spear in hand, he was irresistibly funny; and in the drunken scene in the last act he did some clever things. Miss Annie Dwelley was excellent as the Princess, and Miss Mackenzie sung brilliantly. Miss Wykes was extremely vivacious as Estrella, and in the concerted pieces did her full share of the work. Mr. Arthur's impersonation of the Chamberlain was very droll, and their parts were worthily sustained by Mr. Fisher and Mr. Mooney. Mr Webster Parte and Mr. Dixon Blackburn, as insurgents, and Mr. R. Martin as the Commander of the Spanish forces, were effective, while Miss Mollie Robertson, as the dumb-stricken admirer of El Capitan crossed the stage in a manner to excite the laughter of the audience. The chorus sang well, the band, under Mr. J. A. Robertson, played well; and as the piece is charmingly dressed, and the scenery is good, its success was assured. The opera might play closer, and the intervals be shortened. "El Capitan," though of slight construction, is full of life and fun, and will doubtless meet with approval during the week. Last night there was a good house.

Extract from Birmingham Gazette
Date June 4 1900
Address of Journal

"EL CAPITAN" AT THE GRAND THEATRE.

An American production that has found great favour across the water, and been also well received in the Metropolis, and is evidently likely to secure success in the provinces, was for the first time submitted to a Birmingham audience last night. This is a light opera, "El Capitan," the music of which is by the composer of the popular "Washington Post March," John Philip Sousa, but the programme is silent as to the author of the libretto. Probably this emanates from several sources, and some part is evidently due to the individual ideas of the members of the companies, who have been at various times and places responsible for the representations. Not that it is either feeble or dull, but it is certainly at times inconsecutive, and there is much that cannot be said to have any distinct relation to the story or its legitimate development. There is a plot, and a good one too, which centres in the proceedings of a cowardly Viceroy, who is more full of craft and expedient than of dignity or valour. The scene is laid in Peru, in the time of the Spanish Possession, and the King of Spain has appointed one Don Errico Medigua as his Viceroy. This individual, fearing the vengeance of the people who are in almost open revolt, conceals himself in his private apartments, can never be seen, and allows his Chamberlain, Senor Pozzo, to receive on his behalf all visitors, deputations, &c. The approach of danger in the shape of an attack of insurgents upon the palace, led by a celebrated brigand who is known as El Capitan, causes the Viceroy to adopt a curious expedient to save his skin. He has reason to believe that the El Capitan is dead, so he assumes his position at the head of the insurgents, and puts forward the Chamberlain as the Viceroy. It will not do to look too closely into the alacrity with which the band accept an El Capitan on his own word, nor into the complications that ensue with Medigua's wife and daughter, and a lively little maiden daughter of the ex-Viceroy, one Estrella, who is desirous of espousing El Capitan for his supposed valour. The ultimate arrival of Spanish soldiery to quell the rebellion saves the situation for the masquerading Viceroy, and all is satisfactorily cleared up. The music is particularly cheerful and bright, tuneful to a degree, and for the most part, although light, not of a flimsy character. Some of the concerted music is very cleverly worked out, and remarkably effective, notably in the second act, where themes, each distinctly expressive of joy and grief, are worked up together in harmony. The solos are for the most part of a catchy order, but there is a fine scena for Isabel in Act 2, in which she appeals to the mercy of the insurgent captain, and in the accompaniment the approach of the Spanish soldiery is heralded by the booming of distant guns. The opera is splendidly mounted upon the stage, the costumes lavish in the extreme, and in excellent taste throughout, the chorus numerous, efficient, and decidedly presentable, and the various characters well-fitted with capable representatives. As the Viceroy Medigua Mr. John A. Warden has a very arduous and responsible part, which has to be played at high pressure all the time, and in this he scores a very great and quite unqualified success. The excellence of his interpretation and the readiness with which he seizes upon every available point makes the assumption one of which any comedian might feel proud. Miss Florence Wykes is a pert and pretty Estrella, and she sings and dances right merrily, and Miss Gertrude Mackenzie, as Isabel, displays a capital soprano voice and finished style. Miss Annie Dwyer is sufficiently shrewish as the Princess Marghanza and sings her music with good effect. Mr. Bernard Arthur is decidedly funny as the Chamberlain; Mr. Laurence Mooney a truculent Cazarro, and Mr. Charles Fisher as Count Hernando, and Mr. F. Maxwell Stewart as Scaramba, are both of much value to the representation.

Cutting from Edinburgh
Address of Paper
Date MAY 1900

THE European tour of Sousa's Band this summer will begin in Paris, where the American organization will play two weeks at the exposition. The band will play for a week in Berlin, at the Royal Opera House, from May 20th to 27th. On the route will also be a week at Hamburg; four days each at Dresden, Leipzig, Munich, and Cologne; and two days each at Frankfurt-on-the-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe, and Dusseldorf.

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SOUSA AND HIS BAND ARE GREETED IN ENGLAND.

They Go to the Paris Exhibition After Playing American and British National Airs.

(Copyright, 1900, by the New York Journal and Advertiser.)
Southampton, May 2.—The American liner St. Paul arrived this evening, crowded with American tourists for London and Paris. As the steamer moved up to her dock Sousa's Band of sixty-five members, upon the upper deck, played "The Stars and Stripes Forever" and "God Save the Queen." There was tremendous cheering and waving of flags. Sousa was warmly greeted. He and his band went direct to the Paris Exhibition.

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Mr. John Philip Sousa has been under contract for two years to furnish music for the Paris exposition. Mr. Sousa evidently was afraid that somebody would steal a march on him, believes the St. Louis Globe-Democrat.

Cutting from MUSICIAN
Address of Paper New York City
Date MAY -5 1900

Arthur Pryor's "A Coon Band Contest," characteristic two-step, is fast playing its way into popular favor, and the predictions made concerning it are that it will become a rousing big hit. Sousa played it every night to great applause, and it will, no doubt, receive a fine reception on the other side of the water when Sousa plays it. Published by the Bell Music Co., No. 34 East Fourteenth street, New York.

ng from NEW YORK PRESS
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Date MAY 9 1900

Summer is coming, and it opens well theatrically. Here is all Paris laughing delightedly over Sousa's antics in conducting, and we are informed at twenty-five cents a word that John Philip is a great man entirely among the parley voo. Not to be outdone in publicity, George Lederer's hourli have caught the nobility of London, and each of these charmers is now on the high way to strawberry leaves and Burke's Peerage.

newspaper Cutting Bureau in the world.

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rusty at golf.
Mr. John Philip Sousa has been under contract for two years to furnish music for the Paris Exposition. Mr. Sousa evidently was afraid that somebody would steal a march on him. Messenger is hurrying to New York, 1884.

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SOUSA'S BAND IN ENGLAND

Enthusiastically Received at Southampton on Its Way to Paris.

Special Cable to The North American.
SOUTHAMPTON, May 2.—The St. Paul arrived at Southampton this evening crowded with American tourists for London and Paris.

As the steamer moved up to the dock Sousa's Band, of sixty-five members, on the upper deck, played "The Stars and Stripes Forever" and "God Save the Queen," amid tremendous cheering and waving of flags. Sousa was warmly greeted. The band went direct to the Paris Exposition.

ing from
ress of Paper WATERTOWN, N. Y.

Sousa's Band Off For Paris.
NEW YORK, April 26.—John Philip Sousa and his band sailed on the American line steamship St. Paul. The band will play first at the American pavilion at the Paris exposition, when it is dedicated on May 5. A tour of Germany will follow, after which the band will go back to Paris in time to play at the unveiling of the Lafayette statue on July 4.

ing from STAR
ress of Paper

SOUSA'S FIRST CONCERT IN PARIS

The "Star Spangled Banner" Opened the Programme on the Exposition Grounds.

Paris, May 5.—John Philip Sousa and his band arrived here from New York and gave an introductory free concert this afternoon in front of the Palais des Beaux Arts exposition. It was an ideal day, with brilliant sunshine. Surrounding the band stand were 2,000 spectators, mainly stylish American tourists, with here and there the irrepressible bicyclist and camera fiend. Sousa opened his programme with the "Star Spangled Banner," followed immediately by "The Marseillaise." Throughout the concert there was hearty applause. The cornet playing of Timms was particularly popular.

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BOERS COMPARED TO BEN FRANKLIN.

PARIS PAPERS SAY THEIR MISSION
TO AMERICA IS LIKE HIS
TO FRANCE.

HOPES FOR THEIR SUCCESS.

WOMEN WELL REPRESENTED IN
EXHIBITS AT THE FAIR.

United States and Russia Lead in
This Respect—Youngest Artist
Is a 15-Year-Old Turk-
ish Girl.

By Theodore Stanton.

Copyright Cable to The Post.

PARIS, May 5.—The French friends of the United States evidently feel that the visit of the Boer commission to America is the last card the Transvaal has to play. The papers publish in full the manifesto issued by the commission just before sailing for the United States. In many cases the publication is accompanied by editorials, flattering the United States. In some cases an attempt is made to shame the United States into taking up the cause of the Boers.

M. Saissy, foreign editor of the "Journal," says that Benjamin Franklin's mission to France in 1778 for the purpose of soliciting the aid of the republic was analogous to the Boers' visit to the United States at the present time. The article reminds Americans that Franklin obtained what he asked. The trenchant Yves Guyot is the only friend Great Britain has in the Paris journals. He pricks many of the bubbles his contemporaries have been blowing in this morning's "Sleule." He shows that there is no true parallel between the American war of independence and the present war in South Africa.

John Philip Sousa, America's famous bandmaster, had the honor this afternoon of inaugurating the military music at the exposition. It was announced officially to-night that beginning with to-morrow, four bands will play in the grounds twice each week. Under the shadow of the fine art palace in the beautiful Champs Elysees, with a mild May sky overhead, the American musicians were surrounded to-day by a large enthusiastic crowd, half of whom stood for two hours listening to the music. The greater part of the crowd was composed of citizens of the United States. The members of the American colony in Paris predominated.

Puzzled by Sousa's Music.

Many French musicians were present and watched attentively Sousa's peculiar mannerisms in conducting the catchy American airs. This unfamiliar music seemed to please as well as puzzle the foreign element in the audience. One of the listeners, probably a Nationalist, getting mixed in his ideas, asked me if those were patriotic Boer airs. In many respects this was the most charming event that has taken place in connection with the exposition and is very creditable to those concerned.

Cutting from

Address of Paper

Date

Another American conquest. Sousa's band played at the Paris Exposition yesterday and scored a tremendous hit.

Paper

MAY 6 1900

FRANCE SOUSA STARTS THE MUSIC

Inaugurates the Band Playing for
the Paris Exposition.

HEARD BY MANY AMERICANS

Large Crowd Gathers Around the Fine
Art Palace and Listens to the
Familiar Tunes.

[SPECIAL CABLE DISPATCH TO THE CHICAGO TIMES-HERALD.]

PARIS, May 5.—John Philip Sousa, America's famous bandmaster, had the honor this afternoon of inaugurating the music at the exposition. It was announced officially to-night that, beginning with to-morrow four bands will play in the grounds twice each week.

Under the shadow of the fine art palace in the beautiful Champs Elysees, with a mild May sky overhead, the American musicians were surrounded to-day by a large and enthusiastic concourse, half of whom stood for two hours listening to the music. The greater part of the crowd was composed of citizens of the United States. The members of the American colony in Paris predominated.

WOMEN TO THE FORE.

Many French musicians were present, and watched attentively Sousa's peculiar mannerisms in conducting the catchy American airs. This unfamiliar music seemed to please as well as puzzle the foreign element in the audience. One of the listeners, probably a nationalist, getting mixed in his ideas, asked me if those were patriotic Boer airs.

In many respects this was the most charming event that has yet taken place in connection with the exposition, and it is very creditable to those concerned.

The part the women are taking in the exposition is also very creditable to them. Not the least pleasing feature of the work in the fair is the great progress the women have made in arranging their exhibit. Of thirty nationalities represented in the exposition all, with the exception of China and the Transvaal have exhibits of woman's work. These exhibits are mostly in the departments of education, fine arts, tissues and garments.

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ress of Paper

SOUSA'S BAND ROUSES THE ENTHUSIASM OF PARIS.

(Copyright, 1900, by the New York Journal and Advertiser.)

Paris, May 5.—Sousa's American Band gave its first concert to-day in the Exhibition grounds.

The American national airs were received with great enthusiasm by a large and select audience.

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SOUSA'S BAND HAS ARRIVED IN GAY PARIS

A Free Concert Yesterday
Delighted Many Fashionable People.

The "Star Spangled Banner" Came
First, Followed Immediately by
the "Marsellaise."

AN AMERICAN SONGSTRESS
OF UNUSUAL PROMISE

But Little Doing in the Theatrical
Line---Dramatic Authors Fear
an Extra Tax.

By John Gilbert.

(Special Cable to the Morning Telegraph.)

PARIS, May 5.—John Philip Sousa and his band have arrived here from New York, and this afternoon gave an introductory free concert in front of the Palais Beaux Arts Exposition. It was an ideal day, with brilliant sunshine. Surrounding the bandstand were two thousand spectators, mainly stylish American tourists, with here and there the irrepressible bicyclist and camera fiend.

