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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.

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 came 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, Gen. 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. 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 with

cept for the Marseillaise. Mr. Peck reached the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, assistant United States commissioner, entered the exposition gate at the Invalids' bridge at 2:30 o'clock and proceeded immediately along the Quay de Osay to the entrance of the American building, which faces the Seine. 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 doors. 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 delivering his address and M. Picard

replying in a brief but eloquent speech, which evoked enthusiastic hurrahs from the audience.

Addressing M. Alfred Picard, commissioner general of the exposition, Mr. Ferdinand W. Peck, commissioner of the United States to the exposition, said:

"The great nation which I have the honor to represent has, by your suffrage, 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 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 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 solemn congratulations. The palace of majestic elegance which you have 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 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 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 thanks for Mr. Peck's souvenir of the occasion, 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 tricolor. Long live the United States of America. Long live their illustrious President, McKinley. Long live their commission and its head, Mr. Peck."

At the conclusion of M. Picard's remarks a general reception was held. Sousa's band gave a concert during the remainder of the afternoon.

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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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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.

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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.

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PARISIAN GOSSIP.

The Exposition Sunday Closing Question as It Affects Americans.

Paris, May 12.—(Copyright, 1900, by the Associated Press.)—Second ballots to decide those municipal elections which were left without definite results last Sunday, owing to insufficient majorities, will make tomorrow a crucial day in the political history of Paris and will have a considerable effect on the situation generally. The re-ballots will either paint the Paris municipal council with nationalism or merely leave the nationalists in sufficient number to form an aggressive minority, which will be a thorn in the side of the Government. Semi-official declarations that the Government regards the eventuality of a nationalist council with equanimity in view of the extremely satisfactory returns in the provinces must not be taken literally.

It is useless to attempt to disguise the fact that the Government's supporters are looking forward to Sunday's result with grave concern. The organs of the radicals predict that a Nationalist victory will mean a municipal policy that will make Paris uninhabitable for foreigners who come to spend their money here. This remark is based on the Nationalists' action since last year, which appears to have been to endeavor to embroil France in foreign complications in order to shake the Government's position thereby.

Pursuant to these tactics the Nationalist organs continually publish statements calculated to excite a feeling against foreigners. The Nationalists credit the Government with the Machiavaellian scheme, in the event of a sweeping Nationalist victory tomorrow of investigating the ministerial minority in the council into creating a series of violent obstructive scenes which would give the Government a pretext for dissolving the council on the ground of divided factions, whose opposition would prevent the carrying on of municipal works. A municipal commission would then be appointed to take charge of affairs until the election of a new council, which would be postponed as long as possible in order to give the Government time for electioneering. Such a plan, which would be tantamount to a veritable coup de main, could hardly, however, be put into execution, especially now that the alleged intention has been divulged.

The question of the Sunday opening of the American pavilion and section at the exposition had barely been settled when the temperance advocates lifted their voices against the sale of liquor in the cafe of the American pavilion. The basements of all 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 cold dishes and beverages characteristic of the various countries. An arena for a 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 explained that those who have been vehemently assailing the idea of an American bar are acting under false impressions, as no bar is to be located there. The cafe will be such as is found in all American cities. Distinctive 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 important events have been fixed for Sunday and the participation of American athletes is a matter of doubt unless the events in which they are entered are changed to another day. Mr. Albert G. Spaulding, recently appointed director of athletic sports on the United States Commission to the Paris Exposition, arrived on Friday and after consulting with the American officials announced that he would accept the position. He is unwilling as yet to discuss his plans, but he hopes for a large representation of Americans and a good share of prizes. American music and American musicians received an extraordinary welcome from Parisians and foreign listeners at the exhibition this week. Sousa's band made its debut and gave daily 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 enconiums they have passed on the music and its interpretation, have been 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 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 rises, shouts, hurrahs, hats going into the air and ladies throw flowers upon 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. Kingston, Mrs. Logan and Messrs. Myron T. Herrick and Webb-Hays.

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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AMERICAN DAY AT THE PARIS SHOW

Pavilion Given Over to France and the Public.

A MIGHTY CROWD

So Many Attended the Ceremonies That Hundreds Were Turned Away.

FERD PECK ONE ORATOR

To His Brief Speech M. Picard Made a Short but Eloquent Response.

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American Postoffice in Paris.

WASHINGTON, May 12.—The first letter mailed at the United States postoffice at the Paris exposition was addressed to President McKinley by Commissioner Peck. He wrote:

"It seems fitting that you should receive the first letter ever deposited in a postoffice of the United States located in a foreign land. I have the honor of informing you that this communication is the first ever transmitted through such a channel. It is registered. A complete postoffice under the direction of the postmaster general of the United States is now in full operation in the national pavilion established by our government at the Paris exposition. You will be interested in knowing that in this building is located an official bureau of information for the benefit of American people, also the American chamber of commerce, organized in Paris; the reception rooms of the commissioner general, assistant commissioner general, secretary and the 18 national commissioners appointed under the act of congress. One of the rooms will be known as 'states headquarters.' One of the rooms is set apart for the Loyal Legion of the United States and for women's organizations. The entire building is the home of our American citizens."

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OUR PAVILION OPENED

AMERICA'S DAY AT THE PARIS EXPOSITION.

SIMPLE BUT PRETTY CEREMONY.

A Dense Crowd of Americans Present—Sousa's Band Plays American Airs and the "Marseillaise"—Speeches by Peck and Picard.

PARIS, May 12.—The American pavilion at the exposition was formally turned over to the authorities and the public this evening. The inauguration took place in the presence of the 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.

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 officials adhered so strictly to the letter of their instructions that even guests holding invitation tickets were not allowed to pass. Considerable confusion resulted from this cause, and the American Ambassador, General Horace Porter, with his party, found his passage barred, until an official, perceiving him from the building, hastened to meet him, and the Ambassador's party scrambled through.

PRETTY DECORATIONS.

The interior of the pavilion was brightly decorated with American flags and tricolor bunting, with which the balconies were draped, 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, with 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 the Americans who gained admittance stood and witnessed the proceedings.

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PAVILION ACCOMMODATIONS.

"You will be interested in knowing that in this building are located, in addition to the post-office, an additional bureau of information for the benefit of our American people, and the American Chamber of Commerce, organized in Paris, and the reception-rooms of the Commissioner-General, Assistant Commissioner-General, Secretary, and the eighteen national commissioners authorized under the act of Congress. One floor will be known as State headquarters. Rooms are also set aside for the Military Order of the Loyal Legion of the United States, and for women in the patriotic organizations. The entire building is the home of our American citizens."

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The establishments look out on the Seine and the terraces in front are becoming popular rendezvous for foreign visitors who gather at the several pavilions. The American prohibitionists feel very strongly on the matter of allowing the sale of liquor in the American cafe which forms a part of their national pavilion. The open letter column of the Paris Herald offered an arena for a 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 explained that those who have been vehemently assailing the idea of an American bar are acting under false impressions, as no bar is to be located there. The cafe will be such as is found in all American cities. Distinctive American food can be had there and American beverages will be served to those dining.

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Mr. Peck's Speech.

Addressing M. Picard, Mr. Peck said: "The great nation which I have the honor to represent has by your suffrage 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 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 built 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 in 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, M. Picard,' 'Vive le exposition universelle de 1900,' 'Vive la France.'"

M. Picard's Response.

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 place 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 reared 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 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 19th century."

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FIRST LETTER TO M'KINLEY.

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"A complete post-office under the Postmaster-General of the United States is now in full operation in the national pavilion built by our government at the Paris Exposition."

PAVILION ACCOMMODATIONS.

"You will be interested in knowing that in this building are located, in addition to the post-office, an additional bureau of information for the benefit of our American people, and the American Chamber of Commerce, organized in Paris, and the reception-rooms of the Commissioner-General, Assistant Commissioner-General, Secretary, and the eighteen national commissioners authorized under the act of Congress. One floor will be known as State headquarters. Rooms are also set aside for the Military Order of the Loyal Legion of the United States, and for women in the patriotic organizations. The entire building is the home of our American citizens."

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AMERICA'S EXHIBIT AT FRENCH CAPITAL.

The United States Pavilion on the
Rue Des Nations

Formally Handed Over to the Exposition
Authorities Yesterday Afternoon.

A Large Assemblage Present at the
Ceremonies, Every Particle of
Space in the Building Being

ing the pavilion as a souvenir, and con-
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M. Picard replied: "It is for me a
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on this solemn occasion, to offer the
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States my most cordial congratulations.
The palace of majestic elegance which
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soluble 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 McKin-
ley! Long live their commission and
its head, Mr. Peck!"

WASHINGTON, May 12.—The first
letter mailed at the United States
Postoffice at the Paris Exposition was
addressed to President McKinley by
Commissioner General Peck. He wrote:
"It seems fitting that you should re-
ceive the first letter ever deposited in
a Postoffice of the United States lo-
cated in a foreign land. I have the
honor to inform you that this com-
munication is the first transmitted
through such a channel. It is regis-
tered."

"A complete Postoffice under the di-
rection of the Postmaster General of

the United States is now in full op-
eration in the national pavilion, estab-
lished by our Government at the Paris
Exposition. You will be interested in
knowing that in this building is located,
in addition to the Postoffice, an offi-
cial bureau of information for the ben-
efit of our American people; also, the
American Chamber of Commerce or-
ganized in Paris; the reception-rooms
of the Commissioner General, Assistant
Commissioner Generals, Secretary and
the eighteen National Commissioners
appointed under the Act of Congress.
One of the rooms will be known as
State headquarters. One of the rooms
is set apart for the local legion of the
United States and for women's orga-
nizations. The entire building is the
home of our American citizens."

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ss of Paper
COLUMBUS, O.
MAY 13 1900

BIGGEST

Event of Paris' Big Show,

And American to the Last
Degree,

Was the Inauguration of the United
States Pavilion.

Sousa's Band Entertained the
Throng for Hours.

Question of Women on Jurys of Award
Finally Settled—Three Washington
Women Chosen.

SPECIAL CABLEGRAM.
TO COLUMBUS SUNDAY DISPATCH.
Copyrighted 1900.

Paris, May 12.—This afternoon's in-
auguration of the United States pavil-
ion was the biggest event the "Avenue
of Nations" has witnessed since the
ceremonies began. Commissioner Peck,
in true American fashion, extended a
general invitation to every American in
Paris. As the reception lasted from 2
till 6, and the buildings are commo-
dious and stand in a large open space,
the big crowd that responded to the
commissioner's hearty invitation, was
at no time too big for comfort.

The affair took on the form of a
regular patriotic jollification. There
was music of a distinctly American
style, the American flag was visible
everywhere. The spech had the
genuine American ring and interested
the foreigners, who were present in
large numbers. The French officials
received the most cordial treatment and
went away highly gratified with their
reception. General Porter, United

States minister to France, Mr. John
Mrs. Potter Palmer was present,
looking as attractive as usual, and
divided the honors with Mrs. Peck, who
attended the ceremony along with her
daughter, Mrs. Sims and her second
daughter, Miss Arline Peck. Mrs. Lo-
gan was also present.

The growing success of the exposi-
tion is seen in the crowded state of
Paris. The way Paris is crowded is
evident by the condition of the main
thoroughfares in every part of the city.
Traffic is often blocked and pedestrians
are intercepted at every crossing. It
is impossible to get to the exposition in
a cab, in the crowded part of the city,
without stopping so often that it is
much quicker to walk. This is the first
time in the history of Paris that it
has been difficult to find cabs at cer-
tain hours, although there are 5,000
more now in use than at the time of
the exposition of 1889.

When Commissioner Peck finally sub-
mitted the list of women's names he
had prepared as candidates for the
series of award, the committee receiv-
ed his list and the long debated ques-
tion, "Shall women of the United
States be represented on the juries?"
was settled. It was thought in official
circles that these names would be con-
firmed by the committee of the man-
agement.

The women thus honored are all from
Washington.

Mrs. Annie Tollman Smith will serve
in the department of education. Miss
Claire De Graffen Ried has been as-
signed to the department of labor. Mrs.
Oldberg, who was prominently iden-
tified with the world's fair jury, will
look after the department of textiles.
None of these women are yet in Paris,
but they will be summoned to come
here immediately.

Commissioner Peck and Professor

Gave proposed these names before they
left the United States and they were
also on Mrs. Potter Palmer's list of
experts in the respective departments.
The number chosen is the same as that
allotted to France itself.

The next banquet of the American
university club will be held on the eve-
ning of Decoration day. General Por-
ter will preside and among the speak-
ers will be Bartholdi, the sculptor of
the statue of liberty, and Mr. Clarke
Carr, ex-United States minister to Den-
mark.

utting from
address of Paper
MAY 13 1900

IT'S OPEN.

RK, 1884

AMERICAN PAVILION AT PARIS
EXPOSITION FORMALLY
DEDICATED.

"Long Live the United States
and McKinley," Said Com-
missioner Picard.

HE SAYS WE ARE A POWERFUL
REPUBLIC AND SALUTES
OUR FLAG.

SPECIAL CABLE TO THE WORLD.

PARIS, May 12.—There was a brilliant
gathering today at the formal opening of
the American pavilion on the exposition
grounds. Nearly all the leading Ameri-
cans now in Paris were present and took
part in the exercises.

The building was gaily decorated and
the stars and stripes were very much in
evidence. If anything, there was too
much decoration for good taste.

Sousa's band played a selection of
American national airs. Then Mr. Fer-
dinand Peck, commissioner general of the
United States to the exposition, present-
ed to M. Alfred Picard, commissioner
general of the exposition, a commemora-
tive token in the shape of a finely chased
GOLD KEY WITH A MEDAL PEN-
DANT.

Architects Coolidge and Goustraux
handed the pavilion over to Commissioner
Peck. The latter made a brief address
to Commissioner General Picard, in the
course of which he referred to the frater-
nal feeling between France and the
United States. At the close of his ad-
dress Mr. Peck presented the symbolic
key to M. Picard.

In reply Commissioner General Picard,
after congratulating Mr. Peck on his
work, paid a tribute of respect and ad-
miration to the American people. He ex-
pressed his admiration for the building
and declared it was a monument to the
friendship of the peoples of the two na-
tions. In the name of the French people
he thanked the powerful republic across
the sea for the way it had responded to
the invitation of France to participate in
the exposition. He returned

THANKS TO THE PEOPLE

in attendance for their presence and con-
cluded by saying: "Long live the United
States; long live McKinley; I salute the
star-spangled banner."

The crowd was so great that access to
the building was almost impossible.
There was a large force of police in at-
tendance, however, and the people were
kept well in control.

The opening of the American pavilion
was more largely attended than any pre-
vious event of this kind since the ex-
position opened on April 14. The idea
had gone abroad that there were to be
some grand ceremonies which would be
well worth going to see. On the con-
trary, however, no arrangements to en-
tertain the public, outside of the concert
by Sousa's band, had been made.

AMERICA'S EXHIBIT AT FRENCH CAPITAL.

The United States Pavilion on the
Rue Des Nations

Formally Handed Over to the Exposition
Authorities Yesterday Afternoon.

A Large Assemblage Present at the
Ceremonies, Every Particle of
Space in the Building Being
Occupied—M. Picard Pays a
Glowing Tribute to America.

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, including the chief officials of the exposition, both French and foreign. 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 building, were gaily decorated with the Stars and Stripes and the tri-color.

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 Commissioner General of the exposition and the latter's response in accepting the transfer. Sousa's band provided music, and the selections played were composed solely of American airs, except for the "Marsellaise."

Mr. Peck had arrived at the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, Assistant United States Commissioner, entered the exposition gate at the Invalides Bridge at 2:30 o'clock, and proceeded immediately along the Quai de Orsay to the entrance of the American building, which faces the Seine.

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 "Marsellaise." 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 delivering his address, and Mr. Picard replying in a brief and enthusiastic speech, which evoked enthusiastic applause from the audience.

Addressing M. Picard, Mr. Peck said: "The great nation which I have the honor to represent has by your suffrage 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 built our structure as a part of your international undertaking, and 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, a contribution to the great peace festivals so happily inaugurated." Mr. Peck here presented M. Picard with a gold key and pendant representing

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SPECIAL CABLEGRAM.
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Paris, May 12.—This afternoon's inauguration of the United States pavilion was the biggest event the "Avenue of Nations" has witnessed since the ceremonies began. Commissioner Peck, in true American fashion, extended a general invitation to every American in Paris. As the reception lasted from 2 till 6, and the buildings are commodious and stand in a large open space, the big crowd that responded to the commissioner's hearty invitation, was at no time too big for comfort.

The affair took on the form of a regular patriotic jollification. There was music of a distinctly American style, the American flag was visible everywhere. The speeches had the genuine American ring and interested the foreigners, who were present in large numbers. The French officials received the most cordial treatment and went away highly gratified with their reception. General Porter, United States ambassador to France; Mr. John K. Gowdy, American consul general at Paris; and General Commissioner Peck's colleagues of the commission, paid their respects to the commissioner.

Sousa's band good naturedly played for over three hours to the great sight-seeing body.

France's "Equestrian Statue of Washington," executed in white plaster, glistened in the May sunshine. Proctor's graceful gilded "Quadriga," a spirited reproduction of a Roman four horse chariot, was greatly admired by everybody and was highly praised in this evening's papers.

Mrs. Potter Palmer was present, looking as attractive as usual, and divided the honors with Mrs. Peck, who attended the ceremony along with her daughter, Mrs. Sims and her second daughter, Miss Arline Peck. Mrs. Logan was also present.

The growing success of the exposition is seen in the crowded state of Paris. The way Paris is crowded is evident by the condition of the main thoroughfares in every part of the city. Traffic is often blocked and pedestrians are intercepted at every crossing. It is impossible to get to the exposition in a cab, in the crowded part of the city, without stopping so often that it is much quicker to walk. This is the first time that the city has been so crowded since the opening of the exposition.

Washington. Mrs. Annie Tollman Smith will serve in the department of education. Miss Claire De Graffen Ried has been assigned to the department of labor. Mrs. Oldberg, who was prominently identified with the world's fair jury, will look after the department of textiles. One of these women are yet in Paris, but they will be summoned to come here immediately.

Commissioner Peck and Professor

Gave proposed these names before they left the United States and they were also on Mrs. Potter Palmer's list of experts in the respective departments. The number chosen is the same as that allotted to France itself.

The next banquet of the American university club will be held on the evening of Decoration day. General Porter will preside and among the speakers will be Bartholdi, the sculptor of the statue of liberty, and Mr. Clarke Carr, ex-United States minister to Denmark.

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address of Paper
MAY 13 1900

IT'S OPEN.

RK, 1884

AMERICAN PAVILION AT PARIS
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SPECIAL CABLE TO THE WORLD.

PARIS, May 12.—There was a brilliant gathering today at the formal opening of the American pavilion on the exposition grounds. Nearly all the leading Americans now in Paris were present and took part in the exercises.

The building was gaily decorated and the stars and stripes were very much in evidence. If anything, there was too much decoration for good taste.

Sousa's band played a selection of American national airs. Then Mr. Ferdinand Peck, commissioner general of the United States to the exposition, presented to M. Alfred Picard, commissioner general of the exposition, a commemorative token in the shape of a finely chased gold key with a medal pendant.

Architects Coolidge and Goustraux handed the pavilion over to Commissioner Peck. The latter made a brief address to Commissioner General Picard, in the course of which he referred to the fraternal feeling between France and the United States. At the close of his address Mr. Peck presented the symbolic key to M. Picard.

In reply Commissioner General Picard, after congratulating Mr. Peck on his work, paid a tribute of respect and admiration to the American people. He expressed his admiration for the building and declared it was a monument to the friendship of the peoples of the two nations. In the name of the French people he thanked the powerful republic across the sea for the way it had responded to the invitation of France to participate in the exposition. He returned

THANKS TO THE PEOPLE

in attendance for their presence and concluded by saying: "Long live the United States; long live McKinley; I salute the star-spangled banner."

The crowd was so great that access to the building was almost impossible. There was a large force of police in attendance, however, and the people were kept well in control.

The opening of the American pavilion was more largely attended than any previous event of this kind since the exposition opened on April 14. The idea had gone abroad that there were to be some grand ceremonies which would be well worth going to see. On the contrary, however, no arrangements to entertain the public, outside of the concert by Sousa's band, had been made.

Cutting from
Address of Paper
Date

AMERICAN SHOW OPENS IN PARIS

First of National Pavilions
at Exposition.

MINISTER PORTER PRESENT

Building and Decorations Are in
Good Taste and a Credit to
United States.

By John Gilbert.

(Special Cable to The Sunday Telegraph.)

PARIS, May 12.—The first and most striking attraction of the Paris Exposition was opened to-day. It was the American Pavilion, and the exhibit there is well worthy of the praise it received on all sides. The opening ceremonies occurred in the afternoon, and were impressive and interesting.

The fact that the United States pavilion has just opened tells its own tale of the completeness of the great Exposition. It was the first to be in anything like readiness, and its formal opening has been held back by the slowness of the French workmen, who have necessarily to be employed to do the manual labor. It could have been opened a month or more ago, and the other national pavilion and exhibits are even more backward.

Commissioner Peck Talks.

The English speech of the day was delivered by Commissioner F. W. Peck. He made over the building formally to the Republic of France, and handed a golden key to the representative of that nation.

Among other things he said was that he expected the Exposition would bring France into even closer touch with her hereditary friend, the United States. All other nations would be brought closer together and the cause of universal peace advanced.

And the Band Played.

The speech of acceptance was made by Commissioner General Picard. He replied in the same vein, and praised all things American in graceful terms.

The pavilion is in every way a credit to the United States. Not only is it a superb specimen of architecture, but it is also most tastefully decorated with bunting and plants.

The opening ceremonies were witnessed by a large crowd of tourists, mostly from the United States, and among the notables present was Minister Porter and his family. Sousa's Band played outside of the pavilion and rendered all the American national airs and military marches, which were received with much favor by the throng.

1884.

Cutting from
Address of Paper
Date

LIQUOR SALE DENOUNCED.

Americans Divided Over Temperance Question in National Pavilion.

PARIS, May 12.—The question of the Sunday opening of the American pavilion and section at the exposition had barely been settled when the temperance advocates 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. The establishments look out on the Seine and the terraces in front are becoming popular rendezvous for foreign visitors, who gather at the several pavilions.

The American prohibitionists feel very strongly on the matter of allowing the sale of liquor in the American cafe, which forms a part of their national pavilion. The open-letter column of the Paris Herald offered an arena for a 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.

No Bar, Only a Regular Cafe.

At the headquarters of the American commission it is explained that those who vehemently have been assaulting the idea of an American bar are acting under false im-

pressions, as no bar is to be located there. The cafe will be such as is found in all American cities. Distinctive 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 most important international contests have been fixed for Sunday and the participation of the American athletes is a matter of doubt unless the events in which they are entered are changed to another day.

Spalding to Direct Athletics.

Albert G. Spalding, recently appointed director of athletic sports on the United States commission to the Paris exposition, arrived on Friday, and after consulting with the American officials announced that he would accept the position. He is unwilling as yet to discuss his plans, but he hopes for a large representation of Americans and a good share of the prizes.

American music and the American musicians received an extraordinary welcome from Parisians and foreigners 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.

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, hurrahs, hats going into the air, and ladies throw flowers upon the band stand.

Triumph for Sousa's Band.

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, John K. Gowdy and family, Potter Palmer and his wife, Mrs. Kingdon, Mrs. Logan and Myron Herrick and Webb Hayes. This week has seen the inauguration of a number of foreign pavilions, including those of Spain, Belgium, Sweden, Japan and Denmark. The German building will be inaugurated Monday, but its semi-official opening took place on Wednesday in a way thoroughly characteristic of the kaiser. Diplomats, high French officials and exhibition functionaries were present, each having received by telegram from Berlin an invitation signed by the kaiser himself. Thus the German emperor really gave a reception in his own pavilion on the banks of the French Seine.

Wspaper Cutting Bureau in the world.

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Address of Paper
Date

AMERICAN PAVILION OPEN.

Building Formally Turned Over to Paris Exposition Authorities.

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.

Addressing M. Alfred Picard, commissioner general of the exposition, Mr. Ferdinand W. Peck, commissioner of the United States to the exposition, said:

"The great nation which I have the honor to represent has, by your suzerainty, 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 great universal exposition. 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."

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 to 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 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 powerful republic of the United States for their friendly welcome given to the invitations of the French republic and admirable participation in the work of concord whereby all countries decided to close the nineteenth century."

Sousa's band provided music and the selections played were composed purely of American airs except for the "Marseilles."

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Cutting from
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Date

IS ANOTHER BETE NOIR

TEMPERANCE WAIL AGAINST LIQUORS

Being Sold in the American Cafe at
the Paris Exposition is a Little
Previous in the Matter.

(Copyright, 1900, the Associated Press.)

American music and the American musicians received an extraordinary welcome. Sousa's band made its debut and gave daily open-air concerts on the beautiful Esplanade this week. The climax was reached when on 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 on its conclusion the audience raised shouts, hurrahs, hats going into the air and ladies threw flowers upon the bandstand. This demonstration is not confined to the Americans but is joined in by the French.

Cutting from.....*NEW YORK JOURNAL*

Address of Paper.....

Date.....*MAY 13 1900*

UNITED STATES PAVILION AT THE PARIS EXHIBITION OPENS IN GREAT CEREMONY.

Crowd of Americans So Great
That Many Are Unable to
Get in—Ambassador Porter
Has a Narrow Escape.

He and His Party Are Stopped
by French Gendarmes Until
an Official Seeing Them
Passes Them Through.

Ferdinand Peck Makes a Speech
Transferring the Building
and M. Picard Replies, Ac-
cepting It for France.

Golden Key Given to the Com-
missioner-General as a Sou-
venir—Sousa's Band Plays
the "Marseillaise."



FROM
HARPER'S
WEEKLY

The United States National Pavilion.

With great ceremony, but much confusion it was transferred yesterday by Commissioner Peck to Commissioner-General Picard, representing the French Government.

PARIS, May 12.—The United States pavilion at the Exhibition was formally turned over to the authorities and public this afternoon. The inauguration took place in the presence of embassy and consulate officials, many 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 pavilion.

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, facing the river, on which a special platform had been built 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 guests holding invitation tickets were not allowed to pass. Much confusion resulted from this, and the United States Ambassador, General Horace Porter himself, with his party, found passage barred until an official, perceiving him from the building, hastened to meet him, and the Ambassador's party scrambled through.

The interior of the pavilion was brightly decorated with American flags and tri-color bunting, with which the balconies were draped, 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, with white Summer helmets, formed a line through which the official party passed.

The ceremony of transferring the pavilion was simple, consisting of an address by Ferdinand W. Peck, Commissioner of the United States, handing over the pavilion to Alfred Picard as the head of the Exposition, and the latter's response in accepting the transfer.

After a glance at the equestrian statue of Washington, which guards the portals of the pavilion, M. Picard was welcomed by the members of the United States Commission, while Sousa's band played the "Marseillaise." All the spectators uncovered, and M. Picard was conducted to the centre of the rotunda.

Addressing M. Picard, Mr. Peck said:

"The great nation which I have the honor to represent has, by your sufferance, 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 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 Exhibition, this edifice, which is the gift of a nation gladly uniting with other nations in bringing to France its resources and products as a con-

tribution to the great peace festival so happily inaugurated."

Mr. Peck presented to M. Picard a gold key and pendant representing the pavilion, and closed with the words:

"I know my countrymen will join me in the sentiment: 'Vive le Commissaire General Picard! Vive l'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 occasion, to offer the eminent representative of the United States my most cordial congratulations. The palace of majestic elegance which you built on the banks of the Seine, and which we open to-day, appears to me not only a temple to mark the progress of peace, but also a superb monument 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 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."

In expressing his thanks for Mr. Peck's souvenir of the occasion, M. Picard said:

"It constitutes a new pledge of the prestige of our 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-colored. Long live the United States of America! Long live the illustrious President McKinley! Long live their Commission and their head, Mr. Peck!"

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MAY 13 1900

TRANSFER OF PAVILION.

American Building Turned Over to Paris Exposition Management.

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 Americans and their guests, included among whom were chief officials of the exposition, both French and foreign. 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-color.

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 Alfred Picard as the head of the exposition, and the latter's response in accepting the transfer. Sousa's band provided the music and the selections played were composed purely of American airs, except for the "Marseillaise."

Americans began arriving at the pavilion shortly after lunch, and the scene, during the interval preceding the opening ceremony, resembled a smart social gathering. Mr. Peck reached the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, assistant United States commissioner, entered the exposition gate at the Invalides bridge at 2:30 o'clock, and proceeded immediately along the Quai D'Orsay to the entrance of the American building, which faces the Seine.

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 delivering his address and M. Picard replying in a brief but eloquently couched speech, which evoked enthusiastic hurrahs from the audience.

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Dense Crowds Are Held in Check by Police—Ambassador's Party Have Difficulty in Getting Through the Throng—Eloquent Address Delivered by M. Picard.

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MAY 13 1900

MINISTRY IS WORRIED

FRENCH GOVERNMENT CONCERNED OVER ELECTION RESULTS.

SWEEPING NATIONALIST VICTORY IS NOW FEARED.

Alleged Violation of Government's Plan to Obstruct Legislation—Liquor and Sunday Opening Questions in Connection with the American Pavilion Receive Much Attention—Sousa's Welcome.

Copyright, 1900, by The Associated Press.

PARIS, May 12.—Second ballots to decide those municipal elections which were left without definite results last Sunday, owing to insufficient majorities, will make tomorrow a crucial day in the political history of Paris and will have a considerable influence on the political situation in France generally. The reballots will either paint the Paris municipal council with nationalism or merely leave the nationalists in sufficient number to form an aggressive minority which will be a thorn in the side of the government. Semi-official declarations that the government regards the eventuality of a nationalist council with equanimity, in view of the extremely satisfactory relations in the provinces, must not be taken literally.

Government's Concern.

It is useless to attempt to disguise the fact that the government's supporters are looking forward to Sunday's result with grave concern. The organs of the radicals predict that a nationalist victory will mean a municipal policy that will make Paris uninhabitable for foreigners who come to spend their money here. This remark is based on the nationalists' tactics since last year, which appear to have been to endeavor to embroil France in foreign complications in order to shake the government's position thereby.

Pursuant to these tactics the nationalist organs continually publish statements calculated to excite a feeling against foreigners. The nationalists credit the government with the Machiavellian scheme, in the event of a sweeping nationalist victory tomorrow, of instigating the ministerial minority in the council into creating a series of violent obstructive scenes, which would give the government a pretext for dissolving the council on the ground of divided factions, whose opposition would prevent the carrying on of municipal works. A municipal commission would then be appointed to take charge of affairs until the election of a new council, which would be postponed as long as possible in order to give the government time for electioneering. Such a plan, which would be tantamount to a veritable coup d'etat, could hardly, however, be put into execution, and especially now that the alleged intention has been divulged.

The Liquor Question.

The question of the Sunday opening of the American pavilion and section at the exposition had barely been settled when the temperance advocates lifted their voices against the sale of liquor in the cafe of the American pavilion. The basements of all the pavilion 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 and melodies, the intense enthusiasm displayed by the French audiences and the enconiums they have passed on the music and its interpretation have been most flattering to Sousa's fellow countrymen.

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MAY 13 1900

TRANSFER OF PAVILION.

American Building Turned Over to Paris Exposition Management.

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 Americans and their guests, included among whom were chief officials of the exposition, both French and foreign. 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-color.

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 Alfred Picard as the head of the exposition, and the latter's response in accepting the transfer. Sousa's band provided the music and the selections played were composed purely of American airs, except for the "Marseillaise."

Americans began arriving at the pavilion shortly after lunch, and the scene, during the interval preceding the opening ceremony, resembled a smart social gathering. Mr. Peck reached the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, assistant United States commissioner, entered the exposition gate at the Invalides bridge at 2:30 o'clock, and proceeded immediately along the Quai d'Orsay to the entrance of the American building, which faces the Seine.

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The establishments look out on the Seine, and the terraces in front are becoming popular rendezvous for foreign visitors, who gather at the several pavilions. The American prohibitionists feel very strongly on the matter of allowing the sale of liquor in the American cafe, which forms a part of their national pavilion. The open-letter column of the Paris Herald offered an arena for a 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 explained that those who have been vehemently assailing the idea of an American bar are acting under false impressions, as no bar is to be located there. The cafe will be such as is found in all American cities. Distinctive American food can be had there, and American beverages will be served to those dining.

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The Sunday question has popped up again in a condition athletic. Many of the most important international contests have been fixed for Sunday, and the participation of the American athletes is a matter of doubt unless the events in which they are entered are changed to another day. Mr. Albert G. Spalding, recently appointed director of athletic sports on the United States commission to the Paris exposition, arrived on Friday, and, after consulting with the American officials, announced that he would accept the position. He is unwilling, as yet, to discuss his plans, but he hopes for a large representation of Americans and a good share of the prizes.

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MAY 13 1900

TURNED

Over To the French

Majestic American Pavilion at Paris Exposition.

Formal Ceremony Witnessed By Enormous Crowds,

Who Were Entertained With Music By Sousa's Band.

First Letter From the United States Postoffice Was Mailed To Presi- dent McKinley.

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UNSATISFACTORY POLICE ARRANGEMENTS.

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. 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. The interior of the pavilion was brightly and popularly decorated with flags, 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.

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TO VOTE AGAIN

Paris Municipal Council To Be Elected.

RESULT IS IN THE BALANCE.

NATIONALIST VICTORY WOULD BE UNPLEASANT TO FOREIGNERS.

CRUSADE AGAINST LIQUOR.

Opposition Raised to the Sale of Bev- erages In the American Pavilion.

TRIUMPH OF SOUSA'S BAND.

[Copyright 1900 by the Associated Press.]

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Pursuant to these tactics the Nationalist organs continually publish statements calculated to excite a feeling against foreigners. The Nationalists credit the Government with the Machiavellian scheme, in the event of a sweeping Nationalist victory to-morrow, of instigating the ministerial minority in the Council into creating a series of violent obstructive scenes which would give the Government a pretext for dissolving the Council on the ground of divided factions, whose opposition would prevent the carrying on of municipal works. A municipal commission would then be appointed to take charge of affairs until the election of a new Council, which would be postponed as long as possible in order to give the Government time for electioneering.

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AMERICA'S FINE PAVILION OPEN.

BRILLIANT OFFICIAL GATHERING AT FORMAL CEREMONIES AT PARIS SHOW.

MUSIC FROM SOUSA'S BAND.

MEMBERS OF THE AMERICAN COL- ONY WERE OUT IN FORCE.

Stars and Stripes and Tri-Color Mingled in Decorations—Wom- en Jurors All From Washington.

By Theodore Stanton.

Copyright Cable to The Post.

PARIS, May 12.—The inauguration this afternoon of the United States pavilion was the biggest event the "Avenue of Nations" has witnessed since these ceremonies began. Commissioner Peck, in true American fashion, extended a general invitation to every American in Paris. As the reception lasted from two till six o'clock and the buildings are commodious and stand in a large open space, the big crowd that responded to the commissioner's hearty invitation was at no time too big for comfort.

The affair took on the form of a regular patriotic jollification. There was music of a distinctly American style; the American flag was visible everywhere. The speeches had the genuine American ring, and interested the foreigners, who were present in considerable numbers.

The French officials received the most cordial treatment and went away highly gratified with their reception. General Porter, United States ambassador to France, John K. Gowdy, American consul general at Paris, and all Commissioner Peck's colleagues of the foreign commission, played their respects to the commissioner.

Sousa and his musicians good-naturedly played for over three hours, to the great delight of everybody.

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BY STORM

Sousa and His Band Have Captured Music-Loving Parisians.

[Associated Press, Copyright.]

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Voice Raised Against Liquor Selling.

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Among those present have been United States Ambassador Porter and family, Mr. John K. Gowdy and family, Mr. and Mrs. Potter Palmer, Mrs. Kingdon, Mrs. Logan and Messrs. Myron Herrick and Webb Hayes.

This week has seen the inauguration of a number of foreign pavilions, including those of Spain, Belgium, Sweden,

Japan and Denmark. The German building will be inaugurated on Monday next, but its semi-official opening took place on Wednesday in a way thoroughly characteristic of the Kaiser. Diplomats, high French officials and exhibition functionaries were present, each having received by telegram from Berlin an invitation signed by the Kaiser himself. Thus the German Emperor really gave a reception in his pavilion on the banks of the French Seine.

wspaper Cutting Bureau in the World.

ng from

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AMERICA'S FINE PAVILION OPEN.

BRILLIANT OFFICIAL GATHERING
AT FORMAL CEREMONIES AT
PARIS SHOW.

MUSIC FROM SOUSA'S BAND.

MEMBERS OF THE AMERICAN COLONY WERE OUT IN FORCE.

Stars and Stripes and Tri-Color
Mingled in Decorations—Women Jurors All From Washington.

By Theodore Stanton.

Copyright Cable to The Post.

PARIS, May 12.—The inauguration this afternoon of the United States pavilion was the biggest event the "Avenue of Nations" has witnessed since these ceremonies began. Commissioner Peck, in true American fashion, extended a general invitation to every American in Paris. As the reception lasted from two till six o'clock and the buildings are commodious and stand in a large open space, the big crowd that responded to the commissioner's hearty invitation was at no time too big for comfort.

The affair took on the form of a regular patriotic jollification. There was music of a distinctly American style; the American flag was visible everywhere. The speeches had the genuine American ring, and interested the foreigners, who were present in considerable numbers.

The French officials received the most cordial treatment and went away highly gratified with their reception. General Porter, United States ambassador to France, John K. Gowdy, American consul general at Paris, and all Commissioner Peck's colleagues of the foreign commission, played their respects to the commissioner.

Sousa and his musicians good-naturedly played for over three hours, to the great delight of everybody.

from

ST. LOUIS, MO.

of Paper

MAY 13 1900

AVILION OPENED AT WORLD'S FAIR.

American Building Formally Transferred to the Exposition Officers.

CEREMONY WAS VERY SIMPLE.

Crowds So Dense That a Police Cordon Was Formed and Ambassador Porter's Party Was Temporarily Halted.

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 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 certain distance from the doors.

The French officers adhered so strictly to the letter of these 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 P. Porter, with his party, found their passage barred until an official, seeing him from the building, resolved 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-colored bunting, while from the summit of the dome, around the golden eagle, flew the Stars and Stripes and the French flag.

The piazzas were occupied exclusively by invited guests, while on the floor of the building a double line of American guards, with white summer helmets, formed an aisle through which the official party passed for the main entrance to the spot where the presentation took place. Behind these guards Americans who gained admission stood and witnessed the proceedings.

St. Louis, May 12.—The first letter mailed at the United States Post Office at the Paris Exposition was addressed to President McKinley by Commissioner General Peck. In the letter, Mr. Peck says: "It seems fitting that you should receive the first letter ever deposited in a post office of the United States located in a foreign land. I, therefore, have the honor of informing you that this communication is the first ever transmitted through such a channel. It is registered."

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"A complete post office under the direction of the Postmaster General of the United States is now in full operation in the national pavilion established by our Government at the Paris Exposition."

Cutting from

Address of Paper

CHICAGO ILL.

Date

MAY 13 1900

AMERICAN PAVILION OPEN

National Building at Paris Exposition Is Dedicated.

Golden Key Handed Over to French Authorities by Mr. Peck.

Great Crowd Attends Ceremony. Keeping Guests Away.

Guards Unable to Cope With Throngs Which Cheer United States.

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Mr. Peck reached the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, assistant United States commissioner, entered the exposition gate at the Invalides bridge at 2:30 o'clock and proceeded immediately along the Quai D'Orsay to the entrance of the American building, which faces the Seine.

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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 enthusiastic hurrahs from the audience.

commissioner general, assistant commissioner general, secretary and eighteen national commissioners appointed under the act of congress. One floor will be known as states' headquarters. Rooms are also set apart for the military order of the Loyal Legion of the United States and for women's organizations. The entire building is the home of our American citizens."

Cutting from

ADVERTISER

Address of Paper

MAY 13 1900

Date

GOVERNMENT IN DANGER

FRENCH ELECTIONS MAY OVERTHROW THE MINISTRY.

ORK, 1884

Second Ballots Will Be Cast Today, and the Officials Will Anxiously Await the Result—Exposition Matters.

(Copyright, 1900, by Associated Press.)

Paris, May 12.—Second ballots to decide those municipal elections which were left without definite results last Sunday owing to insufficient majorities will make tomorrow a crucial day in the political history of Paris, and will have an influence on the political situation in France generally. The re-ballots will either paint the Paris municipal council with Nationalism, or merely leave the Nationalists in sufficient number to form an aggressive minority which will be a thorn in the side of the government. Semi-official declarations that the government regards the eventuality of a Nationalist council with equanimity in view of the extremely satisfactory returns in the provinces must not be taken literally. It is useless to attempt to disguise the fact that the government's supporters are looking forward to Sunday's result with grave concern. The organs of the radicals predict that a Nationalist victory will mean a municipal policy that will make Paris uninhabitable for foreigners who come to spend their money here. This remark is based on the Nationalists' tactics since last year, which appear to have been to endeavor to imbroider France in foreign complications in order to shake the government thereby.

Pursuant to these tactics, the Nationalist organs continually publish statements calculated to excite a feeling against foreigners. The Nationalists credit the government with the Machiavellian scheme in the event of a sweeping Nationalist victory tomorrow of instigating the ministerial minority in the council into creating a series of violent obstructive scenes which would give the government a pretext for dissolving the council on the ground of divided factions whose opposition would prevent the carrying on of municipal work. A municipal commission would then be appointed to take charge of affairs until the election of a new council, which would be postponed as long as possible in order to give the government time for electioneering. Such a plan would be tantamount to a veritable coup de main but could hardly, however, be put into execution, especially now that the alleged intention has been divulged.

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from ST. LOUIS, MO.
of Paper ST. LOUIS GLOBE-DEMOCRAT
MAY 13 1900

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CEREMONY WAS VERY SIMPLE.

By Photo Police Cor.

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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 certain distance from the doors.

The French officers adhered so strictly to the letter of these 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 T. Porter, with his party, found their passage barred until an official, seeing him from the building, resolved 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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The question of the Sunday opening of the American pavilion and section at the exposition has barely been settled when the temperance advocates 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 on which 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. The establishments look out on the Seine and the terraces in front are becoming popular rendezvous for foreign visitors who gather at the several pavilions. The American prohibitionists feel very strongly on the matter of allowing the sale of liquor in the American cafe, which forms a part of their national pavilion. The open letter column of The Paris Herald offers an arena for a 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 explained that those who have been vehemently assailing the idea of an American bar are acting under false impressions as no bar is to be located there. The cafe will be as found in 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 most important international contests have been fixed for Sunday and the participation of the American athletes is a matter of doubt unless the events in which they are entered are changed to another day. Albert G. Spalding, recently appointed director of athletic sports on the United States commission, arrived Friday and after consulting with the American officials, announced that he would accept the position. He is unwilling to discuss as yet his plans but he hopes for a large representation of Americans and a good share of the prizes.

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CEREMONY WAS SIMPLE.

A Large Assemblage of Americans and Their Guests Present—The Building was Decorated with the Stars and Stripes.

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In expressing his thanks for Mr. Peck's souvenir of the occasion Mr. Picard said: "It constitutes a new pledge of the prestige of our 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 their head, Mr. Peck!"

OUR PARIS PAVILION OPEN.

GREAT CROWD AROUND THE BUILDING DURING THE CEREMONIES.

Sousa's Band Plays—Commissioner Peck Presents a Gold Key to Commissioner-General Picard Who Thanks This Nation for Its Interest in the Exposition—Fair Incomplete.

Special Cable Despatch to THE SUN.

PARIS, May 12.—There was a brilliant gathering to-day at the formal opening of the American pavilion on the Exposition grounds. Nearly all the leading Americans now in Paris were present and took part in the exercises. The building was gaily decorated and the Stars and Stripes were very much in evidence.

Sousa's band played a selection of American airs. Then Mr. Ferdinand W. Peck, Commissioner-General of the United States to the Exposition, presented to M. Alfred Picard, Commissioner-General of the Exposition, a commemorative token in the shape of a gold key with a medal pendant. The key symbolizes the freedom of the pavilion and the American Exposition buildings. The keyhead shows an eagle with outstretched wings on a globe which is a miniature reproduction of the eagle and globe that surmount the dome of the American pavilion. The globe bears the date "1900." On the key bar are inscribed the letters "U. S." in gold. On the front of the medal there is a picture of the pavilion flanked by French and American flags. The obverse bears the inscription in French: "To Alfred Picard, Commissioner-General of the Universal Exposition of 1900, from the Commissioner-General of the United States of America." It also contains a miniature of George Peixotto's full portrait of President McKinley.

Architects Coolidge and Goustraux handed the pavilion over to Commissioner-General Peck. The latter made a brief address to Commissioner-General Picard, in the course of which he referred to the fraternal feeling between France and the United States. At the close of his address Mr. Peck presented the symbolic key to M. Picard.

In reply Commissioner-General Picard, after congratulating Mr. Peck on his work, paid a tribute of respect and admiration to the American people. He expressed his admiration for the building and declared it was a monument raised to the friendship of the peoples of the two nations. In the name of the French people he thanked the powerful Republic across the sea for the way it had responded to the invitation of France to participate in the Exposition. He returned thanks to the people in attendance for their presence, and concluded by saying: "Long live the United States! Long live McKinley! I salute the Star Spangled Banner!"

The crowd was so great that access to the building was almost impossible. There was a large force of police in attendance, however, and the people were kept well in control.

The opening of the American pavilion was more largely attended than any previous event of this kind since the Exposition opened on April 14. The idea had gone abroad that there were to be some grand ceremonies which would be well worth going to see. On the contrary, however, no arrangements to entertain the public outside of the concert by Sousa's band had been made.

THE SUN correspondent was too sanguine in suggesting four weeks ago that the exhibition would be practically completed by the end of May. Another month at least must elapse before the great show will approach a finished state. The exhibitors have a special grievance in the delay and the damage to goods on railways. Weeks elapsed after the American exhibits were landed at Havre before they reached Paris, and the amount of damage inflicted is so great that it seems that it must have been malicious.

The attendance on week days at the exhibition averages from 30,000 to 40,000, but the absence of visitors has no appreciable effect in keeping down prices. THE SUN's warning of a month ago is more necessary than ever. This is no place for a poor man, and unless prepared to pay at least double value for the ordinary comforts one had better stay away.

OUR PAVILION PRESENTED TO FRANCE

Beautiful American Exposition Building is Formally Dedicated.

GREAT CRUSH AND DISORDER

Commissioner General Peck and Director Picard Outdo Each Other in Foreseeing the Ultimate Brotherhood of Nations.

HAND-SHAKING TOO TEDIOUS

Grumbling Because No Collation is Offered to Invited Guests. Throng of Americans Cheers Sousa's Band.

Special Cable to "The Record."

Paris, May 12.—The majestic and beautiful United States Pavilion, facing the Seine, on the Rue des Nations, was formally handed over to the Exposition authorities this afternoon.

The inauguration took place in the presence of Embassy and Consulate officials, many high French functionaries, foreign diplomats and commissioners, and a great concourse of American citizens. 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.

GENERAL PORTER STOPPED.

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TEDIOUS HAND-SHAKING.

Both persons present now began to file Picard and Commissioner Peck and Director

This informal hands-shaking reception degenerated into a tedious, senseless business, and after a whispered consultation among the authorities it was abandoned. Sousa's Band was rendering popular airs without intermission, amid great cheering from the thousands of Americans present.

TOO MUCH ECONOMY PRACTICED.

Despite the general good humor severe criticisms are heard on all sides about the arrangements. The reception was generally found to be too economically planned. No refreshments were served, which is contrary to all French usages. The American inauguration is the only one so far where the guests have not been amply provided for.

RALPH LANE

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In expressing his thanks for Mr. Peck's souvenir of the occasion Mr. Picard said: "It constitutes a new pledge of the prestige of our 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 their head, Mr. Peck!"

OUR PARIS PAVILION OPEN.

GREAT CROWD AROUND THE BUILDING DURING THE CEREMONIES.

Sousa's Band Plays—Commissioner Peck Presents a Gold Key to Commissioner-General Picard Who Thanks This Nation for Its Interest in the Exposition—Fair Incomplete.

Special Cable Despatch to THE SUN.

PARIS, May 12.—There was a brilliant gathering to-day at the formal opening of the American pavilion on the Exposition grounds. Nearly all the leading Americans now in Paris were present and took part in the exercises. The building was gaily decorated and the Stars and Stripes were very much in evidence.

Sousa's band played a selection of American airs. Then Mr. Ferdinand W. Peck, Commissioner-General of the United States to the Exposition, presented to M. Alfred Picard, Commissioner-General of the Exposition, a commemorative token in the shape of a gold key with a medal pendant. The key symbolizes the freedom of the pavilion and the American Exposition buildings. The keyhead shows an eagle with outstretched wings on a globe which is a miniature reproduction of the eagle and globe that surmount the dome of the American pavilion. The globe bears the date "1900." On the key bar are inscribed the letters "U. S." in gold. On the front of the medal there is a picture of the pavilion flanked by French and American flags. The obverse bears the inscription in French: "To Alfred Picard, Commissioner-General of the Universal Exposition of 1900, from the Commissioner-General of the United States of America." It also contains a miniature of George Peixotto's full portrait of President McKinley.

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In reply Commissioner-General Picard, after congratulating Mr. Peck on his work, paid a tribute of respect and admiration to the American people. He expressed his admiration for the building and declared it was a monument raised to the friendship of the peoples of the two nations. In the name of the French people he thanked the powerful Republic across the sea for the way it had responded to the invitation of France to participate in the Exposition. He returned thanks to the people in attendance for their presence, and concluded by saying: "Long live the United States! Long live McKinley! I salute the Star Spangled Banner!"

The crowd was so great that access to the building was almost impossible. There was a large force of police in attendance, however, and the people were kept well in control.

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The attendance on week days at the exhibition averages from 30,000 to 40,000, but the absence of visitors has no appreciable effect in keeping down prices. THE SUN's warning of a month ago is more necessary than ever. This is no place for a poor man, and unless prepared to pay at least double value for the ordinary comforts one had better stay away.

OUR PAVILION PRESENTED TO FRANCE

Beautiful American Exposition Building is Formally Dedicated.

GREAT CRUSH AND DISORDER

Commissioner General Peck and Director Picard Outdo Each Other in Foreseeing the Ultimate Brotherhood of Nations.

HAND-SHAKING TOO TEDIOUS

Grumbling Because No Collation is Offered to Invited Guests. Throng of Americans Cheers Sousa's Band.

Special Cable to "The Record."

Paris, May 12.—The majestic and beautiful United States Pavilion, facing the Seine, on the Rue des Nations, was formally handed over to the Exposition authorities this afternoon.

The inauguration took place in the presence of Embassy and Consulate officials, many high French functionaries, foreign diplomats and commissioners, and a great concourse of American citizens. 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.

GENERAL PORTER STOPPED.

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. The French officers adhered so strictly to the letter of their instructions that the United States Ambassador, General Horace Porter, with his party, found their passage temporarily barred.

DISORDER BY BIG CROWD.

Notices had been issued through the press that all American citizens would be welcome at the ceremony, and as there cannot be less than 20,000 Americans in Paris at the present moment, and as a very large proportion desired to be present at the opening of the national pavilion, the result may be imagined. Half an hour before the time appointed the approaches to the building were crowded with Americans, who were but imperfectly held back by special police and national guards. So great was the crush that the crowd lost patience and rushed the doors. There was much disorder, but the rush was soon stopped.

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GIFT OF A SISTER REPUBLIC.

"The great nation which I have the honor to represent has, by your suffrage, 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 built our structure as a part of your international..."

from _____
s of Paper _____
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OUR GIFT TO PARIS

United States Pavilion Officially Transferred to Exposition Managers.

CEREMONY WAS SIMPLE.

A Large Assemblage of Americans and Their Guests Present—The Building was Decorated with the Stars and Stripes.

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"I know my countrymen will join me in the sentiment, 'Vive le Commissaire Picard! Vive l'Exposition Universelle de 1900! Vive la France!'

M. Picard, who spoke in French, in expressing his thanks for Commissioner Peck's present, said:

PRAISES OUR PAVILION.

"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 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 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.

"The beautiful present which you have made to me personally constitutes a new pledge of 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."

TEDIOUS HAND-SHAKING.

Both persons present now began to file Picard and Commissioner Peck and Director

This informal handshaking reception degenerated into a tedious, senseless business, and after a whispered consultation among the authorities it was abandoned. Sousa's Band was rendering popular airs without intermission, amid great cheering from the thousands of Americans present.

TOO MUCH ECONOMY PRACTICED.

Despite the general good humor severe criticisms are heard on all sides about the arrangements. The reception was generally found to be too economically planned. No refreshments were served, which is contrary to all French usages. The American inauguration is the only one so far where the guests have not been amply provided for.

RALPH LANE.

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Each afternoon the stand has been surrounded by an assembly numbering thousands, and the spot has become a fashionable gathering place for the American col-able and visitors. The climax of enthusiasm was 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 upon the band-stand.

This demonstration is not limited to Americans, but is joined in by French spectators. It has been a success. Among those present were the United States Ambassador, Mr. and Mrs. Potter Palmer, Mr. and Mrs. John K. Gove, Mr. and Mrs. Logan, and Messrs. Rick and Webb Hayes.

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YANKEE PAVILION AT PARIS INAUGURATED.

Americans Turned Out in Force and Cheered the Flag and Building.

SOUSA'S BAND HELPS OUT

Traffic on Street of Nations Was Badly Blocked and the Guards Were Overwhelmed.

PAVILION FAR FROM READY.

No Furniture Is Visible, and the Walls Are Still Bare—Ceremonies Brief and Simple.

(Copyright, 1900, by the Press Publishing Company, New York World.)
(Special Cable Despatch to The World.)

PARIS, May 12.—At 2.30 P. M. to-day the American National Pavilion at the Paris Exposition was formally inaugurated. The ceremonies were exceedingly brief and simple. They were impressive rather from the number and enthusiasm of the Americans massed within and without the building than from any special feature of the official programme.

The music and the great enthusiasm attracted people from all over the Exposition grounds till the French police, fearing a panic and disaster amid such great crowds, came to the rescue of the American guards, who had been completely overwhelmed.

At 4 P. M. many of the spectators had left and circulation was possible. People were again admitted at one door of the building and let out at the other, so that all who wished could visit the pavilion.

Despite the general good humor severe criticisms are heard on all sides about the arrangements. There is no question but that the affair was rather poorly managed. No provisions seem to have been made to handle such crowds nor to make the building and seats accessible to holders of tickets. Many French dignitaries and prominent Americans arrived with beautifully dressed ladies and vainly waved their invitations, finally returning home disgusted. Sousa's Band was also established where it would most effectively choke one of the principal ways of access.

Besides, the reception was generally found to be too economically planned. No refreshments were served, which is contrary to all French usages. The American inauguration is the only one so far where the guests have not been amply provided for.

There is disappointment also because the inside of the building is in such an unprepared state. No furniture of any kind is visible. There were no seats, only bare walls scantily decorated with flags and bunting.

First Letter from American Post-Office at Paris Exposition.

WASHINGTON, May 12.—The first letter mailed at the United States Post-Office at the Paris Exposition was addressed to President McKinley by Commissioner-General Peck. Mr. Peck writes:

"It seems fitting that you should receive the first letter ever deposited in a post-office of the United States located in a foreign land.

"A complete post-office under the direction of the Postmaster-General of the United States is now in full operation in the national pavilion established by our Government at the Paris Exposition.

"You will be interested in knowing that in this building is located in addition to the post-office, an official bureau of information for the benefit of our American people; also the American Chamber of Commerce organized in Paris, the reception rooms of the Commissioner General, Assistant Commissioner General, Secretary and eighteen National Commissioners appointed under the act of Congress."

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Many Americans at the Ceremony—
Sousa's Band Greets M. Picard
with "The Marseillaise."

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 a large concourse of American citizens. 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 guests holding invitation tickets were not allowed to pass. Considerable confusion resulted from this cause, and United States Ambassador Porter, with his party, found the 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.

The interior of the pavilion was brightly decorated with American flags and tricolor bunting, with which the balconies were draped, 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, with 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 of transferring the pavilion was quite simple, consisting of an address by Ferdinand W. Peck, Commissioner of the United States, who handed 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 the music, and the selections played were composed purely of American airs, except for the "Marseillaise."

Americans began arriving at the pavilion shortly after luncheon, and the scene during the interval preceding the opening ceremony resembled a smart social gathering. Mr. Peck reached the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, Assistant United States Commissioner, entered the exposition gate at the Invalides bridge at 2.30 o'clock, and proceeded immediately along the Quai d'Orsay to the entrance of the American building, which faces the Seine.

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, M. Picard said: "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 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.

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At the conclusion of M. Picard's remarks a general reception was held. Sousa's Band gave a concert during the remainder of the afternoon.

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Americans Turned Out in Force and Cheered the Flag and Building.

SOUSA'S BAND HELPS OUT

Traffic on Street of Nations Was Badly Blocked and the Guards Were Overwhelmed.

PAVILION FAR FROM READY.

No Furniture Is Visible, and the Walls Are Still Bare—Ceremonies Brief and Simple.

(Copyright, 1900, by the Press Publishing Company, New York World.)
(Special Cable Despatch to The World.)

PARIS, May 12.—At 2.30 P. M. to-day the American National Pavilion at the Paris Exposition was formally inaugurated. The ceremonies were exceedingly brief and simple. They were impressive rather from the number and enthusiasm of the Americans massed within and without the building than from any special feature of the official proceedings.

Commissioner Peck's speech transferring the whole American section into the hands of the French authorities, thereafter to be a part of the French Exposition, lasted but a few minutes. Owing to the shuffling of feet and the buzzing of many conversations only a few rows of people standing immediately behind the line of white-helmeted American guards could catch the drift of Mr. Peck's remarks.

Director-General Picard answered in French, rushing through his discourse mumbly. He was evidently embarrassed.

When Commissioner Peck, in the name of the American nation, presented to Director-General Picard a solid gold souvenir there was a tremendous burst of applause. This concluded the speech-making. Immediately from Sousa's Band, just outside, there burst a triumphant march. The whole programme had not lasted more than fifteen or twenty minutes.

All persons present now began to file before Commissioner Peck and Director Picard and their staffs. The American Commissioner introduced prominent Americans to the French head of the Exposition.

Soon the people Mr. Peck knew gave out, when long files of unknown compatriots kept on in line. This informal handshaking reception degenerated into a tedious, senseless business, and after a whispered consultation among the authorities it was abruptly abandoned.

Director-General Picard and his attendants departed immediately, while the members of the American Commission remained chatting with groups of friends.

Outside the crush had meanwhile become frightful. All traffic was absolutely blocked along the Street of Nations, and on the river front from the Italian building on one side to the Hungarian castle on the other. Sousa's Band was rendering popular airs without intermission amid great cheering from the thousands upon thousands of Americans present. Most of the Americans were waving tiny flags or wearing cockades of the national colors.

The music and the great enthusiasm attracted people from all over the Exposition grounds till the French police, fearing a panic and disaster amid such great crowds, came to the rescue of the American guards, who had been completely overwhelmed.

At 4 P. M. many of the spectators had left and circulation was possible. People were again admitted at one door of the building and let out at the other, so that all who wished could visit the pavilion.

Despite the general good humor severe criticisms are heard on all sides about the arrangements. There is no question but that the affair was rather poorly managed. No provisions seem to have been made to handle such crowds nor to make the building and seats accessible to holders of tickets. Many French dignitaries and prominent Americans ar-

Cutting from _____

Address of Paper _____

Date MAY 13 1900

Many Americans at the Ceremony—
Sousa's Band Greets M. Picard
with "The Marseillaise."

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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 guests holding invitation tickets were not allowed to pass. Considerable confusion resulted from this cause, and United States Ambassador Porter, with his party, found the 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.

The interior of the pavilion was brightly decorated with American flags and tricolor bunting, with which the balconies were draped, 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, with 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 of transferring the pavilion was quite simple, consisting of an address by Ferdinand W. Peck, Commissioner of the United States, who handed 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 the music, and the selections played were composed purely of American airs, except for the "Marseillaise."

Americans began arriving at the pavilion shortly after luncheon, and the scene during the interval preceding the opening ceremony resembled a smart social gathering. Mr. Peck reached the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, Assistant United States Commissioner, entered the exposition gate at the Invalides bridge at 2.30 o'clock, and proceeded immediately along the Quai d'Orsay to the entrance of the American building, which faces the Seine.

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 centre 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 delivering his address and M. Picard replying in a brief but eloquently couched 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 suzerainty, 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 de Nations, an international avenue, destined to become the most famous and historic feature of your great universal exposition; for those homes of the people 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:

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Press of Paper

MAY 13 1900

AMERICANS OPEN PARIS PAVILION

Building Turned Over to Public and Exhibition.

Ceremonies Simple, but Great Crush Prevents Many Persons from Gaining Admittance.

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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 respectable distance from the doors. The French officers adhered so strictly to the letter of their instructions that even guests holding invitation tickets were not allowed to pass. Much confusion resulted from this cause, and United States Ambassador Porter and 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 unsatisfactory, and many gave up the effort to enter.

SIMPLE CEREMONY.

The interior of the pavilion was decorated with American flags and tricolor bunting, with which the balconies were draped, 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.

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WRONG IMPRESSIONS.

At the headquarters of the American Commission it is explained that those who have been assailing the idea of an American bar are acting under false impressions, as no bar is to be there. The cafe will be such as is found in all American cities. Distinctive American food can be had there, and American beverages will be served to those dining.

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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 General 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.

In his address, Commissioner Picard declared that the American building was "a veritable temple of labor." "This characteristic," he said, "puts the United States at the forefront of the nations."

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BRIEF SPEECHES.

No time was lost in proceeding with the ceremony. Mr. Peck delivering his address and M. Picard replying in a brief but eloquently couched speech, which evoked enthusiastic hurrahs from the audience.

At the end of M. Picard's remarks a general reception was held. Sousa's Band gave a concert during the rest of the afternoon.

The question of the Sunday opening of the American Pavilion and section in the Exhibition barely had been settled when the temperance advocates lifted their voices against the sale of liquor in the cafe of the American Pavilion. The basements of all the pavilions in 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. The establishments look out on the Seine, and the terraces in front are becoming popular rendezvous for foreign visitors, who gather in their several pavilions.

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INAUGURATING THE AMERICAN PAVILION

United States Building at Paris Is Formally Transferred to M. Alfred Picard as the Head of the Exposition.

M. PICARD'S ADDRESS OF ACCEPTANCE.

Growing Success of the Big Fair Shown by the Crowded Condition of Paris—Commissioner Peck Submits His List of Women's Names as Candidates for the Juries of Award—All Are from Washington.

SPECIAL CABLEGRAM TO THE "PHILADELPHIA PRESS," COPYRIGHT, 1900.

Paris, May 12.—This afternoon's inauguration of the United States pavilion was the biggest event the "Avenue of Nations" has witnessed, since the ceremonies began. Commissioner Peck, in true American fashion, extended a general invitation to every American in Paris. As the reception lasted from 2 o'clock till 6, and the buildings are commodious and stand in a large open space, the big crowd that responded to the Commissioner's hearty invitation was at no time too big for comfort.

The affair took on the form of a regular patriotic jollification. There was music of a distinctly American style, the American flag was visible everywhere. The speeches had the genuine American ring and interested the foreigners, who were present in considerable numbers.

The French officials received the most cordial treatment and went away highly gratified with their reception. General Porter, United States Ambassador to France, Mr. John K. Gowdy, American Consul General at Paris, and all Commissioner Peck's colleagues of the Foreign Commission paid their respects to the commission. Sousa and his musicians good-naturedly played for over three hours to the great delight of everybody.

French's fine equestrian statue of Washington, executed in white plaster, glistened in the May sunshine. Proctor's graceful glided "Quadriga," a spirited reproduction of a Roman four-horse chariot, was much admired by everybody and was highly praised in this evening's papers. Mrs. Potter Palmer was present and divided the honors with Mrs. Peck, who attended the ceremony with her daughters, Mrs. Sims and Miss Arline Peck. Mrs. Logan was also present.

Transferring the Pavilion.

The ceremony in transferring the pavilion was quite simple, consisting of an address by Commissioner Peck, handing over the pavilion to M. Alfred Picard as the head of the Exposition and the latter's response in accepting the transfer.

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GIVEN TO FRANCE.

U. S. Pavilion at Paris Formally Transferred Yesterday.

AMERICANS WERE ON HAND.

Enormous Crowds Assembled to Hear the Speeches.

STARS AND STRIPES SALUTED.

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Which reached the pavilion about 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, 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!"

At the conclusion of M. Picard's remarks a general reception was held. Sousa's band gave a concert during the remainder of the afternoon.

MAY 13 1900

SOUSA'S BAND SCORES A GREAT TRIUMPH.

One of the Features of the Week at the Fair—A Silly Quarrel Over the Serving of Liquors.

PARIS, May 12.—The question of the Sunday opening of the American pavilion and section at the exposition had barely been settled when the temperance advocates 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 the official buildings of the various nations, are occupied by restaurants and cafes, in which are served dishes and beverages.

The establishments look out on the Seine and the terraces in front are becoming popular rendezvous for foreign visitors, who gather at the several pavilions. The American prohibitionists feel very strongly on the matter of allowing the sale of liquor in the American cafe, which forms a part of their national pavilion. The open-letter column of the Paris Herald offered an arena for a 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 explained that those who have been vehemently assailing the idea of an American bar are acting under a false impression, as no bar is to be located there. The cafe will be such as is found in all American cities. Distinctive American food can be had

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ress of Paper **PHILADELPHIA, PA.**

MAY 13 1900

INAUGURATING THE AMERICAN PAVILION

United States Building at Paris Is Formally Transferred to M. Alfred Picard as the Head of the Exposition.

M. PICARD'S ADDRESS OF ACCEPTANCE.

Growing Success of the Big Fair Shown by the Crowded Condition of Paris—Commissioner Peck Submits His List of Women's Names as Candidates for the Juries of Award—All Are from Washington.

SPECIAL CABLEGRAM TO THE "PHILADELPHIA PRESS," COPYRIGHT, 1900.

Paris, May 12.—This afternoon's inauguration of the United States pavilion was the biggest event the "Avenue of Nations" has witnessed, since the ceremonies began. Commissioner Peck, in true American fashion, extended a general invitation to every American in Paris. As the reception lasted from 2 o'clock till 6, and the buildings are commodious and stand in a large open space, the big crowd that responded to the Commissioner's hearty invitation was at no time too big for comfort.

The affair took on the form of a regular patriotic jollification. There was music of a distinctly American style, the American flag was visible everywhere. The speeches had the genuine American ring and interested the foreigners, who were present in considerable numbers.

The French officials received the most cordial treatment and went away highly gratified with their reception. General Porter, United States Ambassador to France, Mr. John K. Gowdy, American Consul General at Paris, and all Commissioner Peck's colleagues of the Foreign Commission paid their respects to the commission. Sousa and his musicians good-naturedly played for over three hours to the great delight of everybody.

French's fine equestrian statue of Washington, executed in white plaster, glistened in the May sunshine. Proctor's graceful gilded "Quadriga," a spirited reproduction of a Roman four-horse chariot, was much admired by everybody and was highly praised in this evening's papers. Mrs. Potter Palmer was present and divided the honors with Mrs. Peck, who attended the ceremony with her daughters, Mrs. Sims and Miss Arline Peck. Mrs. Logan was also present.

Transferring the Pavilion.

The ceremony in transferring the pavilion was quite simple, consisting of an address by Commissioner Peck, handing over the pavilion to M. Alfred Picard as the head of the Exposition and the latter's response in accepting the transfer.

Mr. Peck reached the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, entered the Exposition gate at the Invalides bridge at 2:30 o'clock and proceeded immediately along the Quai d'Orsay to the entrance of the American building which faces the Seine. After a brief glance at the equestrian statue of Washington which guards the portals of the American 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.

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Addressing M. Picard, Mr. Peck said: "The great nation which I have the honor to represent has, by your suffrage, 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 great universal exposition; for these homes of the people 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 Mr. 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 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 sentiments 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."

In expressing his thanks for Mr. Peck's souvenir of the occasion, 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!"

At the conclusion of M. Picard's remarks a general reception was held. Sousa's band gave a concert during the remainder of the afternoon.

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MAY 13 1900

THE SUNDAY

CHICAGO, MAY

GREAT BRITAIN

IMPETUS GIVEN TO IRISH UNITY

actional Strife Is Dropped and Rival Leaders Are
Joining Hands as a Defiant Response to
Lord Salisbury's Speech.

WILL MAKE PUBLIC ANSWER TO-DAY

and John Redmond, Speaking From the Same Plat-
form at Manchester, Are Expected to Boldly Cham-
pion the Cause of Home Rule.

BY I. N. FORD.

CABLE TO NEW YORK TRIBUNE
(CHICAGO TIMES-HERALD.)
Right, 1900, by New York Tribune.]

ON, May 12.—The cause of Irish re-
s been prompted by Salisbury's
speech, and John Redmond is dis-
conciliatory temper toward his
has already spoken from the same
with Mr. Healy and Mr. Blake, and
he will appear with Mr. Dillon in
the Hall, in Manchester, and offer
proof that the Irish factions have
a practical working understanding
of the national policies.

be repeated unless all signs fail, and with the
big war still dragging on, the colonial of-
fice does not want another campaign, even
if it be a small one.

Imperial interests have taken the place of
all foreign questions, and dispatches in the
London journals from European capitals
have not been so meager for many years.
Imperialism is the thing which interests
every reader. Even the smallest details are
discussed, such as the establishment of a
branch of the royal mint in Canada.

FAVORS FOR CANADA.