Sousa opened his programme with the "Star Spangled Banner," followed immediately by "The Marsellaise," played amid great enthusiasm.

Throughout the concert there was hearty applause.

The cornet playing of Timms was particularly popular.

Among the listeners were Watson Gilder, barytone Scotti, Emanuel Lewis and other well-known persons.

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Address of Paper

The European tour of Sousa's Band will be divided into two sections. The dates of the first are as follows: Paris, May 5-15; Brussels, May 16-17; Liege, May 18; Berlin, May 20-27; Hamburg, May 28-June 4; Bremen, June 5-6; Hanover, June 7-8; Halle, June 9; Leipzig, June 10-13; Dresden, June 14-17; Nuremberg, June 18; Munich, June 19-22; Wurzburg, June 23; Naumburg, June 24; Frankfurt, June 25-27; Wiesbaden, June 28; Cologne, June 29-July 1, and Paris, July 2-15. The second trip will take the band through Holland and portions of Germany not visited on the first trip.

Cutting from _____
Address of Paper _____
Date _____

SOUSA'S BAND DELIGHTS PARIS.

First Concert of American Musicians at Exposition.
Special Cable to "The Record."

Paris, May 5.—Sousa's American Band gave its first concert to-day in the Exposition grounds. The American national airs were received with great enthusiasm by a large and select audience.
RALPH LANE

Cutting from _____
Address of Paper _____
Date _____

SOUSA AT THE EXPOSITION.

New York Bandmaster's Mannerisms Amuse the French Public—An American Demonstration.

PARIS, Sunday.—Sousa's Band played for two hours this afternoon in the Champ de Mars, the heart of the Exposition, before a miscellaneous crowd of visitors. Yesterday's concert in the Art Palace was a more select gathering, but both occasions were unquestioned successes.

More American airs were played to-day than yesterday, and they were warmly appreciated. Sousa's mannerisms provoked considerable amusement, and he evidently pleased the crowd. Pryor's trombone solo was heartily encored. When the band played Sousa's "Stars and Stripes" two large silk American flags, held by two of the uniformed guards of the American section, were waved wildly to and fro. The Americans present leaped to their feet, cheering, and the Frenchmen doffed their hats and seemed greatly to enjoy the occasion.

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Date _____

Word has been received of the very favorable reception accorded to Sousa and his band at Paris. The "March King" with his well-trained musicians stirred Frenchmen as well as Americans to the greatest enthusiasm on the occasion of their first concert, given on the Exposition grounds last Sunday. The foreign tour of the representative American band has opened under most favorable auspices.

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Address of Paper _____
Date _____

PARIS EXPOSITION.

PARIS, May 9.—The Greek Pavilion at the Exposition was formally opened to-day. Sousa's Band played to-day in the horticultural exhibit.

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Date _____

Sousa and his band have received a royal welcome in Southampton, England. The band has gone to Paris to play at the Exposition.

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Address of Paper _____
Date _____

PARIS ENJOYS AMERICAN AIRS

Sousa's Band Inaugurated Military Music at the Exposition.

WOMAN'S WORK IN THE FAIR.

Part They Are Taking Is an Important Feature of the Exposition.

Special Cablegram to "The Philadelphia Press," Copyright, 1900.

Paris, May 5.—John Philip Sousa, America's famous bandmaster, had the honor this afternoon of inaugurating the military music at the Exposition. It was announced officially to-night that, beginning with to-morrow, four bands will play in the grounds twice each week. Under the shadow of the fine art palace in the beautiful Champs Elysees, with a mild May sky overhead, the American musicians were surrounded by a large and enthusiastic concourse, half of whom stood for two hours, listening to the music.

The greater part of the crowd was composed of citizens of the United States. The members of the American colony in Paris predominated. Many French musicians were present, and watched attentively Sousa's peculiar mannerisms in conducting the catchy American airs. This unfamiliar music seemed to please as well as puzzle the foreign element in the audience.

Thought They Were Boer Airs.

One of the listeners, probably a Nationalist, getting mixed in his ideas, asked me if those were patriotic Boer airs. In many respects this was the most charming event that has taken place in connection with the Exposition and is very creditable to those concerned.

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Date _____

TROCADERO PALACE FOR SOUSA'S BAND ON JULY 4.

Grand Salle des Fetes Given by the Authorities for a Later Celebration.

(Copyright, 1900, by the New York Journal and Advertiser.)

Paris, May 8.—Sousa's band continues a great success at the exhibition.

M. Millerand, Minister of Commerce, and Commissioner-General Picard have offered Sousa the use of the Trocadero palace on July 4, and the Grand Salle des Fetes for a later celebration.

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Address of Paper _____
Date _____

SOUSA IN PARIS

American Band Scored a Great Success—Castellane's Creditors Disappointed.

[SPECIAL CABLE TO THE DISPATCH.]

PARIS, May 5.—Sousa's American band gave its first concert to-day in the exhibition grounds. The American airs were received with great enthusiasm by a large and select audience.

It is reported here that the Charity Bazaar Memorial Hall, erected by Countess Castellane, was nearly seized by her husband's creditors on the day of its inauguration.

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Address of Paper _____
Date _____

SOUSA IN PARIS.

The Bandmaster's Mannerisms Amuse the French.

Paris, May 7.—Sousa's Band played for two hours yesterday afternoon in the Champ de Mars, the heart of the Exposition, before a miscellaneous crowd of visitors. Saturday's concert in the Art Palace was a more select gathering, but both occasions were unquestioned successes.

More American airs were played yesterday, and they were warmly appreciated. Sousa's mannerisms provoked considerable amusement, and he evidently pleased the crowd.

Pryor's trombone solo was encored. When the band played Sousa's "Stars and Stripes" two large silk American flags, held by two of the uniformed guards of the American section, were waved. The Americans present leaped to their feet, cheering, while the French looked at each other and grinned.

Sousa's two-steps and cake-walks amuse the French musicians, but they say that they cannot be regarded as anything remarkable from a musical standpoint.

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Address of Paper _____
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SOUSA MAKES PARIS LAUGH

Paris, May 7.—Sousa's Band played for two hours yesterday afternoon in the Champ de Mars, the heart of the Exposition, before a miscellaneous crowd of visitors. Saturday's concert in the Art Palace was a more select gathering, but both occasions were unquestioned successes.

More American airs were played, and they were warmly appreciated. Sousa's mannerisms provoked considerable amusement, and he evidently pleased the crowd. Pryor's trombone solo was heartily encored. When the band played Sousa's "Stars and Stripes" two large silk American flags, held by two of the uniformed guards of the American section, were waved wildly to and fro. The Americans present leaped to their feet, cheering, and the Frenchmen doffed their hats and seemed greatly to enjoy the occasion.

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SOUSA'S MUSIC CAPTURES PARIS.

The Master of Marches and His Band Sunday's Chief Attraction.

(Copyright, 1900, by the New York Journal and Advertiser.)

Paris, May 6.—The hotel keepers of Paris loudly complain that many of the foreigners who came to see the exhibition have left the city in disgust. This complaint is all the more bitter because hundreds of thousands of tickets of admission which business men were morally coerced into buying for one franc each are sold to-day for fifty centimes apiece.

Cold shivers ran through a crowd to-day as one of the exposition buildings swayed upon its fragile foundations, and certain constructions are now well known to be weak.

Twenty thousand people were this afternoon rudely pushed off the rolling sidewalk, which suddenly caught fire.

Men Weep as Sousa Leads.

The chief cause of enthusiasm to-day was Sousa's Band playing French and American airs beneath the shadow of the Eiffel Tower. Nothing could surpass the enthusiasm of the reception accorded both the music and musicians.

While "Faust" and "Tannhauser" are like nursery rhymes to the average Parisian, American music is little known. Nevertheless it was marvellously well received, and mere absence from home will not account for the fact that many veterans like Colonel Care, ex-Minister to Denmark, and Consul-General Gowdy shed tears when the band played in soul-stirring fashion "The Star Spangled Banner."

Of the few scenes at which men stared and over which women raved to-day the chief is the Palais de la Femme. It shows the progress made since the last exposition in works distinctively woman's. It brings out the fact that the Frenchwoman depicted by Paul Bourget a dozen years ago is as rare as an Indian on the shores of Manhattan.

Our French Sister's Advance.

It demonstrates that the Parisian woman, in mental progress, physical development and social freedom, is fast approaching her American sister. A lesson of this palace is that the tennis court and bicycle have transformed Frenchwomen since the last exhibition.

Within this palace, so suggestive of cold philosophy, I found John D. Crimmins and Theodore Roosevelt's uncle animatedly discussing American politics.

The fountains of Versailles were set playing to-day for the first time this season, and this kept many Americans away from the exhibition.

ng from
ess of Paper

An American Band in Paris.

To paraphrase a well known line, one strain of music makes the whole world kin. Our special cable from Paris to-day tells of the warm reception accorded Sousa's American band at the Exposition and how its spirited work stirred the enthusiasm not only of Americans present but of people of various nationalities in the audience.

Good music, like good wine, is enjoyable anywhere, and even Orientals present at the American concert caught the musical spirit of the selections played and applauded heartily.

By the way, the little tribute paid by Sousa to the opening of the Spanish pavilion by including Spanish melodies in the programme was a graceful acknowledgment of the generally admitted fact that the Spanish-American War is over.

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f Paper
MAY 7 1900

FOR UNITY IN FRANCE

Municipal Elections Show Country Is Still in Favor of Republican Policy.

CABINET'S FOES FIGHT HARD

Sousa's Band Is One of the Great Attractions of the Paris Exposition.

Paris, May 7.—More than 40,000 municipal councilors were elected yesterday throughout France and in a fortnight the councilors will choose more than 36,000 mayors and 38,000 assistant mayors. Next Sunday a number of elections left unsettled in yesterday's result will be finally decided and then the complete result will be known. The returns last night, however, were sufficiently complete to show that France still is in favor of the republican policy and of the cabinet, which is laboring for a union of republican forces.

Interest in the contest centered at Paris, where eighty councilors were to be elected. The struggle was between the friends of the cabinet and the so-called nationalists, enemies of the present regime, who contested seventy seats. Most of the present councilors stood for re-election, and with a few exceptions these have been reappointed, only half a dozen nationalists being elected. Thus the situation at the city hall is scarcely modified by the voting and the negative triumph of the republic is a positive defeat for the nationalists.

Sousa's band played for two hours yesterday afternoon in the Champ de Mars, the heart of the exposition, before a miscellaneous crowd of visitors. Saturday's concert in the Art palace was a more select gathering, but both occasions were unquestioned successes.

More American airs were played yesterday than Saturday, and they were warmly appreciated. Sousa's mannerisms provoked considerable amusement and he evidently pleased the crowd. Prior's trombone solo was heartily encored.

When the band played Sousa's "Stars and Stripes" two large silk American flags, held by two of the uniformed guards of the American section, were waved. At the same time the trombone players advanced on both sides of the conductor carrying the air strongly and causing considerable enthusiasm. The Americans present leaped to their feet cheering, and the Frenchmen doffed their hats and seemed greatly to enjoy the occasion. Sousa's band already is considered one of the greatest attractions of the fair.

A heavy thunder storm at sunset, followed by occasional showers thereafter, marred the first general illumination of the exposition. By an irony, this was the first rain that has fallen since the opening.

Cutting from NEW YORK DAILY NEWS

Address of Paper

Our Mr. John Phillip Sousa has made a great impression in Paris. His band and his marches are the topics discussed in artistic circles. His kiosk, or band-stand, is surrounded by a demonstrative, cheering crowd every afternoon, and the "dear Americans" are made to feel very much at home. Sousa's marches are among the most popular selections; but other American airs come in for loud and frequent applause.

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s of Paper
MAY 7 1900

FOR UNITY IN FRANCE

ELECTION WON BY GOVERNMENT

Republican Policy Supported by the Votes Cast for 400,000 Municipal Councilors. Though the Cabinet's Foes Fought Hard.

France — SPECIAL CABLE
From a CHICAGO RECORD Staff Correspondent.
Copyright, 1900, by THE CHICAGO RECORD.

Paris, May 6.—More than 400,000 municipal councilors were elected to-day throughout France and in a fortnight the councilors will choose more than 36,000 mayors and 38,000 assistant mayors. Next Sunday a number of elections left unsettled in to-day's result will be finally decided and then the complete result will be known. The returns to-night, however, are sufficiently complete to show that France still is in favor of the republican policy and of the cabinet, which is laboring for a union of republican forces.

Nationalists Lose in Paris.

Interest in to-day's contest centered at Paris, where eighty councilors were to be elected. The struggle was between the friends of the cabinet and the so-called nationalists, enemies of the present régime, who contested seventy seats. Most of the present councilors stood for re-election, and with a few exceptions these have been reappointed, only half a dozen nationalists being elected. Thus the situation at the city hall is scarcely modified by the voting and the negative triumph of the republic is a positive defeat for the nationalists.

Sousa's Band Wins Honor at the Fair.