A request is expected from Ottawa that
Canada shall be placed on terms of equality
in this respect with India, Australia and

SALISBURY POINTS DA

[SPECIAL CABLE TO THE NEW YORK HER-
Copyright, 1900, by the New

LONDON, May 12.—Lord Salisbury's speech has been
It is looked upon by those who read between the l
political leader of the day, adapted to the new school o
bluntness, and which, according to that school, entirel
Lord Salisbury and Lord Rosebery have now both
phatically hinted that there is danger of an attack from
deep impression upon their audiences. Lord Rosebery t
ment that there are times for self to give way to devo

The people are asking what to do. Lords Salisbury
plan against Britain. In any case they have managed
man to the idea that this country is menaced from the
that Lord Salisbury's speech was merely meant as a
will brook no interference for her approaching settle
out doubt reflects essentially the keenest feeling through

Lord Salisbury's reference to the effacement of the
of parliament on the liberal side. It is to be owned he
his party. It is Lord Rosebery who has totally upset
string of uncertainty. According to this liberal membe
whimsical man. He had the idea he would like to ma
the idea he would like to win the Derby, and did so. F
became so. But this member considers Lord Rosebery
men upon complex negotiations. He now aims at rest
difficult. He is at present on the fence waiting and wa
The liberals do not know to-day whether he belongs to t
strong pace.

GREAT BRITAIN

LAST HOPE IS IN AMERICA

a single European governm
self to be uttered in that way
refused. Their sole remain
able to mislead the people
States.

This is not meant to imply
bers of the Boer mission a
illegitimate motives. They a
type and undoubtedly move
tious conviction. In their tra
professed sympathizers who
no consideration, and least

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Date

LIKE NEGRO MELODIES.

[New York Commercial.]

The statement attributed to a member of
Sousa's Band that negro melodies which
suggest sentiment and feeling in the ne-
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Kentucky Home," "Old Black Joe,"
"Massa's in the Cold, Cold Ground," etc.,
are not well received by audiences in the
South, has created a good deal of com-
ment. Southern newspapers resent the
statement. Miss Grace Beebe, the actress,
who, in connection with her art, has
achieved such vogue as a singer of popu-
lar songs, and who was raised across the
river from Kentucky, asserts that the re-
verse is true, and that she has always
found Southern audiences quick to ap-
plaud a stage production of any kind that
suggests sentiment or refinement in the
negro race. Miss Beebe says that her own
experience is that the people of the South
have a better appreciation of negro melo-
dies and applaud them more generously
than the people of the North. Patti re-
marked on one occasion that her most
popular encore, and the one that received
the most applause both North and South,
was "Way Down Upon the Swannee
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THE AMERICAN PAVILION OPENED.

Paris, May 13.—The opening of the American
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of everyday American life." Sousa
doesn't mind what they say about him
so long as they are as enthusiastic about
him as they are at present.

MAY 13 1900

HOME FOR AMERICAN VISITORS TO THE PARIS

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Then Sousa's Band executed a programme, which, with the exception of the French national anthem, was composed of American music. Such airs as "Sheridan's Ride," "The Presidential Polonaise," "Indian Mc-Dowell's Suite," "War Time," etc., were highly 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; General and Mrs. Lucius Warren, Mrs. Anderson, Captain and Mrs. Lars Anderson, Mr. and Mrs. John Munroe, who have just returned to Paris from Aix les Baines; Mrs. George B. Loring, Mr. and Mrs. Francesco, Eugene D. Wolf, Mr. Bradley-Martin, Mr. and Mrs. Louis Stern, Mr. and Mrs. William Tiffany, Mrs. De Weerts, Mrs. Padelford, Mrs. Kernochan, Mrs. Magruder, Miss Blackington, Mr. and Mrs. Rodington, Mr. and Mrs. George Howland, Miss Stackpole, Mrs. and Miss Huntington, Mrs. Douglas Grant, Miss Louise Scott and the Countess Renee de Coetlogan. C. I. B.

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cordial treatment and went away highly gratified with their reception. General Porter, United States ambassador to France; John K. Gowdy, American consul general at Paris, and General Commissioner Peck's colleagues on the commission paid their respects to the commissioner. Sousa's band

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Mrs. Potter Palmer was present, looking attractive as usual, and divided the honor with Mrs. Peck, who attended the ceremony along with her daughter, Mrs. Sims, and second daughter, Miss Arline Peck. Logan was also present.

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French municipal guards and police formed a cordon around the building, leaving the space in front of the main entrance on the embankment of the Seine, free for the passage of the official party. A crowd assembled mainly on the terrace around the building facing the river, which a special platform had been erected for Sousa's band.

Before the hour set for the ceremony crowd became so dense that orders were given to the police to keep the people respectful distance from the doors. 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. The United States ambassador, General Horace Porter, his party, found his passage barred by an official, perceiving him from the building hastened to meet him and the ambassador party scrambled through. The arrangements for handling the crowd were very satisfactory and many gave up the effort to enter.

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1894.

MAY 13 1900

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(ASSOCIATED PRESS DISPATCH.)
WASHINGTON, May 12.—The first letter mailed at the United States postoffice at the Paris exposition was addressed to President McKinley by Commissioner General Peck. In the letter Mr. Peck says:

"It seems fitting that you should receive the first letter ever deposited in a postoffice of the United States located in a foreign land. I, therefore, have the honor of informing you that this communication is the first ever transmitted through such a channel. It is registered."

"A complete postoffice, under the direct order of the Postmaster General of the United States, is now in full operation in the national pavilion established by our government at the Paris exposition. You will be interested in knowing that in this building is located, in addition to the postoffice, an official bureau of information for the benefit of our American people; also the American Chamber of Commerce, organized in Paris, the reception rooms of the commissioner general, assistant commissioner general, secretary and the eighteen national commissioners appointed under the act of congress. On the floor will be known as state's headquarters. Rooms are also set apart for the military order of the Loyal Legion of the United States and for women's organization. The entire building is the home of our American citizens."

The internal arrangement of the pavilion differs from that of the other national pavilions, which are generally devoted to display of additional exhibits or artistic effects characteristic of the respective countries. The American pavilion, on the contrary, will be given up to administrative and reception purposes, being to have a sort of club where may fraternize and secure information.

On the main floor are located the States postoffice and bureau of information as well as reading and writing rooms. The postoffice is intended to be an office to Europeans of prompt and business handling of postal matters, and form an exhibit of as great practical as any with which the other nations are crammed.

The second floor is devoted to various headquarters, the rooms of which are handsomely furnished by the state of New York, Massachusetts and California. It will be open to all American citizens.

The commissioner's reception-rooms on the third floor, while on the fourth quarters of the juries and the international congress of delegates of the American Chamber of Commerce of Paris, of the organization and of the Loyal Legion.

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date

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Paris Exposition was formally inaugurated. The ceremonies were exceedingly brief and simple. They were impressive rather from the number and enthusiasm of the Americans massed within and without the building than from any special feature of the official proceedings.

Commissioner Peck's speech transferring the whole American section into the hands of the French authorities, thereafter to be a part of the French Exposition, lasted but a few minutes. Owing to the shuffling of feet and the buzzing of many conversations only a few rows of people standing immediately behind the line of white helmeted American guards could catch the drift of Mr. Peck's remarks.

Mr. Peck 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.'"

Director General Picard answered in French, rushing through his discourse mumbly. He was evidently embarrassed.

Director Picard's Reply.

In expressing his thanks for Mr. Peck's souvenir of the occasion 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!"

When Commissioner Peck, in the name of the American nation, presented to Director General Picard a solid gold souvenir there was a tremendous burst of applause. This concluded the speechmaking. Immediately from Sousa's Band, the whole program at a triumphant march. The whole program did not last more than 15 or 20 minutes.

All persons present now began to file before Commissioner Peck and Director Picard and their staffs. The American Commissioner introduced prominent Americans to the French head of the Exposition. Soon the people Mr. Peck knew gave out, when long files of unknown compatriots kept on in line. This informal hand-shaking reception degenerated into a tedious, senseless business, and after a whispered consultation among the authorities it was abandoned.

Frenchmen Soon Vanished.

Director General Picard and his attendants departed immediately, while the members of the American Commission remained chatting with groups of friends.

Outside the crush had meanwhile become frightful. All traffic was absolutely blocked along the street of nations, and on the river front, from the Italian building on one side to the Hungarian castle on the other. Sousa's Band was rendering popular airs without intermission amid great cheering from thousands upon thousands of Americans present. Most of the Americans were waving tiny flags or wearing cockades of the national colors.

The music and the great enthusiasm attracted people from all over the Exposition grounds till the French police, fearing a panic and disaster amid such great crowds, came to the rescue of the American guards, who had been completely overwhelmed.

At 4 p. m. many of the spectators had left, and circulation was possible. People were again admitted at one door of the building and let out at the other, so that all who wished could visit the pavilion.

Many People Disappointed.

Despite the general good humor severe criticisms are heard on all sides about the arrangements. There is no question that the affair was rather poorly managed. No provision seems to have been made to handle such crowds nor to make the building and seats accessible to holders of tickets. Many of the French dignitaries and prominent Americans arrived with beautifully dressed ladies and vainly waved their invitations, finally returning home disgusted. United States Ambassador 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. Sousa's Band was also established where it would most effectively choke one of the principal ways of access.

Besides, the reception was generally found to be too economically planned. No refreshments were served, which is contrary to all French usages. The American inauguration is the only one so far where the guests have not been amply provided for. There is disappointment also because the inside of the building is in such an unprepared state. No furniture of any kind is visible. There were no seats, only bare walls, scantily decorated with flags.

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Ceremony Is Quite Simple.

The ceremony transferring the pavilion 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 commissioner general of the exposition, and the latter's response. No time was lost in proceeding with the ceremony, Mr. Peck delivering his address and M. Picard replying in a brief but eloquent address 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 suffrage 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 great universal exposition; for these homes of the peoples of the world, standing by the side of one another, will promote in large degree that great fraternity which should exist between the nations of the earth. We have built 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 of the great peace festival so happily inaugurated."

Hands Picard Key of Gold.

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, Alfred 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 place 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 reared 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 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."

At the conclusion of M. Picard's remarks a general reception was held. Sousa's band gave a concert during the remainder of the afternoon.

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ss of Paper

MAY 13 1900

AMERICAN PAVILION. FORMALLY HANDED OVER.

[A. P. DAY REPORT.]

PARIS, May 12.—[By Atlantic Cable.] The United States Pavilion on the Rue des Nations was formally handed over to the exposition authorities this morning. The ceremony was favored by beautiful weather and attracted a very large assemblage, including the chief officials of the exposition, both French and foreign. 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 building 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 Commissioner-General of the exposition, and the latter's response in accepting the transfer. Sousa's band provided music and the selections played were composed solely of American airs, except for the "Marsellaise."

Mr. Peck had arrived at the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, assistant United States commissioner, entered the exposition gate at the Invalides bridge at 2:30 o'clock and proceeded immediately along the Quai de Orsay to the entrance of the American building which faces the Seine. 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 "Marsellaise." 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 delivering his address and M. Picard replying in a brief, but 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 suffrage planted this building upon 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 built 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 of the great peace festival so happily inaugurated."

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 place 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 reared 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 powerful republic of the United States for this 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 tricolor. 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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address of Paper

date MAY 13 1900

AMERICA GAVE HER PAVILION TO THE FRENCH

Inaugural Ceremonies Spoiled by
the Failure to Prepare
for a Crowd.

FORMAL SPEECHES NOT MADE

Many Distinguished Persons Un-
able to Get Through the
Great Throng.

NO REFRESHMENTS SERVED

[Copyright, 1900, by Press Publishing Com-
pany, New York World.]

[SPECIAL CABLE TO THE DISPATCH.]

PARIS, May 12.—At 2:30 p. m. to-day
the American national pavilion at the
Paris Exposition was formally inaugu-
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Commissioner Peck's speech transfer-
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hands of the French authorities, there-
after to be a part of the French Expon-
sition, lasted but a few minutes. Owing to
the shuffling of feet and the buzzing of
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people standing immediately behind the
line of white helmeted American guards
could catch the drift of Mr. Peck's re-
marks.

Mr. Peck 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
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Director General Picard answered in
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When Commissioner Peck, in the name
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The whole program had not lasted
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All persons present now began to file
before Commissioner Peck and Director
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knew gave out, when long files of un-
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informal hand-shaking reception degener-
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the authorities it was abandoned.

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As the French had meanwhile be-
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At the conclusion of M. Picard's re-
marks a general reception was held.
Sousa's band gave a concert during the
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MAY 13 1900

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American national pavilion, M. Picard
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the members of the United States com-
mission and as he welcomed the French
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Peck's souvenir of the occasion, Mr.
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"It constitutes a new pledge of the
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of the tricolor. Long live the United
States of America. Long live their il-
lustrious President McKinley. Long
live their commission and its head, Mr.
Peck."

AMERICAN EXHIBIT FORMALLY OPENED

Pavilion Turned Over to the
Exposition Managers.

BUT FEW CEREMONIES.

Peck and Picard Exchange a Few
Compliments on the Occasion.

ins Very Much Amused at the
troversty Which Rages as to
ther Wines Can Be Sold in the

of the American Pavilion,
the Temperance People Vehemently
Protesting Against It—
Souza's Band Makes Its Debut,
Receiving an Extraordinary
Welcome—Anxiety Over Elections

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 consular 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 balconies were occupied exclusively by invited guests, while on the floor of the building a double line of American guards, with white summer helmets, formed an aisle through which the official party passed from the main entrance to the spot where the presentation took place.

Ceremony Is Simple.

The ceremony of transferring the pavilion was quite simple, consisting of an address by Frederick W. Peck, commissioner of the United States, handing over the pavilion to M. Alfred Picard, as the commissioner general of the exposition, and the latter's response. No time was lost in proceeding with the ceremony, Mr. Peck delivering his address and M. Picard replying in a brief but eloquent address, which evoked enthusiastic hurrahs from the audience.

M. Picard's Reply.

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 place 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 reared 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 powerful republic of the United States for the friendly welcome given to the invitation of the French republic and the admirable part played in the work of concord whereby all countries decided to close the nineteenth century."

At the conclusion of M. Picard's remarks a general reception was held. Souza's band gave a concert during the afternoon.

AMERICAN DAY AT PARIS EXPOSITION

United States Pavilion
Formally Turned Over
to France.

CROWD POORLY HANDLED

Addresses by Commissioner
Peck and Commissioner-
General Picard.

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 consular 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 structure, 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 Souza'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 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 party scrambled through.

The interior of the pavilion was brightly decorated with American flags and tricolor 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 with 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 admittance stood and witnessed the proceedings.

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 Commissioner-General of the Exposition, and the latter's response in accepting the transfer.

At the conclusion of M. Picard's remarks a general reception was held. Souza's Band gave a concert during the remainder of the afternoon.

The order issued by M. Millerand that every exhibit at the fair must be installed by today under pain of forfeiture of the space not occupied has caused a big row. With the exception of two art palaces, chaos reigns supreme in every building on the grounds. A short, sharp interview between the Minister of Commerce and the Representative of the American Commission took place in the Department of Textiles. The Americans pointed out that the railroads had taken six weeks to bring the show cases from Havre, a journey of five hours, and that the Americans peremptorily decline to install their exhibits until the dirty tramways on both sides of their section are removed and the flooring laid. Millerand looked dumbfounded, shrugged his shoulders and moved on without a word.

GIFT OF A NATION

American Pavilion Turned
Over to French Exposition.

CEREMONY WAS QUITE SIMPLE

Commissioner Peck Made the Address and M. Picard the Response
—Souza Gave a Concert.

PARIS, May 12.—The American Pavilion at the exposition was formally turned over to the authorities and public today. The inauguration took place in the presence of Embassy and Consular officials, a number of high French functionaries, diplomats and commissioners and such a concourse of American citizens that many who were provided with tickets were unable to gain admittance into 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 balconies were occupied exclusively by invited guests, while on the floor of the building a double line of American guards, with white Summer helmets, formed an aisle through which the official party passed from the main entrance to the spot where the presentation took place.

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"The great Nation which I have the honor to represent has by your suffrage 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, designed to become the most famed and historical 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-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 make the progress of peace, but also a superb monument reared 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 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 19th century."

At the conclusion of M. Picard's remarks a general reception was held. Souza's band gave a concert during the remainder of the afternoon.

AMERICAN EXHIBIT

Cafe of the American Pavilion.
the Temperance People Vehemently Protesting Against It—
Sousa's Band Makes Its Debut,
Receiving an Extraordinary
Welcome—Anxiety Over Elections

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Ceremony Is Simple.

The ceremony of transferring the pavilion was quite simple, consisting of an address by Frederick W. Peck, commissioner of the United States, handing over the pavilion to M. Alfred Picard, as the commissioner general of the exposition, and the latter's response. No time was lost in proceeding with the ceremony, Mr. Peck delivering his address and M. Picard replying in a brief but eloquent address, which evoked enthusiastic hurrahs from the audience.

Mr. Peck's Address.

Addressing Mr. Picard, Mr. Peck said: "The great nation which I have the honor to represent has by your suffrage 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 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 Mr. 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 Gen. Picard,' 'Vive l'Exposition Universelle de 1900,' 'Vive la France.'"

M. Picard's Reply.

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 place 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 reared 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 powerful republic of the United States for the friendly welcome given to the invitation of the French republic and the admirable participation in the work of concord whereby all countries decided to close the nineteenth century."

At the conclusion of M. Picard's remarks a general reception was held. Sousa's band gave a concert during the remainder of the afternoon.

AMERICAN DAY AT PARIS EXPOSITION

United States Pavilion
Formally Turned Over
to France.

CROWD POORLY HANDLED

Addresses by Commissioner
Peck and Commissioner-
General Picard.

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 structure, 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 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 party scrambled through.

The interior of the pavilion was brightly decorated with American flags and tricolor 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 with 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 admittance stood and witnessed the proceedings.

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 Commissioner-General of the Exposition, and the latter's response in accepting the transfer.

At the conclusion of M. Picard's remarks a general reception was held. Sousa's Band gave a concert during the remainder of the afternoon.

The order issued by M. Millerand that every exhibit at the fair must be installed by today under pain of forfeiture of the space not occupied has caused a big row. With the exception of two art palaces, chaos reigns supreme in every building on the grounds. A short, sharp interview between the Minister of Commerce and the Representative of the American Commission took place in the Department of Textiles. The Americans pointed out that the railroads had taken six weeks to bring the show cases from Havre, a journey of five hours, and that the Americans peremptorily decline to install their exhibits until the dirty tramways on both sides of their section are removed and the flooring laid. Millerand looked dumbfounded, shrugged his shoulders and moved on without a word.

GIFT OF A NATION

K, 1884.

American Pavilion Turned
Over to French Exposition.

CEREMONY WAS QUITE SIMPLE

Commissioner Peck Made the Address and M. Picard the Response
—Sousa Gave a Concert.

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"The great Nation which I have the honor to represent has by your suffrage 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, designed to become the most famed and historical 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 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 make the progress of peace, but also a superb monument reared 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 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 19th century."

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cutting from

Address of Paper

Date

AMERICAN BUILDING PRESENTED TO FRANCE.

Commissioner Peck Makes the
Presentation Speech.

TENDERS A GOLDEN KEY.

CEREMONIES ATTENDED BY
MANY FOREIGN DIPLOMATS—
MANY AMERICANS PRESENT—
MUCH CONFUSION ATTENDED
TRANSFER BUILDING BRIGHT-
LY DECORATED—ACCEPTED
BY COMMISSIONER GENERAL
PICKARD—GENERAL RECEPTION
HELD.

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Addressing Alfred Picard, commissioner general of the exposition, Ferdinand W. Peck, commissioner for the United States to the exposition, said: "The great nation which I have the honor to represent as, by your suzerainty, 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 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."

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MAY 13 1900

GIFT OF UNITED STATES BUILDING TO THE EXPOSITION AUTHORITIES.

The Formal Ceremony at Paris—Eulogistic Speeches by Picard and Peck.

The United States pavilion on the Rue des Nations in Paris was formally turned over to the exposition authorities this afternoon. The ceremony was held at noon. The ceremony was attended by a large assemblage of Americans and their friends, included among whom were chief officials of the exposition, both French and foreign. 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 the interior of the pavilion were gayly decorated with the stars and stripes and the tricolors. 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 Alfred Picard as the head of the exposition, and the latter's response in accepting the transfer. Sousa's band provided the music, and the selections played were composed purely of American airs, except for the "Marseillaise."

Americans began arriving at the pavilion soon after lunch, and the scene during the interval preceding the opening ceremony resembled a smart social gathering. Mr. Peck reached the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, assistant United States commissioner, entered the exposition gate at the Invalides bridge at 2:30 o'clock and proceeded immediately along the Quai D'Orsay to the entrance of the American building, which faces the Seine. 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, 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 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 l'exposition universelle de 1900,' 'vive la France.'"

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1900

MAY 13 1900

AMERICAN PAVILION AT PARIS SHOW NOW PART OF GREAT EXPOSITION

Commissioner Peck Formally
Transfers the Structure to
the Authorities and
Public.

PICARD RECEIVES THE GIFT

Simple But Impressive Ceremonies in
Which Old Glory and the Tricolor
Are Entwined and the Two Re-
publics Brought Closer
Together.

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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 guests holding invitation tickets were not allowed to pass.

Police Arrangements Unsatisfactory.

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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Old Glory Everywhere.

The ceremony was favored by beautiful weather and attracted a very large assemblage of Americans and their guests. Included among whom were chief officials of the Exposition, both French and foreign. Every particle of space within the building was occupied, while a big crowd gathered



FERDINAND WYTHER PECK
United States Commissioner, Paris Exposition.

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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

words: "I know my countrymen will join me in the sentiment, 'Vive le Commissaire General Picard; Vive l'Exposition Universelle de 1900; Vive la France.'"

Picard's Felicitous Reply.

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 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."

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the headquarters of the American Commission. It is explained that those who have been vehemently assaulting the idea of an American bar are acting under false impression, as no bar is to be located there. The eat will be such as is found in all American cities. Distinctive American food can be had there, and American beverages will be served to those dining.

Sousa Delights Americans.

American music and the American musicians received an extraordinary welcome from Parisian and foreigner 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 of 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 around as Old Glory was unfurled by the uniformed American guards.

French Spectators Applaud.

The march is listened to in silence, but upon conclusion the audience raises shouts of hurrahs, hats go into the air, and flags flow from the band stand. 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, John K. Potter and family, Mr. and Mrs. Potter, Mrs. Kingston, Mrs. Logan, and Messrs. Byron Herrick and Webb Hayes.





UNITED STATES BUILDING AT THE PARIS EXPOSITION

villion in the Rue des Nations
races in front of the edifice
Seine. The exterior, and
terior of the pavilion, were

centre 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 delivering his address and M. Picard replying in a brief but eloquent speech, which evoked enthusiastic hurrahs from the audience.

Mr. Peck's Speech.

Addressing M. Picard, Mr. Peck said: "The great nation which I have the honor to represent has, by your suifrance, 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 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

States of America. Long live their illustrious President, McKinley. Long live their commission and its head, Mr. Peck."

At the conclusion of M. Picard's remarks a general reception was held. Sousa's Band gave a concert during the remainder of the afternoon.

Question of Sunday Opening.

The question of the Sunday opening of the American pavilion and section at the Exposition had barely been settled when the temperance advocates 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. The establishments look out on the Seine and the terraces in front are becoming popular rendezvous for foreign visitors, who gather at the several pavilions. The American Prohibitionists feel very strongly on the matter of allowing the sale of liquor in the American cafe, which forms a part of their national pavilion.

The open letter column of the Paris Herald offered an arena for a 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

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UNITED STATES PAVILION OPEN TO THE PUBLIC

Simple Ceremony Attends Its Transfer to Paris Fair Officials.

In Speeches Representatives of Amer- ica and France Dwell Upon the Friendship of the Two Republics.

Copyrighted, 1900, by the Associated Press.

PARIS, May 12.—The American Pavilion at the exposition was formally turned over to the authorities and the 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 admission 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 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.

The interior of the pavilion was brightly decorated with American flags and tricolor 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 with 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.

Ceremony Without Pomp.

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 commissioner general of the exposition, and the latter's response in accepting the transfer. Sousa's band provided music and the selections played were composed solely of American airs, except for the "Marseillaise."

Mr. Peck had arrived at the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, assistant United States Commissioner, entered the exposition gate at the Invalides bridge at 2:30 o'clock and proceeded immediately along the Quai de Orsay to the entrance of the American building, which faces the Seine.

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 delivering his address and M. Picard replying in a brief but 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 suzerainty planted this building upon 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 built our structure as a part of your international undertaking and here 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.

Golden Key Presented.

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 l'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 to-day appears to me not only a temple to mark the progress of peace but also a superb monument reared 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 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.

In expressing his thanks for Mr. Peck's souvenir of the occasion M. Picard said:

It constitutes a new pledge by 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!

At the conclusion of M. Picard's remarks a general reception was held. Sousa's band gave a concert during the remainder of the afternoon.

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Americans at Ceremony.

[SPECIAL CABLE TO THE NEW YORK TRIBUNE AND THE CHICAGO TRIBUNE BY C. I. BARNARD.]

PARIS, May 12.—The feature of the exposition 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 exhibition, to which M. Picard in

on behalf of the French government, made a brief and complimentary reply, after which Sousa's Band executed a program, which, with the exception of the French national anthem, was composed of American music. Such airs as "Sheridan's Ride," "The Presidential Polonaise," etc., were keenly appreciated.

Among the Americans present at the inauguration, besides Ambassador Porter, his wife and family, Commissioner Peck and family, and a host of officials, were Mr. and Mrs. Potter Palmer, General and Mrs. Lucius Warren, Mrs. Anderson, Captain and Mrs. Larz Anderson, Mr. and Mrs. John Munroe, Mrs. George B. Loring, Mr. and Mrs. Francesco Eugene De Wolf, Miss Fanny Reed, Bradley Martin, Mr. and Mrs. Louis Stern, Mr. and Mrs. William G. Tiffany, Mrs. De Werts, Mrs. Padelford, Mrs. Kernochan, Mrs. Magruder, Miss Blackington, Mr. and Mrs. Bodington, Mr. and Mrs. George Howland, Miss Stackpole, Mr. and Mrs. and Miss Huntington, Mrs. Douglas Grant, and Miss Louise Scott.

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SOUSA PLEASES THE FRENCH.

HIGH PRAISE OF HIS BAND FROM A PROFESSOR AND A BANDMASTER.

[Copyright, 1900, By The New-York Tribune.]

[BY CABLE TO THE TRIBUNE.]

Paris, May 12.—During the last 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 birds, the rumbling of wagons, the arrival of 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. Carré, director of the Opéra 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. We get succès d'estime, but we fail to stir the masses of the people to enthusiasm as the American band does. 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 it obtains 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 mass 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 a heart. We French composers give food to the former, but fail to touch the latter. Some of my confrères 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 Valkyries' 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."

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PARIS LIKES AMERICAN MUSIC.

Sousa's Band with Its Descriptive Compositions Is a Revelation to French Experts.

[SPECIAL CABLE TO THE NEW YORK TRIBUNE AND THE CHICAGO TRIBUNE BY C. I. BARNARD.]

PARIS, May 12.—During the last week one of the most frequented corners of the exhibition has been in the neighborhood of the stand where Sousa's American band plays. Great interest is manifested in American compositions, songs, and descriptive music, which are a revelation to the Parisians.

The graphic musical descriptions of prairie life, the singing of birds, 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 qualities hitherto unknown in this country, have called forth the highest praise from all classes of Frenchmen. Among the bystanders the popular opinion everywhere was the same: "It is original." "It is beautiful." "That's the kind of music we want." Such were the rapid fire of praises without a dissentient voice among the attentive listeners to the American band.

Theodore Dubois, the director of the French Conservatoire de Musique; M. Carre, directeur de Opera Comique; several leaders of French military bands, and 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 apt to perform music in far too abstract a way, and above the heads of ninety-nine out of every 100 listeners. We get success d'estime, but we fail to stir the masses of the people to enthusiasm as the American band does."

"Besides, the American descriptive music the American band plays a classical repertoire, including Chopin, Liszt, and Beethoven, fully as well as we do. I feel certain the example given by this American band will be followed by a majority of our military orchestras on account of the immense hold it obtains over the ordinary listener's emotions."

A professor at the Paris Conservatoire 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 forgot that if there is a mind there is also heart. We French composers give food to the former, but fail to touch the latter. Some of my confreres 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 Walkyries' ride or Sousa's Band portraying the homely scenes of every day American life, it makes no difference. Both are highly descriptive and both appeal directly to heart emotions."

"Call it the music of the future or the music of the past, it is the music required by the mass of people because it stirs their heartstrings and 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 the future."

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SOUSA WRITES OF PARIS FAIR MUSIC.

Tells the Journal of the American Band's Success.

FRENCH WELL PLEASED.

Our Military Airs Have Made a Strong Impression on the Parisians.

By John Philip Sousa.
(Copyright, 1900, by the New York Journal and Advertiser.)

Paris, May 12.—The condition of music at the Exhibition brings to my mind very vividly the music of the Columbian Exhibition.

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 Commission.

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 musical pabulum 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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AMERICAN MACHINERY BUILDING OPENED.

Imposung Ceremonies at the Paris Exposition—A Compliment Paid to the Germans.

PARIS, May 15.—The American machinery building in the Vincennes annex of the exposition was formally opened to the public this afternoon.

The United States Ambassador, General Horace Porter; Commissioner-General Peck, the American commissioners, a few guests and Sousa's band made the trip in a decorated boat.

The ceremony consisted in remarks made by F. E. Drake, the superintendent; Mr. Peck and General Porter. The blowing of whistles announced that the building was opened and immediately all the machinery was started.

On returning the boat stopped in front of the German national pavilion, the inauguration of which was proceeding. Sousa's band serenaded the Germans, the Americans landed and in a body were received by the German officials, who appreciated the delicate international compliment. Sousa's band played selections from the German national music.

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PARIS LIKES SOUSA.

His Descriptive Compositions a Revelation to French Experts.

Paris, May 13.—During the last week one of the most frequented corners of the exhibition has been in the neighborhood of the stand where Sousa's American band plays. Great interest is manifested in American compositions, songs and descriptive music, which are a revelation to the Parisians.

The graphic musical descriptions of prairie life, the singing of birds, 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 qualities hitherto unknown in this country, have called forth the highest praise from all classes of Frenchmen. Among the bystanders the popular opinion everywhere was the same: "It is original." "It is beautiful." "That's the kind of music we want." Such were the rapid fire of praises without a dissentient voice among the attentive listeners to the American band.

Theodore Dubois, the director of the French Conservatoire de Musique; M. Carre, directeur de Opera Comique; several leaders of French military bands, and 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 apt to perform music in far too abstract a way, and above the heads of ninety-nine out of every 100 listeners. We get success d'estime, but we fail to stir the masses

of the people to enthusiasm as the American band does."

"Besides the American descriptive music the American band plays a classical repertoire, including Chopin, Liszt, and Beethoven, fully as well as we do. I feel certain the example given by this American band will be followed by a majority of our military orchestras on account of the immense hold it obtains over the ordinary listener's emotions."

A professor at the Paris Conservatoire, 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 a mind there is also heart. We French composers give food to the former, but fail to touch the latter. Some of my confreres 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 Walkyries' Ride, or Sousa's band portraying the homely scenes of every day American life, it makes no difference. Both are highly descriptive and both appeal directly to heart emotions."

"Call it the music of the future or the music of the past, it is the music required by the mass of people because it stirs their heartstrings and makes them feel and live."

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Sousa is creating a furor in Paris with his rag time selections and popular airs, and the Parisian critics accord him high praise for rendering music the ordinary people can understand and appreciate. But just wait until Sousa cuts loose with "There'll Be a Hot Time."

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Mr. Sousa, who has left at home an army of tiresome imitators, seems to have marched double-quick into the good graces of the Parisians.

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AMERICAN BUILDING OPEN.

A Brilliant Gathering at the Ceremonies at the Paris Exposition Grounds.

Paris, May 14.—There was a brilliant gathering Saturday at the formal opening of the American pavilion on the exposition grounds. Nearly all the leading Americans now in Paris were present and took part in the exercises.

The building was gaily decorated and the Stars and Stripes were much in evidence. If anything, there was too much decoration for good taste.

Sousa's band played a selection of American national airs. Then Ferdinand W. Peck, commissioner general of the United States to the exposition, presented to M. Alfred Picard, commissioner general of the exposition, a commemorative token in the shape of a finely chased gold key with a medal pendant designed and executed by Tiffany. The key symbolizes the freedom of the pavilion and the American exposition buildings. The key head shows an eagle with outstretched wings on a globe which is a miniature reproduction of the eagle and globe that surmounts the dome of the American pavilion. The globe bears the date "1900." On the key bar are inscribed the letters "U. S." in gold.

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"THE KIND OF MUSIC WE WANT."

Sousa's Band a Revelation to Parisians, Who Throng to Hear It.

Paris Dispatch to the New York Tribune.

During the last week one of the most frequented corners of the exhibition has been in the neighborhood of the stand where Sousa's American band plays. Great interest is manifested in American compositions, songs and descriptive music, which are a revelation to the Parisians.

The graphic musical descriptions of prairie life, the singing of birds, 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 qualities hitherto unknown in this country, has called forth the highest praise from all classes of Frenchmen. Among the bystanders the popular opinion everywhere was the same: "It is original," "It is beautiful," "That's the kind of music we want." Such were the rapid fire of praises without a dissentient voice among the attentive listeners to the American band.

Theodore Dubois, the director of the French Conservatoire de Musique; M. Carre, directeur de Opera Comique; several leaders of French military bands, and 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 apt to perform music in far too abstract a way, and above the heads of nine-tenths out of every hundred listeners. We get success d'estime, but we fail to stir the masses of the people to enthusiasm as the American band does."

Besides, the American descriptive music the American band plays a classical repertoire, including Chopin, Liszt and Beethoven, fully as well as we do. I feel certain the example given by this American band will be followed by a majority of our military orchestras on account of the immense hold it obtains over the ordinary listener's emotions.

A professor at the Paris Conservatoire, celebrated both as an organist and as a composer, said: "This popular descriptive music is a revelation to us here, and will have a marked influence on our national compositions in the future."

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WARM WELCOME FOR SOUSA

All Paris Greets the Great Bandmaster.

Under this heading, "The Musical Courier" of May 9th has this to say: "We understand from the first dispatches 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 march, 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 demonstration of welcome to the 'American March King' and his famous band."

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Sousa's Success.

Sousa's Band has arrived in France, and has captured Paris in much the same way that Buffalo Bill took London. This is far from being a statement disparaging to Sousa's musicians, for Buffalo Bill is easily the first in his line. What we mean to say is that the thorough Americanism of each institution, and the independence of the classicalism of tradition, was invincible. Not that Sousa cannot play the classics with the best of them. He can. But he has something more and fresher, the freedom of movement which appeals to, as it is the reflex of, popular life. The finest musicians of Paris have heard Sousa's Band with enthusiasm, and have held him up to the imitation of French bandmasters as one who can interpret Beethoven or Saint Saens as well as they, and who can also give the melodies of the plantation or of the street, thus showing to the people of to-day the music there is in the life of to-day. Mr. Sousa seems to be really in danger of abduction by the admiring Frenchmen. But let him return and all will be forgiven, even more medals and new poses, so long as he will refuse to write himself Jean Philippe Sousat.

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It is pleasant to learn that Paris appreciates Sousa and his band, for both are thoroughly American. We may have some bad pictures and some poor sculpture at Paris, but there is no doubt of the quality of Sousa's music.

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THE AMERICAN SCHOOL

The American musician may be pardoned a thrill of pride when he reads of the success of Sousa's band in Paris. It was not without misgiving that we broke away from several centuries of traditions and set about establishing an American school of music—what a professor of the Paris conservatoire hints may be the music of the future. We feared the condemnation of the continent, where musical traditions are watered and tended with jealous care; but from Paris—Paris, the home of art—comes loud acclaim instead of censure.

An exciting moment in the history of music occurred in the vicinity of the stand from which Mr. Sousa's band discoursed the music of the future to a crowd of critical Parisians. The selection was that masterpiece of the American school, "The Chicago River on Fire." As many know, this great descriptive composition represents with entire fidelity an imagined conflagration in our celebrated waterway, from the earliest stages of spontaneous combustion to the final triumph of the fire department. The turning in of the alarm, the rush of the fire horses, the opening of the doors of the engine-houses, the wild gallop through the streets, the coupling of the hose, the pumping of the engines, the hiss of the water as it strikes the burning river, the cheers of the spectators, the comments of Chief Swenie (described by the saxophone), the return home, the changing from wet clothes to dry by

the firemen, and the "good-night" as they crawl into their bunks—'twas a revelation to the Parisians, cables the Tribune correspondent. The crowd went wild. "It is original!" "It is beautiful!" "That's the kind of music we want!" were the enraptured comments that went down the line.

A member of the Garde Republicain band was fully as enthusiastic, though more contained. Said he:

This is exactly the sort of music our countrymen want in order to play up to our reputation. We are apt to perform music in far too abstract a way, and above the heads of 99 out of every 100 listeners. We get success d'estime, but we fail to stir the masses of the people to enthusiasm as the American band does.

And the conservatoire professor referred to added:

This popular descriptive music is a revelation to us here, and will have a marked influence on our national compositions in the future.

Think of that! Many of us have been maintaining a colony in Paris to study art, and the Parisians confess that we are the savants and they the pupils. Shall there be wonder, then, if we swell with pride a few buttons?

Let some of our talented but misguided American composers, who are now getting only success d'estime, take a lesson from the triumph of Sousa, and get success d'extraordinaire. Let Mr. MacDowell throw his suites and symphonies in the fire and give us "A Night on the Bowery." Let Arthur Foote stop fooling with string quartets and turn out a "Battle of Bunker Hill." Let Theodore Parker burn his accumulation of abstract rubbish and give us "Laying a Concrete Sidewalk."

Vive Sousa! A bas Beethoven!

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GIVEN TO FRANCE.

AMERICAN PAVILLION AT THE EXPOSITION.

Formally Opened, and With Satisfactory Friendly Sentiments, Presented to the Director General of the Exposition.

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 General 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.

from
of Paper

IN TRUE YANKEE STYLE.

American Department of Machinery at Paris Exposition is Formally Opened.

SPECIAL CABLE TO THE PLAIN DEALER.

PARIS, May 15.—This afternoon, at Vincennes, several hundred Americans witnessed the formal opening of the United States department of machinery exposition annex. Sousa's band played "Yankee Doodle," whistles in a dozen different tunes gave their initial shriek and the crowd in front of the machinery building took off their hats and raised cheers.

Then ensued a general jollification, a grand waving of flags and several repetitions of "The Star Spangled Banner." Formal addresses were made by Francis E. Drake, director of the department of machinery for the United States. Commissioner Peck and Gen. Porter, United States ambassador at Paris, and a large party came out to Vincennes by boat, and after inspecting the machinery took an extended drive about the annex grounds.

The party included Mrs. Peck, Mr. and Mrs. Charles H. Simms, Miss Aline Peck, Miss Porter, Mr. and Mrs. F. E. Drake, Harold F. McCormick, Lieut. Col. Webb C. Hayes, B. D. Woodward, Mr. and Mrs. Fred Backett, Prof. Gore and Art Director Cauldwell.

The German building also was formally opened this afternoon. The crowd was surprisingly small, but the ceremony was carried out with great dignity. The German ambassador to France, Prince Muenster, was the principal guest. German refreshments were served in great profusion, and the guests then visited the national exhibition of pictures, splendid old furniture and tapestries. Only a few short speeches were made.

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AMERICAN BUILDING FORMALLY OPENED

TRANSFER OF THE PAVILION TO PARIS AUTHORITIES

A Great Throng Present—The Ceremonies Simple and American Airs Cheered—Commissioner Peck Presents a Gold Key to M. Picard.

Paris, May 13.—The American pavilion at the Exposition was formally turned over to the authorities and public yesterday afternoon. The inauguration took place in the presence of Embassy and Consulate officials, 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.

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. Considerable confusion resulted, and the United States Ambassador, General Horace Porter, with his party, found his passage temporarily barred.

The interior of the pavilion was brightly decorated with American flags and tricolor bunting, with which the balconies were draped, 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, with white summer helmets, formed an aisle, through which the official party passed for the main entrance to the spot where the presentation took place.

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 the selections played were composed purely of American airs, except for the "Marseillaise."

Mr. Peck reached the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, Assistant United States Commissioner, entered the Exposition gate at the Invalides Bridge at 2:30, and proceeded immediately to the entrance of the American Building, which faces the Seine. 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 centre of the rotunda. The audience greeted the conclusion of the air with cheers, which M. Picard acknowledged.

Mr. Peck 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 General Picard, Vive l'Exposition.'"

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U. S. MACHINERY BLDG. OPENED.

Paris, May 16.—The American machinery building in the Vincennes annex of the exposition was formally opened to the public yesterday. U. S. Ambassador Porter, Comr. Gen. Peck, the American commissioners, a few guests and Sousa's band made the trip in a decorated boat. The ceremony consisted in remarks made by F. E. Drake, the superintendent; Mr. Peck and Gen. Porter.

On returning the boat stopped in front of the German national pavilion, the inauguration of which was proceeding. Sousa's band serenaded the Germans, the Americans landed, and in a body were received by the German officials, who appreciated the delicate international compliment. Sousa's band played selections in front of the German pavilion.

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MACHINERY BUILDING IS OPENED AT EXPOSITION

Another Part of the American Exhibition Now Ready for the Inspection of Visitors.

PARIS, May 15.—The American machinery building in the Vincennes annex of the Exposition was formally opened to the public this afternoon. United States Ambassador Porter, Commissioner General Peck, the American commissioners, a few guests and Sousa's band made the trip in a decorated boat. The ceremony consisted in remarks made by F. E. Drake, the superintendent; Mr. Peck and General Porter. The blowing of whistles announced that the building was opened and immediately all the machinery was started.

On returning the boat stopped in front of the German national pavilion, the inauguration of which was proceeding. Sousa's band serenaded the Germans, the Americans landed and in a body were received by the German officials, who appreciated the delicate international compliment. Sousa's band played selections in front of the German pavilion.

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Address of Paper

AMERICAN MACHINERY BUILDING OPENED

Americans Pay a Delicate Compliment to the Germans at Their National Pavilion.

PARIS, May 15.—6:30 p. m.—The American machinery building in the Vincennes annex of the Exposition was formally opened to the public this afternoon. The United States Ambassador, General Horace Porter; Commissioner General Peck, the American commissioners, a few guests and Sousa's Band made the trip in a decorated boat. The ceremony consisted in remarks by F. E. Drake, the superintendent; Mr. Peck, and General Porter.

The blowing of whistles announced that the building was opened, and immediately all the machinery was started. On returning the boat stopped in front of the German national pavilion, the inauguration of which was proceeding. Sousa's Band serenaded the Germans; the Americans landed, and in a body were received by the German officials, who appreciated the delicate international compliment. Sousa's Band played selections in front of the German pavilion.

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The American Machinery Building Opened.

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MAY 16 1900

AMERICAN BUILDING OPENED.

United States Officials Attend the Exercises in Paris.

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from

of Paper

MAY 16 1900

SERENADED BY SOUSA'S BAND.

German National Pavilion at Paris Fair Opened.

PARIS, May 15.—The American machinery building in the Vincennes annex of the exposition was formally opened this afternoon. United States Ambassador Porter, Commissioner-General Peck, the American Commissioners, a few guests and Sousa's band made the trip in a decorated boat. The ceremony consisted in remarks made by F. E. Drake, the superintendent; Mr. Peck and General Porter. The blowing of whistles announced that the building was opened, and immediately all the machinery was started.

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SOUSA'S BAND IN PARIS

Popular Descriptive Music a Revelation to Frenchmen

PARIS, France, May 15.—During the last week one of the most frequented corners of the exhibition has been in the neighborhood of the stand where Sousa's American band plays. Great interest is manifested in American compositions, songs, and descriptive music, which are a revelation to the Parisians.

The graphic musical descriptions of prairie life, the singing of birds, 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 qualities hitherto unknown in this country, have called forth the highest praise from all classes of Frenchmen. Among the bystanders the popular opinion everywhere was the same: "It is original," "It is beautiful," "That's the kind of music we want." Such were the rapid fire of praises without a dissentient voice among the attentive listeners to the American band.

Theodore Dubois, the director of the French Conservatoire de Music; M. Carre, directeur de Opera Comique; several leaders of French military bands, and 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 apt to perform music in far too abstract a way, and above the heads of ninety-nine out of every 100 listeners. We get success d'estime, but we fail to stir the masses of the people to enthusiasm as the American band does."

"Besides, the American descriptive music, the American band plays a classical repertoire, including Chopin, Liszt and Beethoven, fully as well as

we do. I feel certain the example given by this American band will be followed by a majority of our military orchestras on account of the immense hold it obtains over the ordinary listener's emotions."

A professor at the Paris Conservatoire 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 a mind there is also heart. We French composers give food to the former, but fail to touch the latter. Some of my confreres 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 Walkyrie's ride or Sousa's band portraying the homely scenes of every day American life, it makes no difference. Both are highly descriptive and both appeal directly to heart emotions."

"Call it the music of the future or the music of the past, it is the music

required by the mass of people because it stirs their heartstrings and 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 the future."

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MAY 16 1900

Sousa's Secret.

The most popular American exhibit at the Paris fair to date, according to the correspondents, is Sousa's band. His marches and descriptive music are described as "a revelation to the Parisians" and his visit is likely to have the effect of establishing a new school of music in France. The secret of Sousa's success abroad as well as in this country is founded on common sense business principles. He gives his hearers what they want, which may be different, perhaps, from what he thinks they ought to have. It is the same policy which is responsible for the wonderful success of the popular 10-cent monthly magazines and for the vogue of vaudeville and the continuous performance. People do not flock to Sousa to hear classical compositions. They go for entertainment, not instruction, and they get what they go for. Theodore Dubois, director of the French Conservatoire de Music, hits the nail on the head when he says: "We are apt to perform music in far too abstract a way and above the heads of ninety-nine out of every hundred listeners. We fail to stir the masses of the people to enthusiasm as the American band does."

Sousa's success teaches a lesson which public speakers as well as musicians would do well to profit by. Don't aim too high or you may fail to make a hit. The elevation of popular taste, be it musical or literary or artistic, cannot be accomplished in a day. It takes time. Efforts in this direction go for naught when they are hurried. Most persons will never learn in a lifetime to appreciate as they should the greatest works of music and art and literature. For these some such substitute as Sousa provides is needed, and Sousa's critics cannot deny that he fills his field most admirably.

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MAY 16 1900

SOUSA SERENADES
GERMANS IN PARIS.

Paris, May 15.—The American Machinery Building in the Vincennes Annex of the Exposition was formally opened to the public this afternoon. The United States Ambassador, Gen. Horace Porter, Commissioner General Peck, the American Commissioners, a few guests and Sousa's Band made the trip in a decorated boat. The ceremony consisted in remarks made by F. E. Drake, the Superintendent, Mr. Peck and Gen. Porter. The blowing of whistles announced that the building was opened, and immediately all the machinery was started.

On returning, the boat stopped in front of the German National Pavilion, the inauguration of which was proceeding. Sousa's Band serenaded the Germans, the Americans landed and, in a body, were received by the German officials, who appreciated the delicate international compliment. Sousa's Band played selections in front of the German Pavilion.

SOUSA'S BAND IS A REVELATION TO MUSIC LOVERS IN PARIS.

[SPECIAL CABLE TO NEW YORK TRIBUNE AND CHICAGO TIMES-HERALD.]

[Copyright, 1900, by New York Tribune.]

PARIS, May 12.—During the last 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, folk songs 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 redskins on the war-path, 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 praise, 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 Republicaine" 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 99 out of 100 listeners. We get a success de estime, but we fail to stir the masses of the people to enthusiasm as an American band does. 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 it obtains 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 confreres 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 waltzies or Sousa's band portraying homely scenes of everyday American life, makes no difference; both are highly descriptive, both appeal to the heart and emotions."

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Address of Paper

Date

U. S. DISPLAY OPENED.

American and German Representatives Exchange Courtesies.

PARIS, May 15.—The American Machinery Building in the Vincennes annex of the exposition was formally opened to the public this afternoon. The United States Ambassador, General Horace Porter; Commissioner General Peck, the American Commissioners, a few guests and Sousa's Band made the trip in a decorated boat. The ceremony consisted in remarks made by F. E. Drake, the Superintendent; Mr. Peck and General Porter. The blowing of whistles announced that the building was opened, and immediately all the machinery was started. On returning the boat stopped in front of the German National Pavilion, the inauguration of which was proceeding. Sousa's Band serenaded the Germans, the Americans landed, and in a body were received by the German officials, who appreciated the delicate international compliment. Sousa's Band played selections in front of the German Pavilion.

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AMERICAN BUILDING OPENED.

Delicate International Compliment to the Germans.

Paris, May 16.—The American machinery building in the Vincennes annex of the exposition was formally opened to the public yesterday afternoon. The United States ambassador, General Horace Porter; Commissioner General Peck, the American commissioners, a few guests and Sousa's band made the trip in a decorated boat. The ceremony consisted in remarks by F. E. Drake, the superintendent; Mr. Peck, and General Porter.

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PARIS EXPOSITION.

The American Machinery Building Formally Opened.

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The United States Ambassador, Mr. Porter, Commissioner General Peck, the American Commissioners, a few guests and Sousa's band made the trip in a decorated boat.

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Address of Paper

Date

Mr. Sousa, who has left at home an army of tiresome imitators, seems to have marched double-quick into the good graces of the Parisians.

ESTABLISHED: LONDON, 1891. NEW YORK, 1894.

A Delicate International Compliment.

The American machinery building in the Vincennes annex of the Paris exposition was formally opened to the public yesterday afternoon. The United States ambassador, Gen Horace Porter, Commissioner General Peck, the American commissioners, a few guests and Sousa's band, made the trip in a decorated boat. The ceremony consisted in remarks, made by F. E. Drake, the superintendent, Mr Peck and Gen Porter. The blowing of whistles announced that the building was opened, and immediately all the machinery was started. On returning, the boat stopped in front of the German national pavilion, the inauguration of which was proceeding. Sousa's band serenaded the Germans, the Americans landed, and in a body were received by the German officials, who appreciated the delicate international compliment. Sousa's band played selections in front of the German pavilion.

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American music has taken Paris by storm, the French having become enthusiastic over Sousa's marches. But wait until they hear rag-time.

from **PITTSBURGH, PA.**
s of Paper **MAY 16 1900**

YANKEE WHEELS START.

Jollification Held by the Americans at the Paris Show—Fire on the Grounds.

Copyright Cable to The Post.

PARIS, May 15.—This afternoon at Vincennes several hundred Americans witnessed the formal opening of the United States department of machinery exposition annex. Sousa's band played "Yankee Doodle," whistles in a dozen different tones gave their initial shriek and the crowd in front of the building took off their hats and added cheers.

Then ensued a general jollification, a grand waving of flags and several repetitions of "The Star-spangled Banner." Formal addresses were made by Francis E. Drake, director of the department of machinery for the United States, Commissioner Peck and General Porter, United States ambassador at Paris, and a large party came out to Vincennes by boat, and after inspecting the machinery took an extended drive about the annex grounds.

The American boat stopped in front of the German National pavilion, the inauguration of which was proceeding. Sousa's band serenaded the Germans, the Americans landed and in a body were received by the German officials.

A fire occurred at the exposition this afternoon. The flames were discovered in the basement of the Chateau d'Eau, which is intended to be one of the leading features of the exhibition. Intense alarm was created as it was feared that the adjoining Salle des Fetes and the American section of the palace of electricity would suffer. There was slight damage.

from **PHILADELPHIA, PA.**
s of Paper **MAY 16 1900**

PECK'S COMPLIMENT PLEASES GERMANS

Kaiser's Representatives at the Paris Exposition Delighted By the American Commissioner's Graceful Act.

HAD SOUSA'S BAND SERENADE THEM

Special Cable Message to "The Bulletin."
(Copyright, 1900, by The Bulletin Co.)

PARIS, May 16.

Ferdinand W. Peck, United States Commissioner to the Paris Exposition, paid a very graceful compliment to the German Exposition authorities yesterday. As the United States party was returning from the machinery annex opening at Vincennes, the commissioner ordered the boat to be stopped before the German pavilion and instructed Sousa's Band to serenade the Germans as a recognition of the inauguration of their exhibit.

This pretty compliment has been the cause of much lively comment here this morning. The German officials are highly delighted at the display of good feeling on the part of the Americans. They consider it the most gracious compliment paid them since the Exposition opened.

It took them completely by surprise. The French regard it as a fresh display of American originality and one of the prettiest exchanges of international civilities yet witnessed in connection with the fair. One newspaper remarks this morning, "Such an act makes more for peace than the peace congress itself."

cutting from **HERALD**
address of Paper **MAY 16 1900**

AMERICAN MACHINERY SHOW.

Building in the Vincennes Annex Opened to the Public.

Paris, May 15.—6:30 p. m.—The American machinery building in the Vincennes annex of the exposition was formally opened to the public this afternoon. The United States ambassador, Gen. Horace Porter; Commissioner General Peck, the American commissioners, a few guests and Sousa's band made the trip in a decorated boat. The ceremony consisted in remarks made by F. E. Drake, the superintendent, Mr. Peck and Gen. Porter. The blowing of whistles announced that the building was opened and immediately all the machinery was started.

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cutting from **REPUBLICAN**
ress of Paper **MAY 16 1900**

AMERICAN MACHINERY

Building in Vincennes Annex Formally Opened Yesterday.

PARIS, May 15.—The American machinery building in the Vincennes annex of the exposition was formally opened to the public this afternoon. The United States ambassador, General Horace Porter, Commissioner General Peck, the American commissioners, a few guests and Sousa's band made the trip in a decorated boat.

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from **PUBLIC LEDGER**
s of Paper **MAY 16 1900**

AMERICAN MACHINERY EXHIBIT.

Paris, May 15.—The American machinery building, in the Vincennes Annex of the Exposition, was formally opened to the public this afternoon. United States Ambassador Porter, Commissioner General Peck and the American Commissioners made the trip in a decorated boat. The ceremony consisted in remarks made by F. E. Drake, the superintendent; Mr. Peck and General Porter. The blowing of whistles announced that the building was opened, and immediately all the machinery was started. On returning the boat stopped in front of the German National Pavilion, the inauguration of which was proceeding. Sousa's Band serenaded the Germans, the Americans landed, and, in a body, were received by the German officials, who appreciated the delicate international compliment. Sousa's Band played selections in front of the German Pavilion.

cutting from **NEW YORK PRESS**
ress of Paper **MAY 16 1900**

FAIR FIRE NEAR AMERICAN EXHIBITS

It Occurred Soon After the Formal Opening.

Flames Extinguished Before Much Damage Had Been Done—Sousa Serenades the Germans.

PARIS, May 15.—A fire occurred in the Exhibition to-day. The flames were discovered in the basement of the Chateau d'Eau, which is intended to be one of the leading features of the Exhibition.

Great alarm was created by the blaze, as it was feared that the adjoining Salle des Fetes might become involved. The American section of the Palace of Electricity in that case would have been one of the first places to suffer. The efforts of the firemen, however, succeeded in confining the blaze, and after an hour's hard work the fire was extinguished with comparatively slight damage.

The news of the fire spread quickly through Paris, and aroused much anxiety, owing to the recent severe criticism of the inadequate arrangements to cope with a conflagration.

Workmen in the basement had narrow escapes, but all were unhurt, except three who were rescued half asphyxiated.

The American Machinery building in the Vincennes annex of the Exhibition was opened formally to the public this afternoon. The United States Ambassador, General Horace Porter, Commissioner General Peck, the American Commissioners, a few guests and Sousa's Band made the trip in a decorated boat. The ceremony consisted in remarks made by F. E. Drake, the superintendent, Mr. Peck and General Porter. The blowing of whistles announced that the building was open, and immediately all the machinery was started.

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cutting from **HERALD**
ress of Paper **BALTIMORE, MD.**

COTEMPORARY COMMENT

Our Music at Paris.

From the Chicago Chronicle.

It is not strange that Sousa's band should be one of the pleasing sensations of the exhibition at Paris. It is an American band.

John Philip Sousa is an American, born at Washington. His education is wholly American. A conductor at 17, his training in composition and experience in leadership make him one of the most accomplished musicians of the time for popular music. A proof of his superiority as an executant was given when Offenbach, while in this country, chose Sousa for one of the first violins of his orchestra.

Sousa is playing not merely classic music of other countries at Paris, but the folk song music of America. Musicians from all countries are hearing for the first time perfectly rendered the true music of the United States, the plantation melodies, the spontaneous songs of all kinds of American people, the fundamental strains which in time will be elaborated into sonata, symphony and opera to become as classic as the erudite compositions of other lands whose folk tunes are necessarily the foundation of their classics.

Sousa's band plays the music of the open air, of the prairie, the wood, the river, the lake, the log cabin, the music of unaffected mirth, jocund morning, dance, foray and march; the blithe and varied sequences that universal sympathy delights to hear. The daintiness, vigor and polish of its execution were certain to captivate Paris.

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ress of Paper

YANKEE WHEELS ARE TURNING NOW AT EXPOSITION

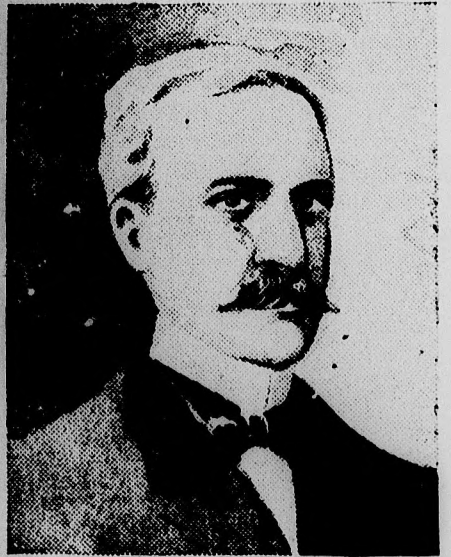
American Machinery Building at
Vincennes Was Formally
Opened.

A COMPLIMENT TO GERMANY

Fire in the Chateau d'Eau En-
dangered a United States
Exhibit.

LITTLE DAMAGE RESULTED

[BY ASSOCIATED PRESS CABLE TO THE DISPATCH.]
PARIS, May 15.—The American ma-
chinery building in the Vincennes annex
of the Exposition was formally opened to
the public this afternoon. The United
States Ambassador, General Horace Por-
ter; Commissioner General Peck, the



COMMISSIONER FERDINAND W. PECK.

American Commissioners, a few guests
and Sousa's band made the trip in a de-
corated boat.

The ceremony consisted in remarks
made by F. E. Drake, the superintendent;
Mr. Peck and General Porter. The blow-
ing of whistles announced that the build-
ing was opened and immediately all the
machinery was started.

On returning, the boat stopped in front
of the German National pavillon, the in-
auguration of which was proceeding.

The fire was due to the fusing of the
wires, which ignited the scaffolding un-
derneath the chateau. The special fire
corps attached to the Exposition arrived
promptly and began the work of extin-
guishing the flames.

In the meanwhile great excitement pre-
vailed among the visitors, who flocked to
the scene. The police threw cordons
around the chateau, from which dense
smoke issued chiefly through the crevices
in the terraces forming the cascades, but
no flames could be perceived from the
outside.

Salle des Fetes in Danger.

Apprehensions were at first felt lest the
fire should spread to the magnificent Salle
des Fetes, where the inauguration took
place, and the foreign electric section, in
which the United States has an import-
ant exhibit, was also gravely threatened.
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MAY 18 1900

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YANKEE WHEELS ARE TURNING NOW AT EXPOSITION

American Machinery Building at
Vincennes Was Formally
Opened.

A COMPLIMENT TO GERMANY

Fire in the Chateau d'Eau En-
dangered a United States
Exhibit.

LITTLE DAMAGE RESULTED

[BY ASSOCIATED PRESS CABLE TO THE DISPATCH.]
PARIS, May 15.—The American ma-
chinery building in the Vincennes annex
of the Exposition was formally opened to



COMMISSIONER FERDINAND W. PECK.

American Commissioners, a few guests
and Sousa's band made the trip in a de-
corated boat.

The ceremony consisted in remarks
made by F. E. Drake, the superintendent;
Mr. Peck and General Porter. The blow-
ing of whistles announced that the build-
ing was opened and immediately all the
machinery was started.

On returning, the boat stopped in front
of the German National pavilion, the in-
auguration of which was proceeding.

Sousa's band serenaded the Germans, the
Americans landed and, in a body, were
received by the German officials, who ap-
preciated the delicate international com-
pliment. Sousa's band played selections
in front of the German pavilion.

This afternoon fire broke out in the
basement of the Chateau d'Eau in the
Exposition grounds.

Mechanics Raised the Alarm.

The news of the fire at the Exposition
spread quickly through Paris and aroused
considerable anxiety, owing to the recent
severe criticism of the inadequate ar-
rangements to cope with a conflagration.
A column of smoke issuing from the
chateau first betrayed the presence of
fire, and an alarm was then raised by

the mechanics, who are still working on
the installation of the Palace of Elec-
tricity.

The fire was due to the fusing of the
wires, which ignited the scaffolding un-
derneath the chateau. The special fire
corps attached to the Exposition arrived
promptly and began the work of extin-
guishing the flames.

In the meanwhile great excitement pre-
vailed among the visitors, who flocked to
the scene. The police threw cordons
around the chateau, from which dense
smoke issued chiefly through the crevices
in the terraces forming the cascades, but
no flames could be perceived from the
outside.

Salle des Fetes in Danger.

Apprehensions were at first felt lest the
fire should spread to the magnificent Salle
des Fetes, where the inauguration took
place, and the foreign electric section, in
which the United States has an impor-
tant exhibit, was also gravely threatened.
It was filled with smoke, but beyond
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Austria—

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There's no doubt of it. Sousa has
captured Paris. He is "tres chic," and
his marches literally carry the popula-
tion off their feet.

AG-TOWN: LONDON, 1901. NEW YORK, 1902

Mr. Sousa, who has now taken his band on a tour to Belgium and Germany, made a remarkable impression in Paris. That dignified newspaper, the Journal des Debats, pays a striking tribute when it says: "This American band symbolizes our age of haste and steam and electricity. The Parisian public, enraptured with automobilism, thoroughly understands this leader and his excellent musicians, who really have become favorites of the capital en fête." An American living in Paris, Mr. Thaw, paid Mr. Sousa \$1,500 for one hour of dance music by the band on a recent evening, which the bandmaster says was the most notable thing that happened during his stay in Paris.

cutting from

Address of Paper

DATE MAY 19 1900

THE TALK OF PARIS.

American Music at the Exposition—A Characteristic Demonstration—Art Exhibitions—A Rare French Display—American Painters and Rivalries.

PARIS, May 10.

"Sousa's Band is in town!" This seems to have interested Americans now in Paris more than the two or three questions which keep bona-fide Parisians chattering. Is the exposition a success? When will the exposition be ready? Does the Nationalist triumph at the municipal elections of Sunday mean a check to the policy of government? If so, should Paul Déroulède incontinently buy a black horse, on which to ride back from his exile in Spain to Paris?

Sousa's Band played first in the broad avenue between the new art palaces of the Champs-Élysées. The high colonnade of the Grand Palais, with the red mosaic Persians and Assyrians underneath, gave a background, and kept the warm sun of the spring afternoon from the chairs on the new-laid wooden pavement, where the band was placed on a level with its audience. It was a representative American gathering, in a land where they are supposed never to hang together. There were Frenchmen in the edge of the crowd, with here and there a soldier from some military band, curious of exotic music. Visitors sauntered over from other parts of the grounds to know what the crowd was about. And the workmen inside the building, where everything is still unfinished, craned their heads from windows and railings. One of them climbed behind the pedestal of the highest group of statuary, whence he imitated for his companions and a large portion of the crowd the entertaining gestures of the leader of the band.

All this may seem commonplace enough, sophy of the old world and the new, the dignity of art, and the mixing of music with the humors of the crowd, the right to existence of Americans abroad, and what Europeans think of us are only a few of the questions which unbidden rise when Sousa leads the band in Paris.

All through the music two of the American guards (for it was a semi-official occasion) stood holding aloft the flag. When the band started out with "The Star-Spangled Banner," the Americans rose and uncovered reverently. The flag—*le Drapeau*—has been very much talked of in France since the Dreyfus agitation started up a fierce nationalism by way of reaction; and many Frenchmen have adopted the habit of saluting it whenever it appears within the range of vision. The Marseillaise followed without further demonstration, and then came a classical overture, as careful in the playing as the uniforms of band and guardsmen were neat and trim. This was for foreign critics of the musical art of the great American republic. But when the encores came, after various cornet gymnastics which already puzzled the high art of the foreigner, stupefaction reached its height. The leader of a German military band might inform you confidentially that the piece he is about to play is humorous—otherwise you would never find it out for yourself. The French leader will do his whole duty very "correctly" (this is the true French expression for what we call "right," whether in clothes or morals or any public action); but he will not go outside his approved repertory. With Sousa it was the "Cake Walk," and American matrons in light-colored shirt-waists, standing beneath the Grecian columns, rose responsive on their tiptoes. It was "The Stars and Stripes Forever!" and several thousand men and women, wearing their clothes each like the other, even when made in Paris, stood and waved hats and handkerchiefs and shouted themselves hoarse, while Commissioner-General Peck and his associates looked on with sympathy not unmixed with surprise at this first finished exhibition of the United States in the Paris of 1900.

cutting from

Address of Paper

Sousa Captures Paris

American music and the American musicians received an extraordinary welcome at the Paris exhibition last week. Sousa's band made its debut in open-air concerts on the beautiful Esplanade des Invalides. These performances have been the feature of the exposition the past week, and 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.

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 rises, shouts and hurrahs, throws hats into the air and ladies throw flowers upon the bandstand. This demonstration is not confined to Americans, but is joined in by the French spectators. It has been a triumph for Sousa.

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DATE MAY 19 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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MAY 19 1900

The Musical Age has the following to say of the first Sousa concert in Paris: "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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The American pavilion opens on Saturday, and great is the curiosity of the "colony" to see what is going to be exhibited in Italy, next door but one, has the most lovely display of Venetian glass, and faience, and enamel, and mosaic, and the other beautiful things Italy has at home. Bosnia-Herzegovina is crammed with its peculiar manufactures of leather and iron and brass. Turkey has embroideries and pipes, and "lumps of delight," but what will the United States produce that is not in her regular exhibits? Nothing, one fancies, but documents, and perhaps Indian relics. It is called an "administration" building, simply; but, of course, it is not the headquarters of the commission.

Sousa is received with effusion. He is playing out of doors every afternoon, somewhere. "El Capitan," which made a great hit, as to music, in London last winter, is well known and popular here as well; but it is doubtful if many Frenchmen know (or care), that the author is rendering it himself. Every band in Paris plays it all the time, and has for months.

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Frenchmen have accused Sousa of plagiarism, but the laugh is on them. They claimed he played marches they had heard so long that the author's name was forgotten, and when they investigated they found the pieces in question were Sousa's own compositions. Incidentally, Sousa is the lion of the Paris exposition.

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DATE MAY 17 1900

to be tried by jury in the coming Fall.

SOUSA IN BRUSSELS.

The American Band Well Received by the Critics.

Brussels, May 17.—Sousa and his band arrived here yesterday and performed last night at the Alhambra Theatre before a brilliant Belgian and Anglo-American audience with marked success.

The Belgian critics find the trombone of rather an obsolete pattern, but greatly admire the brilliant execution of the American portion of the programme, especially the noble Duke of York's exploits in going up and down hill, which they described as fine and witty music, doing great credit to Sousa.

There will be two more performances to-day and to-night.

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SOUSA WINS BELGIAN PRAISE

American Portion of Programme
in Brussels Obtains Special
Commendation.

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

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and his band arrived here to-day, and per-
formed to-night at the Alhambra Theatre be-
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morrow.

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SOUSA'S BAND AT BERLIN.

Will Make a Six Weeks' Tour of the
Principal German Cities.

BERLIN, May 20.—Sousa's Band gave a
concert this afternoon in Kroll's Garden.
In spite of the unfavorable weather there
was a large attendance. The American col-
ony in Berlin was well represented, among
those present being Ambassador White and
Mrs. White, John B. Jackson, Secretary of
the United States Embassy, and Mrs. Jack-
son, and United States Consul General Mas-
son and Mrs. Mason. At the request of Mr.
White the band played "Die Wacht am
Rhein," and there was much enthusiasm.

The band will play before Emperor Will-
iam upon his return from Wiesbaden. It
will remain in Berlin until May 27, and will
then start on a six weeks' tour of the prin-
cipal German cities, including Hamburg,
Bremen, Hanover, Leipzig, Dresden, Frank-
fort, Nauheim, and Wiesbaden.

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It is stimulating to know that John
Philip Sousa represents American
melodians and music in Paris. It is
fortunate that Mrs. E. D. E. N. South-
worth cannot possibly be accepted by
Parisians as the living exponent
of American literature.

1884.

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Shers' and Dealers' D HIS EUROPEAN TOUR.



JOHN PHILIP SOUSA.

G. H. Munroe & Co.: "Dusky Dudes," by Shapiro,
Bernstein & von Tilzer, and others too numerous to
mention will be heard at all of his concerts, for, as you
know, Sousa is always obliging in that respect.

THE CUNDY EDITIONS.

[Special to Music Trades.]