Sousa's band played for two hours this afternoon in the Champ de Mars, the heart of the exposition, before a miscellaneous crowd of visitors. Yesterday's concert in the Art Palace was a more select gathering, but both occasions were unquestioned successes.

More American airs were played to-day than yesterday, and they were warmly appreciated. Sousa's mannerisms provoked considerable amusement, and he evidently pleased the crowd. Prior's trombone solo was heartily encored.

Americans Cheer Their Flag.

When the band played Sousa's "Stars and Stripes" two large silk American flags, held by two of the uniformed guards of the American section, were waved. At the same time the trombone players advanced on both sides of the conductor carrying the air strongly and causing considerable enthusiasm. The Americans present leaped to their feet cheering, and the Frenchmen doffed their hats and seemed greatly to enjoy the occasion. Sousa's band already is considered one of the greatest attractions of the fair.

Rain Mars the Illumination.

A heavy thunderstorm at sunset, followed by occasional showers thereafter, marred the first general illumination of the exposition. By an irony, this was the first rain that has fallen since the opening.

the first established and most complete newspaper Cutting Bureau in the World.

ting from
ress of Paper

Paris, May 9.—M. Millerand, Minister of Commerce, and Commissioner-General Picard have offered Sousa the Trocadero Palace for July 4 and the Salle des Fetes for a later celebration.

from _____
of Paper _____
29 1900

JOHN PHILLIP SOUSA.



Sousa, the famous band leader, will sail for Europe shortly with his band, which will be one of the features of the Exposition.

4000 Pos (Berliner) 3/5 1900

Zum Laufe des Mai kommt eine amerikanische Kapelle, dirigiert von dem Kapellmeister und Komponisten John Phillip Sousa, nach Berlin. Sousa ist u. a. der Komponist der auch bei uns so beliebten Washington Post und vieler anderer temperamentvoller Märsche.

ting from **NEWS**
ress of Paper _____
MAY 6 1900

Sousa's Band in Paris.
Paris, May 5.—Sousa's American band gave its first concert today in the exposition grounds. The American national airs were received with great enthusiasm by a large and select audience.
It is reported here that the Charity Bazaar memorial hall erected by the Countess Castellane was nearly seized by her husband's creditors the day of its inauguration.

ting from **NEW YORK STAATS ZEITUNG**
ress of Paper _____

MAY 9 1900

John Phillip Sousa spielt jetzt täglich den Parisern zum Tanz auf, und wie man hört, wird er drüben nicht weniger gefeiert als hier. Er schwingt seinen Taktstock auf der Invaliden-Cavalade, und die Melodien, die auf dieser Seite des Ozeans so populär geworden, der „Washington Post“-Marsch, „King Cotton“, „The Stars and Stripes Forever“ u. s. w., finden auch drüben lebhaften Beifall. Es wird uns herüber geteilt, daß selbst ein beturbanter Araber, der ganz nahe dem Musiklokal irgendwelche in Deutschland gefertigten echt arabischen Waaren feil hält, gestern vor Vergnügen laut in die Hände geklatscht hat — wahrlich ein Triumph für unsere in Europa geborenen, sonst aber gut amerikanischen Musikanten. Wer kriegt so etwas fertig? Doch nur wir Amerikaner! Und das hat mit seinem Taktstock John Phillip Sousa getan.

Auch von zwei Chinesen wird berichtet, daß sie aufgeregt ihre Schirme schwenkten, als die Klänge der schönen patriotischen Pöde „The Stars and Stripes Forever“ verhallt waren, und von einer aus Californien stammenden Witib mit zwei hübschen Töchtern, daß sie dem Hauptkerl von Sousa vor freudiger Dankbarkeit beinahe um den Hals fiel. Die Töchter, wahrscheinlich noch zu schüchtern, um der Mutter nachzuahmen, begnügten sich damit, gerührt auszu sehen. Kein Wunder, daß Sousa über Paris und die Weltausstellung nur das Angenehme zu sagen hat. Es kommt, selbst wenn man ein berühmter Kapellmeister ist, nicht häufig vor, daß Einem eine Witib mit zwei hübschen Töchtern vor versammeltem Kriegesvolke beinahe um den Hals fällt. Das macht Eindruck, das macht Nettome. In einer anderen Luft als der pariser wäre so etwas auch eigentlich nicht möglich.

Gestern wurde der spanische Pavillon eröffnet, und es war eine zarte Aufmerksamkeit gegenüber einer Nation, die wir vor noch gar nicht langer Zeit recht unfaßt angefaßt haben, daß Sousa einige spanische Kompositionen seinem Programm einverleibt. Wir haben den Spaniern ihre Kolonien weggenommen, und daher sind die Spanier und wir jetzt so gute Freunde. Sonst läßt sich von der Weltausstellung nichts weiter von Belang melden. Die Unfertigkeit ist noch immer ungeheuer, aber wenn nicht ganz Besonderes dazwischen kommt, wird bis zum Schluß der Exposition Alles „im Loth“ sein. Na, und bis dahin wird man sich doch schließlich gedulden können. Eine Ausstellung, die vor ihrem Schluß ganz fertig ist, wäre ja überhaupt wider alle Regel und alles Herkommen.

* * *

utting from **TIMES**
ddress of Paper **DENVER, COL.**
ate **MAY 6 1900**

John Phillip Sousa and his men, who play things in his band, have sailed for Paris. What they will do to our march king is merely conjecture. They may shout "Abas!" at him.

cutting from _____
Address of Paper _____
Date _____

SOUSA'S STRAINS STIR PARISIANS

Enthusiastic Applause for Band
and Its Master in the Espla-
nade des Invalides.

EACH NUMBER IS ENCORED

Outburst of Cheers from Cosmopolitan
Audience Over "The Stars and
Stripes Forever."

HOLDS IMPROMPTU RECEPTION

Many American Women Congratulate Con-
ductor, Who Is Greatly Pleased with His
Reception in the French Capital.

[SPECIAL CABLE TO THE HERALD.]
HERALD BUREAU,
No. 49 AVENUE DE L'OPERA,
PARIS, Wednesday.

The HERALD'S European edition publishes
the following:—

The distance between Washington and
Paris seemed very short yesterday as I stood
in the beautiful Esplanade des Invalides and
saw the familiar figure of John Philip Sousa
leading his superb band with his own peculiar
force and swing, while the stirring strains
of "The Washington Post," "King Cotton"
and "The Stars and Stripes Forever" marches
filled the air.

Around the kiosk in which the musicians
sat clustered at least two thousand persons,
heedless of the rain which fell from time to
time.

Every number played by the band evoked
great applause, nor were the listeners satis-
fied with less than a double encore for each.

The climax of enthusiasm was reached
when the heart lifting melody of "The Stars
and Stripes Forever" was given with the
dash and precision of which this famous or-
ganization is capable.

Cosmopolitan Appreciation.

The last note was the signal for a tremen-
dous outburst of cheering, in which I saw
persons of many nationalities join. A tur-
baned Arab sitting close to the kiosk grave-
ly nodded his head in appreciation and loud-
ly clapped his hands, while two Chinamen
in flapping robes excitedly waved their um-
brellas.

After the last number there was a wild
rush for the kiosk by many of the audience,
principally American ladies, who wished to
shake hands with the popular composer.

It was really an impromptu reception, and
the remarks of one expressed the sentiments
of all. A stately middle aged woman who
was accompanied by two beautiful girls, ap-
parently her daughters, grasped Sousa's
hand, and exclaimed:—

"I can't tell you how proud we are of
you and your band and to shake hands with
you. I am from California, and we don't
get many chances to hear you at home."

Sousa Is Enthusiastic.

To say that Sousa is gratified with his re-
ception in Paris would be to put his feelings
in very inexpressive words. Indeed, he is en-
thusiastic over the way in which he and his
band have been received.

"Paris has given us a royal welcome," he
said. "I can hardly express myself in fit
terms. Our first concert was a tremendous
success, and, despite the rain which has
fallen on several afternoons we have had
large and appreciative audiences.

"I have not had time to see more of the Ex-
position than the outside of the buildings, but
I have seen enough to convince me that it
is the most beautiful and magnificent spec-
tacle of the kind that the world has ever
seen.

"I find the audiences here very similar to
American audiences, and have come to the
conclusion that people the world over have
more or less the same likes and dislikes in
music.

"In America stirring marches, such as
"The Liberty Bell" and "El Capitan," always
evoked the greatest applause, and I find the

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Address of Paper _____
Date _____

of Journal _____

ENTERTAINMENTS IN HULL.

"El Capitan" at the Grand.

Judging from last night's production of "El
Capitan" at the Grand Theatre, and the hearty
reception accorded it, the success attending its
provincial tour will be as signally great and pro-
fitable as it was in America and the Metropolis.
This is saying a great deal, for it is confidently
claimed for "El Capitan" that it is one of the
most successful comic operas ever produced in the
States. There would, however, appear ample
justification for this assertion. The music is a
continued breathing of spirited marches, with a
plentitude of pretty songs thrown in, and one has
little difficulty in tracing the authorship of these
delightful compositions to Mr John Philip Sousa,
whose claims to notoriety on this side of the
Atlantic are as much due to his evolution of the
famous Washington Post march, as they are to
the fact that in his own country he is the director
of the official and national band of the United
States Government, and one of the foremost
American composers. "El Capitan" has some-
thing in addition to its music to recommend it.
It has a plot which is brimful of sparkling humour
and lively situations, and has the requisite dash
of Americanism which carries it through on its
spirited course with unflagging interest. The
locale of the opera is Peru, during the Spanish
possession, and into three acts are compressed
the really eccentric vagaries of Don Ertico
Medigua, the recently-appointed Viceroy. The
insurgents have worried this important personage
to such an extent, and have been so formidable,
that to save his neck he assumes the role of El
Capitan, a warrior famous for his hundred battles
and his sympathies with the rebels. He joins
their ranks and leads them a rare dance, which
is minutely to the national tune of Spain, and
all ends happily. The ludicrous situations in
which this swaggering imposter, who is wor-
shipped as a hero, finds himself may be readily
conceived. In the hands of Mr John A. Ward,
the managing director of the Anglo-American
Light Opera Company, who are touring the play,
the part loses none of its vigour and freshness.
Indeed, Mr Warden is the life and soul of the
piece, and his humour is quite infectious. He
works extremely hard, and presents the filibuster-
ing Capitan in the liveliest of colours, never losing
a single opportunity. Miss Florence Wykes is a
charming Estrella, overflowing with girlish spirits
and merry vivacity, and to say that she
is an acquisition to the company is but
to do her justice. Mr Bernard Arthur as Pozzo
plays a difficult part very creditably, but Mr
Lawrence Mooney is scarcely so assertive as he
might be as the ex-Viceroy, and Mr Dixon Black-
burn might easily make more of his part of
Nevada. Miss Annie Dwelley is a stately Princess
Margharza, and Miss Gertrude Mackenzie invests
the role of Isabel (Medigua's daughter) with singu-
lar charm. She sings beautifully, too, and with
considerable expression. Other parts are well-
sustained by Miss Mollie Robertson, Messrs
Charles Fisher, F. Maxwell Stewart, and Webster
Parie. The musical numbers are melodious and
catching, and there are several pretty duets and
trios. Amongst those we might mention as likely
to become very popular are "A member of the
Matrimonial Guards," "With a glass 'twixt finger
and thumb," and "The typical tune of Zanzibar."
This last was encored several times and the
patriotic verses go "strong." Not a few of the
marches, for which Sousa has so aptly been termed
"The March King," will be recognised. "I am a
champion beyond compare" was loudly applauded.
There is never a suggestion of weariness through-
out the whole play, and this is more than can be
said of the majority of modern musical produc-
tions. The dresses are pretty, the scenery and
staging excellent, and taken altogether "El
Capitan" may be adjudged a success. The aug-
mented orchestra and full chorus do excellent
work.

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Address of Paper _____

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John Philip Sousa and his famous band,
having sailed for Paris, where they are to
give the Frenchmen an idea of how we
take our bands in this country during
the exposition, it is interesting to await
the Parisian verdict, as many doubts have
been raised concerning the reception
awaiting our march king.

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Sousa Will Travel

On April 25th Sousa and his band
of sixty-three sailed for Paris, there to
inaugurate a European concert tour,
which will continue till late in October.
They are to play first at the Paris
Exposition, then in Germany. They
return to Paris to officiate at the cele-
bration of the Fourth of July, when
the band will play Sousa's new march,
composed for the occasion, and will
then make a tour of Holland and Bel-
gium.

Upon returning to America late in
October, Sousa will start upon the
longest and largest American tour he
has ever made. He will play the en-
tire continent, including Canada, Mex-
ico and Cuba, covering a total distance
of 32,000 miles.

cutting Bureau in the World.