Boston, May 14, 1900.
"Cundy's Ideal Edition" of orchestra music, published
by the Cundy Music Co., No. 93 Court street, this city,
is now in its 150th number. This edition is regarded as
one of the most desirable forms of orchestral music pub-
lished in the United States. Included in it are standard
overtures, operatic selections and concert numbers. This
of "Ideal Edition" is sold in portfolio form, with an at-
tractive cover of manila paper, which is durable and con-
venient for use in orchestral libraries. The Cundy Music
Co. make a specialty of clarinet music of all kinds, such
know better, and continued the ransacking until there was
nothing left to turn topsy-turvy. The scene then changed
to the office, and out of respect to my risibles, I thought
best to reiterate my regrets and leave Conn to his war-
dance and his panic-stricken employees."

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The European edition of the New York "Herald," in
speaking of Sousa's concert in Brussels, says: "The Bel-
gian critics find the trombone of rather an obsolete pat-
tern, but greatly admire the brilliant execution of the
American portion of the programme, especially the noble
Duke of York's exploits in going up and down hill, which
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per Cutting Bureau in the
rom
of Paper

PARIS PAVILION UNSAFE

ARCHITECTS CONDEMN UNITED
STATES EXPOSITION BUILDING.

A Mere Shell of Wood and Plaster, It
Would Collapse if Galleries
Were Crowded.

(Copyright, 1900, by the Press Publishing
Company, New York World.)

Paris, May 18.—A sensation has been
created here by the revelation that the
American pavilion at the Paris Exposi-
tion was pronounced unsafe when tests
were made last week before the in-
auguration.

Naturally the greatest effort was made
to keep this startling information within
the United States Commission. Strict
orders were issued not to let the news-
paper correspondents learn it. It was
because of the testing architects' warn-
ings that even the holders of cards of
admission were not allowed inside the
structure at the inauguration ceremo-
nies.

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with plaster. Its shape, too, renders it
especially dangerous, it being a huge
well, around the interior of which are
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were allowed to be filled the whole struc-
ture would inevitably collapse toward
the centre and the great dome would fall
on top of the heap.

INVITED GUESTS KEPT OUT.

It was to avoid such a calamity that
Sousa's Band and all but a few hun-
dred of the people invited were kept out.
Since that day props have been placed
underneath, but it is said yet that when
visitors are at all numerous the building
quakes perceptibly.

It is a standing joke among the Com-
missioners to ask whether to-day the
wind is strong enough to blow down the
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g from
dress of Paper

La Banda Sousa a Parigi

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Compiessivamente Thaw spese dol-
lari 3,000 compreso il pranzo agli in-
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dress of Paper

It is stimulating to know that John Philip Sousa represents American musicians and music in Paris. It is fortunate that Mrs. E. D. E. N. Southworth cannot possibly be accepted by the Parisians as the living exponent of American literature.

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dress of Paper
to

Sousa and his band have made a hit in Paris, and the leader is receiving many compliments, one from a Viennese visitor being: "You have not a band under your direction. Rather it is a living organ."

Cutting from
Address of Paper
Date

THE NEW YORK PIANO MAN'S EXPERIENCE.

Arthur Pryor's Great Triumph.

"Experience demonstrates that the most restful thing one can do when worried with business cares, is to make trouble for some one else," said a prominent piano manufacturer to a circle of friends at the Union Square Hotel the other day.

"Yesterday I was considerably troubled over the outlook for trade, and on my way to the office stopped in at Conn's Fourteenth street store to try to close a contract with him for some pianos. You all know that I am something of a cyclone when my storm centre is irritated, but when it comes to tidal waves and volcanic eruptions, I am not in it for a moment with that catapult of a hustler they call the 'Wonder Music Man.'"

"Conn seems to be kicking up quite a rumpus in the music trade," interrupted a listener, "but what's the latest from the seat of war?"

"It's almost too funny to be amusing," replied the piano man, "and if Conn finds out what I did to 'jar him,' he will become so red-headed that nothing but forty days of fasting and prayer will restore his equilibrium. I hear sounds of rejoicing at the thought of it."

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"For a short time Conn seemed to forget all about the precious documents and his cause for rejoicing, and seeing an opportunity for a little fun, I slipped the bunch into my pocket. Talk about commotion. You should have seen it when the Wonder man discovered his loss. The hurry call was sounded and everybody and everything was soon on the run except your humble servant, the clock and the elevator. Fiddles, drums, brass horns, packing cases, bundles of advertising and everything movable were thrown about in reckless haste in the mad search for the missing papers. Out of sympathy for the panting employees, I insisted that Conn had left the papers in the office, but he seemed to know better, and continued the ransacking until there was nothing left to turn topsy turvy. The scene then changed to the office, and out of respect to my risibles, I thought best to reiterate my regrets and leave Conn to his wardrobe and his panic-stricken employees."

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per Cutting Bureau in the
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Music Publi

JOHN PHILIP SOUSA AN

John Philip Sousa and his famous band began their European tour with a concert at the Paris Exposition May 5. This engagement is so arranged as to cover certain great fête days, including July 4, "American Day," by special permission of the Commissioners, and is of itself a distinguished honor.

A tour of the Continent, including France, Belgium, Holland, Germany, Italy, etc., will follow, according to plans carefully prearranged and perfected in every detail.

Upon return to America in the autumn a great transcontinental tour of this country will begin at once, and will cover nearly 32,000 miles of territory, beginning November 1. Sousa has also agreed to write a special march for the ceremonies of the unveiling of the Lafayette Monument, Paris, erected from the contributions of American school children, solely on "American Day," and the march will then be played for the first time by his band.

For a long time strenuous efforts have been made to get Sousa and his band in Europe, and the plan was nearly carried through for the summer of 1898, but the sudden breaking out of the Spanish-American war made it advisable to cancel the contracts. The masses in Europe are familiar with Sousa's marches, having heard them by their own bands, but when they hear them led by the king of march writers himself, they will be given a treat, for with his mannerisms and the way he has trained his band to play his marches they will sound entirely different and more effective.

Mr. Sousa took with him on this trip a collection of popular instrumental pieces by American composers, which means that many of the music publishing houses will be represented. "Policy Sam," published by T. B. Harms & Co.; "Impecunious Davis," by F. A. Mills; "Ma Tiger Lily," by Witmark & Sons; "The Sousa Girl," by Howley, Haviland & Co.; "The Mississippi Side-step," by Leo Berliner & Co.; "A Warm Reception," by

and you tell us about Pryor. Is he any good?"

"The spokesman of the committee turned slowly toward the speaker and said:

"Is Pryor any good? I should say so. If all the members of this club were to meet in this room with their instruments, and each of them was to play everything he knew, and then if all this playing were combined, and all the knowledge of the different members were united in one grand whole, the ensemble would not make a single measure of Pryor's wonderful performance. Can Pryor play? Umph!!!!"

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"What became of the stolen papers? Have you got them with you?" inquired a member of the party.

"Don't say they were stolen," responded the piano man; "call it an appropriation. That is more in form. Yes, I have them, and, except for the extravagant praise of Sousa's band, I see nothing in them to evoke joyful insanity, unless it be a funny anecdote about Arthur Pryor, the trombonist."

"Let's have it."

"All right," said the piano man, as he took Mr. Conn's paper out of his pocket, and read the following from the translation:

"Among the remarkable musicians brought to France in Sousa's American band is Arthur Pryor, the trombone soloist. His phenomenal playing last evening was a revelation to Parisians accustomed to associating the trombone with the brassy element of an orchestration. Mr. Pryor's tone was musical and pleasing, and his pyrotechnical execution reminded music lovers of that great cornetist, Jules Levy, who was such a favorite here several years ago. But French trombonists do not take kindly to Mr. Pryor's advent in Paris. With more than the usual professional jealousy, they look upon his debut as marking an epoch in their calling, where managers will demand a more advanced degree of proficiency on their particular type of instrument. The following, from the lips of a well-known directeur de musique, explains the situation. Said he: 'You are doubtless aware of the existence of an organization known as the "Trombonists Club of Paris," which embraces nearly every trombonist in the city. The extensive advertising of the coming of the young American trombone soloist, Mr. Arthur Pryor, greatly disturbed the members of this club, who regarded him with about the same favor a sailor looks upon a horse marine. Just before the time fixed for Sousa's first appearance, the club resolved to send a committee to hear Mr. Pryor play, and if he did not prove a success and fulfill the expectations created by the American way of announcing him, the committee, backed by a vote of the club, was to publish a statement in the "Figaro," exposing what they were pleased to designate beforehand as a musical fraud.'

"The committee attended the concert and heard Pryor's solo; and after the termination of their evening engagements, the members assembled at headquarters to act on the report and order its publication. In due time the committee put in an appearance with faces as grave as if they had just received definite information of universal destruction. Absinthe was ordered as a needed nerve bracer, and not a word was uttered by either of the committee in the way of a report. The conversation drifted into various channels, except that of Sousa and his band, until the tension of the anticipation of the club members became so great that one of them cried:

"What's the matter with you fellows, anyway? Why don't you tell us about Pryor? Is he any good?"

"The spokesman of the committee turned slowly toward the speaker and said:

"Is Pryor any good? I should say so. If all the members of this club were to meet in this room with their instruments, and each of them was to play everything he knew, and then if all this playing were combined, and all the knowledge of the different members were united in one grand whole, the ensemble would not make a single measure of Pryor's wonderful performance. Can Pryor play? Umph!!!!"

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dress of Paper

MUSICIANS AND THE "BAY STATE" FLUTES.

The musical instruments manufactured by John C. Haynes & Co., Boston, are widely known for their excellence both in quality of tone and construction. Especially this may be said of their "Bay State" flutes which branch of their business has experienced a remarkable development during the past few years.

These flutes are being used by musicians North, East, West and South with entire satisfaction, as the following testimonial letters will show:

Mr. Hugo Wittgenstein, of the Metropolitan Opera House Orchestra, says: "The 'Bay State' which I inspected is the finest instrument of its kind I have ever played on, the tone coming out clear and even from the lowest to the highest. The beautiful mechanism worked smooth and even throughout."

Mr. Arthur Brooke, flutist, Boston Symphony Orchestra, says: "It is with great pleasure I testify to the excellent qualities of the 'Bay State' flute you made for me. It is well in tune, and the workmanship is all that could be desired. I shall be pleased to recommend your instruments to every one I can, and trust that every flutist will be as satisfied as I am with my flute."

Mr. W. M. Sturtevant, the well-known flutist and teacher, says: "I wish to say that the wood, low pitch 'Bay State' flute you made for me is the most beautiful instrument I have ever played. Too much cannot be said in commendation; workmanship and tone are most excellent. At last we have a first-class flute manufactory in America."

Mr. Henry Jaeger, the Washington (D. C.) flute virtuoso, says: "The 18-karat gold flute which you made according to my order is a treasure. Let me express my thanks for so beautiful an instrument. It has all the excellent points to be desired in any flute. The tone is rich, brilliant and mellow, surpassing in this respect even the best wooden flutes. The intonation is absolutely correct, and is satisfactory in every particular. The workmanship is unsurpassable, and leaves nothing to be wished for."

Mr. Frank Wadsworth, the well-known flutist, says: "I desire to express my thanks for the beautiful instrument received. In workmanship it is a triumph of skill and knowledge, and leaves nothing further to be desired. I feel certain that the days of importing flutes are past, and that we have no maker in the country to compete with you."

STEWART & BAUER.

"The S. S. Stewart banjos and the George Bauer mandolins and guitars are selling to our entire satisfaction," said Mr. George Bauer in a letter to Music Trades. "We anticipate a falling off of our business during the summer."

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PHILADELPHIA, PA.

MAY 18 1900

ONE REHEARSAL BY MINOLITI

The Great Italian Band Leader Has
a Fall Out with the Trumpets
This Afternoon.

THEY SPOILED HIS MARCH

Leonora, at the Window Opposite, Was
Nearly Scared to Death Until
He Recovered.

SOUSA NOT IN HIS CLASS

This afternoon the Royal Marine Band of Italy was rehearsed at Passyunk and Washington avenues in advance of its performance in the Broad Street Theatre on Monday. Giorgio Minoliti, the leader, who came all the way from Messina, Sicily, to do it, conducted the rehearsal. After the rehearsal was over, they carried Giorgio Minoliti out to the fresh air, and rubbed him and fanned him, until he came to, and was able to swear again in choice Sicilian. "Orso di Baccho!" observed the resuscitated Minoliti, plucking out what remained of his moustache. "Vere first trumpeter vich av a play my fortissimo passage dulce con amato?"

They told him that the first trumpet, afflicted with remorse, had gone out to buy carbolic acid.

"Good," commented Leader Minoliti. "If Guiseppe had better sell."

The Royal Marine Band of Italy, in its shirt sleeves, was testing bassoon, ophicleide, and bass drum this afternoon when Giorgio Minoliti took off his coat, his vest, his collar, his necktie, his front and back collar buttons, and mercifully kept his shirt on. The oboes and the clarionets broke in while he was turning up his trousers. The first violin tightened a couple of strands of catgut as he donned his long silk duster; and the bass drum did an earthquake as he slung his Turkish towel across his left shoulder.

"Sacramento!" cried the leader, and he sprang for the platform. "Ve rehearse my magnificen march, 'Lagrima di Gioga.'"

They were off in a bunch. The band held together for three-quarters of a minute and then the trumpets broke away.

Leader Minoliti clawed air with his left while he tried to reach them with the baton in his right. He failed, hung himself over the music stand, and wept.

"Per Dio Santo!" he moaned. "My march! my march! Guiseppe Tavani, Taddeo Di Girolamo, Domino Palmio! I murder you!"

Across the way, in the second-story side room at the corner of Washington avenue and Marshall street, a pink shirtwaist that rested on the window sill heaved tumultuously. Inside the pink shirtwaist was Leonora, admiring Giorgio, as she has admired him every afternoon since the rehearsals began.

"Ora la referemo!" commanded the leader, rubbing himself down with his towel and setting a rib or two with a practised hand. "Now, Sangui de Juda, forte!"

This time the band went through without a break. As it struck its gait, a seraphic smile overspread Minoliti's features. His form took on the Sousa sway—one yard to the right, dip; two feet to the left, dip; forward, bow!

"Z-z-z a peach!" murmured the Royal Marine Band's leader, in ecstasy.

Across the way, Leonora—nobody knows the rest of her name—clasped her hands and gazed at the waving form entranced, and the pink shirtwaist heaved harder.

"Per la Madonna!" cried Giorgio, as the band finished. "It is indeed my march—my 'Tears of Joy.' Again, again!"

But when they did it again Guiseppe Tavani went off the handle just at the point where the composer weeps loudest in the march. It was the straining of Minoliti's abdominal muscles that put him out of tune, as Guiseppe did and Giorgio pursued.

With the beginning of the catastrophe, Leonora, at the window opposite, covered her face with her hands, at its end, when her hero came forward to resume the rehearsal, alive and kicking as much as ever, she gazed and smiled again in affectionate adoration.

Rehearsals always go this way with Italian bands, only Giorgio Minoliti is a trifle more so.

But as for

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Address of Paper

YORK CITY
MAY 19 1900

Date

AMERICAN OPENING. Sousa's Band having now arrived, the American National Building on the Street of Nations is to be opened. It was at first intended to have a general American opening on May 10, but the present plan is now to open the Pavilion on May 12, and to postpone the formal opening at Vincennes until about May 14. Backward as it may seem to the casual observer, the special American Machinery Building there is by far the most advanced, except perhaps Transportation, which is merely a set of tracks with a fine train-shed roof, the tracks now being loaded with steam and electric locomotives, railroad cars, trolley cars, underground railway cars, etc. A visit to Vincennes on May 3 revealed a state of affairs outside the American Building that it would seem possible only to deal with in six or seven months at the present rate of progress, but which may improve if more men are thrown on the work. Some buildings are just platted out; others have their steel framework partly up; others have walls but no roof, and some that are finished have no floor down, while those with floor are bare of exhibits. In the American Building many exhibits have been complete for weeks, and all of them are well along where the goods have been delivered. This is the more creditable when it is remembered that many of the exhibitors also have spaces up on the Champ de Mars in Electricity, Machinery, etc., and thus have to oscillate, so to speak, from one end of Paris to the other to do their work.

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Address of Paper

Date

MAY 19 1900

SOME INDIANAPOLIS PUBLICATIONS.

[Special to MUSIC TRADES.]

INDIANAPOLIS, May 12, 1900.

Mr. Jos. Joines, of the Wulshner Music Co., reports their sheet music business as improving right along, especially in the mail orders, which keep four clerks busy filling them. The new two-step, "A Colored Inspiration," by Roy Mullendore, recently published by this house, is in the second edition, the first having been exhausted in two weeks. It has been arranged by Samuel Cooley, and is being published for band and orchestra, and will be played by John Philip Sousa at the Paris Exposition. Two new compositions by Mr. Clarence Farryth, of this city, are piano accompaniments to Tennyson's "Sweet and Low" and Riley's "There, Little Girl, Don't Cry," both of which are of a high grade and will be appreciated by singers who are in quest of first-class vocal numbers.

A. J. M.

Newspaper Cutting Bureau in the World.

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KANSAS CITY MO.

MAY 20 1900

Sousa's band will give concerts in Berlin this week beginning Monday. Comments are heard on all sides on the excellency of their performances.

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NEW YORK TIMES
MAY 20 1900

One of the entertainments of the week given in Paris was a reception and musicale, at which Mr. Thaw of Pittsburg was the host. Sousa's band played for the guests and there were also several artists from the Opera who sang. Ambassador and Mrs. Porter, Mr. and Mrs. Potter Palmer, and the Baroness de Selliere still continue to entertain at dinners and luncheons. Mrs. Ogden Goelet and are at their new hotel, which they have leased from the estate of Dr. Evans. Mrs. Robert Goelet is still cruising on Nahma, near the Dalmatian coast.

Newspaper Cutting Bureau in the World.

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JOURNAL

BOSTON, MASS.

MAY 19 1900

Sousa's band went over to serenade the German commissioners to the Paris fair in time to drown out the discordant jangling of unfriendly repartee lately swapped by Germans and Americans.

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JOURNAL
BOSTON, MASS.

MAY 20 1900

SOUSA GOES TO BRUSSELS.

John Philip Sousa, the composer and conductor, after giving a series of most successful concerts here, has gone to Brussels, whence he will go on to Berlin.

"The California Commission to the Paris fair," he said, "has invited us to give a grand popular concert in the open air in the Place de l'Opera, and this is sure to produce considerable of a sensation. The most notable affair in connection with our sojourn here was the entertainment given the other night by Mr. Thall, whose father formerly was President of the Pennsylvania Railway. We were paid \$1500 to play one hour, and I understand that the cost of the dinner and dance music together made a total of \$3000."

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TIMES

RICHMOND, VA.

MAY 20 1900

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. The operatic music played by the Sousa men was well applauded, but the American airs awakened livelier enthusiasm.

spaper Cutting Bureau in the World.

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AMERICAN PAVILION IS UNSAFE

American Building in Paris So Badly Built and Insecure as to Excite Grave Fears of Disaster.

Special Cable to the Post-Dispatch.
(Copyright, 1900.)

PARIS, May 19.—A sensation has been created here by the revelation that the American pavilion at the Paris Exposition was pronounced unsafe when tests were made last week before the inauguration.

Naturally the greatest effort was made to keep this startling information within the United States commission. Strict orders were issued not to allow newspaper correspondents to learn it. It was because of the testing architect's warnings that even the holders of cards of admission were not allowed inside the structure at the inauguration ceremonies.

The American National Pavilion is a mere shell of light timbers, covered over with plaster. Its shape, too, renders it especially dangerous, it being a huge well, around the interior of which are four superposed galleries. Testing architects told the United States commission if the lower floor and galleries were allowed to be filled the whole structure would inevitably collapse toward the center and the great dome would fall on top of the heap.

It was to avoid such a calamity that Sousa's band and all but a few hundred of the people invited were kept out. Since that day props have been placed underneath, but it is said yet that when visitors are at all numerous the building quakes perceptibly.

It is a standing joke among the commissioners to ask whether to-day the wind is strong enough to blow down the United States pavilion. The United States building at the Paris Exposition cost \$200,000.

First Established and Most Complete

spaper Cutting Bureau in the World.

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ss of Paper

Deutschland.

Sousa's Kapelle spielt „Die Nacht am Rhein“.

Berlin, 20. Mai. Bei dem heutigen Konzert von Sousas Kapelle in Krolls Garten (vergl. das Spezial-Kabel) waren auch Botschafter White und Gemahlin, Botschafts-Sekretär John B. Jackson und Gemahlin und General-Konsul Mason und Gemahlin anwesend. Auf speziellen Wunsch von Botschafter White spielte die Kapelle „Die Nacht am Rhein“, wofür sie brausen den Beifall erntete. (Wie erinnerlich spielte die Kapelle auch auf dem Pariser Weltausstellungsplatz bei Eröffnung des deutschen Pavillons „Die Nacht am Rhein.“ Anm. d. Red.)

Die Kapelle wird vor dem Kaiser spielen, sobald derselbe nach Berlin zurückgekehrt ist. Sie wird bis zum 27. Mai in Berlin bleiben und dann eine sechswöchige Tournee durch Deutschland machen. Unter anderem wird sie in Hamburg, Bremen, Hannover, Leipzig, Dresden, Frankfurt a. M., Naumburg und Wiesbaden konzertieren.

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to

PARIS EXPOSITION GOSSIP.

Now Something to Be Seen in the Buildings.

Popularity of Sousa's Band — The Colonne Concerts in "Old Paris" — Features That Are Failures — A Few Swindles — Tricks of Ticket-Sellers.

[From Our Special Correspondent.]

PARIS, May 9, 1900.



THE exposition is getting down to business. At last it looks as if there were going to be something to be seen inside the buildings. A decree has just ordered that after the 12th of May no work shall be done inside the exposition grounds except the temporary work necessitated by accident or official change of mind. The exhibitors themselves must get through at once. Exhibits that arrive too late for installation in the sections where they belong, will be refused entrance to the grounds, and the authorities of the exposition will take possession of all unused sites for their own needs. No exceptions to this rule will be allowed, except, as the decree puts it, "through force-majeure," which simply means that—exceptions will be allowed.

Things have greatly changed, though, during the past fortnight, and if people were not afraid to go into the buildings on account of recent accidents, from stray bricks, tumbling bridges, etc., they would find a great deal that is interesting, even now. The mining building, with its cumbersome machinery, is almost full; the textile building, which adjoins it, is ready to be looked at in detail—it seems like the Rue de la Paix roofed over; and the big manufactures and alimentation building is fast getting into shape, too. On the Esplanade of the Invalides the show seems all prepared, but it already is evident that the Esplanade is going to attract fewer visitors than any other part of the exposition. There are interesting things to be seen there, and most visitors will, of course, give them a cursory glance; but the Esplanade is off the main line followed by the visitors, which is along the river on both sides from the Champ de Mars to the Champs Elysees art palaces. Then, moreover, the Esplanade is full of serious exhibits, and this exposition must be a bit "silly" if it is going to succeed.

The outdoor features of the exposition are the most attractive, and are making the most money. The Rue de Paris, the lower section of the "Midway," and the Trocadero section of the same sort of novelties, are making money and amusing tens of thousands. The Bedouins and Algerians, the Chinese and Hindoos, are all smiling; their "great attractions" have caught the public favor, and they cannot accommodate the crowd that comes. So, too, with the open-air restaurants and cafes; they are doubling the custom of those indoors, and the play of the Trocadero fountains, or the music of military bands, draws countless throngs from the buildings, which seem to be visited only to fill in the time.

From present indications Sousa's band is destined to be the greatest musical attraction of the exposition. There are four brass bands that are to play regularly twice a week on different parts of the grounds, and Sousa's makes the most of the outdoor entertainment. The guards stood by Sousa, holding two large silk United States flags. When the patriotic airs were played, four trombone players advanced to the flags on each side, pointed their instruments at the crowd and emitted the melody with simply stentorian volume. Then the guards waved the flags, and the pretty American girls shouted their college cries, and their papas got up on chairs and waved silk hats at the silk banners. The French papers of the same evening remarked that the Americans were simply "epatant." A Frenchman, under great stress of feeling, can say no more than that.

The most serious music at the exposition is the series of orchestral concerts conducted by M. Colonne, the head of the famous Paris orchestra which bears his name. These concerts are given every day in a theatre of red boards and stimulated bricks in the "Old Paris" enclosure. The programmes are semi-serious: Wagner alternates with Godard; there are Brahms symphonies, besides Waldteufel, etc., but all this is no objection. Few pleasanter ways of spending an afternoon at the great exposition can be found than by taking a comfortable seat near one of the windows in the old Paris Theatre on a sunny afternoon with the river breeze upon you, the white palaces mounting on your sight and Colonne's fine orchestra singing away the golden hours.

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FRANCE HAILS SIGN OF UNITY

1884.

Words of Commissioner General
Peck Find Fruitful Soil
at Paris Show.

EVENT OF THE WEEK.

Uttered at the Inauguration of the
American Pavilion.

PRAISE GIVEN SOUSA'S BAND

Effective Methods of the Orchestral
Leader a Revelation to Hear-
ers at the Exposition.

BY J. CORNELLY.

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AND CHICAGO TIMES-HERALD.]

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PRAISE FOR SOUSA.

This chief is now the darling of all the amateur musicians, whom he has stupefied by the fashion in which he conducts his band with a slight movement of his first finger. The chef d'orchestre of the continent of Europe gesticulates like a lunatic, and changes his shirt after every piece. "Waste no force" is in this, as in other things, the motto of Americans, and it is a good one.

On the following day Paris, which is fond of wasting force, was delivered of its municipal council. The result was a complete metamorphosis. Yesterday the majority was radical, socialist, anti-clerical and intolerant. Now the majority is reactionary, clerical and probably also intolerant.

These enemies of the government number fifty, and its defenders number thirty-five. The adversaries, nevertheless, declare that they are republicans. But the greater number are like the 5-franc pieces of Napoleon I., which have on one side "Republique Francaise" and on the other "Napoleon Empereur."

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UR PAVILION IS UNSAFE

merican Building in Paris So Badly
Built and Insecure as to Excite
Grave Fears of Disaster.

Special Cable to the Post-Dispatch.
(Copyright, 1900.)

PARIS, May 19.—A sensation has been created here by the revelation that the American pavilion at the Paris Exposition was pronounced unsafe when tests were made last week before the inauguration.

Naturally the greatest effort was made to keep this startling information within the United States commission. Strict orders were issued not to allow newspaper correspondents to learn it. It was because of the testing architect's warnings that even the holders of cards of admission were not allowed inside the structure at the inauguration ceremonies.

The American National Pavilion is a mere shell of light timbers, covered over with plaster. Its shape, too, renders it especially dangerous, it being a huge well, around the interior of which are four superposed galleries. Testing architects told the United States commission if the lower floor and galleries were allowed to be filled the whole structure would inevitably collapse toward the center and the great dome would fall on top of the heap.

It was to avoid such a calamity that Sousa's band and all but a few hundred of the people invited were kept out. Since that day props have been placed underneath, but it is said yet that when visitors are at all numerous the building quakes perceptibly.

It is a standing joke among the commissioners to ask whether to-day the wind is strong enough to blow down the United States pavilion. The United States building at the Paris Exposition cost \$200,000.

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From present indications Sousa's band is destined to be the greatest musical attraction of the exposition. There are four brass bands that are to play regularly twice a week on different parts of the grounds, and Sousa's makes the fifth provided for outdoor entertainment. There is a Russian aggregation that plays every day from 2 till 6 in the afternoon in the court of the Russian building; the Republican Guard band plays every two or three days somewhere along the Seine or on the Champ de Mars; another good band from one of the line regiments alternates with it, and a Belgian body completes the list thus far.

But Sousa is pre-eminent. He has really taken Paris by storm, and has become the talk of the papers and the subject, it must be confessed, of a number of artists who work for the "funny" papers. The crowd that heard his first concert, given a day or two ago in front of the Fine Arts palaces on the Champs Elysees, was composed mainly of Americans. In all there were not 500 Frenchmen among the several thousands of listeners, for the simple reason that the Americans swooped down on the spot like a swarm of locusts and elbowed everybody else out of their way. For the moment, that part of the exposition belonged to Uncle Sam. Jaunty, happy American girls, with their arms around one another's waists, swayed softly to and fro to the music, their papas lifted their hats when the "Star Spangled Banner" was played and the only language heard was English. A few Frenchmen were determined to make out what it all meant. The enthusiasm of the Americans and the antics of Sousa on the conductor's platform puzzled them. By and by it began to excite their sense of humor. Each time that Sousa assumed a new attitude, performed some new gymnastics that meant nothing, but looked absurdly funny, a ripple of laughter went through the Parisians. When it was at last explained to them that Mr. Sousa was not our greatest orchestral conductor, but a bandmaster who liked and deserved seashore popularity during the dog days, and who had composed some stunning marches and two-steps, they caught on to the situation and joined in the applause and the spirit of the occasion. During the playing of the band two uniformed American guards stood by Sousa, holding two large silk United States flags. When the patriotic airs were played, four trombone players advanced to the flags on each side, pointed their instruments at the crowd and emitted the melody with simply stentorian volume. Then the guards waved the flags, and the pretty American girls shouted their college cries, and their papas got up on chairs and waved silk hats at the silk banners. The French papers of the same evening remarked that the Americans were simply "epatant." A Frenchman, under great stress of feeling, can say no more than that.

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MAY 20 1900

"Policy Sam," the Song That Is Amusing All Paris.

POLICY SAM.—Characteristic Two-Step.

Introduction.



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WORD comes from Paris that the airy triflers of the boulevards, as well as the aristocratic and staid residents of the Faubourg are practising the intricate steps of the cake walk. John Philip Sousa, with his band of lusty-lunged instrumentalists, is charged with the responsibility of this decided innovation in the pleasures and the recreations of the gay people of Paris. The vim and the dash of the American musicians have surprised the blasé Parisians. Of all the new melodies with which the Sousa band has made the visitors to the Exposition familiar, the various numbers of "rag time" music have made by far the greater impression. Chief among them all is "Policy Sam." This is not given the common designation of a "cake walk." No, indeed; it is termed a "Marche Characteristique," and it has been accepted by the gay world of the French capital as far and away the very best thing of its kind that has ever been heard there. It is hummed by the swells, whistled by the gamins, pounded on pianos by the young people and applauded wherever it is heard by people of all ages and classes.

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MAY 21 1900

Sousa's Band in Berlin.

Berlin, May 20.—Sousa's band gave a concert this afternoon in Kroll's Garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White; Mr. John B. Jackson, secretary of the United States embassy, and Mrs. Jackson, and United States Consul General Mason and Mrs. Mason. At the request of Mr. White, the band played "Watch on the Rhine," and there was much enthusiasm. The band will play before Emperor William upon his return from Wiesbaden. It will remain in Berlin until May 27, and will then start on a six weeks' tour of the principal cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Frankfurt, Naumburg and Wiesbaden.

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Address of Paper _____

MAY 21 1900

SOUSA MUSIK GESPIELT HAT

Berliners Given a Taste of the Real Harmony.

By Cable From Berlin, May 21.

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GERMAN'S HEAR SOUSA'S BAND

Great Enthusiasm Over Music in a Garden of Berlin.

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SOUSA IN GERMANY.

Band Will Play for the Kaiser in a Few Days.

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MAY 21 1900

Pittaburger Prop.

In einem eleganten hiesigen Restaurant gab der Sohn des verstorbenen Pittaburger Millionärs Shaw gestern Abend ein Diner, das seiner Extravaganz wegen selbst in Paris noch nicht dagewesen ist. Die Bewirtung seiner 25 Gäste kostete dem amerikanischen Nabob \$8000; die meisten waren Herzöge, Grafen und sonstige Mitglieder der reichsten französischen Aristokratie. Drei Musikkapellen mußten die Gäste unterhalten; die eine derselben, Sousa's Band, erhielt allein \$1500 dafür, daß sie eine Stunde lang spielte.

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MAY 21 1900

ECENT GOSSIP OF PARIS

Municipal Elections Much More Important than Usual.

KAISER TO BE WELL GUARDED

Is to Visit the Exposition, and Will Take with Him Five Detectives Made Up to Resemble Him.

Foreign Correspondence NEW YORK TIMES.
PARIS, May 12.—Nothing so important

new days.
The slowness of the progress that is being made has become such a scandal that the Minister of Commerce has fixed to-day as the final limit of time within which goods can be brought into the exposition, but this is merely an empty threat, for the entire transport service has broken down so hopelessly that some of the first exhibits to be dispatched are still waiting idly at the railway stations, and there will be no possibility of moving them for weeks to come.

In the meanwhile one of the few attractions which is completely and wholly alive is Mr. Sousa's famous band, which plays daily in the exhibition grounds, either on the Champ de Mars or in the open space between the two art palaces. The French public appreciates the American musicians very much, especially admiring their excellent ensemble. The gaiety and lightness of the pieces selected also suit the French temperament thoroughly. There is a silvery-ness in the general tone of Sousa's orchestra which surprises the Parisian, and affords a welcome relief from the excessive brassiness characteristic of the average military band in this country.

In about a week Paris will be invaded by 2,000 factory hands from a great soap works in the North of England, who return the same day, and later on 500 Berlin students are due to arrive by special train from the German capital. They will remain for a week. There is little doubt that the czar will not come, notwithstanding his "au revoir" of three years ago, and nothing is yet certain about the Prince of Wales, though the Compagnie des Wagon Lits is hurrying on the construction of a magnificent State car which the Prince would occupy along the route from Boulogne to Paris should he make up his mind to come.

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Sousa Now in Brussels.

Sousa has quit us, and has gone on a visit to Brussels with his band, where it is expected he will succeed in repeating his successes made here.

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der Pariser Weltausstellung
Amerikaner und Deutsche frater-
und Sousa, nicht Lodge, hat die
vazu geliefert.

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ger der Sousa = Kapelle.
Kroll's Etablissement konzertierte
Mittag die Kapelle Souzas. Trotz
ungünstigen Wetters war daselbe
füllt. Unter den Gästen befanden
der amerikanische Botschafter White,
Botschafts = Sekretär Jackson und
Generalkonsul Mason mit ihren Da-
t. Auf Wunsch Botschafters White's
kte die Kapelle unter großem Enthu-
mus die Wacht am Rhein. Wenn der
er zurückkommt, wird die Kapelle
ihm spielen. Am 27. d. M. tritt sie
e Rundreise durch die größeren Städte
aufzubrechen an.

NEW YORK, 1884.

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MAY 21 1900

HERE'S A DINNER FOR 25 THAT COST \$8,000!



Harry K. Thaw.

Young Harry Kimball Thaw,
of Pittsburg and New York,
the Host of a Feast That
Amazed Even Paris.

Sousa's Band Furnished the
Music, That One Item of the
Banquet Meaning a Check
for the Trifle of \$1,500.

THIS BREAKS THE RECORD!

THESE are the statistics of
Harry K. Thaw's dinner
given in Paris yesterday:
Number of guests..... 25
Price of dinner..... \$8,000
Cost per guest..... 320

(Copyright, 1900, by the New York
Journal and Advertiser.)

Paris, May 20.—All Paris is talking to-
day of the dinner given last night at one
of the most noted restaurants of this city
and which in lavishness of cost exceeded
any former extravagant entertainment of
the kind ever given in this extravagant
metropolis.

The host was a young American—Harry
Kimball Thaw, son of the late Pittsburg
millionaire, William Thaw. The guests,
twenty-five in number, represented the
best and richest of Parisian society. There
d brilliantly. Harry Thaw has spent much of
his time and money in this city, where he
has sowed the most luxurious crop of wild
oats on record. He continually sought ex-
citement, and, being fertile of resource, he
seldom failed to find it.

Young Thaw's escapades are part of the
history of gay New York. Like his friend,
poor "Ham" Fish, he was an athlete and
well versed in the many art of self-defence.

A Cab Scamper.

On one occasion Thaw and a friend, hav-
ing driven about town until their cabman
and his horse were worn out, stopped at
the Marlborough for refreshments. The
weary driver crawled into the cab and
fell asleep. Thaw and his friend reap-
peared suddenly. Thaw bestrode the jaded
horse, while his friend mounted the box
and thus they drove down Broadway at a
breakneck rate.

On another occasion Thaw succeeded in
breaking up the harmony of Weber &
Fields's Cafe, and worsted several waiters
in the melee that followed.

A more peaceful amusement of the rich
young man was to go to the Waldorf and
order a \$50 dinner for himself. Many of
the dishes would be sent away untasted,
but the chef would always receive a "tip"
of \$25, and there was a \$5 bill for every
one of the waiters.

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MAY 21 1900

KAISER INVITES SOUSA TO PLAY

Opening Concert in Berlin Proves
Great Attraction and Wins
Much Favor with Audience.

MANY AMERICANS PRESENT

[SPECIAL CABLE TO THE HERALD.]

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

BERLIN, Sunday.—Sousa's band made its
first appearance to-day at Kroll's Garten
and scored a tremendous success.

The weather unfortunately being far from
May-like, spectators turned out in heavy
winter clothing.

The theatre was nevertheless crowded, es-
pecially during the afternoon concert. This
is a proof of the reputation which the author
of the Washington Post March enjoys in
Germany.

The Berlin public was anxious to hear
further compositions from Sousa's pen, and
their expectations were not disappointed.

Though the pieces were mostly of a light
order, Sousa's band proved by their render-
ing of Brahms' music that they know how
to play purely German music to the satisfac-
tion of an audience so difficult to please as
the German public.

The American colony was largely repre-
sented. Those present included Mr. Andrew
D. White, the Ambassador; Mrs. White, Mr.
Jackson, First Secretary, and Mrs. Jackson,
and Mr. Mason, Consul General, with Mrs.
Mason.

At the beginning of the concert the band
played the "Star Spangled Banner." The
Ambassador and all those present rose to
their feet and took off their hats. At the
conclusion the band played "Die Wacht am
Rhein," when the whole audience stood up.

Sousa, the soloists, Herbert Clarke, Corul,
Arthur Pryor and the whole band were the
object of perfect ovations during the concert.
Encores were numerous and the enthusiasm
great.

I am informed that the Kaiser has invited
Sousa's band to play at court on his return
from Wiesbaden, probably Friday.

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Der Strauß könnte übrigens sehr zu-
frieden sein, wenn er hier solche Auf-
nahme fände wie sein Bruder in Apoll,
der John Philipp Sousa in der deutschen
Reichshauptstadt gefunden hat. Berlin
steht Kopf über ihn und seine Kapelle und
das will schon etwas heißen, wenn man
bedenkt, auf welcher Stufe der Vollenbung
die deutschen Militärkapellen stehen;
aber die Berliner — man verzeihe mir
diese Constatierung — sind ja sozusagen
auch Menschen und wir Menschen sind
immer mit dem Beifall bei der Hand,
wenn es etwas Originelles zu sehen oder
zu hören giebt. Beim Sousa ist Aug'
und Ohr gleichermaßen engagiert, denn
außer der guten Musik der Kapelle muß
man den John Philipp dirigieren ge-
sehen haben. Seine „Bas feuls“
sind selbst von Barnum und Baileys —
die auch z. B. in Berlin Triumphe
feiern — Akrobaten und Tänzerinnen
nicht übertroffen worden.

from
of Paper

MAY 21 1900

EGENT GOSSIP OF PARIS

Municipal Elections Much More
Important than Usual.

KAISER TO BE WELL GUARDED

Is to Visit the Exposition, and Will Take
With Him Five Detectives Made
Up to Resemble Him.

Foreign Correspondence NEW YORK TIMES.
PARIS, May 12.—Nothing so important

new days.
The slowness of the progress that is being made has become such a scandal that the Minister of Commerce has fixed to-day as the final limit of time within which goods can be brought into the exposition, but this is merely an empty threat, for the entire transport service has broken down so hopelessly that some of the first exhibits to be dispatched are still waiting idly at the railway stations, and there will be no possibility of moving them for weeks to come.

In the meanwhile one of the few attractions which is completely and wholly alive is Mr. Sousa's famous band, which plays daily in the exhibition grounds, either on the Champ de Mars or in the open space between the two art palaces. The French public appreciates the American musicians very much, especially admiring their excellent ensemble. The gaiety and lightness of the pieces selected also suit the French temperament thoroughly. There is a silvery-ness in the general tone of Sousa's orchestra which surprises the Parisian, and affords a welcome relief from the excessive brassiness characteristic of the average military band in this country.

In about a week Paris will be invaded by 2,000 factory hands from a great soap works in the North of England, who return the same day, and later on 500 Berlin students are due to arrive by special train from the German capital. They will remain for a week. There is little doubt that the Czar will not come, notwithstanding his "au revoir" of three years ago, and nothing is yet certain about the Prince of Wales, though the Compagnie des Wagon Lits is hurrying on the construction of a magnificent State car which the Prince would occupy along the route from Boulogne to Paris should he make up his mind to come.

Newspaper Cutting Bureau in the World.

THE MORNING TELEGRAPH

Address of Paper

Sousa Now in Brussels.

Sousa has quit us, and has gone on a visit to Brussels with his band, where it is expected he will succeed in repeating his successes made here.

Cutting from

Address of Paper

Date

die (unvollständig)
auf der Pariser Weltausstellung
Amerikaner und Deutsche frater-
und Sousa, nicht Lodge, hat die
sagen geliefert.

Cutting from

Address of Paper

Date

gert der Souza = Kapelle.
Kroll's Etablissement konzertierte
Mittag die Kapelle Souzas. Trotz
ungünstigen Wetters war dasselbe
füllt. Unter den Gästen befanden
der amerikanische Botschafter White,
Botschafts = Sekretär Jackson und
Generalkonsul Mason mit ihren Da-
ten. Auf Wunsch Botschafter White's
ste die Kapelle unter großem Enthu-
siasmus die Nacht am Rhein. Wenn der
sich zurückkommt, wird die Kapelle
sich spielen. Am 27. d. M. tritt sie
sich Rundreise durch die größeren Städte
auf.

NEW YORK, 1884.

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s of Paper

MAY 21 1900

HERE'S A DINNER FOR 25 THAT COST

ON ONNI

Young Harry Kimball Thaw,
of Pittsburg and New York,
the Host of a Feast That
Amazed Even Paris.

Sousa's Band Furnished the
Music, That One Item of the
Banquet Meaning a Check
for the Trifle of \$1,500.

THIS BREAKS THE RECORD!

THESE are the statistics of
Harry K. Thaw's dinner
given in Paris yesterday:
Number of guests..... 25
Price of dinner..... \$8,000
Cost per guest..... \$320

(Copyright, 1900, by the New York
Journal and Advertiser.)

Paris, May 20.—All Paris is talking to-day of the dinner given last night at one of the most noted restaurants of this city and which in lavishness of cost exceeded any former extravagant entertainment of the kind ever given in this extravagant metropolis.

The host was a young American, Harry Kimball Thaw, son of the late Pittsburg millionaire, William Thaw. The guests, twenty-five in number, represented the best and richest of Parisian society. There were few among them who could not boast a title of nobility. There were dukes and counts and millionaires, but none had before sat down to a dinner that cost at the rate of \$320 for each guest.

Music Cost Thousands.

The menu, of course, included the costliest of everything eatable and drinkable, but it was in the decorations, the souvenirs and the entertainment offered that brought the cost of the dinner up to \$8,000.

Sousa's full band was engaged at a cost of \$1,500, and, lest his guests should tire of the stirring strains of the American composer, another band and a full string orchestra were also engaged.

The father of the young American who spent this \$8,000 to entertain twenty-five guests at dinner began life as a mechanic in Pittsburg, but when he died, nine years ago, he left his widow and seven children more than \$40,000,000.

A Rockety Career.

Harry, the second son, received above \$5,000,000, and started out at once to have a glorious time with it. He has succeeded brilliantly. Harry Thaw has spent much of his time and money in this city, where he has sowed the most luxurious crop of wild oats on record. He continually sought excitement, and, being fertile of resource, he seldom failed to find it.

Young Thaw's escapades are part of the history of gay New York. Like his friend, poor "Ham" Fish, he was an athlete and well versed in the manly art of self-defence.

A Cab Scamper.

On one occasion Thaw and a friend, having driven about town until their cabman and his horse were worn out, stopped at the Marlborough for refreshments. The weary driver crawled into the cab and fell asleep. Thaw and his friend reappeared suddenly. Thaw bestrode the jaded horse, while his friend mounted the box and thus they drove down Broadway at a breakneck rate.

On another occasion Thaw succeeded in breaking up the harmony of Weber & Fields's Cafe, and worsted several waiters in the melee that followed.

A more peaceful amusement of the rich young man was to go to the Waldorf and order a \$50 dinner for himself. Many of the dishes would be sent away untouched, but the chef would always receive a "tip" of \$25, and there was a \$5 bill for every one of the waiters.

ng from
ess of Paper

MAY 21 1900

KAISER INVITES SOUSA TO PLAY

Opening Concert in Berlin Proves
Great Attraction and Wins
Much Favor with Audience.

MANY AMERICANS PRESENT

[SPECIAL CABLE TO THE HERALD.]

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

BERLIN, Sunday.—Sousa's band made its first appearance to-day at Kroll's Garten and scored a tremendous success.

The weather unfortunately being far from May-like, spectators turned out in heavy winter clothing.

The theatre was nevertheless crowded, especially during the afternoon concert. This is a proof of the reputation which the author of the Washington Post March enjoys in Germany.

The Berlin public was anxious to hear further compositions from Sousa's pen, and their expectations were not disappointed.

Though the pieces were mostly of a light order, Sousa's band proved by their rendering of Brahms' music that they know how to play purely German music to the satisfaction of an audience so difficult to please as the German public.

The American colony was largely represented. Those present included Mr. Andrew D. White, the Ambassador; Mrs. White, Mr. Jackson, First Secretary, and Mrs. Jackson, and Mr. Mason, Consul General, with Mrs. Mason.

At the beginning of the concert the band played the "Star Spangled Banner." The Ambassador and all those present rose to their feet and took off their hats. At the conclusion the band played "Die Wacht am Rhein," when the whole audience stood up.

Sousa, the soloists, Herbert Clarke, Corul, Arthur Pryor and the whole band were the object of perfect ovations during the concert. Encores were numerous and the enthusiasm great.

I am informed that the Kaiser has invited Sousa's band to play at court on his return from Wiesbaden, probably Friday.

Newspaper Cutting Bureau in the World.

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ss of Paper

Der Strauß könnte übrigens sehr zu-
frieden sein, wenn er hier solche Auf-
nahme fände wie sein Bruder in Apoll,
der John Philipp Sousa in der deutschen
Reichshauptstadt gefunden hat. Berlin
steht Kopf über ihn und seine Kapelle und
das will schon etwas heißen, wenn man
bedenkt, auf welcher Stufe der Völkerver-
ständigung die deutschen Militärkapellen stehen;
aber die Berliner — man verzeihe mir
diese Konstatierung — sind ja zugegen
auch Menschen und wir Menschen sind
immer mit dem Beifall bei der Hand,
wenn es etwas Originelles zu sehen oder
zu hören giebt. Beim Sousa ist Aug'
und Ohr gleichermaßen engagiert, denn
außer der guten Kunst der Kapelle muß
man den John Philipp dirigieren ge-
sehen haben. ... seine "Pas feuls"
sind selbst von Barnum und Baileys —
die auch 3. B. in Berlin Triumphe
feiern — Akrobaten und Tänzerinnen
nicht übertroffen worden.

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ress of Paper

A notable entertainment of the past week in Paris was the reception of Mr. and Mrs. Benjamin Shaw, of Pittsburgh, who spent several winters in Washington, and recently built a superb house at New-
bassador and Mrs. Porter headed the list of guests.

1884.

from

of Paper

GERMANS HEAR SOUSA.

Band Concert in Berlin Largely Attended.

Berlin, May 20.—Sousa's Band gave a concert this afternoon in Kroll's Garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, John B. Jackson, secretary of the United States embassy, and Mrs. Jackson and United States Consul General and Mrs. Mason. At the request of Mr. White, the band played "Watch on the Rhine," and there was much enthusiasm.

The band will play before Emperor William upon his return from Wiesbaden. It will remain in Berlin until May 27, and will then start on a six-weeks' tour of the principal cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Frankfurt, Mannheim and Weisbaden.

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Notes.

To-day the fence will be removed from the front of the old St. Charles Theatre lot and the work of removing the debris of ruins left by the fire commences, with a view to rebuilding the theatre. The party under contract to clear the lot is pledged to do his work within twenty days. This looks like business.

The New York Morning Telegraph of May 18 says: Henry Greenwall, head of the Greenwall theatrical circuit, which has taken a five years' lease of the American Theatre, has arrived in New York to supervise the contemplated changes to the house. Mr. Greenwall says that the American will in future be occupied by a stock dramatic company, and will be made the headquarters of his theatrical circuit, in which are included the cities of New Orleans, Savannah, Galveston, Houston, Dallas and San Antonio. The American as a stock dramatic house will open Sept. 1. The company is now being engaged. The New York representative of the Greenwall syndicate will be Mr. A. Weiss, who has opened offices in the American Theatrical Exchange.

The first concert in Paris of the Sousa Band was given in front of the Grand Palace of Beaux Arts on a recent afternoon, with the following programme: "Star Spangled Banner;" "Marselles;" overture, "William Tell" (Rossini); melodies from the "Bride Elect" (Sousa); cornet solo, "The Bride of the Waves" (Clarke); excerpts from "Lohengrin" (Wagner); valse, "Ball Scenes" (Czibulka); "Narcissus," from "Water Scenes" (Nevin); march, "The Stars and Stripes Forever" (Sousa); "Tarentella del Belphegor" (Albert); "Songs of the North and South" (Bendix). There was a large and fashionable audience, which included many Americans, and all the items of the programme were well received, several being encored. Mr. Sousa was deeply gratified by the reception accorded him and his band at their first concert in Paris, and more especially by the fact that several Garde Republicaine bandmen who were present came forward and congratulated him.

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Sousa and his band have made a hit in Paris, and the leader is receiving many compliments, one from a Viennese visitor being: "You have not a band under your direction. Rather it is a living organ."

Nightingale was eighty years

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HARRY K. THAW'S \$8,000 DINNER

Pittsburg Millionaire Gave a Feast that Cost
\$320 for Each Guest—Hired
Sousa's Band.

HARRY THAW'S BIG DINNER.

Price of dinner.....	\$8,000
Guests entertained.....	25
Cost per plate.....	\$320

Harry Kimball Thaw, the man about town, has startled Paris. The Exposition city is talking to-day of the extravagant dinner given last night by the Young American millionaire to two dozen of the choicest spirits of the French metropolis.

The sum of \$8,000 was the cost. But the son of a man who began life as a mechanic and died well enough off to divide a matter of \$40,000,000 among his widow and seven children had the satisfaction of seeing dukes and counts, princes and millionaires put their legs under his mahogany and open their eyes with well-bred astonishment over their costly entertainment.

Sousa's band was engaged at a cost of \$1,500. A string orchestra was also provided.

The dinner took place in a fashion-

able restaurant, engaged at a fabulous price and closed for the night to the general public.

The decorations, souvenirs and entertainment were arranged on a scale of lavish expenditure. The cost per guest was \$320.

Harry K. Thaw is fond of such surprises as he last night gave Paris. He came into possession of \$5,000,000 when his father died. Pittsburg was too small to accommodate him and he came to New York to enjoy himself.

His gayeties are part of the history of the Tenderloin. Like his friend, the lamented "Ham" Fish, he was an athlete and was always able to take care of himself.

Once he and a friend drove about town until their cabman and horse were exhausted. They came out of the Marlborough to find the cabman curled up asleep in the vehicle. Thaw bestrode the horse, his friend mounted the box, and thus at breakneck speed they travelled up and down Broadway.

At another time Thaw broke up a performance at Weber & Fields's cafe, doing great damage to the waiters who tried vainly to subdue him.

One of his regular stunts was to order a \$50 dinner at the Waldorf, send half the dishes away untasted and distribute the price of the dinner in tips among the chef and waiters.

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ddress of Paper

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SOUSA'S BAND IN BERLIN

Will Play Before Emperor William Before Returning.

Berlin, May 20.—Sousa's band gave a concert this afternoon in Kroll's garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador and Mrs. White, Mr. John B. Jackson, secretary of the United States embassy, and Mrs. Jackson, and United States Consul General and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm. The band will play before Emperor William upon his return from Wiesbaden. It will remain in Berlin until May 27 and will then start on a six weeks' tour of the principal German cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Frankfurt, Naueim and Wiesbaden.

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Nightingale was eighty years

aper Cutting Bureau in the world.

from

of Paper

BEFORE THE KAISER

Sousa's Band Will Play—Well Received in Berlin.

BERLIN, May 20.—Sousa's Band gave a concert this afternoon in Kroll's Garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, Mr. John B. Jackson, Secretary of the United States Embassy, and Mrs. Jackson, and United States Consul-General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm.

The band will play before Emperor William upon his return from Wiesbaden. It will remain in Berlin until May 27, and will then start on a six weeks' tour of the principal cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Frankfurt, Naueim and Wiesbaden.

LEADER

LEADER

MAY 21 1900

MAY 21 1900

PRINTED: LONDON, 1861 NEW YORK, 1884.

cutting from _____
Address of Paper _____
MAY 21 1900

GAY PARIS IS STARTLED

American Millionaire Harry
Thaw Gave a Dinner Which
Cost \$8,000.

Paris, May 21.—Harry Kimball Thaw, the American millionaire, has startled Paris. The exposition city is talking to-day of the extravagant dinner given last night by Thaw to two dozen of the choicest spirits of the French metropolis. The sum of \$8,000 was the cost.

But the son of the man who began life as a mechanic and died well enough off to divide a matter of \$40,000,000 among his widow and seven children, had the satisfaction of seeing dukes and counts, princes and millionaires put their legs under his mahogany and open their eyes with well bred astonishment over their costly entertainment. Sousa's band was engaged at a cost of \$1,500. A string orchestra was also provided.

The dinner took place in a fashionable restaurant, engaged at a fabulous price and closed for the night to the general public. The decorations, souvenirs and entertainment were arranged on a scale of lavish expenditure. The cost per guest was \$320.

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Address of Paper _____
MAY 21 1900

SOUSA'S BAND IN BERLIN

Gives Sunday Concert in Kroll's
Garden Amid Enthusiasm.

Berlin, May 21.—Sousa's band gave a concert yesterday afternoon in Kroll's garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, John B. Jackson, secretary of the United States embassy, and Mrs. Jackson and United States Consul General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine" and there was much enthusiasm.

The band will play before Emperor William upon his return from Wiesbaden. It will remain in Berlin until May 27 and will then start on a six weeks' tour of the principal German cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Frankfurt, Nautheim and Weisbaden.

In July the Hamburg-American Steamship company will establish an independent service to the northern ports of Brazil.

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Address of Paper _____
Date _____
MAY 22 1900

Incidentally, Sousa's visit to Paris is securing him any amount of free advertising per cablegram.

cutting from _____
Address of Paper _____
MAY 21 1900

\$8,000 PAID FOR ONE DINNER

Thaw Inherited Millions, Is Spending
Them and Trying
to Establish a
Record for Sowing Wild Oats.

Paris, May 21.—All Paris is talking today of the dinner given last night at one of the most noted restaurants of this city and which in lavishness of cost exceeded any former extravagant entertainment of the kind ever given in this extravagant metropolis.

The host was a young American—Harry Kimball Thaw, son of the late Pittsburg millionaire, William Thaw. The guests, twenty-five in number, represented the best Parisian society. There were few among them who could not boast a title of nobility. There were dukes and counts and millionaires, but none had before sat down to a dinner that cost at the rate of \$320 for each guest.

The menu, of course, included the costliest of everything eatable, but it was in the decorations, the souvenirs and the entertainment offered that brought the cost of the dinner up to \$8,000.

Sousa's full band was engaged at a cost of \$1,500, and lest his guests should tire of the stirring strains of the American composer, another band and a full string orchestra were also engaged.

The father of this young American who spent this \$8,000 to entertain twenty-five guests at dinner began life as a mechanic in Pittsburg, but when he died, nine years ago, he left his widow and seven children more than \$40,000,000.

Harry, the second son, received about \$5,000,000 and started out at once to have a glorious time with it. He succeeded brilliantly. Harry Thaw has spent much of his time and money in this city. He continually sought excitement, and, being fertile of resource, he seldom failed to find it.

Young Thaw's escapades are part of the history of gay New York. Like his friend, poor "Ham" Fish, he was an athlete and well versed in the manly art of self defense.

cutting from _____
Address of Paper _____
MAY 21 1900

SOUSA DELIGHTS THE FRENCH.

His Brilliant Reception in the French Capital—Now for Germany.

Cablegrams from the various correspondents in Paris of American newspapers all indicate that John Philip Sousa has won a great personal and artistic triumph in Paris. A cable to the New York Journal says: "Nothing could surpass the enthusiasm of the reception accorded both the music and the musicians. American music is little known, but was marvelously 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.'"

The Paris correspondent of the Associated Press: "It is no exaggeration to say that the performances of Sousa's band have been the features 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."

The New York Herald: "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 his marches filled the air. Every number played by the band evoked a double encore. The climax of enthusiasm was reached when the heart lifting melody of 'The Stars and Stripes Forever' was given with the dash and precision for which this famous organization is noted. The last note was the signal for a tremendous outburst of cheering, in which I saw persons of many nationalities join."

In a eulogistic editorial the Paris Journal des Debats says: "This American band symbolizes our age of haste and steam and electricity. The Parisian public, enraptured with automobilism, thoroughly understands this leader and his excellent musicians, who really have become favorites of the capital en fete."

Sousa and his band will go to Berlin for a concert season and will return later to Paris. It will be interesting to learn how the musical Berliners, critics, all of them receive the American bandmaster and his men.

Super Cutting Bureau in the World

cutting from _____
Address of Paper _____
MAY 21 1900

Sousa in Berlin.

John Philip Sousa and his band filled Kroll's garden at the opening concerts, and in spite of the cold and threatening weather apparently the entire American colony turned out, headed by the Whites, the Jacksons, and the Masons.

The American flag floated over the band-stands and the Americans rose and uncovered when the strains of The Star Spangled Banner opened the concert. Upon Ambassador White's suggestion Die Wacht Am Rhein closed the programme, whereupon the Americans again rose, followed by the Germans.

By the marvelous technique, the rich tone, the discipline, ensemble playing, and tonal-coloring of his band, Sousa elicited universal praise.

Sousa's success here equals the achievements of any foreign conductor, and he received repeated encores.

German Line to Brazil

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Address of Paper _____
MAY 26 1900

Sousa's Band has scored a big hit in Brussels.

ing from CONSTITUTION.
ATLANTA, GA.
ss of Paper MAY 21 1900

SOUSA'S BAND IN BERLIN.

Emperor William Will Hear the Musicians Play.

Berlin, May 20.—Sousa's band gave a concert this afternoon in Kroll's garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, John B. Jackson, secretary of the United States embassy, and Mrs. Jackson and United States Consul General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm. The band will play before Emperor William upon his return from Wiesbaden. It will remain in Berlin until May 27th, and then will start on a six weeks' tour of the principal German cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Frankfurt, Nauehm and Weisbaden.

om REPUBLIC.
ST. LOUIS, MO.
of Paper MAY 21 1900

SOUSA PLAYED IN BERLIN.

German and American Aids Were Heartily Applauded.

Berlin, May 20.—Sousa's Band gave a concert this afternoon in Kroll's Garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, John B. Jackson, Secretary of the United States Embassy, and Mrs. Jackson and United States Consul General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch On the Rhine," and there was much enthusiasm. The band will play before Emperor William upon his return from Wiesbaden. It will remain in Berlin until May 27 and will then start on a six weeks' tour of the principal German cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Frankfurt, Nauehm and Wiesbaden.

itting from BOSTON, MASS.
Address of Paper MAY 21 1900

UNITED STATES BUILDING SAFE

Commissioner Peck Denies Contrary Report

Paris, May 21.—The publication Saturday of a special cable from New York stating that a newspaper there had printed a despatch from Paris to the effect that the United States pavilion at the exposition is unsafe, and may fall at any time, caused quite a stir among the members of the American Commission and in the American colony. It was evident from talks with Commissioner General Peck and several members of the commission yesterday that they had been in absolute ignorance of this great impending danger, notwithstanding the fact that they had been in the building for hours every day for weeks past. Stranger yet is the fact that a number of architects and builders have been through the building and have failed to discover the weakness which the New York paper referred to has found. Nor were the thousands who thronged the building on the opening day more acute. Mr. Peck was naturally quite surprised by this news. He said:

"The statement is absolutely untrue and should not require any answer. The building was constructed by eminent architects of the United States and Paris. There were as many people in it on every floor the opening day as its capacity would permit and probably more than there will ever be again at one time. Had Sousa's band played inside, instead of outside, it would not have been possible to admit as many persons. It is difficult to understand how such publications can be made without seeking the facts by consulting those in authority. I will add that there is a misapprehension existing among our citizens, especially in the United States, regarding the purpose of our national pavilion. It is not intended for exhibits, as our exhibits are in the proper buildings under French classification. It is built along the pavilions of other nations as a meeting place or home for our American people, and it will be used accordingly. Its use will be confined to what seems to be dignified and patriotic."

g from LEADER.
CLEVELAND, OHIO
s of Paper MAY 21 1900

A SOUSA BAND CONCERT.

Large Crowd Turned Out to Hear the American Musical Organization.

Berlin, May 20.—Sousa's Band gave a concert this afternoon in Kroll's Garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, Mr. John B. Jackson, secretary of the United States Embassy, and Mrs. Jackson, and United States Consul General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm.

The band played before Emperor William upon his return from Wiesbaden. It will remain in Berlin until May 27, and will then start on a six weeks' tour of the principal German cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Frankfurt, Notheim, and Wiesbaden.

ing from REPUBLICAN.
SPRINGFIELD, MASS.
ress of Paper MAY 21 1900

FOREIGN NEWS NOTES.

Sousa's Band at Berlin.

Sousa's band gave a concert yesterday afternoon in Kroll's garden in Berlin. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, John B. Jackson, secretary of the United States embassy, and Mrs. Jackson, and United States Consul-General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm. The band will play before Emperor William upon his return from Wiesbaden. It will remain in Berlin until the 27th, and will then start on a six-weeks' tour of the principal German cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Frankfurt, Nauehm and Wiesbaden.

spaper Cutting Bureau in the world.
g from JOURNAL.
BOSTON, MASS.
s of Paper MAY 21 1900

SOUSA'S BAND ABROAD.

Berlin, May 20.—Sousa's Band gave a concert this afternoon in Kroll's Garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, Mr. John B. Jackson, Secretary of the United States Embassy, and Mrs. Jackson, and United States Consul General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm.

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ing from JOURNAL.
SYRACUSE, N.Y.
ress of Paper MAY 21 1900

STARTLED PARIS.

American Millionaire's Dinner to Tune of \$320 Per Guest.

PARIS, May 21.—Harry Kimball Thaw, the American millionaire, has startled Paris. The exposition city is talking to-day of the extravagant dinner given last night by Thaw to two dozen of the choicest spirits of the French metropolis.

The son of a man who began life as a mechanic, and died well enough off to divide a matter of \$40,000,000 among his widow and seven children, had the satisfaction of seeing dukes and counts, princes and millionaires, put their legs under his mahogany and open their eyes with well bred astonishment over their costly entertainment. Sousa's band was engaged at a cost of \$1,500. A string orchestra was also provided.

The dinner took place in a fashionable restaurant engaged at a fabulous price, and closed for the night to the general public. The decorations, souvenirs and entertainment were arranged on a scale of lavish expenditures. The cost per guest was \$320.

itting from SENTINEL.
Address of Paper INDIANAPOLIS, IND.
ate MAY 21 1900

SOUSA'S BAND IN BERLIN

PLAYS "THE WATCH ON THE RHINE" FOR THE GERMANS.

BERLIN, May 20.—Sousa's band gave a concert this afternoon in Kroll's garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, Mr. John B. Jackson, secretary of the United States embassy, and Mrs. Jackson and United States Consul-General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm.

The band will play before Emperor William on his return from Wiesbaden. It will remain here until May 27 and then go on a six weeks' tour in the principal German cities.

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MAY 21 1900

Here's a Dinner for 25 That Cost Just \$8,000!

New York, May 21.—The New York Journal, this morning, has a special from Paris that says: All Paris is talking to-day of the dinner given last night at one of the most noted restaurants of this city, and which in lavishness of cost exceeded any former extravagant entertainment of the kind ever given in this extravagant metropolis.

The host was a young American—Harry Kimball Thaw, son of the late Pittsburg millionaire, William Thaw. The guests, twenty-five in number, represented the best and richest of the Parisian society. There were few among them who could not boast a title of nobility. Dukes and counts a title and millionaires, but none had before sat down to a dinner that cost at the rate of \$320 for each guest.

MUSIC COST THOUSANDS.

The menu, of course, included the costliest of everything eatable and drinkable, but it was in the decorations, the souvenirs and the entertainment offered that brought the cost of the dinner up to \$8,000.

Sousa's full band was engaged at a cost of \$1,500, and, lest his guests should tire of the stirring strains of the American composer, another band and a full string orchestra were also engaged.

The father of the young American who spent this \$8,000 to entertain twenty-five guests at dinner began life as a mechanic in Pittsburg, but when he died, nine years ago, he left

his widow and seven children more than \$40,000,000.

A ROCKETY CAREER.

Harry, the second son, received above \$5,000,000, and started out at once to have a glorious time with it. He has succeeded brilliantly. Harry Thaw has spent much of his time and money in this city, where he has sowed the most luxurious crop of wild oats on record. He constantly sought excitement, and, being fertile of resource, he seldom failed to find it.

Young Thaw's escapades are part of the history of gay New York. Like his friend, poor "Ham" Fish, he was an athlete and well versed in the manly art of self-defense.

A CAB SCAMPER.

On one occasion Thaw and a friend having driven about town until their cabman and his horse were worn out, stopped at the Marlborough for refreshments. The weary driver crawled into the cab and fell asleep. Thaw and his friend reappeared suddenly. Thaw bestrode the jaded horse, while his friend mounted the box and thus they drove down Broadway at a breakneck rate.

On another occasion Thaw succeeded in breaking up the harmony of Weber & Fields' Cafe, and worsted several waiters in the melee that followed.

A more peaceful amusement of the rich young man was to go to the Waldorf and order a \$50 dinner for himself. Many of the dishes would be sent away untasted, but the chef would always receive a "tip" of \$25, and there was a \$5 bill for every one of the waiters.

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INTER-OCEAN

CHICAGO, ILL.

MAY 21 1900

SOUSA BAND CONCERT IN BERLIN

American Musical Organization Plays in Famous Kroll's Garden.

BERLIN, May 20.—Sousa's band gave a concert this afternoon in Kroll's garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, John B. Jackson, secretary of the United States embassy, and Mrs. Jackson, and United States Consul General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine" and there was much enthusiasm.

The band will play before Emperor William upon his return from Wiesbaden. It will remain in Berlin until May 27 and will then start on a six weeks' tour of the principal German cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Frankfurt, Naueim, and Wiesbaden.

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of Paper

CHICAGO, ILL.

MAY 21 1900

BERLIN APPLAUDS SOUSA'S BAND.

Ambassador White in Large Crowd Greet Musicians at a Concert.

[By The Associated Press.]

Berlin, May 20.—Sousa's band gave a concert this afternoon in Kroll's garden. In spite of unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, John B. Jackson, secretary of the United States embassy, and Mrs. Jackson, and United States Consul-General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm. The band will play before Emperor William upon his return from Wiesbaden.

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PITTSBURG, PA.

MAY 21 1900

SOUSA'S TRIUMPH.

Band Played "Watch on Rhine" for Ambassador White.

BERLIN, May 20.—Sousa's band gave a concert this afternoon in Kroll's Garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented. Among those present were Ambassador White and Mrs. White, John B. Jackson, secretary of the United States embassy, and Mrs. Jackson; and United States Consul Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm.

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NEW YORK.

ASTONISHED

ALL PARIS.

Exposition City Talking of Harry Kimball's Extrava- gant Dinner.

New York, May 21.—Harry Kimball has startled Paris. The Exposition city is talking of the extravagant dinner given last night. The sum of \$8,000 was the cost of the meal. But the son of a man who began life as a mechanic and died well enough off to divide a matter of \$40,000,000 among his widow and seven children had the satisfaction of seeing dukes and counts, princes and millionaires put their legs under his table.

Sousa's band was engaged at a cost of \$1,500. A string orchestra was also provided. The dinner took place in a fashionable restaurant engaged at a fabulous price and closed for the night for the general public. The decorations and entertainments were arranged on a scale of lavish expenditure. The cost per guest was \$320.

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SOUSA IN BERLIN

The American Colony Was Out in Force to Do the Band Honor.

[BY ASSOCIATED PRESS CABLE TO THE DISPATCH.]

BERLIN, May 20.—Sousa's Band gave a concert this afternoon in Kroll's Garden. In spite of the unfavorable weather there was a large attendance.

The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, Mr. John B. Jackson, Secretary of the United States Embassy, and Mrs. Jackson, and United States Consul General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm.

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SOUSA AT BERLIN.

Causes Enthusiasm With "Watch on the Rhine"—Kaiser to Hear Him.

BERLIN, May 20.—Sousa's band gave a concert this afternoon in Kroll's garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White, Mr. John B. Jackson, secretary of the United States embassy, and Mrs. Jackson, and United States Consul General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm.

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YOUNG THAW STARTLED THE FRENCH METROPOLIS.

Pittsburgher Gave a Dinner Last
Night Costing \$8,000.

Paris, May 21.—Harry Kimball Thaw, son of the late Pittsburgh millionaire, has startled Paris. The exposition city is talking to-day of the extravagant dinner given last night by Thaw to two dozen of the choicest spirits of the French metropolis. The sum of \$8,000 was the cost. But the son of a man who began life as a mechanic and died well enough off to divide a matter of \$40,000,000 among his widow and seven children, had the satisfaction of seeing dukes and counts, princes and millionaires put their legs under his mahogany and open their eyes with well-bred astonishment over their costly entertainment.