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of Paper _____

John Philip Sousa's popularity was again
evidenced last Sunday night, says the
Musical Courier, when an audience that
filled the Metropolitan Opera-House at-
tended the last concert of his band pre-
vious to its departure for Europe. The
programme was a repetition of the one
which Sousa's Band gave in the Harlem
Opera-House two weeks ago. It is doubt-
ful if the Metropolitan Opera-House has
this season contained a more enthusiastic
or a better pleased audience than that
which heard Sousa's farewell concert. In
addition to the numbers on the pro-
gramme, generous contributions in the
way of encores were given. The "Good-
Bye Fantasia," arranged by Sousa, closed
the concert. The soloists who assisted
the band were: Miss Blanch Duffield,
soprano; Miss Bertha Bucklin, violinist,
and Arthur Pryor, trombone virtuoso.
Miss Duffield is an American girl, who
received her vocal training in New York
under Mrs. Lena Doria Devine. She is
beyond question one of the most prom-
ising singers now before the public. The
reception given her amounted to an ova-
tion, and her singing proved a delight. The
other soloists acquitted themselves cred-
itably.

ing from _____

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John Philip Sousa and his famous band,
having sailed for Paris, where they are to
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Parisian verdict, as many doubts have been
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Date _____ MAY 8 1900

MADE-IN-AMERICA MUSIC.

American music has had its inning at the Paris exposition. A summing up of the cable dispatches describing the reception accorded to John Philip Sousa's melodies, musicians and mannerisms would indicate that as yet European critics are too deeply puzzled over the unfamiliar airs and the Yankee interpreters to give them classification.

The general effect of the American music, even outside the United States contingent at the Fair, seems to have been pleasing, however, and eventually the European critics may take as kindly to our "rag time" and two-step marches as they have to Mark Twain's jokes. In the case of the latter, Mr. Clemens found it necessary to stay constantly on the ground and gain his point by iteration and reiteration. Once his humor was seen through, its success was unquestioned. It may be that Mr. Sousa will be compelled to stay in Paris many months after the exposition closes, if he desires to accomplish for American music by persistency what Mr. Clemens did for American jokes. In any event it has been proved by the approval accorded the Sousa band that we are not regarded by Europeans as quite such a nation of unmusical blockheads as was the case a few years ago.

Anton Dvorak opened the eyes of European scoffers when he declared that he saw the beginning of a great and individual school of music in America. He found the gems of individuality lurking in the negro melodies of the South, and, to prove what could be done with them, he wrote a symphony, which was certainly Afro-American in theme. Like Mark Twain's Roxy, the Dvorak symphony may have been 99 parts white to one part negro, but it was sufficiently characteristic to prove that his theory was not unfounded.

As for Mr. Sousa, he is undoubtedly the most popular representative of the style of music that lies nearest the American heart. His assertive individuality, and the swing and rhythm of his own compositions are certain to create comment in the French capital. The showing may not be dazzling from an artistic point of view but it will be sufficient to prove that America is no longer to be classed among the nations that are musically nondescript.

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Address of Paper _____
Date _____ MAY 7 1900

SOUSA'S SUCCESS.

AMERICA, being a new country, has had to hustle to make a living and has not had time yet to overawe the rest of the world in the line of fine arts and music. In the more practical occupations it has been accustomed to looking with compassion on less clever nations. This year the United States sent its best band to the Paris exposition. Yesterday Sousa played for two hours in the heart of the exposition before a miscellaneous crowd. The spirit and gaiety of Sousa's marches pleased the French people immensely and they warmly applauded. The bandmaster's mannerisms seemed an innovation to them. When American airs were played the Americans present jumped up and cheered like mad, while Frenchmen doffed their hats. The guards at the United States building waved silk flags.

It is the cheerful opinion over here that no one can make music like Sousa and we are glad to learn that he is appreciated across the big pond.

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Address of Paper _____
Date _____ MAY 8 1900

ASK YANKEES TO HELP BURGHERS.

Paris Papers Want This Country to Take Up Boers' Cause.

Plea Compared to Ben- jamin Franklin's Mis- sion to France.

American Music at the Exposition Attracts Much Attention.

SPECIAL CABLE TO THE PLAIN DEALER.

PARIS, May 5.—The French friends of the United States evidently feel that the visit of the Boer commission to America is the last card the Transvaal has to play. The papers publish in full the manifesto issued by the commission just before sailing for the United States. In many cases the publication is accompanied by editorials, flattering the United States. In some cases an attempt is made to shame the United States into taking up the cause of the Boers.

A Reminder for America.

M. Saissy, foreign editor of the Journal, says that Benjamin Franklin's mission to France in 1778 for the purpose of soliciting the aid of the republic was analogous to the Boers' visit to the United States at the present time. The article reminds Americans that Franklin obtained what he asked.

The trenchant Yves Guyot is the only friend Great Britain has in the Paris journals. He pricks many of the bubbles his contemporaries have been blowing, in this morning's *Sieule*. He shows that there is no truth at all in the comparison between the American war of independence and the present war in South Africa.

John Philip Sousa, America's famous bandmaster, had the honor this afternoon of inaugurating the military music at the exposition. It was announced officially tonight that beginning with tomorrow four bands will play in the grounds twice each week. Under the shadow of the fine art palace in the beautiful Champs Elysees, with a mild May sky overhead, the American musicians were surrounded by a large and enthusiastic concourse, half of whom stood for two hours listening to the music. The greater part of the crowd was composed of citizens of the United States. The members of the American colony in Paris predominated.

Many French musicians were present and watched attentively Sousa's peculiar manners in conducting the catchy American airs. This unfamiliar music seemed to please as well as puzzle the foreign element in the audience.

American Airs Mystify French.

One of the listeners, probably a Nationalist, getting mixed in his ideas, asked me if those were patriotic Boer airs. In many respects this was the most charming event that has yet taken place in connection with the exposition, and is very creditable to those concerned.

Cutting from _____
Address of Paper _____
Date _____ MAY 8 1900

Mr. Sousa and his famous band have reached the exposition, and their music surprised, puzzled, and delighted the Parisians. Mr. Sousa makes his influence felt wherever he goes.

Cutting from _____
Address of Paper _____
Date _____ MAY 7 1900

Sousa at the Exposition.

[Paris Dispatch to New York Herald.]

Sousa's Band played for two hours Sunday afternoon in the Champ de Mars, the heart of the Exposition, before a miscellaneous crowd of visitors. Yesterday's concert in the Art Palace was a more select gathering, but both occasions were unquestioned successes.

More American airs were played Sunday than Saturday, and they were warmly appreciated. Sousa's mannerisms provoked considerable amusement, and he evidently pleased the crowd. Pryor's trombone solo was heartily encored. When the band played Sousa's "Stars and Stripes" two large silk American flags, held by two of the uniformed guards of the American section, were waved wildly to and fro. The Americans present leaped to their feet, cheering, and the Frenchmen doffed their hats and seemed greatly to enjoy the occasion.

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SOUSA STARTS THE MUSIC

Inaugurates the Band Playing for the Paris Exposition

PARIS, France, May 6.—John Philip Sousa, America's famous bandmaster, had the honor this afternoon of inaugurating the music at the exposition. It was announced officially tonight that, beginning with tomorrow four bands will play in the grounds twice each week.

Under the shadow of the fine art palace in the beautiful Champs Elysees, with a mild May sky overhead, the American musicians were surrounded today by a large and enthusiastic concourse, half of whom stood for two hours, listening to the music. The greater part of the crowd was composed of citizens of the United States. The members of the American colony in Paris predominated.

Women to the Fore

Many French musicians were present, and watched attentively Sousa's peculiar mannerisms in conducting the catchy American airs: This unfamiliar music seemed to please as well as puzzle the foreign element in the audience. One of the listeners, probably a nationalist, getting mixed in his ideas, asked me if those were patriotic Boer airs.

In many respects this was the most charming event that has yet taken place in connection with the exposition, and it is very creditable to those concerned.

here.

Intense French Sympathy.

"The Stars and Stripes Forever" march seems to me to have scored the greatest success with the French people. They are intensely sympathetic, and patriotic strains like this composition appeal to them as strongly as they do to Americans. On Saturday a group who stood listening to this selection waved their hats and cheered most vociferously.

"A very delightful compliment was paid to the band by a gentleman from Vienna, who came up after the concert was over and said:—

"You have not a band but a living organ under your direction."

"This I considered as the highest kind of praise, as it is the unanimity and perfect ensemble in the band that I have always striven after. The individual members of the band are one and all of them soloists of much ability, but in concerted pieces they lose their identity completely and become parts of a machine, so to speak.

Much Courtesy Received.

"The officials of the Exposition have been most courteous. Mr. Peck, Commissioner General of the United States, has done everything in his power for us.

"We are to play at the opening of the Salle des Fêtes, on July 5, by special invitation from the French administration of the Exposition. On July 4 we play at the unveiling of the Lafayette statue in the morning, at which time my new march, which I have named 'The Spirit of Liberty,' will be given to the public for the first time. I have endeavored to suggest in the first and second strains of the theme the temperaments of the French and American people, welding the two together in a grand third strain."

Mr. Peck at Spanish Opening.

The Spanish pavilion was opened to-day, and Sousa paid a very pretty compliment to the occasion by including in the day's programme a selection of Spanish melodies. A noticeable feature of the occasion was the presence of Mr. Peck, Commissioner General, together with about a dozen of the United States subcommissioners, who attended the ceremony in their official capacity, thus emphasizing the good feeling and friendly relations which now prevail between Spain and the United States.

The American Commissioners were very cordially received by the Duke de Sesto, the Spanish Commissioner, and the Marquis de Villalobar, assistant Commissioner. The incident was favorably commented upon by those present.

Storm Works Havoc on United States Section of Electrical Exhibit.

PARIS, Tuesday.—A storm has seriously damaged the United States section of the electricity exhibit. Water poured through the leaky roof, ruining the decorations and carpets and damaging the façade, which is one of the most attractive. The water badly warped it, and all work there has been stopped until the extent of the damage to the wiring is ascertained.

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USA CAPTURES THE PARISIANS

Great Band Leader Is Most Royally Received.

"Stars and Stripes Forever" Is a Great Favorite.

SPECIAL—
NEW YORK HERALD SERVICE.
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Paris, Wednesday.—The distance between Washington and Paris seemed very short yesterday as I stood in the beautiful Esplanade des Invalides, and saw the familiar figure of John Philip Sousa leading his superb band with his own peculiar force and swing, while the stirring strains of "The Washington Post," "King Cotton" and "The Stars and Stripes Forever" marches filled the air. Around the kiosk in which the musicians sat clustered at least 2,000 persons, heedless of the rain which fell from time to time.

Every number played by the band evoked great applause, nor were listeners satisfied with less than a double encore for each. The climax of enthusiasm was reached when "The Stars and Stripes Forever" was given with the dash and precision of which this famous organization is capable. The last note was the signal for a tremendous outburst of cheering, in which I saw persons of many nationalities join. A turbaned Arab gravely nodded his head in appreciation and clapped his hands, while two Chinamen, in flapping robes, excitedly waved their umbrellas.

After the last number there was a wild rush for the kiosk by many of the audience, principally American ladies, who wished to shake hands with the popular composer. It was really an impromptu reception, and the remarks of one expressed the sentiments of all. A stately middle-aged woman, who was accompanied by two beautiful girls, apparently her daughters, grasped Sousa's hand and exclaimed:

"I can't tell you how proud we are of you and your band, and I want to shake hands with you. I am from California and we don't get many chances to hear you at home."

To say that Sousa is gratified with his reception in Paris would be to put his feelings in very mild words. Indeed, he is enthusiastic over the way in which his band has been received.

Cutting from _____
Address of Paper _____
Date MAY 9 1900

SOUSA MAKES A HIT AT PARIS.

Paris, May 9.—Sousa and his band in "The Stars and Stripes Forever" have received a great welcome.

Around the kiosk in which the musicians sat clustered yesterday at least 2000 persons, heedless of the rain which fell from time to time.

Every number played by the band evoked great applause, nor were the listeners satisfied with less than a double encore for each.

The last note was the signal for a tremendous outburst of cheering, in which persons of many nationalities joined. A turbaned Arab sitting close to the kiosk gravely nodded his head in appreciation and loudly clapped his hands, while two Chinamen in flapping robes excitedly waved their umbrellas.

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Sousa is much set up over his reception in Paris. He is enthusiastic over the way in which he and his band have been received.

"Paris has given us a royal welcome," he said.

"I find the audiences here very similar to American audiences, and have come to the conclusion that people the world over have more or less the same likes and dislikes in music." The band is to play at the opening of the Salle des Fêtes, on July 5, by special invitation from the French administration of the exposition. On July 4, the unveiling of the Lafayette statue in the morning, the new march, "The Liberty," will be played.

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Address of Paper _____
Date MAY 9 1900

Sousa Captures Paris.

WE understand from the despatches that John Philip Sousa and his band have encountered a hearty reception in Paris. The band played for the first time on the Exposition grounds last Sunday. The stirring marches, followed by "The Star Spangled Banner" and the national anthem, were in turn greeted with the wildest enthusiasm. Frenchmen united with the Americans in according a demonstrative welcome to the "American March King" and his famous band.

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Our own Sousa has scored a great hit in Paris. Enthusiastic applause greeted the famous master when he made his debut in the Esplanade des Invalides, each number being encored. There was an outburst of cheers from a cosmopolitan audience over "The Stars and Stripes Forever," and Sousa had to hold an impromptu reception. Paris knows a good thing when it sees it. For Sousa as conductor is a sight no less than a delight.