Sousa's band was engaged at a cost of \$1,500. A string orchestra was also provided. The dinner took place in a fashionable restaurant, engaged at a fabulous price and closed for the night to the general public. The decorations, souvenirs and entertainment were arranged on a scale of lavish expenditure. The cost per guest was \$320.

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SOUSA IN BERLIN.

Band Excites Much Enthusiasm.
Will Play Before Kaiser.

Berlin, May 20.—Sousa's Band gave a concert this afternoon in Kroll's Garden. There was a large attendance and the American colony was well represented, among those present being Ambassador White and Mrs. White, Mr. John B. Jackson, secretary of the United States Embassy, and Mrs. Jackson and United States Consul General Mason and Mrs. Mason.

At the request of Mr. White the band played "Watch on the Rhine," and there was much enthusiasm. The band will play before Emperor William upon his return from Wiesbaden.

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THAW'S DINNER DISCUSSED.

Paris Folk Are Talking About a
Pittsburgher Who Entertained at
a Meal Costing \$8,000.

Paris, May 21.—Harry Kimball Thaw, a young millionaire from Pittsburgh, who gave a dinner at a boulevard restaurant to 25 persons on last Saturday, the expenses of which was \$8,000, is the talk of Paris. Mr. Thaw's guests were "boudiers" from all the capitals of Europe. Many of them bear titles and are familiar with princes and courts, but never before had they enjoyed the hospitality of a man who is in the habit of tossing a waiter a five-franc tip for serving a half-franc drink.

While the dinner cost \$8,000, the major part of the money was not spent for food. Of course the food was the best that money would buy in Paris. Each course was prepared by a different cook, and the man who prepared the ducks got \$50 for that as his regular fee. He cooks nothing else but ducks, and goes around from restaurant to restaurant and from palace to palace every night just to cook ducks. He is the best duck cook in the world and rides in a carriage and employs a valet. As each course of Mr. Thaw's dinner was prepared by a chef de cuisine of similar fame and expensiveness, the food ran well up into the hundreds. The wine, too, was the best that money could buy, and some of the wines in Paris cannot be bought for less than \$25 a bottle.

But it was not the things to eat and drink that made Mr. Thaw's dinner cost \$8,000. For instance, Sousa's entire band was engaged. When it was not playing, there was a gypsy band and a famous Parisian string orchestra to make music. The souvenirs, gold and diamond trifles for each guest, from the best jeweler in the Rue de La Paix, were expensive. Each waiter—there was one for each guest—got a tip of \$10 and the head waiter placed himself with a tip of \$50.

THE MUSICAL COURIER

SOUSA is carrying the victorious Stars and w
Stripes into the very heart of Paris—the Paris
that last year was real mad at America. But money
makes the music go!

Sousa in Berlin.

[BY CABLE.]

OFFICE THE MUSICAL COURIER,
BERLIN, May 21, 1900.

Musical Courier, New York:

The audience at the first appearance of Sousa and his band at Kroll's Theater, Berlin, last night cheered the bandmaster and his men to such an extent that no less than twenty-three encores were performed. The weather unpropitious, but the audience was greatly enthusiastic.

O. F.

EMPEROR WILLIAM will return from Weisbaden in a few days, and then the band will play for him. Sousa will remain in Berlin until May 27.

The following from Brussels last week is also of interest in the line of Sousa's big success:

"The Herald's European edition publishes the following from its correspondent:

Sousa Wins Belgian Praise.

BRUSSELS, Wednesday.—John Philip Sousa and his band arrived here to-day, and performed to-night at the Alhambra Theatre before a brilliant Belgian and Anglo-American audience with marked success.

"The Belgian critics find the trombone of rather an obsolete pattern, but greatly admire the brilliant execution of the American portion of the program, especially the noble Duke of York's exploits in going up and down hill, which they described as fine and witty music, doing great credit to Sousa."

"There will be two more performances to-morrow."—Paris edition New York Herald.

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La Banda Sousa a Berlino

BERLINO, 20. — Oggi, per la prima volta, è apparsa al Kroll's Garten la banda Sousa, e il successo è stato immenso. Sfortunatamente il tempo era tutt'altro che primaverile, e perciò il pubblico è intervenuto in vesti invernali. Ad ogni modo il teatro era affollatissimo, specialmente nel concerto pomeridiano. La banda cominciò con lo "Star Spangled Banner," e tutto il corpo consolare americano presente, compresi gli spettatori, l'hanno ascoltato a capo scoperto. Poi sono stati eseguiti molti pezzi tedeschi, e alla fine d'ogni pezzo l'entusiasmo ha raggiunto il massimo. L'imperatore ha invitato il maestro Sousa a suonare in Corte al suo ritorno da Wiesbaden, probabilmente venerdì.

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ate MAY 27 1900

THAW GAVE COSTLY DINNER IN HONOR OF MRS. PAGET.

(Copyright, 1900, by the Press Publishing Company, New York World.)
(Special Cable Despatch to The World.)

PARIS, May 26.—If there is one man who outdoes every other American here in entertaining it is young Henry Thaw, of Pittsburgh, whose parties cost a small fortune each.

Two days before Sousa left for Berlin Thaw invited twenty-eight guests.

Sousa's band, sixty-five strong, was engaged to play during the dinner, at a cost of \$1,500. The entertainment's total cost was \$10,000, including the rent of one whole floor of the Ritz Hotel.

To-day Thaw gave another extraordinary party in honor of Mrs. Arthur Paget.

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CHICAGO, Ill.—With the advent of Weber and Fields and the opening of "Hearts Are Trumps" it hardly would seem as if the season was on its last legs. The German comedians and their company had the field to themselves on Monday night and all records for attendance at the Grand Opera House were smashed to smithereens. The same conditions prevailed throughout the week. Dave Warfield, Pete Dailey and John T. Kelly scored heavily, while Ross and the stars were simply irresistible. Lillian Russell was the same as of old, and May Robson's acting blended happily with Irene Perry's beauty. The chorus is the liveliest and best drilled ever seen in Chicago. "Hearts Are Trumps" entered the field on Tuesday night, and from all indications Mr. Frohman's melodrama will exceed the biggest receipts of Mr. Latt's great success, "Sporting Life." The opening performance was letter perfect, and both play and performers received lavish praise from the local reviewers. McVicker's Theatre can unquestionably be called the "house of success" for the present season. Viola Allen continued to excellent business at Powers'. "The Dairy Farm" is in for quite a run at the Great Northern, and the old fashioned melodrama has made almost as big a hit here as it did in New York. The Dearborn Stock Company appeared to advantage in Sol Smith Russell's old success, "Peaceful Valley." At Hopkine "The New South" was the bill, and the vaudeville included Imogene Comer, Adelmann and Cinderella in the Kinedrome. Next week the bill will be "My Friend from India." Julian has finally been compelled to close the Lyric, after having sustained losses amounting to \$9,000. The failure of his enterprise was long ago predicted on account of the lack of a definite policy in running the house. Julian claims that he will reopen early in August, but if Dunne and Ryley are still anxious to open their music hall here it would not be a bad idea to experiment with the Lyric until financial conditions are better settled in Chicago. At the Alhambra "Knobs o' Tennessee" was the magnet, and at the Bijou, on the West Side, "Old Si Stebbins" entertained. The stock season at the Academy ended after a week of very dismal receipts. Cissie Loftus was the headliner at the Masonic Temple Theatre, and next on the bill came A. L. Guille, the operatic tenor. Sans Souci and Sunnyside Parks both open on Sunday, 27, and a large attendance at each place is looked for. T. P. Brooke, the human iceberg, will lead "his" band at Sans Souci Park. Among other things Brooke refuses to play Sousa marches, claiming they are trash. Brooke, however, always plays "his" marches, whether they are demanded or not. Notes.—The Studebaker reopens next week with a Summer season of comic opera, "Mikado" being the first work presented. The cornerstone of the Illinois Theatre was laid last Tuesday and the ceremony was a private one. Among other articles a beautiful photo of Lillian Russell was sealed in with offerings from Managers Davis and Powers and Treasurer Harry J. Sommers. The new theatre will positively be opened on schedule time with Julia Marlowe in "Barbara Frietchie" as the attraction.—E. B. D.

Sousa's Triumph in Paris.

The "March King's" Music Praised by French Professors.

IN a special cable to the New York Tribune C. I. Bernard states that "During the last 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, and 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.' Among the 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 members of the band of the Garde Republicaine 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 a hundred listeners. We get success d'estime, but we fail to stir the masses of the people to enthusiasm, as the American band does. 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 it obtains 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 mass 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 of 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 a heart. We French composers give food to the former, but fail to touch the latter. Some of my confreres 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 Valkyries' or Sousa's Band portraying homely scenes of every day American life makes no difference; both are highly descriptive, both appeal directly to the heart and emotions."

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Sousa Captures Paris.

To say that Sousa is gratified with his reception in Paris would be to put his feelings in very inexpressive words, says the Paris correspondent of the New York Herald. Indeed, 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. In America stirring marches, such as 'The Liberty Bell' and 'El Capitan,' always evoke the greatest applause, and I find the same here.

"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."

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AMERICAN STARTLES PARIS.

Thaw Entertains 24 Frenchmen at a Cost of \$8,000.

Paris, May 21.—Harry Kimball Thaw, the American millionaire, has startled Paris. The Exposition City is talking to-day of the extravagant dinner given last night by Thaw to two dozen of the choicest spirits of the French metropolis.

The sum of \$8,000 was the cost. But the son of a man who began life as a mechanic and died well enough off to divide a matter of \$40,000,000 among his widow and seven children, had the satisfaction of seeing dukes and counts, princes and millionaires put their legs upon his mahogany and open their eyes with wellbred astonishment over their costly entertainment.

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The decorations, souvenirs and entertainment were arranged on a scale of lavish expenditure. The cost per guest was \$320.

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VIE WITH SOUSA'S BAND.

OLD SOLDIERS AND MUSIC DIVIDE ATTENTION IN BERLIN.

Kriegsbund Delegates Given Old-Fashioned "Commers." While German Officers Make Attempt at "Cake Walk" During Concert—Engagement of Queen Wilhelmina to Grandson of Duke of Saxe-Weimar Said to Be a Fact.

[SPECIAL CABLE TO THE CHICAGO TRIBUNE BY D. B. MACGOWAN.]

BERLIN, May 21.—The New York Kriegsbund veterans were entertained here in a beer "Commers" after the most approved fashion tonight. Three thousand people were present. They will visit the United States Embassy tomorrow, and also lay wreaths upon the Emperor William and Victory monuments and the mausoleums of the Emperors Wilhelm and Frederick later.

After a public dinner the veterans will go to Dresden tomorrow night. The committee will be received by the Emperor May 31.

"Cake Walk" to Sousa's Music.

A member of the Twelfth New York Infantry in full regimentals, including bayonet and cartridge belt, directing some German officers in their attempts to "cake walk," formed a feature of Sousa's concert tonight, for which, however, Sousa had not arranged. It is now understood that Sousa will serenade the Emperor in the palace courtyard on Friday night, instead of giving a formal concert.

Wilhelmina's Engagement Believed.

The National Zeitung learns that Thuringian court circles accept as true the reported engagement of Queen Wilhelmina of Holland to Grand Duke Bernhard Heinrich, grandson of the Grand Duke of Saxe-Weimar.

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Kaiser and Our Music.

SOUSA is to play before Emperor WILLIAM, having already charmed Berlin critical and fashionable audiences by his dashing and brilliant effects in musical leadership.

Kroll's garden is the most noted resort of the German capital and in its opera-house as well as under its trees the best music of the continent may be heard throughout the year. Having convinced Berlin at Kroll's, nothing remains for our players but to win the kaiser.

They will win him. WILLIAM is more than an amateur in both composition and execution. The critics, especially the French and British, professed to smile at his "Song of Aegir," but the song continues to sell enormously throughout the empire, to be sung by choruses and in families that distinguish music from politics. That is complete test.

The kaiser is especially fond of martial music. At Berlin on the silver jubilee of Sedan he had the bands of forty regiments under the windows of the schloss and listened entranced while, under the batons of two directors, the massive music rose reviving the marches of FREDERICK the Great and the composers of still earlier times. He can wield a baton himself and drill an orchestra as readily as he sets a squadron in the field.

SOUSA will charm the kaiser. Our native American airs will engage the kaiser's ear with their strange melancholy, their dreamy dances and their weird religiousness of camp-meeting and river bank. But it is the versatility of the American band, its dazzling gymnastics and capricious variations of everything known to music that will more completely convince the accomplished kaiser that we are not a people without melody.

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Sousa in Paris.—Cablegrams from Paris indicate that John Philip Sousa has made a great personal and artistic triumph in that city. In a cable to the New York Journal it is stated that "Nothing could surpass the enthusiasm of the reception accorded both the music and the musicians. American music is little known, but was marvelously well received, and mere absence from home will not account for the fact that many veterans like Colonel Hare, ex-minister to Denmark, and Consul General Gowdy shed tears when the band played in soul-stirring fashion 'The Star-Spangled Banner.'" The Paris correspondent of the Associated Press states: "It is no exaggeration to say that the performances of Sousa's Band have been the features 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." In a eulogistic editorial the Journal des Debats says: "This American band symbolizes our age of haste and steam and electricity. The Parisian public, enraptured with automobilism, thoroughly understands this leader and his excellent musicians, who really have become favorites of the capital en fete."

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NEWPORT real estate agents and correspondents are whistling in a graveyard, as it were, and doing their best to make the society public believe that it is to be a great season at the fashionable resort. I gave the reasons last week why it cannot be a very gay one, and why it will certainly be late in opening. Facts are of little account to real estate agents and newspaper correspondents, whose business is to boom a place. Those who really know Newport agree with me in my judgment and predictions.

THE Mr. Thaw, of Pittsburg, who has been astonishing Paris of late by his lavish expenditures and entertainments, and who had the execrable taste to hire Sousa's wind-jammers and sheepskin thumpers to play at a dinner-party, is the bachelor son of a Pittsburg millionaire. His older married brother and his family have occupied the Peleg Hall house on Bellevue avenue, Newport, which they rebuilt, for several Summers past. They are gradually getting into the social swim there, but their progress has been so slow that a wag remarked there, last Summer: "I should call the family more of a frost than a thaw."

CONDUCTIVE to the ache of jaw

Was that Lucullan feast

Presided o'er by Mr. Thaw,

But fitted for the beast;

What gastronomie would give a fig

For such a revolution,

Without a modicum of pig

Within his constitution?

Yet Mr. Thaw cannot be blamed

For spending of his "mon,"

In order short he'll be renamed,

Continuing such fun;

Free lunches of this lavish kind

Rend mortals at the knees out;

A paradox I bear in mind—

Thaw may become a "freeze-out."

MAY 5, 1900

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 celebration 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 Belgium.

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 entire continent, including Canada, Mexico and Cuba, covering a total distance of 32,000 miles.

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[Musical Courier:] We understand from the dispatches 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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AMERICANS AT THE FAIR

GOOD REASON FOR THEIR SATISFACTION.

Reminders of the Chicago Exhibition — Military Music on the Grounds—Not Enough Light at Night—Odds and Ends.

(From Our Own Correspondent.)

PARIS, May 15.—Things have moved rapidly at the exposition within the past week. Beauty is emerging from chaos, eager crowds are replacing fences and slow-paced workmen, the long-deferred openings follow in uninterrupted succession, and each day the list of places that may be visited grows longer. The Street of Nations is gay with bunting; its pavilions will all be inaugurated after this date, except that of England, which is nearly ready. Last week there was an almost daily series of receptions by foreign commissioners; on Saturday even three of them in one afternoon—our own, Norway's and Monaco's. The inauguration of the United States building was quite a holiday by the very great number of Americans at present in Paris. They thronged the pavilion, stood in front of it, and in the narrow space separating it from Austria's little palace. Sousa's Band was placed in this passage, playing at intervals during the afternoon, and the programme was enthusiastically applauded. When, in response to applause, popular and national melodies were played, the wild cheering, whistling and individual flag-waving recalled similar demonstrations in "the States," and made French people gaze in wonder at "those droll Americans," who grew so excited upon hearing unknown and barbaric rhythms, often accentuated upon equally unfamiliar instruments, for I need not tell New Yorkers what ingenious mechanisms the genial Sousa employs to reproduce certain well-known effects in plantation songs and dances. The Americans were delighted with the house, the holiday, and had a feeling of satisfaction at finding themselves so largely represented. They were proud and glowed with patriotism besides at seeing themselves so well represented by their commissioners, and order so perfectly preserved by the guards, who surpass those of all other pavilions in manners and appearance. Many of them speak French admirably, and some of my French colleagues are amazed to think that one-fourth of the sixty men are college-graduates. "We have not yet been able to find any B. A.'s among our guards," said a Parisian journalist, who came away from his visit to the United States building vowing that the republic of the old world had still much to learn from those of the new.

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John Philip Sousa and his famous band continue to delight the Parisians. The New York Herald's Paris correspondent said yesterday that he has stupefied the amateurs of music "by the fashion in which he conducts his band with a slight movement of his first finger." This correspondent adds: "The chef d'orchestre of Continental Europe gesticulates like a lunatic, and changes his shirt after every piece. Waste no force in this, as in other things, the motto of Americans, and it is a good one."

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SOUSA IN BERLIN.
BERLIN, May 21.—Sousa's band gave a concert yesterday in Kroll's Garden. In spite of the unfavorable weather there was a large attendance. The American colony in Berlin was well represented among those present being Ambassador White and Mrs. White. The band will play before Emperor William upon his return from Wiesbaden. It will remain in Berlin until May 27 and will then start on a six weeks' tour of the principal German cities.

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SOUSA CAPTURES PARIS.

His Band a Revelation to the French Music Lovers.

During the last week one of the most frequented corners of the exhibition has been in the neighborhood of the stand where Sousa's American band plays, says a Paris letter to the New York Tribune. Great interest is manifested in American compositions, songs and descriptive music, which are a revelation to the Parisians.

The graphic musical description of prairie life, the singing of birds, 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 qualities hitherto unknown in this country, has called forth the highest praise from all classes of Frenchmen. Among the bystanders the popular opinion everywhere was the same: "It is original," "It is beautiful," "That's the kind of music we want." Such were the rapid fire of praises without a dissentient voice among the attentive listeners to the American band.

Theodore Dubois, the director of the French Conservatoire de Music; M. Carre, directeur de Opera Comique; several leaders of French military bands, and 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 apt to perform music in far too abstract a way, and above the heads of ninety-nine out of every hundred listeners. We get success de'estime, but we fail to stir the masses of the people to enthusiasm as the American band does."

"Besides, the American descriptive music the American band plays a classical repertoire, including Chopin, Liszt and Beethoven, fully as well as we do. I feel certain the example given by this American band will be followed by a majority of our military orchestras on account of the immense hold it obtains over the ordinary listener's emotions."

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SOUSA'S BAND

Delights a Crowd at Kroll's Gardens, in Berlin.

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WORK DRAGS AT PARIS

General Irresponsibility the Trouble.

NO ONE TAKES THE LEAD

Sousa's Band Gives a Concert Coquelin and Bernhardt to Appear Together.

PARIS, May 8.—The great Exposition is slowly getting into shape, but slowly is an adverb that has a significance of its own in France. So slow is the progress, indeed, that General Manager Picard has just issued orders that exhibits not in place by May 12 will be excluded. It may be interesting to hear from the exhibitors themselves in respect of this proclamation, for the controlling powers of the Exposition are surely responsible, indirectly at any rate, for part of the delay. In the machinery section, for example, the wires supplying electricity are not yet ready for use, and on this account the exhibitors of delicate electric machines have been unwilling to unpack their goods, and a similar state of things prevails, I am told, in many other departments. All this, as I have mentioned already, is the result, primarily, of the general irresponsibility that pervades all French administrations, and next the frightful perfunctoriness with which everything involving work is done on this side of the channel.

Clamor for a Change.

Everybody understands the situation and the best minds of the country everlastingly bewail it, but no one suggests a remedy, except the Nationalists, who clamor incessantly for a change of Government. This, of course, would change nothing, for character undergoes no change and is only modified by years of training. And oceans of ink will be wasted before an attempt even is made in the right direction.

Sousa's band gave its first concert at the Exhibition on Saturday afternoon, and a throng of about two thousand spectators, at least eighteen hundred of whom were Americans and English, applauded the performances, singling out, of course, the national hymn and the familiar popular and negro melodies for particularly hearty demonstrations of delight.

I need not tell you that the band includes a number of first rate players, and that its instruments are of the very best. At the same time, it would be useless flattery to proclaim that its work is such as to astonish European connoisseurs. Europe is liberally provided with first rate bands, and I am not sure that in a friendly contest America should come out ahead. But we can so far outstrip the Old World in other ways that, in respect of music, we can afford, I think, to be modest. The few Frenchmen present Saturday joined in the plaudits bestowed upon Sousa's playing, but I looked in vain in the leading newspapers of the next day for critical approval or even discussion of the strangers' work. Remembering the money and enthusiasm lavished upon French and foreign performers in America during the last twenty-five years one cannot help thinking that the return is small.

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Gradually American genius is taking place over the European claim to supremacy in the fine arts. Our paintings, our sculptors, our music, and our literature (we like to use the word 'our' in this connection) are coming into

world-wide recognition as great factors in modern civilization. The latest achievement in this line is the recognition which the French people are giving to Sousa's band, which is giving daily concerts in the American pavilion at the Paris fair. It is said the French are in raptures over the native folk-songs of America, as interpreted by Sousa and his brilliant combination of American musicians. Before they are through with the exhibition, Europe will probably discover that Sousa's band can also render Beethoven, Wagner and other great masters of the musical art in a manner acceptable to the judgment of the highest critics. In other words, art in all its phases is not indigenous to Europe. Genius is confined to no country and the world is discovering that it can find its highest and broadest opportunity in the great American republic. We are glad the cable brings us this intelligence. We are a little tired of the imputation that the Americans can originate nothing excepting ingenious mechanical appliances. Europe is a great storehouse of accumulated art. America will not undertake to duplicate that which Europe has, but it will open up new treasures to the joy and benefit of the world.

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Cablegrams from the various correspondents in Paris of American newspapers all indicate that John Phillip

Sousa has made a great personal and artistic triumph in Paris. We are told in a cable to the New York Journal that "nothing could surpass the enthusiasm of the reception accorded both music and the musicians. American music is little known but was marvelously 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.'" The Paris correspondent of the Associated Press states: "It is no exaggeration to say that the performances of Sousa's band have been the features 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 that have passed on the music and its interpretation have been most flattering to Sousa's fellow-countrymen."

In a eulogistic editorial the "Journal des Debats" says: "This American band symbolizes our age of haste and steam and electricity. The Parisian public enraptured with automobilism, thoroughly understands this leader and his excellent musicians, who really have become favorites of the capital en fete."

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If you will put a w before that man Rathbone's name and then divide it into two syllables you will have two significant words. Sousa's band, Des Moines' favorite, is winning laurels in Antwerp.

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THAW JOLTS ALL PARIS

AMERICAN MILLIONAIRE GIVES
AN \$8,000 DINNER.

Press Cable to The St. Louis Star.

PARIS, May 21.—Harry Kimball Thaw, the American millionaire, has startled Paris. The Exposition city is talking today of the extravagant dinner given last night by Thaw to two dozen of the choicest spirits of the French metropolis.

The sum of \$8,000 was the cost. But the son of a man who began life as a mechanic and died well enough off to divide a matter of \$40,000,000 among his widow and seven children, had the satisfaction of seeing Dukes and Counts, Princes and millionaires put their legs under his mahogany and open their eyes with well-bred astonishment over their costly entertainment. Sousa's band was engaged at a cost of \$1,500. A string orchestra was also provided.

The dinner took place in a fashionable restaurant, engaged at a fabulous price and closed for the night to the general public. The decorations, souvenirs and entertainment were arranged on a scale of lavish expenditure. The cost per guest was \$320.

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Gave a Concert in Kroll's Garden, Berlin. Large Attendance

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The band will play before Emperor William upon his return from Wiesbaden. It will remain in Berlin until May 27 and will then start on a six weeks' tour of the principal German cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Naunheim and Wiesbaden.

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Will Play Before Emperor William Before Returning.

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Sousa Takes Berlin.

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Amusements are full of contradictions and

theatrical experience is as illogical as melodrama. Throughout his American tour, Sir Henry Irving continually referred in post-curtain speeches to his "dear friend, Miss Ellen Terry," when it is a fact that there is no particular friendship between them at present, Miss Terry having recently deserted Sir Henry for Mr. Cooper, and returned to the Lyceum company only because she could not make her separate venture a success. Not less odd than this matter is the engagement of De Wolf Hopper at Weber and Field's. The cable news lately assured us that Hopper was the idol and darling of London, a sort of comic opera "Bobs," and that his English earnings were prodigious. Yet that victorious tour is no sooner ended than its hero is glad to abandon his pretensions and company and accept an engagement in a burlesque organization. A more agreeable contradiction is put forth by Sousa. At Manhattan Beach, whose music he furnished for many summers, it was difficult to coax people into the seaside theatre to hear his concerts. The price of tickets was 25 cents, yet even the guests of the Oriental would not pay so much in support of his orchestra. The same folk paid \$2 for tickets at the Sousa concerts in the Metropolitan and now they stand with uncovered heads applauding him vehemently in Paris and Berlin. John Philip is a philosopher, however, and accustomed to radical changes of fortune. His first, and many folk think his best, march was sold outright for \$35, and at present the royalties from his music published amount to \$20,000 a year. He left the Marine Guard because his request for a trifling advance in pay was denied, and now his income from all sources is nearly equal to that of the President of the United States. Nor do the contradictions of Sousa end with his finances. He is a fat man, yet a graceful man. He is reputed to be the vainest of musicians, yet when you come to know him intimately he seems to be one of the most modest. While more famous as a ladykiller than Mr. Hackett or Mr. Faversham, he is devoted to his wife, and remains amid all temptations in the spiral staircase way a model of matrimonial and parental decorum. However he may be considered, John Philip is an interesting, worthy man and it is only politeness to wish more power and less eccentricity to his elbow during the triumphant march of the March King through Europe.

HILLARY BELL.

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Newspaper Cutting Bureau in the World.

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Sousa's Triumph in Paris.

The "March King's" Music Praised by French Professors.

In a special cable to the New York Tribune C. I. Bernard states that "During the last 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, and 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.' Among the 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 members of the band of the Garde Republicaine said: 'This is the music our countrymen want in order to pay up to the nation. We are likely to perform music far too abstract, far above the heads of ninety-nine out of a hundred listeners. We get success in the masses of the people to enthusiasm, as the American band does. Besides American descriptive music the American band plays a classical repertory—Chopin, Liszt, Brahms, etc.—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 it obtains 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 mass 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 of 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 a heart. We French composers give food to the former, but fail to touch the latter. Some of my confreres 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 Valkyries" or Sousa's Band portraying homely scenes of every day American life makes no difference; both are highly descriptive, both appeal directly to the heart and emotions.'

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MAY 21 1900

THIS DINNER IN PARIS COST \$8,000.

Sousa's Band at \$1,500, and Wines Costing \$25 a Bottle, were Incidents at
Feast Given by a Railroad Mechanic's Son.

PITTSBURG LUCULLUS AMAZES PARIS.

H. K. Thaw, a young Pittsburg millionaire, gave a dinner in Paris Saturday night. Here are some details of its cost:

Total cost of dinner.....	\$8,000
Number of guests.....	25
Cost per plate.....	\$320
Sousa's Band.....	1,500
Other music.....	200
Flowers.....	500
Tips.....	300
Headache remedies.....	3.65

Paris, May 21.—Harry Kimball Thaw (suggestive name, that), a young American millionaire from Pittsburg, gave a dinner at a boulevard restaurant to twenty-five persons on Saturday night that cost \$8,000.

Americans of humble means who contemplate visiting the Exposition must not believe that all dinners served in Paris cost \$8,000. They don't. Mr. Thaw's dinner cost \$8,000 not because he and his guests were ravenously hungry, but because the youth has a mania for the spectacular and likes to make folk "sit up," wherever he happens to be with his check book.

Father Began Life as a Mechanic.

If old William Thaw, of Pittsburg, who started in life in blue overalls as a mechanic on the Pennsylvania Railroad and died one of that corporation's vice-presidents, could have looked down on his son's dinner and seen the careless grace with

which he drew a check to pay for it he would have frowned, for in his long and frugal life he never sat down to a dinner that any \$100 a month clerk couldn't have bought.

Young Thaw's guests were "boudiers" from all the capitals of Europe. Many of them bear titles and are familiar with princes and courts, but never before had they enjoyed the hospitality of a Pittsburg millionaire who is in the habit of tossing

a waiter a five-franc tip for serving a half-franc drink.

Where the \$8,000 Went.

While the dinner cost \$8,000, the major part of the money was not spent for food. Of course the food was the best that money would buy in Paris. Each course was prepared by a different cook, and the man who prepared the ducks got \$50 for his service, for that is his regular fee. He cooks nothing else but ducks, and goes around from restaurant to restaurant and from palace to palace every night just to cook ducks. He is the best duck cook in the world, and rides in a carriage and employs a valet.

As each course of Mr. Thaw's dinner was prepared by a chef de cuisine of similar fame and expensiveness, of course the food ran well up into the hundreds. The wine, too, was the best that money could buy, and some of the wines in Paris cannot be bought for less than \$25 a bottle. So the wines cost a great deal.

But it was not the things to eat and drink that made the spectacular Mr. Thaw's dinner cost \$8,000. For instance Sousa's entire band was engaged. When it wasn't playing, there was a gypsy band and a famous Parisian string orchestra to make music. The souvenirs, gold and diamond trifles for each guest, from the best jeweler in the Rue de la Paix, were very expensive. Each waiter—there was one for each guest—got a tip of \$10 and the head waiter solaced himself with a tip of \$50. So that the bill of \$8,000 was not so



HARRY KIMBALL THAW.

extortionate after all—for a Pittsburg millionaire who is "seeing life" and has learned to draw checks on the "pile" left by his frugal, industrious father with both hands.

Mr. Thaw is very well known in New York, where he often delighted the Tenderloin with the fragrant smoke of burning money. He is a prankish youth and not at all averse to a "scrap," wherefore the Tenderloin police are not unacquainted with his name.

A \$10 Tip Common.

He learned to order good dinners at the Worldorf-Astoria, where he frequently dined solemnly in state—alone—paying \$50 for his modest little dinner and giving the waiter a tip of \$10 for his trouble in serving the food and wine.

Paris believes Mr. Thaw to be another "Little Sugar" and hopes he'll stay long.

"KIND OF MUSIC WE WANT."

Sousa's Band a Revelation to Parisians Who Throng to Hear It.

Paris Dispatch to New York Tribune: During the last week one of the most frequented corners of the exhibition has been in the neighborhood of the stand where Sousa's American plays. Great interest is manifested in American compositions, songs and descriptive music which are a revelation to the Parisians.

The graphic musical descriptions of prairie life, the singing of birds, 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 qualities hitherto unknown in this country, has called forth the highest praise from all classes of Frenchmen. Among the bystanders the popular opinion everywhere was the same: "It is original," "It is beautiful," "That's the kind of music we want." Such were the rapid fire of praises without a dissentient voice among the attentive listeners to the American band.

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Kaiser and Our Music.

[Chicago Chronicle.]

Sousa is to play before Emperor William, having already charmed Berlin critical and fashionable audiences by his dashing and brilliant musical leadership.

Kroll's Garden is the noted resort of the German capital, and in the Opera House as well as under its stars the best music of the continent has been heard throughout the year. He has convinced Berlin at Kroll's, nothing remains for our players but to win the Kaiser.

They will win him. William is more than an amateur in both composition and execution. The critics, especially the French and British, professed to smile at his "Song of Aegir," but the song continues to sell enormously throughout the empire, to be sung by choruses and in families that distinguish music from politics. That is complete test.

The Kaiser is especially fond of martial music. At Berlin on the silver jubilee of Sedan he had the bands of forty regiments under the windows of the schloss and listened entranced while, under the batons of two directors, the massive music rose reviving the marches of Frederick the Great and the composers of still earlier times. He can wield a baton himself and drill an orchestra as readily as he sets a squadron in the field.

Sousa will charm the Kaiser. Our native American airs will engage the Kaiser's ear with their strange melancholy, their dreamy dances and their weird religiousness of camp-meeting and river bank. But it is the versatility of the American band, its dazzling gymnastics and capricious variations of everything known to music that will more completely convince the accomplished Kaiser that we are not a people without melody.

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MAY 24 1900

Sousa is to serenade Emperor William. Here's hoping that the German ruler will appreciate at its true worth the distinction of being tendered a serenade by the best band ever formed in America.

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MAY 24 1900

Sousa to Serenade the Emperor.

Berlin Cable to Chicago Tribune.

A member of the Twelfth New York Infantry in full regimentals, including bayonet and cartridge belt, directing some German officers in their attempts to "cake walk," formed a feature of Sousa's concert to-night, for which, however, Sousa had not arranged. It is now understood that Sousa will serenade the emperor in the palace courtyard on Friday night, instead of giving a formal concert.

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MAY 23 1900

SOUSA MAKES A HIT

"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.—Paris Correspondence New York Tribune

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HOUSTON, TEX.

SOUSA'S BAND.

America's Crack Musicians Giving Concerts in the Fatherland.

Berlin, May 20.—Sousa's band gave a concert this afternoon in Kroll's garden. In spite of the unfavorable weather, there was a large attendance. The American colony in Berlin was well represented, among those present being Ambassador White and Mrs. White; Mr. John B. Jackson, secretary of the United States legation, and Mrs. Jackson, and United States Consul General Mason and Mrs. Mason. At the request of Mr. White the band played "Watch on the Rhine" and there was much enthusiasm.

The band will play before Emperor William upon his return from Weisbaden. It will remain in Berlin until May 27, and will then start on a six weeks' tour of the principal German cities, including Hamburg, Bremen, Hanover, Leipzig, Dresden, Frankfurt, Naumburg and Weisbaden.

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SOUSA AT PARIS FAIR

American Band Pleasing Vast
Audiences at the Great
Exposition

WORK ON THE GROUNDS IS BE-
ING HURRIED

All Will Be in Order by June 1—
Some Notable Ex-
hibits

Paris, France, May 10.—During the past week a decided change for the better has taken place in the exposition grounds. Empty boxes and rubbish by the carload have been hauled away and most of the railroad tracks are covered up with gravel, as an order has been issued by the director-general that all exhibits which have failed to arrive on the grounds by the 12th inst. will be refused admittance to the exposition. Except where good cause can be shown for delay, all uncompleted exhibits will be confiscated by the government. This decree has been issued in order to hasten the completion of the exposition, which, if the laborers and superintendents were left to continue as they were going, would not be finished by the end of the year. I have seen excavations made as many as four times in the same place, for the purpose of making some alteration each successive time. From present indications the exposition will be in good running order by about June 1.

The Milwaukee Harvester company's goods have just arrived and are being installed. They consist of three pieces, a mower, a reaper and a binder, and their exhibit is located in the second story of the Agricultural annex.

Sousa's band is giving concerts in different parts of the grounds and always attracts large audiences. Last Sunday a concert took place at the foot of the Eiffel tower and thousands of people had congregated to listen to the sweet and melodious strains of music. When the "Stars and Stripes Forever" was played all the Americans removed their hats, while many mounted upon chairs and waved Old Glory, shouting as they did so. Many of the French were hardly less enthusiastic in their applause and all admitted that it was the finest band on the grounds.

Next Sunday, May 13, the United States and the German pavilions will be dedicated and an elaborate program has been prepared by the Americans. All the officials and the full guard force will participate, and it is expected that the large number of Americans now in Paris will turn out en masse. The rich American is very popular with the French and he is always very generous. It is difficult for a Frenchman to conceive of a poor American.

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Sousa is meeting with success in his efforts to even up the balance of trade, which was tip-tilted by the departure of Paderewski with his \$175,000

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THAW'S \$8,000 DINNER.

Pittsburg Millionaire Spends
Fortune in Paris.

TWENTY-FIVE AT TABLE.

Sousa's Band, a Parisian String Orchestra, a Gypsy Band, Made Music—Special Chef Cooked Each Course—Waiters Tipped \$10 Each. Paris, May 21.—Harry Thimball Thaw, a young American millionaire from Pittsburg, gave a dinner to twenty-five persons on Saturday night that cost \$8,000.

Americans of humble means who contemplate visiting the Exposition must not believe that all dinners served in Paris cost \$8,000. They don't. Mr. Thaw's dinner cost \$8,000 not because he and his guests were ravenously hungry, but because the youth has a mania for the spectacular and likes to make folk "sit up," wherever he happens to be with his check book.

While the dinner cost \$8,000, the major part of the money was not spent for food. Of course the food was the best that money would buy in Paris. Each course was prepared by a different cook, and the man who prepared the ducks got \$50 for his service, for that is his regular fee. He is the best duck cook in the world, and rides in a carriage and employs a valet.

As each course of Mr. Thaw's dinner was prepared by a chef de cuisine of similar fame and expensiveness, the food ran well up into the hundreds.

But it was not the things to eat and drink that made the spectacular Mr. Thaw's dinner cost \$8,000. For instance Sousa's entire band was engaged. When it wasn't playing, there was a gypsy band and a famous Parisian string orchestra to make music. The souvenirs, gold and diamond trifes for each guest, from the best jeweler in the Rue de la Paix, were very expensive. Each waiter—there was one for each guest—got a tip of \$10 and the head waiter solaced himself with a tip of \$50.

So that the bill of \$8,000 was not so extortionate after all—for a Pittsburg millionaire who is "seeing life" and has learned to draw checks on the "pile" left by his frugal, industrious father with both hands.

Mr. Thaw is very well known in New York, where he often delighted the Tenderloin with the fragrant smoke of burning money.

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"The hit of the exposition so far is Sousa's band," said R. E. Brown, the mining engineer, recently to a reporter of the New York Tribune. "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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Date _____

America at the Paris Exposition.

United States Pavilion Formally Presented by
Commissioner-General Peck.

THE American National Pavilion at the Paris Exposition was inaugurated on Saturday afternoon, May 12th, and was formally presented by Commissioner-General Peck, who made a speech transferring the whole American section into the hands of the French authorities, thereafter to be part of the French Exposition.

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 de 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 built 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."

"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 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 sentiments 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."

"Gentlemen, I ask you to salute the starry banner, the folds of which are so closely blended with those of the Tricolor. Long live the United States of America. Long live their illustrious President, McKinley. Long live their Commission and its head, Mr. Peck."

When Commissioner Peck, in the name of the American nation, presented M. Picard with a solid gold souvenir key, there was a tremendous burst of applause. This concluded the speechmaking, and immediately, from Sousa's Band, just outside, came the burst of a triumphant march. The whole ceremony had not lasted over twenty minutes.

WORCESTER GAZETTE

SOUSA AT PARIS FAIR.

NATIONAL AIRS STIR UP WILDEST ENTHUSIASM.

C. Eugene McGillicuddy received a letter today from his brother, Rev D. F. McGillicuddy, who is now in Europe, describing the scene at the opening of the United States building at the Paris exposition. He said that it was a scene which he will never forget. Sousa was there with his band, and, by the way, the American bandmaster has made a great hit in Paris, and when the band struck up the "Star-Spangled Banner," Father McGillicuddy writes that the hurrahs of the Americans were deafening. Thousands of Americans were present, and he said that, for one, he never knew there was so much music in the "Star-Spangled Banner" and in "Columbia, the Gem of the Ocean," until he heard them thousands of miles from home.

He said that judging from the noise, when the Americans present shouted the "Hurrah," that one might think a hundred thousand were present, for the sound of that American shout discounts the "Bravo" of the European countries. Father McGillicuddy wrote that the exposition was in a very incomplete state, or was when he wrote, and that it was his intention after witnessing the Passion play, at Oberammergau, to return to Paris and see the exposition then. Father McGillicuddy is accompanied on his trip by Fathers Feehan of Fitchburg, Dolan of Spencer and McCoy of Chicopee.

Cutting from

MUSICAL COURIER

Address of Paper

New York City

Date

MAY 26 1900

In Paris at the Exposition Sousa's Band has been playing characteristic American music, such as rag-time and coon compositions, two-steps, negro dances, &c. On the programs have figured the names of several American composers of this class of music. This is the first time that this type of music has been played abroad by an American band, and the way it was given by the "March King" before multitudes at the Paris Exposition proved a revelation and aroused extraordinary enthusiasm. A demand has been created abroad for the works of American composers, and some of the publishing houses are kept busy filling foreign orders. Sousa's marches are now all the rage in Paris, and the John Church Company has found it a difficult matter to supply the demand for them. The writers of negro melodies and rag-time pieces owe Sousa much for introducing their compositions to European audiences.

Cutting from

WEEKLY GAZETTE

Address of Paper

CINCINNATI, O.

Date

MAY 29 1899

Sousa and his band have made a hit in Paris, and the leader is receiving many compliments, one from a Viennese visitor being: "You have not a band under your direction; rather, it is a living organ."

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SPOKANE, WASH.

MAY 25 1900

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SOUSA WILL COME AGAIN

Manager Hayward Engages the Band for Spokane.

FURTHER BOOKINGS

Minnie Madden-Fiske Will Present "Becky Sharpe" at the Auditorium.

SUMMER SEASON IS ARRANGED

Crawford Stock Company of Topeka, Kan., Has Been Engaged for the Month of August.

Sousa and his band have been booked by Manager Hayward to give a concert at the Auditorium March 1, 1901.

Minnie Madden Fiske has been engaged to present "Becky Sharpe" at the Auditorium March 1.

Madame Modjeska will play in Spokane December 31 and January 1 next.

The Crawford Stock Company has been booked for the summer season at the Auditorium, beginning July 30.

When Phillip Sousa left Spokane after his last band concert in this city it was announced that he would not come west again, that he was planning to retire from the active leadership of the band. That Sousa himself and his great band will be one of the events of the coming season at the Auditorium is glad news for the theater patrons. The Sousa band is now filling an engagement at the Paris exposition. When that is closed it will make a tour to the Pacific coast.

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WASHINGTON, D.C.

MAY 27 1900

CHAT OF PARIS.

Paris, May 11.

Last Sunday, May 6, was the date of the inauguration of the exhibition of 1889, and the authorities wished to commemorate the occasion by an illumination in the evening, as well as by the opening of the water castle on the Champs de Mars, with its cascades, and also the Electricity Palace. The downpour of rain, beginning about 5 o'clock in the afternoon, caused a rather ignominious ending to all these brilliant prospects, and the people were drenched in their effort to reach their carriages.

John Phillip Sousa and his band of American players have given more genuine pleasure at the exhibition than any other entertainment yet offered to the visitors to the fair. He plays on the Esplanade des Invalides, and the strains of "The Washington Post" and "Liberty Bell" marches call forth round after round of applause. The American march king has certainly struck a responsive chord in the hearts of the French people.

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BOSTON, MASS.

MAY 26 1900

Sousa in Berlin.

Ein und seiner Kapelle wird ein äußerst herzlicher Empfang zuteil.

Berlin, 20. Mai. Bei dem heutigen Konzert von Sousas Kapelle in der Gärten waren auch Hofkapellmeister White und Gemahlin, Hofkapellmeister John B. Jackson und Gemahlin und General-Konst. Maion und Gemahlin anwesend. Auf speziellen Wunsch von Hofkapellmeister White spielte die Kapelle "Die Nacht am Rhein", wofür sie brauenden Beifall erntete.

Amusements are full of contradictions and theatrical experience is as illogical as melodrama. Throughout his American tour, Sir Henry Irving continually referred in post-curtain speeches, to his "dear friend, Miss Ellen Terry," when it is a fact that there is no particular friendship between them at present, Miss Terry having recently deserted Sir Henry for Mr. Cooper, and returned to the Lyceum company only because she could not make her separate venture a success. Not less odd than this matter is the engagement of De Wolf Hopper at Weber & Field's. The cable news lately assured us that Hopper was the idol and darling of London, a sort of comic opera "Bobs," and that his English earnings were prodigious. Yet that victorious tour is no sooner ended than its hero is glad to abandon his pretensions and company and accept an engagement in a burlesque organization. A more agreeable contradiction is put forth by Sousa. At Manhattan Beach, whose music he furnished for many summers, it was difficult to coax people into the seaside theater to hear his concerts. The price of tickets was twenty-five cents, yet even the guests of the Oriental would not pay so much in support of his orchestra. The same folks paid \$2 for tickets at the Sousa concerts in the Metropolitan, and now they stand with uncovered heads applauding him vehemently in Paris and Berlin. John Phillip is a philosopher, however, and accustomed to radical changes of fortune. His first, and many folk think his best, march, was sold outright for \$35, and at present the royalties from his music published amount to \$20,000 a year. He left the Marine Guard because his request for a trifling advance in pay was denied, and now his income from all sources is nearly equal to that of the President of the United States. Nor do the contradictions of Sousa end with his finances. He is a fat man, yet a graceful man. He is reputed to be the vainest of musicians, yet when you come to know him intimately he seems to be one of the most modest. While more famous as a ladykiller than Mr. Hackett or Mr. Faversham, he is devoted to his wife, and remains amid all temptations in the spir staircase way a model of matrimonial parental decorum. However he may be considered, John Phillip is an interesting worthy man, and it is only politeness to wish more power and less eccentricity to his elbow during the triumphant march of the March King through Europe.—Hillary Bell, in New York Press.

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Address of Paper WASHINGTON, D.C.

MAY 26 1900

HARRY K. THAW, of Pittsburg, is cutting a wide swath in Paris. He gave a dinner there last week to twenty-five guests which cost him \$8,000, at the rate of \$350 per plate. MR. THAW also paid JOHN PHILLIP SOUSA \$1,500 for that great March King and his band to make music while the twenty-five friends ate and drank up \$8,000 worth of provisions, which was done in less than six hours. WILLIAM THAW, the father of young MR. THAW, died about fifteen years ago, leaving an estate of more than \$10,000,000. When the elder MR. THAW died he was one of the vice presidents of the Pennsylvania Railroad lines west of Pittsburg. He had been prominently identified with that railroad system the greater part of his life. When the Fort Wayne road was built from Pittsburg to Chicago, which was many years ago, the elder THAW was one of the men who helped to make the roadbed and drove spikes fastening down the rails. In other words, he was the plain laborer and received as much as a dollar and a half a day for his work. He was a friend of J. N. McCULLOUGH, who, in his latter years and at the time of his death, about twelve years ago, was president of the system. MR. McCULLOUGH was, in his day, one of the greatest railroad managers in the United States. In connection with THOMAS A. SCOTT, for years the chief head of the entire Pennsylvania system, they made that one of the great railroads of America. WILLIAM THAW was the friend of both of these gentlemen. As the railroad property progressed SCOTT, McCULLOUGH, and THAW prospered. Each of the three were about equally famed for practicing the most rigid rules of economy.

Young MR. THAW, who could afford to spend almost \$10.00 for a single dinner, never earned a dollar in his life. He has done nothing but burn money since his father died. MR. THAW is now only thirty years old, and the chances are that he may have to go to work and earn an honest living in order to keep out of the poor house. While the country possesses a great many multi-millionaires, much of the money hoarded by these men will have been squandered long before the third generation comes upon the field of action. It is an old saying that every third generation works with its coat off. If young MR. THAW is a fair sample of the spendthrift, the second generation will be without its coat, and may, in fact, not have money enough with which to buy one. It was a notorious fact in Pittsburg up to the time of the elder THAW's death, that he walked to and from his residence to his place of business twice a day in order to save street car fare. If the elder THAW had at any time in his life been compelled to pay more than \$2 for a single dinner he would have said that he was being robbed out of \$1.40. The world progresses, and there is something doing.

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Address of Paper

Date

THE UNION TO SOUSA.

The secretary of the Musical Mutual Protective Union sent the following letter to John Philip Sousa before he left for Europe:

John Philip Sousa, Esq.:

Dear Sir:—At the moment of your departure from these shores with your band to represent American music at the Paris Exposition, let me offer to you my most sincere congratulations. It gives me much pleasure to know that American music will be represented by you and your band; and I am especially interested in your success, inasmuch as many members of your organization are intimate and all dear friends of mine, whose welfare and happiness I wish for.

In the name of the Musical Mutual Protective Union, of which you are an honored member, I desire to extend to you the sincerest God-speed; may your trip abroad be successful, and may you return home again with your men in good health and with glory. Regards to all your men. Good-by and safe journey.

from

of Paper

BUFFALO, N. Y.

MAY 26 1900

BAND FROM PARIS.

Letter to Hobart Weed from John Philip Sousa Regarding Bringing the Garde Republicain Band to Buffalo.

Hobart Weed, chairman of the sub-committee on bands of the Pan-American music mittee, has received the following letter from John Philip Sousa, America's famous march king, who is now in Paris, delighting the audiences with concerts:

Dear Mr. Weed:—Tonight I am spending with some new friends at the home of M. Conesnov. Among the guests is M. Pares, the conductor of the world-famous Garde Republicain band. In conversation with Mr. Pares, he has expressed himself as pleased with the prospect of going to your exposition, and I take this means to say that I believe it would serve both artistic and financial ends to have the famous conductor and his organization with you for at least four weeks.

"I am informed that if a request is made by our ambassador to the French government, asking that the band be granted a leave of absence, there will be no question but what M. Pares will make a satisfactory contract with you. I think the band would be a great success.

Sincerely,

JOHN PHILIP SOUSA."

Mr. Weed has been desirous for a long time of securing this famous French national band for a long engagement at the Pan-American Exposition, and he will at once take steps to secure the band and to get leave of absence for a period of at least four weeks granted to the organization by the French government.

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Address of Paper

WASHINGTON, D.C.

MAY 2

Newspaper Cutting Bureau in the World.

America at the Fair.

FRANCE.—The United States pavilion was duly opened and inaugurated with formal ceremonies last week. Commissioner General Peck made a little speech in delivering the building to the French administration and M. Picard made a brief reply, after which Sousa's Band played a program composed mostly of American music. The American ambassador, Mr. Porter, and a large number of wealthy Americans were present.

In response to the appeals of American athletes who are expecting to take part in the inter-national contests at the Exposition, the French officials have decided to avoid Sunday games whenever it is possible to arrange for final contests on a week day.

The final results of the French municipal elections, which were reported last Sunday, show that out of 33,942 communes; the Republicans won 24,832; the Reactionaries, 8,510; the Nationalists, 1,531; and independent candidates, 438. Thus, outside of Paris the Republican party has secured an enormous majority, sufficient to overcome the Nationalist majority in Paris.

from

of Paper

PHILADELPHIA PA.

MAY 26 1900

GIVING \$10,000 FEASTS.

YOUNG PITTSBURG MILLIONAIRE'S HOSPITALITY IN PARIS.

Lavish Outlay on Dinner to 28 Guests—Other Americans Entertain.

(Copyright, 1900, by the Press Publishing Company, New York World.)

Paris, May 26.—Young Henry Thaw, of Pittsburg, Pa., the multi-millionaire son of the late William Thaw, a vice president of the Pennsylvania Railroad, is eclipsing the efforts of all other American hosts here in the gorgeous parties he gives, each of which costs a small fortune.

Two days before Sousa left for Berlin Thaw invited twenty-eight guests.

Sousa's Band, sixty-five strong, was engaged to play during the dinner, at a cost of \$1500. The entertainment's total cost was \$10,000, including the rent of one whole floor of the Ritz Hotel.

To-day Thaw gave another extraordinary party in honor of Mrs. Arthur Paget.

Among other Americans who entertain lavishly in Paris is Mrs. Potter Palmer, who entertained the Grand Duke Vladimir, of Russia, at dinner yesterday. The Prince Darenberg was also present.

Emma Eames and her husband, Julian Story, were given a reception by the Prince and Princess of Monaco.

Mr. and Mrs. De Young, of San Francisco, are entertaining with a royal generosity.

Since Colonel John Jacob Astor returned Mrs. Astor has resumed her series of dinners. Her guests yesterday included W. K. Vanderbilt, Count and Countess von Bismarck and Mr. and Mrs. Cass Canfield.

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TIMES.

JACKSONVILLE, FLA.

MAY 27 1900

Sousa Captures Paris.

To say that Sousa is gratified with his reception in Paris would be to put his feelings in very inexpressive words, says the Paris correspondent of the New York Herald. Indeed, 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 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 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 evoke the greatest applause, and I find the same here."

"The Stars and Stripes Forever march seems 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."

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BOSTON, MASS.

MAY 27 1900

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Date

MAY 27 1900

SPENDS FORTUNES IN PARTIES.

Henry Thaw of Pittsburg Outdoes All Americans in Paris in Way of Entertainments.

[SPECIAL CABLE TO THE NEW YORK WORLD AND THE CHICAGO TRIBUNE.]

PARIS, May 26.—One man who outdoes every other American here in entertaining is young Henry Thaw of Pittsburg, whose parties cost a small fortune each. Two days before Sousa left for Berlin Thaw invited twenty-eight guests. Sousa's Band, fifty-five strong, was engaged to play during the dinner at a cost of \$1,500. The entertainment's total cost was \$10,000, including the rent of one whole floor of Ritz Hotel. To-day Thaw gave another extraordinary party at the Hotel d'Alsace.

SENTINEL

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Address of Paper

Date

MAY 27 1900

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SOUSA'S BAND

Is a Great Attraction to Americans and Germans in Berlin.

Berlin, May 26.—John Philip Sousa and his band filled Kroll's Garden at the opening concerts, and in spite of the cold and threatening weather apparently the entire American colony turned out, headed by the Whites, the Jacksons and the Masons.

The American flag floated over the bandstands and the Americans rose and uncovered when the strains of "The Star Spangled Banner" opened the concert. Upon Ambassador White's suggestion "Die Wacht Am Rhein" closed the program, whereupon the Americans again rose, followed by the Germans.

PLAYS HIS OWN MARCHES.

Sousa interlarded his program liberally with encores of his own music and warm numbers, like the "Georgia Camp-Meeting," the "Cowboy Contest," "Ole Virginia," "My Maryland," and "Dixie," which quite made the audience forget the raw weather.

The "Washington Post" march, the best known of Sousa's compositions here, was repeated twice, and "El Capitan," "Hands Across the Sea," "Liberty Bell," "The Stars and Stripes Forever," also took well.

IS EQUAL TO HARDER TESTS.

Sousa also proved his ability to interpret other than popular music to the satisfaction of the critical Germans by his fine conception of Brahms's and Dvorak's most difficult pieces, and the solos of Herbert L. Clarke, the cornetist, and Arthur Pryor, the trombonist, earned much applause.

By the marvelous technique, the rich tone, the discipline, ensemble playing and tonal coloring of his band, Sousa elicited universal praise.

Sousa's success here equals the achievements of any foreign conductor, and he received repeated encores.

CAPTURES THEATRE CROWD.

The evening concert was equally successful, and the Kroll's theater crowd flocked into the garden during the intermission of the play and few returned to the theatre.

Sousa is to give the Emperor a private concert after his return from Wiesbaden.

A London manager has cabled, asking his terms for twenty-four concerts.

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Sousa's American marches and ragtime music have set all Paris crazy. Sousa's concerts are the most popular feature thus far of the Paris exposition, but all good things must come to an end and so with these concerts. The irrepressible Sousa has other fish to fry during his European sojourn as well as at the exposition. The band has been in Berlin the last week and played before Emperor William upon his return from Wiesbaden. Today they start on a six weeks' tour of the principal German cities.

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Address of Paper

Date

The Washington friends of Sousa will be glad to learn that the American leader has made a most unprecedented success with his band at the Paris Exposition. Special cablegrams from Paris indicate that his personal triumph equals his artistic achievements. We are told in a cable to the New York Journal that "nothing could surpass the enthusiasm of the reception accorded both the music and the musicians. American music is little known, but was marvelously well received, and mere absence from home will not account for the fact that many veterans like Col. Care, ex-Minister to Denmark, and Consul General Gowdy shed tears when the band played in soul-stirring fashion 'The Star Spangled Banner.'" The Paris correspondent of the Associated Press states: "It is no exaggeration to say that the performances of Sousa's Band have been the features 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." The New York Herald publishes the following cable from its correspondent: "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 his marches filled the air. Every number played by the band evoked 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 a 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." In a eulogistic editorial the Journal des Debates says: "This American band symbolizes our age of haste and steam and electricity. The Parisian public, enraptured with automobilism, thoroughly understands this leader and his excellent musicians, who really have become favorites of the capital en fete."

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RICHMOND, VA.

MAY 27 1900

The cable news lately assured us that Hopper was the idol and darling of London, a sort of comic opera "Bobs," and that his English earnings were prodigious. Yet that victorious tour is no sooner ended than its hero is glad to abandon his pretensions and company and accept an engagement in a burlesque organization. A more agreeable contradiction is put forth by Sousa. At Manhattan Beach, whose music he furnished for many summers, it was difficult to coax people into the seaside theatre to hear his concerts. The price of tickets was 25 cents, yet even the guests of the Oriental would not pay so much in support of his orchestra. The same folks paid \$2 for tickets at the Sousa concerts in the Metropolitan and now they stand with uncovered heads applauding him vehemently in Paris and Berlin. John Philip is a philosopher, however, and accustomed to radical changes of fortune. His first, and many folk think his best, march was sold outright for \$35, and at present the royalties from his music published amount to \$20,000 a year. He left the Marine Guard because his request for a striding advance in pay was denied, and now his income from all sources is nearly equal to that of the President of the United States. Nor do the contradictions of Sousa end with his finances. He is a fat man, yet a graceful man. He is reputed to be the vainest of musicians, yet when you come to know him intimately he seems to be one of the most modest. While more famous as a lady-killer than Mr. Hackett, Mr. Faversham, he is devoted to his wife, and remains amid all temptations in the spiral staircase way a model of matrimonial and parental decorum. However he may be considered, John Philip is an interesting, worthy man and it is only politeness to wish more power and less eccentricity to his elbow during the triumphant march of the March King through Europe. Hillary Bell, in New York Press.

from

TIMES

of Paper

MAY 27 1900

PARIS EXPOSITION

the sidewalk, and I had simply taken shelter under the awning so as to escape the rain. "Well, you cannot remain here unless you drink," replied the Frenchman, and I had to resume my journey in the rain. You never catch a Frenchman doing anything for nothing.

Sousa's Band is now with us, and his coming appears to have afforded the French lovers of music as much delight as it has the resident and visiting Americans. He plays daily in the Exposition

grounds, where thousands congregate to watch him and to listen to the music of his well-equipped band. Sousa has a peculiar way of beating time, and this peculiarity is much discussed by the French. He sandwiches between the operatic selections rendered ragtime and descriptive music that is novel to the Frenchman, and, for this reason, not at all times to his liking as much as it is pleasing to American ears. As I moved through the crowd, listening to their comments, I

overheard much that might have startled the American bandmaster, who plays one number after the other, with practically no intermissions. "This reminds me of music set to railroad time," remarked one Frenchman to the other. The numbers follow one another so closely that you are not given time to digest what you have heard. But it's American music, and that accounts for it." Another was overheard to say: "The ruling passion to shoot is so strong in the American that he has got

to introduce it into his music. Listen to those pistol shots; that is barbaric." Sousa's Band was then playing an "Indian War Dance," in which intermingled the yells of the savages and the shots of the pursuing soldiery. The Frenchman, of course, did not understand the musical theme, and thought the shots were intended to frighten the spectators. Sousa's Band is drawing well, however, and seats in the vicinity of his pavilion are always at a premium. F. M.

cutting from

TIMES

Address of Paper

NEW ORLEANS, LA.

date

MAY 27 1900

Amusements are full of contradictions and theatrical experience is as illogical as melodrama. Throughout his American tour, Sir Henry Irving continually referred in post-curtain speeches to his "dear friend, Miss Ellen Terry," when it is a fact that there is no particular friendship between them at present. Miss Terry having recently deserted Sir Henry for Mr. Cooper, and returned to the Lyceum Company only because she could not make her separate venture a success. Not less odd than this matter is the engagement of De Wolf Hopper at Weber & Fields. The cable news lately assured us that Hopper was the idol and darling of London, a sort of comic opera "Bobs," and that his English earnings were prodigious. Yet that victorious tour is no sooner ended than its hero is glad to abandon his pretensions and company and accept an engagement in a burlesque organization. A more agreeable contradiction is put forth by Sousa. At Manhattan Beach, whose music he furnished for many summers, it was difficult to coax people into the seaside theatre to hear his concerts. The price of tickets was 25 cents, yet even the guests of the Oriental would not pay so much in support of his orchestra. The same folks paid \$2 for tickets at the Sousa concerts in the Metropolitan and now they stand with uncovered heads applauding him vehemently in Paris and Berlin. John Philip is a philosopher, however, and accustomed to radical changes of fortune. His first, and many folk think his best, march, was sold outright for \$35, and at present the royalties from his music published amount to \$20,000 a year. He left the Marine Band because his request for a trifling advance in pay was denied, and now his income from all sources is nearly equal to that of the President of the United States. Nor do the contradictions of Sousa end with his finances. He is a fat man, yet a graceful man. He is reputed to be the vainest of musicians, yet when you come to know him intimately he seems to be one of the most modest. While more famous as a ladykiller than Mr. Hackett or Mr. Faversham, he is devoted to his wife, and remains amid all temptations in the spiral staircase way a model of matrimonial and parental decorum. However he may be considered, John Philip is an interesting, worthy man, and it is only politeness to wish more power and less eccentricity to his elbow during the triumphant march of the March King through Europe.—Hillary Bell in New York Times.

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TIMES

Address of Paper

LOS ANGELES, CAL.

MAY 27 1900

Sousa Winning Popularity Abroad.

The Musical Age says of Sousa's appearance in Paris: "The static music played by Sousa's 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."

Newspaper Cutting Bureau in the World.

cutting from

NEWS

Address of Paper

DULUTH, MINN.

date

MAY 27 1900

In a special cable to the New York Tribune C. L. Bernard states that: "During the last 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, and 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 99 out of 100 listeners. We get success d'estime, but we fail to stir the masses of the people to enthusiasm as the American band does. Besides American descriptive music, the American band plays a classical repertoire—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 it obtains 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 mass 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 of 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 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 a heart. We French composers give food to the former, but fail to touch the latter. Some of our confreres say that this homely American 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 Valkyries' 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."

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LEADER

Address of Paper

CLEVELAND, OHIO.

date

MAY 27 1900

THE KIND OF MUSIC WE WANT

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The graphic musical descriptions of prairie life, the singing of birds, 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 qualities hitherto unknown in this country, has called forth the highest praise from all classes of Frenchmen. Among the bystanders the popular opinion everywhere was the same: "It is original," "It is beautiful," "That's the kind of music we want." Such were the rapid-fire of praises without a dissenting voice among the attentive listeners to the American band.

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"Besides the American descriptive music the American band plays a classical repertoire, including Chopin, Liszt, and Beethoven, fully as well as we do. I feel certain the example given by this American band will be followed by a majority of our military orchestras on account of the immense hold it obtains over the ordinary listener's emotions."

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POST

Address of Paper

DENVER, CO.

date

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May 20, Sousa played at Kroll's Theater in Berlin and his success there may be imagined from the fact that 23 encores were performed.

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The Herald's Paris edition publishes the following from its correspondent:

BRUSSELS, Wednesday.—John Phillip Sousa and his band arrived here today, and performed tonight at the Alhambra Theater before a brilliant Belgian and Anglo-American audience with marked success.

"The Belgian critics find the trombone of rather an obsolete pattern, but greatly admire the brilliant execution of the American portion of the programme, especially the noble Duke of York's exploits in going up and down hill, which they described as fine and witty music, doing great credit to Sousa.

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"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 evoke the greatest applause, and I find the same here.

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PRESS CLUB ENTERTAINS.

More than 500 Women Attend Formal Opening of the New Rooms.

The New York Press Club opened its handsome club rooms on the ninth floor of the Morton Building, in Nassau street, yesterday. The rooms were decorated with plants and palms and electrical illuminations. Luncheon was served by the Press Club steward and a programme of music, elocution and sketches was given. More than five hundred women were present during the afternoon.

On the afternoon programme were: Miss Laura Pierpont, elocutionist; Earl Gulick, the boy soprano; Marshall P. Wilde, Edward O'Mahony, basso of St. Patrick's Cathedral; Miss Van Rensselaer, Miss Margo Hanway, soprano; little Miss Margery Henderson, Miss Nellie Burt and Miss May Fiske, of Koster & Bial's; Prof. Thurston, president; "Jim" Burdette and Major Alfred E. Pearsall.

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An Electric Fan for this sultry weather
No matter whether you buy a ceiling fan or a hand fan you get the best fan in the house

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MEXICAN MOUNTED BAND AT EXPOSITION

Pan-American Officials Ar-
range to Have Famous Or-
ganization at the Fair.

Music will be a feature at the Pan-American Exposition. Arrangements were made at yesterday's meeting of the executive committee to bring to this country the famous Mexican Mounted Band, which will supplement Sousa's Band and other crack organizations. By the terms of the arrangement with the Mexican government, the only expense to which the Exposition will be put in connection with this attraction will be its transportation from the Mexican border and its quarters while here.

A report from Louis H. Ayme, United States consul at Guadalupe, was read at the meeting of the committee. Mr. Ayme reports good progress in his task of awakening interest in the Pan-American among the islands of the West Indies.

The committee spent some time in the consideration of questions relating to buildings and several completed contracts were approved.

The Bureau of Publicity reported that 30,000 pieces of advertising were distributed during the week ending May 25th. The Bureau of Transportation reported that 414 cars of freight have been run into the grounds up to date. The Registration Bureau reported the total number of laborers registered as 9,096.

Terminal Facilities Satisfactory.

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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 consider 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.

SOUSA DELIGHTS THE FRENCH.

Cablegrams from the various correspondents in Paris of American newspapers all indicate that John Philip Sousa has made a great personal and artistic triumph in Paris. We are told in a cable to the *New York Journal* that "Nothing could surpass the enthusiasm of the reception accorded both the music and the musicians. American music is little known but 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.'" The Paris correspondent of the Associated Press states, "It is no exaggeration to say that the performances of Sousa's band have been the features 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."

Following cable from its correspondent: "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 his marches filled the air. Every number played by the band evoked 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 a 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."

In a eulogistic editorial the *Journal des Debats* says: "This American band symbolizes our age of haste and steam and electricity. The Parisian public, enraptured with automobilism, thoroughly understands this leader and his excellent musicians, who really have become favorites of the capital en fete."

The Band played its last concert for the present in Paris last Saturday. They are now making a tour of Germany with dates as follows: May 26-27, Berlin; 28 June 4, Hamburg; 5-6 Bremen; 7-8 Hanover; 9 Halle; 10-13 Leipzig; 14-17 Dresden; 18 Nuremberg; 19-22 Munich; 23 Wurzburg; 24 Bad Nauheim; 25-27 Frankfurt; 28 Wiesbaden; 29 July 1, Cologne; commencing again at the Paris exposition July 2 for an indefinite period.

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May 31, 1900.

The Goshen Democrat.

MEAD & ROYS, Proprietors.

THURSDAY, MAY 31, 1900.

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MEXICAN MOUNTED BAND AT EXPOSITION

Pan-American Officials Arrange to Have Famous Organization at the Fair.

Music will be a feature at the Pan-American Exposition. Arrangements were made at yesterday's meeting of the executive committee to bring to this country the famous Mexican Mounted Band, which will supplement Sousa's Band and other crack organizations. By the terms of the arrangement with the Mexican government, the only expense to which the Exposition will be put in connection with this attraction will be its transportation from the Mexican border and its quarters while here.

A report from Louis H. Ayne, United States consul at Guadalupe, was read at the meeting of the committee. Mr. Ayne reports good progress in his task of awakening interest in the Pan-American among the islands of the West Indies.

The committee spent some time in the consideration of questions relating to buildings and several completed contracts were approved.

The Bureau of Publicity reported that 30,000 pieces of advertising were distributed during the week ending May 25th. The Bureau of Transportation reported that 414 cars of freight have been run into the grounds up to date. The Registration Bureau reported the total number of laborers registered as 9,096.

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Sousa and his Band in Paris.

The reception accorded Sousa and his Band in Paris has been phenomenal, America's representative band having taken the French capital by storm.

We are indebted to Mr. F. N. Hyndman, Mr. Sousa's stenographer and book keeper, for the following press notices. While all our readers may not be particularly interested in matters musical they cannot fail to read with pleasure of the success of a celebrated American organization, representing this country, musically abroad.

SOUSA PLEASES THE FRENCH.

In a special cable to the *New York Tribune* C. I. Bernard states that, "During the last 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, and have earned 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 Republicaine 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 listeners. We get success d'estime, but we fail to stir the masses of the people to enthusiasm as the American band does. 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 the French military orchestras on account of the immense hold it obtains 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 mass 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 of 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 a heart. We French composers give food to the former, but fail to touch the latter. Some of my confreres 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 Valkyries' 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."

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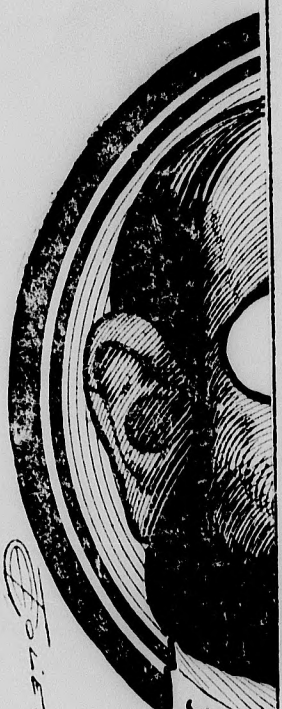
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