Newspaper Cutting Bureau in the World.

Cutting from _____
Address of Paper _____
Date MAY 10 1900

An American Band.

(From the New York Herald.)

To paraphrase a well-known line, one strain of music makes the whole world kin. Our special cable from Paris tells of the warm reception accorded Sousa's American band at the Exposition and how its spirited work stirred the enthusiasm not only of Americans present but of people of various nationalities in the audience.

Good music, like good wine, is enjoyable anywhere, and even Orientals present at the American concert caught the musical spirit of the selections played and applauded heartily.

By the way, the little tribute paid by Sousa to the opening of the Spanish pavilion by including Spanish melodies in the program was a graceful acknowledgment to the generally admitted fact that the Spanish-American war is over.

Cutting from _____
Address of Paper _____
Date MAY 9 1900

SOUSA BEGINS EUROPEAN TOUR

First Foreign City He Delights is Paris.

The European tour of Sousa's Band this summer has begun in Paris, where the American organization plays two weeks at the Exposition. The band will play for a week in Berlin, at the Royal Opera House, from May 20th to 27th. On the route will also be a week in Hamburg; four days each at Dresden, Leipzig, Munich, and Cologne, and two days each at Frankfurt-on-the-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe, and Duesseldorf.

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Date MAY 10 1900

Sousa's Band has made a great hit in Paris and its leader is receiving many compliments. Among those which may be classed as doubtful is the remark made by a gentleman from Vienna after listening to the first concert: "You have not a band, but a living organ, under your direction."

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Date MAY 10 1900

Sousa's band has already excited interest among the foreign visitors at the Paris Exposition, and, of course, kindled the enthusiasm of Americans there. When the band played Sousa's "Stars and Stripes" the other day two guards of the American section waved our national colors and the Americans present sent up a ringing cheer, while the Frenchmen doffed their hats and enjoyed the occasion.

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Date MAY 11 1900

Paris has given a royal welcome to Sousa's Band, which plays daily on the exhibition grounds to the great delight of the visitors from all over the world, and to the satisfied pride of the Americans who make up a large element in the crowd of sight-seers. The "Washington Post," "Stars and Stripes Forever," and "King Cotton" are received with the greatest applause, and the brisk and dapper little leader is as generous with his encores as he is wont to be whenever his stirring music is heartily appreciated. He is quoted as saying:

"I can hardly express myself in fit terms. Our first concert was a tremendous success, and, despite the rain which has fallen on several afternoons we have had large and appreciative audiences."

"I have not had time to see more of the exposition than the outside of the buildings, but I have seen enough to convince me that it is the most beautiful and magnificent spectacle of the kind that the world has ever seen."

"I find the audiences here very similar to American audiences, and have come to the conclusion that people the world over have more or less the same likes and dislikes in music."

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Address of Paper _____
Date _____

CAPTURED BY SOUSA.

American Band Attracts Every-body at Paris Exposition.

K, 1900.

SPECIAL CABLE

From a ST. PAUL DISPATCH Staff Correspondent. Copyright, 1900.

Paris, May 10.—After having captured Parisian popular favor, John Philip Sousa, the United States bandmaster, is now attracting the notice of the slow-going Paris press. At first the papers were almost silent regarding the American concerts at the exposition. The notice in this morning's Figaro may be taken as a good example of what the journals are now saying.

Figaro says: "Enormous crowds thronged the Esplanade des Invalides yesterday, where the daily concerts are given. There was not a vacant chair around the stand where the American Stars and Stripes floated. This enormous success is repeated every day."

English visitors are almost as prominent in the crowd as Americans. Other foreigners are also present, and even Chinese and Algerians listen enraptured to the stirring strains of Sousa's band.

They have got into the habit of going to hear the American band every day. A few American women are beginning to make fools of themselves over Sousa. They rush up to the band master the moment the concert is over and introduce themselves, offer flowers, introduce their daughters, tell Sousa that they are "proud he is here," and give evidence of their enthusiasm in various other ways. It is to be hoped that this folly will be nipped in the bud, before it goes any further. The French have not forgotten the Hobson episode at the close of the Spanish war. They often refer to it and would be quite ready to advertise the same sort of gush regarding Sousa, if they only got the chance.

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Sousa May Come Again.

Spokane may have an opportunity of hearing the famous Sousa band next season. It is announced that the noted bandmaster will make another trip to the Pacific coast next year after the close of the Paris exposition. John C. Fisher, manager of Madame Modjeska this season, has just returned to California. He said:

"The big eastern combinations are not heading out this way just now. Business is too good back there. Jacob C. Litt will send a big production of 'Shenandoah' to the Pacific coast next year, and the Frohmans will head a 'Little Minister' company, without Maud Adams, this way. Frank Daniels is coming with 'The Ameer,' and Sousa will bring his band after he returns from the Paris exposition. The facts about these companies I learned personally while in New York."

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Around the clock in which the musicians sat clustered yesterday at least 2000 persons, heedless of the rain which fell from time to time.

Every number played by the band evoked great applause, nor were the listeners satisfied with less than a double encore for each.

The last note was the signal for a tremendous outburst of cheering, in which persons of many nationalities joined. A turbaned Arab sitting close to the clock gravely nodded his head in appreciation and loudly clapped his hands, while two Chinamen in flapping robes excitedly waved their umbrellas.

A stately middle aged woman, who was accompanied by her daughters, grasped Sousa's hand, and exclaimed:—

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Sousa is much set up over his reception in Paris. He is enthusiastic over the way in which he and his band have been received.

"Paris has given us a royal welcome," he said.

"I find the audiences here very similar to American audiences, and have come to the conclusion that people the world over have more or less the same likes and dislikes in music." The band is to play at the opening of the Salle des Fetes, on July 5, by special invitation from the French administration of the exposition. On July 4 at the unveiling of the Lafayette statue in the morning, the new march, "The Spirit of Liberty," will be played.

Newspaper Cutting Bureau in the World.

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Sousa in Paris.

His Brilliant Reception in the French Capital.

THE Sousa Band has arrived safely on the other side, and on Sunday afternoon, May 6th, played for two hours on the Champs de Mars, which is the very center of the Exposition grounds. A concert was also given in the Art Palace which was more select in its character.

The operatic music played by the Sousa men was well applauded, but the American airs awakened livelier enthusiasm. At the playing of Sousa's "Stars and Stripes" two large American flags were displayed and the Americans present indulged in noisy expressions of patriotic delight, to which the French listeners heartily responded. There was much cheering on all sides.

Pryor, the trombonist, made a hit. Sousa's methods of conducting were closely observed and favorably commented upon. His music is known in many parts of Europe, but his personal presence will greatly add to its popularity. There is every reason to believe that the Sousa tour abroad will be a triumphant one.

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MAY 10 1900

The New York Herald's correspondent reports that Sousa's Band has won great praise from the Parisians, and that enthusiastic crowds attend and listen whenever it plays.

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Sousa and his band have reached Paris and are easily the most popular American exhibit. Their first concert was enthusiastically received, several thousand people listening to them in spite of a rain storm, the final number, "The stars and stripes forever," evoking a demonstration led by hundreds of Americans. Among Sousa's engagements are concerts July 4 at the unveiling of the Lafayette statue when Sousa will introduce a new march, "The spirit of liberty," and the following day when he will play at the Salle des fetes by special invitation of the French administration of the exposition.

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MAY 11 1900

Sousa's Band at Paris Expo.

But Duss' Great Western Band playing the same soul-stirring airs will be at Calhoun Park Sunday. Sousa program: Popular red High, Lyceum entertainer; Felicia DeHam, child artiste, and the always welcome Excelsior Quartet in songs of the day. Biggest concert bill of the day. Free.

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Address of Paper _____

MAY 12 1900

Jules Sachs, head of the Sachs Concert Direction in Berlin, the local German manager of the Sousa tour in that country, has just died. This will not cause any interruption of the Sousa concerts which have all been sold in Germany.

Dispatches state that Sousa's band played for the first time on the Exposition grounds last Sunday, and were received with great heartiness. The stirring marches, followed by "The Star Spangled Banner" and the national anthem, were in turn greeted with the wildest enthusiasm. Frenchmen united with the Americans in according a demonstrative welcome to the "American March King" and his famous band. In the words of Enterpe: Bully for King John.

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John Philip Sousa and his band opened successfully at the Paris Exposition on Saturday last.

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Address of Paper _____
Date MAY 12 1900 MAY 12 1900

SOUSA COMPLIMENTS CONN.

C. G. Conn, manufacturer of the well-known "Wonder" instruments, has received the following letter from the great bandmaster, John Philip Sousa:

Mr. C. G. Conn,
No. 34 East Fourteenth street, New York City.

My Dear Mr. Conn:—On the eve of our departure for Europe, it affords me great pleasure to tell you that the band, in almost its entirety, have selected your instruments. This should be particularly flattering to you and an evidence of the superiority of your workmanship, when in no case were the men asked to select any particular maker, but of their own volition chose your instruments in preference to all others.

Very sincerely,

JOHN PHILIP SOUSA.

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Address of Paper _____

SOUSA PLAYED

And American Building Was Opened

And Formally Turned Over to the Commissioner General.

PARIS, May 12.—The formal opening of the American national pavilion at the exposition took place today.

The appearance of the building, which is not much of an artistic triumph, has been improved by the erection of some fine statuary, while the interior has been beautified with frescoes, draperies, etc. The central position in the main hall is occupied by a big portrait of President McKinley.

The ceremony of opening began at 2:30 p. m., when M. Picard, the commissioner general of the exposition, entered the building on the arm of Prof. Woodward, assistant commissioner general of the United States.

Sousa's band was stationed near the entrance and as M. Picard entered played "The Marseillaise."

Commissioner General Peck met the French commissioner at the door and escorted him to the rotunda.

On turning the buildings over to the exposition Mr. Peck said: "The great nation on which I have the honor to represent, rejoices to have been permitted to erect this structure in the street of nations. It is my duty and pleasure to transfer to you this edifice, which is the gift of the nation, gladly joining with other nations in bringing here its products as a contribution to the great peace festival so happily inaugurated."

"I know my countrymen will join me in the sentiment of vive commissioner Picard, vive l'exposition, vive la France."

Mr. Peck then presented M. Picard with a gold key pendant as a souvenir of the occasion.

M. Picard responded to Mr. Peck's speech with a brief appreciative address and the ceremony was concluded.

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FRANCE.

AMERICAN BUILDING AT PARIS

FORMALLY OPENED BY COMMISSIONER-GENERAL AND PRESENTED TO EXPOSITION WITH CEREMONIES.

MCKINLEY'S PORTRAIT IN MAIN HALL.

Building in Itself Not an Artistic Triumph. Yet It Is Well Appointed and Fairly Creditable to This Country.

[SPECIAL CABLE TO THE ENQUIRER.]

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Newspaper Cutting Bureau in the U. S. A.

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Address of Paper _____
Date MAY 12 1900

DECORATED

With Stars and Stripes

United States Pavilion Handed Over

To Authorities of Paris Exposition.

Sousa's Band Furnished Music and the Event Drew a Big Crowd.

PARIS, May 12.—The United States pavilion on the Rue des Nations was formally handed over to the exposition authorities this afternoon. The ceremony was favored by beautiful weather and attracted a very large assemblage. Every particle of space within the building was occupied, while a big crowd gathered around the pavilion in the Rue des Nations, and on the terrace in front of the edifice looking on the Seine. The exterior and particularly the interior of the pavilion were gaily decorated with the stars and stripes and the tri-colors.

The ceremony of transferring the pavilion was quite simple, consisting of an address by Ferdinand W. Peck, commissioner of the United States, handing over the pavilion to M. Alfred Picard as the head of the exposition, and the latter's response in accepting the transfer. Sousa's band provided music and selections played were composed purely of American airs, except for the "Marseillaise."

Mr. Peck reached the pavilion about 2 o'clock. After a brief glance at the equestrian statue of Washington, which guards the portals of the American national pavilion, M. Picard ascended the steps leading to the door. Here Mr. Peck stood, surrounded by the members of the United States commission, and, as he welcomed the French commissioner general, Sousa's band struck up the "Marseillaise." All the spectators at once uncovered, and amid the strains of the French hymn M. Picard was conducted by Mr. Peck to the center of the rotunda. The audience greeted the conclusion of the air with cheers, which M. Picard acknowledged. No time was lost in proceeding with the ceremony. Mr. Peck, in a brief address, and M. Picard replied in a brief but eloquent speech, which evoked hurrahs from the audience. Addressed by M. Picard, Mr. Peck said:

"The great nation which I have the honor to represent has, by your grace, planted this building upon the soil of our sister republic, France. We rejoice that we have been permitted to erect this structure upon the Rue des Nations, an international avenue, destined to become the most famed and historic feature of your universal exposition, for these homes of the peoples of the world, standing by the side of one another, will promote in a large degree that great fraternity which should exist between the nations of the earth. We have builded our structure as a part of your international undertaking, and therefore it is my duty and great pleasure to transfer to you the pavilion head of the exposition, for your illustrious mission, and to live their countrymen." Peck."

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The ceremony of opening began at 2:30 p. m., when M. Picard, the commissioner general of the exposition, entered the building on the arm of Professor Woodward, assistant commissioner general for the United States.

Sousa's band was stationed near the entrance and as M. Picard entered played "The Marseillaise."

Commissioner General Peck met the French commissioner at the door and escorted him to the rotunda.

On turning the buildings over to the exposition Mr. Peck said: "The great nation on which I have the honor to represent, rejoices to have been permitted to erect this structure in the street of nations. It is my duty and pleasure to transfer to you this edifice, which is the gift of the nation, gladly joining with other nations in bringing here its products as a contribution to the great peace festival so happily inaugurated."

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Wspaper Cutting Bureau in the West.

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Mr. Peck reached the pavilion at 2 o'clock. After a brief equestrian statue of Washington guards the portals of the national pavilion, M. Picard steps leading to the entrance. Mr. Peck stood, surrounded by members of the United States mission, and as he welcomed the commissioner general, he turned up the "Marseillaise," which was once uncovered. The strains of the French national anthem were conducted by the orchestra of the rotunda. The conclusion of the ceremony which M. Picard addressed the time was lost in the noise of the ceremony. Mr. Peck then presented M. Picard with a gold key pendant, as a souvenir of the occasion. M. Picard responded to Mr. Peck's speech, which evoked applause from the audience. Addressing Mr. Peck, Mr. Peck said:

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Mr. Peck here presented M. Picard with a gold key and pendant representing the pavilion, as a souvenir, and concluded with the words:

"I know my countrymen will join me in the sentiment: 'Vive le Commissaire General Picard, 'Vive le Exposition Universelle de 1900, 'Vive la France.'"

M. Picard replied:

"It is for me a veritable good fortune and at the same time a profound pleasure to be able, on this solemn occasion, to offer the eminent representative of the United States my most cordial congratulations. The palace of majestic elegance which you constructed on the banks of the Seine, and which we inaugurate today, appears to me not only a temple to mark the progress of peace, but also a superb monument raised to the time-honored friendship of two nations. I feel certain that I will be a faithful interpreter of the sentiments of my fellow citizens in thanking the republic of the United States for the friendly welcome given to the invitation of the French republic and admirable participation in the work of concord whereby all countries decided to close the nineteenth century."

In expressing his thanks for Mr. Peck's souvenir of the occasion, Mr. Picard said:

"It constitutes a new pledge of the prestige of your excellent intercourse, and particularly the indissoluble bond connecting the United States and France. Gentlemen, I ask you to salute the starry banner, the folds of which are so closely blended with those of the tri-color. Long live the United States of America. Long live their illustrious president, McKinley. Long live their commission and its head, Mr. Peck."

JOUSA'S MARCHES

These Stirring Compositions in Lively Demand at the Paris Exposition—The John Church Company's Enterprise—The "March King" and His Men Win an Immediate Success.

THE New York newspapers this week publish cablegrams from Paris which describe the extraordinary success of Sousa's band at the Exposition. The vast audiences which have attended his concerts have shown as genuine enthusiasm as any American audiences ever evinced. They are insistent in their clamor for Sousa's marches and seem never to get enough of them.

Anticipating an extraordinary demand for Sousa's compositions, A. E. Adams, manager of the John Church Company's sheet music department, decided to establish in Paris a bureau, and he met the band upon its arrival in the French metropolis. Sousa is showing the Parisians and the multitudes of visitors to the Exposition how his marches should be played. Mr. Sousa has finished his new march, which will first be played the fourth of next July at the unveiling of the Lafayette statue. This march will be published by the John Church Company and will be on sale the day it is first given to the public under the composer's baton. The name will not be announced until then.

Sousa frequently has been asked: "Where do you get your players for your band?"

John Loomis, his able coadjutor, thus answers the inquiry:

"The question is natural enough, perhaps, but its answer is another proof of the intensely cosmopolitan character of New York City. A roster of Sousa's band shows that the players are all engaged here, having residence here and belonging to the city. They are gathered from every section of this country, nearly every state being represented by native born or naturalized citizens. Their home and rendezvous are here. Sousa's band shows more conclusively than almost any other organization a national characteristic—complete and sincere homogeneity, although the individual parts sprang from antipodal sources. The musical brains of this country find their symposium in New York, and this holds true, in large measure, of all other branches of art, professions, commerce, business and trade—the same gravitation to New York. Lesser cities and the country villages are constantly contributing those who lead and become the light and force of all callings. New York is the mart and culminating point of all.

Sousa himself comes from Washington, D. C., the place of his birth. A complete roster of the band that is now playing at the Paris Exposition is as follows:

1. D. A. Lyons, flute, St. Paul, Minn. 2. E. Rose, flute, New York, N. Y. 3. M. Linsky, flute, Milwaukee, Wis. 4. G. Norrito, piccolo, Brooklyn, N. Y. 5. E. Devaux, oboe, Boston, Mass. 6. P. Molles, oboe, New York, N. Y. 7. H. Thode, bassoon, New York, N. Y. 8. A. Leroux, bassoon, Pittsburg, Pa. 9. J. Helleberg, bassoon, Dallas, Tex. 10. H. Dornheim, E flat clarinet, New York, N. Y. 11. A. Lochmyer, E flat clarinet, New York, N. Y. 12. O. Fritsche, first B clarinet, New York, N. Y. 13. L. Christie, first B clarinet, New York, N. Y. 14. F. Schuetz, first B clarinet, New York, N. Y. 15. W. Langon, first B clarinet, Philadelphia, Pa. 16. A. Levy, first B clarinet, Sioux City, Ia. 17. J. Hickey, first B clarinet, Hornellsville, N. Y. 18. B. Kroeder, first B clarinet, Buffalo, N. Y. 19. M. Otto, first B clarinet, Chicago, Ill. 20. F. Heuse, first B clarinet, Albany, N. Y. 21. P. Marchesi, second B clarinet, New York, N. Y. 22. E. Preiss, second B clarinet, Philadelphia, Pa. 23. R. Engberg, second B clarinet, Salt Lake City, Utah. 24. E. Pomo, second B clarinet, New York, N. Y. 25. H. Nelson, third B clarinet, Topeka, Kan. 26. E. Locke, third B clarinet, Keene, N. H. 27. A. Smith, third B clarinet, New York, N. Y. 28. G. Boecavacchia, first alto clarinet, New York, N. Y. 29. W. Foerster, second alto clarinet, New York, N. Y. 30. A. Schroeder, bass clarinet, New York, N. Y. 31. A. Donati, bass clarinet, Chicago, Ill. 32. A. Laurendeau, alto saxophone, Pittsburg, Pa. 33. H. Dickinson, alto saxophone, Coldwater, Mich. 34. M. Davidson, tenor saxophone, New York, N. Y. 35. L. Knittel, tenor saxophone, St. Louis, Mo. 36. S. Lawton, baritone saxophone, Boston, Mass. 37. H. L. Clarke, solo cornet, Boston, Mass. 38. W. Rogers, first cornet, Indianapolis, Ind. 39. H. Higgins, second cornet, Boston, Mass. 40. H. Wilder, second cornet, Pulaski, N. Y. 41. F. Hell, flugelhorn, San Francisco, Cal. 42. E. G. Clark, flugelhorn, Plattsburgh, N. Y. 43. P. Nielsen, first trumpet, Chi-

cago, Ill. 44. A. Grosskurth, second trumpet, Washington, D. C. 45. A. Horner, horn, Philadelphia, Pa. 46. R. Lange, horn, Cincinnati, Ohio. 47. P. Lotze, horn, New York, N. Y. 48. C. Wienelt, horn, New York, N. Y. 49. A. Pryor, solo trombone, St. Joseph, Mo. 50. R. Chapman, first trombone, Brooklyn, N. Y. 51. M. C. Lyon, second trombone, Camden, N. J. 52. E. A. Williams, bass trombone, Washington, D. C. 53. S. Mantia, solo euphonium, Brooklyn, N. Y. 54. E. Wardwell, baritone euphonium, Turner, Me. 55. A. Helleberg, first tuba, New York, N. Y. 56. H. Conrad, first tuba, New York, N. Y. 57. L. Del Negro, first tuba, New York, N. Y. 58. H. Seavey, first tuba, Waterford, Me. 59. T. Mills, tympani, Muskegon, Mich. 60. C. Chapman, drums-bells, Brooklyn, N. Y. 61. H. Forster, bass drum, New York, N. Y.

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BOOM FOR SOUSA.

American music and the American musicians received an extraordinary welcome from Parisians and foreigners listeners at the Exhibition this week. Sousa's Band made its debut, and gave daily open air concerts on the beautiful Esplanade des Invalides. It is no exaggeration to say that these performances have been the feature of the Exposition the past week; and, while Americans are naturally delighted to hear the familiar national airs and popular marches and melodies, the intense enthusiasm displayed by the French audiences and the encomiums they have passed on the music and its interpretation have been most flattering to Sousa's fellow countrymen. Each afternoon the stand has been surrounded by an assembly numbering thousands, and the spot has become a fashionable gathering-place for the American colony and visitors.

The climax of enthusiasm has been reached when on each occasion, during the rendition of the march, "The Stars and Stripes Forever," the assemblage has stood bareheaded as Old Glory was unfurled by two uniformed American guards. The march is listened to in silence, but upon its conclusion the audience raises shouts and hurrahs, hats go into the air and ladies throw flowers on the bandstand. This demonstration is not confined to Americans but is joined in by the French spectators. It has been a triumph for Sousa. Among those present have been United States Ambassador Porter and his family, Mr. John K. Gowdy and family, Mr. and Mrs. Potter Palmer, Mrs. Kingdon, Mrs. Logan and Messrs. Myron Herrick and Webb Hayes.

AMERICAN PAVILION
OPENED AT PARIS EXPO.

Structure Formally Dedicated With Appropriate Exercises.

Paris, May 12.—The formal opening of the American national pavilion at the exposition took place to-day. The appearance of the building, which is not much of an artistic triumph, has been improved by the erection of some fine statuary, while the interior has been beautified with frescoes, draperies, etc. The central position in the main hall is occupied by a big portrait of President McKinley.

The ceremony of opening began at 2:30 p. m., when M. Picard, the commissioner general of the exposition, entered the building on the arm of Prof. Woodward, assistant commissioner general for the United States. Sousa's band was stationed near the entrance, and as M. Picard entered played "The Marseillaise." Commissioner General Peck met the French commissioner at the door and escorted him to the rotunda. In turning the building over to the exposition Mr. Peck said:

"The great nation which I have the honor to represent rejoices to have been permitted to erect this structure in the Street of Nations. It is my duty and pleasure to transfer to you this edifice, which is the gift of the nation, gladly uniting with other nations in bringing here its products as a contribution to the great peace festival so happily inaugurated. I know my countrymen will join me in the sentiment of vive Commissioner Picard, vive l'exposition, vive la France."

Mr. Peck then presented M. Picard with a gold key pendant as a souvenir of the occasion. M. Picard responded to Mr. Peck's speech with a brief appreciative address, and the ceremony was concluded.

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AMERICAN MUSIC IN PARIS.

John Philip Sousa Says That It Is Well Received.

BY JOHN PHILIP SOUSA.

SPECIAL BY CABLE.

Paris, May 12.—Copyright, 1900, by W. R. Hearst.—The condition of music at the Exposition is to my mind very vividly depicted by the following cablegram from the music of the Columbian Exposition. At Chicago Thomas's Orchestra was in evidence; at Paris it is a Cologne orchestra which discourses sweet music.

Numerous national villages at the Columbian exhibition had their orchestras or bands of more or less importance. These represented their respective countries. Here, too, different nations have their bands, ours being the official band of the United States Committee. We are here to expound military music as we understand it in America. I am glad to say that our interpretation of American military music made such a strong impression that the French Government put at our disposal the Salle des Fetes, where we will give concerts under the patronage of the French and American commissions.

When we give Massenet's music, naturally it is well received. I am glad also to say that our own music is as well received here as in the United States. An exhibition such as this is musically valuable, as it leads away from conservatism, and individual genius has an opportunity of exploiting itself for the benefit of art. I have no doubt that the exhibition of music furnished during the exhibition will be of great value to the world. All of us who are here working in the musical vineyard will profit by the association.

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THE AMERICAN PAVILION OPEN.

Formal Inauguration of the United States' Building at the Paris Exposition Occurred Today - The Building is Not Artistic.

Paris, May 12.—The formal opening of the American national pavilion at the exposition took place today. The appearance of the building, which is not much of an artistic triumph, has been improved by the erection of some fine statuary, while the interior has been beautified with frescoes, draperies, etc. The central position in the main hall is occupied by a big portrait of President McKinley.

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Mr. Peck then presented M. Picard with a gold key as a souvenir of the occasion. M. Picard responded to Mr. Peck's speech with a brief appreciative address, and the ceremony was concluded.

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AMERICAN BUILDING OPENED.

Formally Turned Over to Exposition Commissioners To-day.

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THE SOO-SEE CLOWN BAND.

One of the most amusing of the many hilarious features of the combined Adam Forepaugh-Sells Brothers' shows is the clown band. It is such a palpable burlesque on the famous bandmaster, John Philip Sousa, and his striking mannerisms, that it never fails to convulse the audience. And no one enjoys this farcical performance better than Mr. Sousa himself. He witnessed an exhibition of the show during its engagement at the Madison Square Garden, in New York City, and he laughed with great heartiness over the funny antics of the merry sons of Momus. The man who imitated the great bandmaster is a particularly fine cornet player, especially in the manner of triple-tonguing, and he was complimented by Mr. Sousa for his skill. When the clown band makes its entrance the burlesque on Mr. Sousa is instantly recognized. The band opens with one of Mr. Sousa's famous marches, but is played with such a series of strident discords that it evokes roars of laughter. The clown who mimics Sousa is perfect in his make up as far as wigs, beard and costume can bring about that result. He wears a cap, blue military coat and white duck trousers, just as Mr. Sousa does. His walk, however, is an exaggerated swagger, and his manner, when playing solo parts, extremely ridiculous.

At the first shrill, tremulous blast from his cornet the band assumes all kinds of grotesque attitudes, after having spread themselves in a circle on the stage. At the second blast, more ear-splitting than the first, the band collapses; it revives instantly and follows him through a mock rapid time march.

Then one of the players, made up to resemble a tramp, walks like a comic opera tragedian to the front of the stage and plays "Say Au Revoir, but Not Farewell," on a trombone a la Arthur Pryor. At the last note he collapses and falls to the stage on a sack which has been placed there to receive him.

Immediately the band assembles again, and all hands go marching off, playing vigorously, but as discordantly as before. The effect is intensely funny, for it is done with great apparent seriousness.

All this good-natured fun Mr. Sousa witnessed with great glee. The hit at him was so well done, and withal so amusingly, that the great band leader could not help paying a tribute to the merry men by saying:

"Well done; the boys know their business!"

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"The hit of the Exposition, so far, is Sousa's band. I was present the first day they played.

Sousa began with our National Anthem, and the crowd cheered themselves hoarse. But when Sousa played the 'Marseillaise' they broke loose in earnest. They

were so wild and crazy over it that it was not hard to understand how the revolution and the reign of terror came to pass.

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UNCLE SAM'S DAY

American Pavilion Opened at 1884.
Paris Exposition.

IMMENSE THRONGS ATTENDED.

Sousa's Band Furnished Inspiring Music.

PLAYED THE MARSEILLAISE

And French and Americans Cheered.

SOUSA MAKES A HIT.

Paris, May 12.—The question of the Sunday opening of the American pavilion and section at the exposition had been barely settled when the temperance advocate lifted their voices against the sale of liquor in the cafe of the American pavilion. The basements of all the pavilions on the now famous Rue des Nations where are erected the official buildings of the foreign nations are occupied by restaurants and cafes in which are served dishes and beverages characteristic of the respective countries. These establishments have been the rendezvous for foreign visitors who gather at the several pavilions. The American prohibitionists feel strongly on the matter of allowing the sale of liquor in the American cafe which forms a part of their national pavilion. The letter column of the Herald offered an arena for wordy warfare between the opponents of and the sympathizers with the sale of liquor which has been highly interesting to Parisians, who utterly fail to comprehend how such a subject could form a topic of discussion. At the headquarters of the American commission it is expected that those who have been vehemently assailing the idea of an American barroom are acting under false impressions, as no bar is to be located there. The cafe will be as found in all American cities. American food can be had there and American beverages will be served to those dining.

The Sunday question has popped up again in a condition athletic. Many of the international contests have been fixed for Sunday and the participation of American athletes is a matter for dispute unless the events in which they are entered are fixed for some other day.

The director of the United States athletic contests is unwilling to discuss as yet his plans but he hopes for a large representation of Americans and a good share of the prizes.

American musicians received an extraordinary welcome from Parisians and foreign listeners at the foreign exhibits this week. Sousa's band made its debut and gave daily open air concerts on the beautiful esplanade des Invalides. It is no exaggeration to say these performances have been the feature of the exposition the past week and while Americans are naturally delighted to hear familiar national airs and popular marches and melodies the intense enthusiasm displayed by the French audiences and the encomiums they have passed is gratifying and most flattering to Sousa's fellow countrymen.

The climax of enthusiasm has been reached when on each occasion during the rendition of the march "The Stars and Stripes Forever," the assembly has stood bare headed as "Old Glory" was unfurled by two uniformed guards. The march is listened to in profound silence but upon its conclusion the audiences raise shouts and hurrahs, hats go into the air and ladies throw flowers upon the bandstand in great profusion. This is not at all confined to Americans but is joined in by all the French spectators. It has been a distinct triumph for Sousa. Among those present have been Ambassador Porter and his family, Mr. John K. Gowdy and family, Mr. and Mrs. Potter Palmer, Mrs. Kingdon, Mrs. Logan and Messrs. Myron and Webb Hayes.

This week has seen the inauguration of a number of foreign pavilions including those of Spain, Belgium, Sweden, Japan and Denmark.

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MR. PECK OPENS OUR PARIS PAVILION

Great Crowd of Americans and Hundred
of Prominent Frenchmen Witness the
Event at the Exposition.

BAR AROUSES TEMPERANCE FOLK

Special Cable Message to "The Bulletin."
(Copyright, 1900, by The Bulletin Co.)

PARIS, May 12.

The United States pavilion was formally opened this afternoon in the midst of a great crowd of Americans and hundreds of prominent Frenchmen. At the appointed hour M. Picard, the French Commissioner-General of the Exposition, entered the Exposition gates at the Invalides Bridges arm in arm with Mr. Benjamin Woodward, assistant commissioner-general from the United States to the Paris Exposition.

The moment they appeared the pavilion Sousa's Band, which was stationed on one side of the entrance, began to play the "Marseillaise." Commissioner Peck met M. Picard at the door and warmly shook hands with him. The party then proceeded to the centre of the rotunda. Standing under the dome Commissioner Peck made a speech, formally opening the building.

At the close of his address the commissioner presented M. Picard with a golden key and pendant medal. M. Picard made a graceful reply, complimenting the Americans on their push and enterprise. Then there was more delightful music and the greatest enthusiasm prevailed.

The American cocktail figured prominently among the refreshments provided for the visitors. The American Friends of Temperance here are up in arms against the bar which is said to exist somewhere within the pavilion. A discussion on this

matter has been going on in the Paris newspapers for some time.

This morning the Paris "Herald" and several other newspapers contain complimentary descriptions of the American buildings.

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SPECIAL CABLEGRAM TO THE GLOBE-DEMOCRAT.

PARIS, May 12.—[Copyright, 1900, by New York Tribune.]—The feature of the World's Fair this afternoon was the inauguration of the United States pavilion. Commissioner General Peck, in an appropriate speech, handed over the building to the administration of the exposition, and M. Picard, in behalf of the French Government, made a brief and complimentary reply, after which Sousa's band executed a programme that, with the exception of the French national anthem, was composed of American music—such airs as "Sheridan's Ride," "The Presidential Polonaise," "Indian MacDowell's Suite," "War Time," etc., being keenly appreciated by the Parisian musical amateurs.

Among the Americans present at the inauguration besides Ambassador Porter, his wife and family; Commissioner General Peck and his family and a host of officials, were: Mr. and Mrs. Potter Palmer, the latter wearing a superb blue gown with a gold Byzantine belt; Gen. and Mrs. Lucius Warren, Mrs. Sanderson, Capt. and Mrs. Lars Anderson, Mr. and Mrs. John Munroe, who have just returned to Paris from Aix les Bains; Mrs. George B. Loring, Mr. and Mrs. Francis Scott, Mr. Eugene D. Wolf, Mr. Bradley Martin, Mr. and Mrs. Louis Stern, Mr. and Mrs. Wm. G. Tiffany, Mrs. de Weerts, Mrs. Padelford, Mrs. Kernochan, Mrs. Magruder, Miss Blackington, Mr. and Mrs. Bodington, Mr. and Mrs. George Howland, Miss Stackpole, Mrs. and Miss Huntington, Mrs. Douglas Grant, Miss Louise Scott and the Countess Rende de Coetlogan. In his speech presenting the American pavilion to M. Picard Commissioner General Peck said:

PECK'S SPEECH.

"The great nation which I have the honor to represent has, by your suffrance, planted this building on the soil of our sister republic, France. We rejoice that we have been permitted to erect this structure on the Rue des Nations—an international avenue, destined to become the most famed and historic feature of your great universal exposition—for these homes of the peoples of the world, standing by the side of one another, will promote in a large degree that great fraternity which should exist between the nations of the earth.

"We have builded our structure as a part of your international undertaking, and, therefore, it is my duty and great pleasure to transfer to you, as the executive head of the exposition, this edifice, which is the gift of a nation gladly uniting with other nations in bringing to France its resources and products as a contribution to the great peace festival so happily inaugurated.

PICARD'S RESPONSE.

M. Picard said:

"It is for me a veritable good fortune and at the same time a profound pleasure to be able, on this solemn occasion, to offer the eminent representative of the United States my most cordial congratulations. The palace of majestic elegance which you have constructed on the banks of the Seine, and which we inaugurate to-day, appears to me not only a temple to mark the progress of peace, but also a superb monument raised to the time-honored friendship of two nations. I feel certain that I will be a faithful interpreter of the sentiment of my fellow-citizens in thanking the powerful republic of the United States for the friendly welcome given to the invitation of the French Republic and admirable participation in the work of concord whereby all countries decided to close the nineteenth century.

"It constitutes a new pledge of the prestige of your excellent intercourse, and particularly the indissoluble bond connecting the United States and France. Gentlemen, I ask you to salute the starry banner, the folds of which are so closely blended with those of the tri-color. Long live the United States of America! Long live their illustrious President, McKinley! Long live their commission and its head, Mr. Peck."

AMERICAN MUSIC.

During the week one of the most frequented corners of the exposition has been the neighborhood of the stand where Sousa's American band plays. Great interest is manifested in native American music given by this American band will be followed by the majority of French military orchestras on account of the immense hold obtained over the ordinary listener's emotions. Call it the music of the future or the music of the past, it is the music required by the masses of the people, because it stirs their heartstrings, makes them feel and live. This popular descriptive music is a revelation to us here, and will have a marked influence on our national compositions in future."

A professor at the Paris conservatory, who is celebrated both as an organist and as a composer, when asked if he did not think such descriptive music rather too trivial and not sufficiently elevated, replied most emphatically: "Not at all. We musicians, living in our music day by day, all become too abstract and forget that if there is mind there is also heart. French composers give food to the former, but fail to touch the latter. Some of my conferees say that this homely American descriptive music is nothing but a return to the earliest endeavors at composition. This is a great mistake. Whether it be Colonne's orchestra interpreting Wagner's Ride of the Walkyries, or Sousa's band portraying homely scenes of everyday American life, makes no difference; both are highly descriptive, both appeal directly to the heart and emotions."

AMERICAN POST OFFICE IN PARIS

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PARIS EXPOSITION.

UNITED STATES PAVILION HAND-
ED OVER TO AUTHORITIES.

Large Assemblage Witnesses the
Formal Transfer—Commissioner
Peck and M. Picard Exchange
Felicitations.

Paris, May 12.—The United States pavillon on the Rue des Nations was formally handed over to the Exposition authorities this afternoon. The ceremony was favored by beautiful weather and attracted a very large assemblage of all nations and their guests, included among whom were the chief officials of the great Exposition, both French and foreign. Every particle of space within the building was occupied, while a great crowd gathered around the pavilion in the Rue des Nations and on the terrace in front of the edifice, looking on the River Seine. The exterior, and particularly the interior, of the pavilion were gaily decorated with the Stars and Stripes and the tri-colors. The ceremony of transferring the pavilion was quite simple, consisting of an address by Ferdinand W. Peck, United States commissioner, handing over the pavilion to M. Alfred Picard, as the head of the Exposition, and the latter's eloquent response in accepting the transfer.

Sousa's Band provided splendid music, and the selections played were composed purely of American airs, except "The Marseillaise."

The audience greeted the conclusion of the air with cheers, which M. Picard acknowledged. No time was lost in proceeding with the ceremony, Mr. Peck delivering his address and M. Picard responding in a brief but very eloquent speech, which evoked enthusiastic hurrahs from the audience.

Addressing M. Picard, Mr. Peck said: "The great nation which I have the honor to represent has, by your suffrance, planted this building upon the soil of our sister republic, France. We rejoice that we have been permitted to erect this structure upon the Rue des Nations, an international avenue destined to become the most famous and historic feature of your great universal Exposition; for these homes of the peoples of the world, standing by the side of one another, will promote in a large degree that great fraternity which should exist between the nations of the earth. We have builded our structure as a part of your international undertaking, and, therefore, it is my duty and great pleasure to transfer to you, as the executive head of the Exposition, this edifice, which is the gift of a nation gladly uniting with other nations in bringing to France its resources and products as a contribution to the great peace festival so happily inaugurated."

Mr. Peck here presented M. Picard with a gold key and pendant representing the pavilion as a souvenir, and concluded with the words:

"I know my countrymen will join me in the sentiment: 'Vive le Commissaire Generale Picard! Vive la Exposition Universale! Vive la France!'"

M. Picard replied:

"It is for me a veritable good fortune and at the same time a profound pleasure to be able on this solemn occasion to offer the eminent representative of the United States my most cordial congratulations. The palace of majestic elegance which you constructed on the banks of the Seine, and which we inaugurate to-day, appears to me not only a temple to mark the progress of peace, but also a superb monument raised to the time-honored friendship of the two nations. I feel certain that I will be a faithful interpreter of the sentiments of my fellow-citizens in thanking the powerful republic of the United States for the friendly acceptance given to the invitation of the French republic and remarkable participation in the work of concord whereby all countries seek to close the nineteenth century."

In closing, M. Picard said: "It constitutes a new pledge of the prestige of your excellent intercourse, and particularly the indissoluble bond connecting the United States and France. Gentlemen, I ask you to salute the starry banner, the folds of which are so closely blended with those of the tri-color. Long live the United States of America! Long live their illustrious President, McKinley! Long live their commission and its head, Mr. Peck!"

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AMERICANS ENJOY LAUGH AT SOUSA'S MISTAKEN CRITICS.

(Copyright, 1900, by the Press Publishing Company, New York World.)
(Special Cable Despatch to The World.)

PARIS, May 12.—Americans here are enjoying a good laugh at the expense of the newspapers now criticizing Bandmaster Sousa for playing nothing but French music, instead of giving samples of what is popular in the United States.

Sousa's marches and other compositions have anonymously become very popular all over Europe. In France especially all his successes have been dinned relentlessly for the last three years, so that when he started a series of concerts at the Exposition Sousa was either taken for a plagiarist of his own work or accused of giving nothing but "cheesnuts."

The leader quickly understood the situation and modified his programme accordingly. The band's performance otherwise was unanimously praised. Every afternoon the American concert brings such enthusiastic cheering crowds at Invalides that traffic is almost blocked.

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PECK OPENS PARIS EXPOSITION

PARIS, May 12.—[Copyright, 1900, by New York Tribune.]—The feature of the World's Fair this afternoon was the inauguration of the United States pavilion. Commissioner General Peck, in an appropriate speech, handed over the building to the Exposition authorities. The Countess Rence de Coetlogan, in a speech presenting the American pavilion to M. Picard, Commissioner General Peck said:

PECK'S SPEECH

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AMERICAN MUSIC

During the week one of the most frequented corners of the exposition has been the neighborhood of the stand where Sousa's American band plays. Great interest is manifested in native American compositions, folksongs and descriptive music, which are a revelation to Parisians. The graphic musical descriptions of prairie life, the singing of the bird, the rumbling of wagons, the arrival of the redskins on the warpath, the rolling of drums, the firing of revolvers and other purely American musical quantities, hitherto unknown in this country, have called forth the highest praise from all classes of Frenchmen. Among the bystanders the opinion everywhere was the same—"Very original," "Tres chic," "Beautiful." "That's the kind of music we want." Such was the rapid fire of praises without a dissenting voice. Among the attentive listeners to the American band were M. Theodore Dubois, director of the French Conservatory of Music; M. Carre, director of the Opera Comique, and several leaders of French military bands. One of the chief members of the justly celebrated band of the Garde Republicain said:

"This is exactly the sort of music our countrymen want in order to play up to our reputation. We are likely to perform music far too abstract, away above the heads of ninety-nine out of one hundred listeners."

FRENCH TO IMITATE

"Besides American descriptive music, the American band plays a classical repertory—Chopin, Liszt, Beethoven—fully as well as we do. I feel certain that the example given by this American band will be followed by the majority of French military orchestras on account of the immense hold obtained over the ordinary listener's emotions. Call it the music of the future or the music of the past, it is the music required by the masses of the people, because it stirs their heartstrings, makes them feel and live. This popular descriptive music is a revelation to us here, and will have a marked influence on our national compositions in future."

A professor at the Paris conservatory, who is celebrated both as an organizer and as a composer, when asked if he did not think such descriptive music rather too trivial and not sufficiently elevated, replied most emphatically: "Not at all. We musicians, living in our music day by day, all become too abstract and forget that if there is mind there is also heart. French composers give food to the former, but fail to touch the latter. Some of my conferees say that this homely American descriptive music is nothing but a return to the earliest endeavors at composition. This is a great mistake. Whether it be Colonne's orchestra interpreting Wagner's Ride of the Walkyries, or Sousa's band portraying homely scenes of everyday American life, makes no difference: both are highly descriptive, both appeal directly to the heart and emotions."

C. I. BARNARD.

AMERICAN POST OFFICE IN PARIS

PARIS EXPOSITION.

UNITED STATES PAVILION HAND- ED OVER TO AUTHORITIES.

Large Assemblage Witnesses the Formal Transfer—Commissioner Peck and M. Picard Exchange Felicitations.

Paris, May 12.—The United States pavilion on the Rue des Nations was formally handed over to the Exposition authorities this afternoon. The ceremony was favored by beautiful weather and attracted a very large assemblage of all nations and their guests, included among whom were the chief officials of the great Exposition, both French and foreign. Every particle of space within the building was occupied, while a great crowd gathered around the pavilion in the Rue des Nations and on the terrace in front of the edifice, looking on the River Seine. The exterior, and particularly the interior, of the pavilion were gaily decorated with the Stars and Stripes and the tri-colors. The ceremony of transferring the pavilion was quite simple, consisting of an address by Ferdinand W. Peck, United States commissioner, handing over the pavilion to M. Alfred Picard, as the head of the Exposition, and the latter's eloquent response in accepting the transfer.

Sousa's Band provided splendid music, and the selections played were composed purely of American airs, except "The Marseillaise."

The audience greeted the conclusion of the air with cheers, which M. Picard acknowledged. No time was lost in proceeding with the ceremony. Mr. Peck, delivering his address and M. Picard responding in a brief but very eloquent speech, which evoked enthusiastic hurrahs from the audience.

Addressing M. Picard, Mr. Peck said:

"The great nation which I have the honor to represent has, by your suffrance, planted this building upon the soil of our sister republic, France. We rejoice that we have been permitted to erect this structure upon the Rue des Nations, an international avenue destined to become the most famous and historic feature of your great universal Exposition; for these homes of the peoples of the world, standing by the side of one another, will promote in a large degree that great fraternity which should exist between the nations of the earth. We have builded our structure as a part of your international undertaking, and, therefore, it is my duty and great pleasure to transfer to you, as the executive head of the Exposition, this edifice, which is the gift of a nation gladly uniting with other nations in bringing to France its resources and products as a contribution to the great peace festival so happily inaugurated."

Mr. Peck here presented M. Picard with a gold key and pendant representing the pavilion as a souvenir, and concluded with the words:

"I know my countrymen will join me in the sentiment: 'Vive le Commissaire Generale Picard! Vive le Exposition Universale! Vive la France!'"

M. Picard replied:

"It is for me a veritable good fortune and at the same time a profound pleasure to be able on this solemn occasion to offer the eminent representative of the United States my most cordial congratulations. The palace of majestic elegance which you constructed on the banks of the Seine, and which we inaugurate to-day, appears to me not only a temple to mark the progress of peace, but also a superb monument raised to the time-honored friendship of the two nations. I feel certain that I will be a faithful interpreter of the sentiments of my fellow-citizens in thanking the powerful republic of the United States for the friendly acceptance given to the invitation of the French republic and remarkable participation in the work of concord whereby all countries seek to close the nineteenth century."

In closing, M. Picard said:

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matter has been going on in the Paris newspapers for some time.

This morning the Paris "Herald" and several other newspapers contain complimentary descriptions of the American buildings.

Cutting from

Address of Paper

Date

AMERICANS ENJOY LAUGH AT SOUSA'S MISTAKEN CRITICS.

(Copyright, 1900, by the Press Publishing Company, New York World.)
(Special Cable Despatch to The World.)

PARIS, May 12.—Americans here are enjoying a good laugh at the expense of the newspapers now criticising Bandmaster Sousa for playing nothing but French music, instead of giving samples of what is popular in the United States.

Sousa's marches and other compositions have anonymously become very popular all over Europe. In France especially all his successes have been dinned relentlessly for the last three years, so that when he started a series of concerts at the Exposition Sousa was either taken for a plagiarist of his own work or accused of giving nothing but "chestnuts."

The leader quickly understood the situation and modified his programme accordingly. The band's performance otherwise was unanimously praised. Every afternoon the American concert brings such enthusiastic cheering crowds at Invalides that traffic is almost blocked.

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Address of Paper

GIFT OF A NATION!

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At the conclusion of Mr. Picard's remarks a general reception was held. Sousa's band gave a concert during the remainder of the afternoon.

FORMALLY OPENED

AMERICAN PAVILION AT PARIS TURNED OVER TO EXPOSITION.

CEREMONIES WERE SIMPLE

CRUSH OF PEOPLE WHO WISHED TO WITNESS THEM.

Sousa's Band Played, American Commissioner Peck and Commissioner Gen. Picard Made Speeches and Reception and Concert Followed.

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Before the hour set for the ceremony, the crowd became so dense that orders were given to the police to keep the people at a respectful distance from the doors. The French officers adhered so strictly to the letter of their instructions that even persons holding invitation tickets were not allowed to pass. Considerable confusion resulted from this cause, and the United States ambassador, General Horace Porter, with his party, found their passage barred until an official, perceiving him from the building, hastened to meet him and the ambassador's party scrambled through. The arrangements for handling the crowd were very unsatisfactory, and many gave up the effort to enter.

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Cutting from

FREE PRESS

Address of Paper

DETROIT, MICH.
MAY 12, 1900

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FORMALLY OPENED

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MAY 13 1900

OPEN TO THE PUBLIC

AMERICAN PAVILLION AT PARIS
EXPOSITION TRANSFERRED.

MANY DIPLOMATS PRESENT

French Police Entirely Unable to Control the Crowds.

AMERICAN GUARDS IN WHITE.

Commissioner Peck, in a Short Speech
Turned the Pavilion Over to the
Head of the Exposition—
Concerts by Sousa.

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Paper
LAKE CITY, UTAH
MAY 13 1900

Sousa's band is attracting attention across the water. A paper says that when the band played Sousa's "Stars and Stripes" the other day, two guards of the American section waved our national colors and the Americans present set up a ringing cheer, while the Frenchmen doffed their hats. It is a great band. If it could play some high music as well as it plays the jingles, it would be the greatest band on earth.

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

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MAY 13 1900

AMERICAN PAVILION IS GIVEN TO PECK

1884.

Great Crowds Throng the Exposition
Grounds To See the Exercises.

RULES RIGIDLY ENFORCED

Building Surrounded by Soldiers To
Keep the Throngs Back.

AMERICAN EMBASSY IN ATTENDANCE

Crowd Present Was Handled in a
Most Unsatisfactory Manner
and Confusion Ensued.

Paris, May 12.—The American pavilion at the exposition was formally turned over to the authorities and public this afternoon. The inauguration took place in the presence of embassy and consulate officials, a number of high French functionaries, foreign diplomats and commissioners, and such a concourse of American citizens that many who were provided with tickets were unable to gain admittance to the building. French municipal guards and policemen formed a cordon around the building, keeping the space in front of the main entrance on the embankment of the Seine free for the passage of the official party. The crowd assembled mainly on the terrace around the building facing the river, on which a special platform had been erected for Sousa's band. Before the hour set for the ceremony the crowd became so dense that orders were given to the police to keep the people at a respectful distance from the doors. The French officers adhered so strictly to the letter of their instructions that even persons holding invitations and tickets were not allowed to pass. Considerable confusion resulted from this cause and the United States ambassador, General Horace Porter, with his party, found their passage barred until an official perceiving him in the building hastened to meet him and the ambassador's party scrambled through. The arrangements for handling the crowd were very unsatisfactory and many gave up the effort to enter. The interior of the pavilion was brightly decorated with American flags and tri-color bunting, while from the summit of the dome around the golden eagle flew the stars and stripes and the French flag. The balconies were occupied exclusively by invited guests, while on the floor of the building a double line of American guards wearing white summer helmets formed an aisle through which the official party passed from the main entrance to the spot where the presentation took place. Behind these guards Americans who gained admission stood and witnessed the proceedings.

The ceremony was quite simple, consisting of an address by Ferd W. Peck, commissioner of the United States, handing over the pavilion to M. Alfred Picard, as the head of the exposition, and the latter's response in accepting the transfer. Sousa's band provided music and the selections played were composed purely of American airs, except "The Marseillaise."

The audience greeted the conclusion of the air with cheers, which M. Picard acknowledged. No time was lost in proceeding with the ceremony, Mr. Peck delivering his address and M. Picard replying in a brief but eloquent speech, which evoked hurrahs from the audience.

At the conclusion of Mr. Picard's remarks a general reception was held. Sousa's band gave a concert during the remainder of the afternoon.