

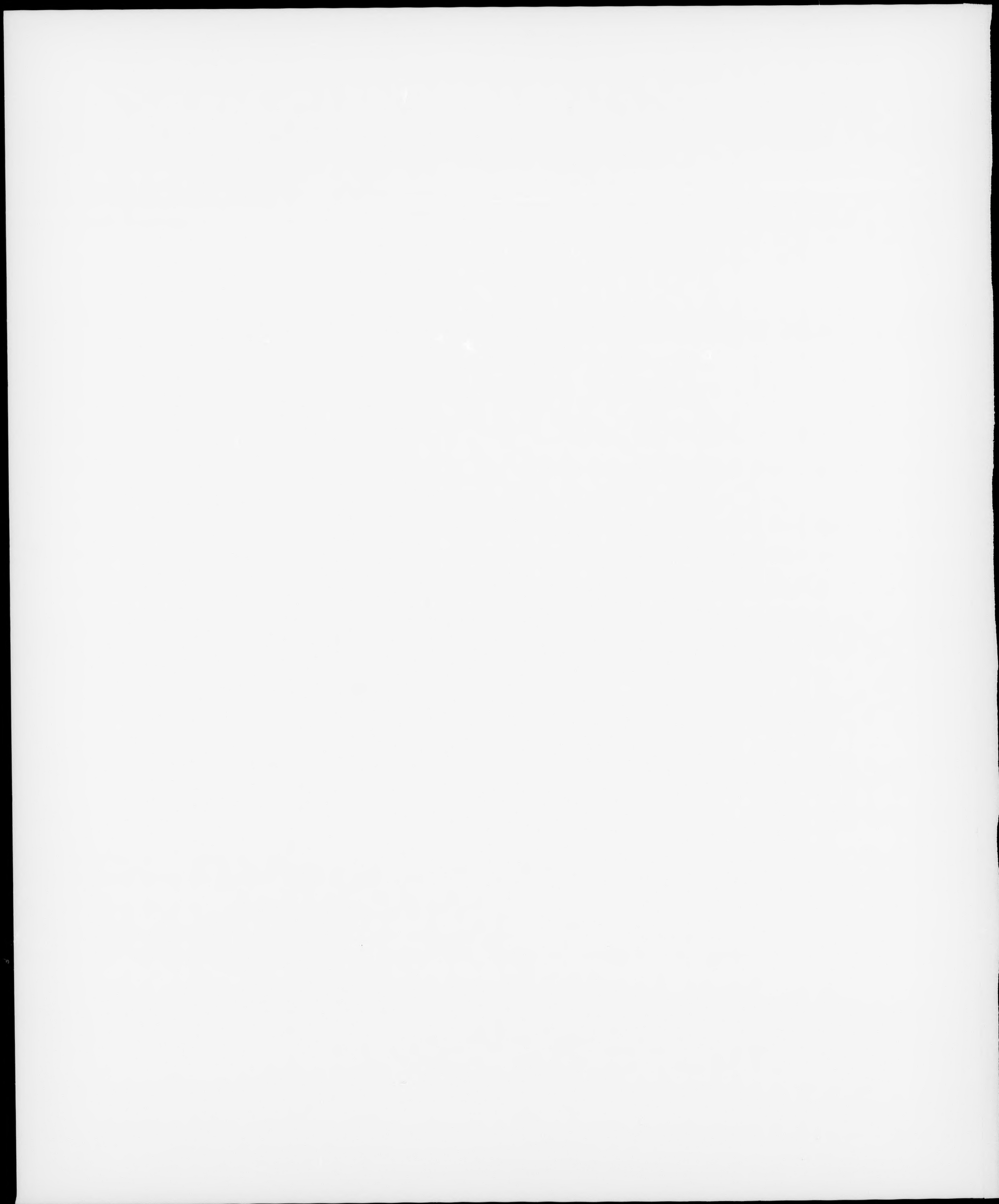
JOHN PHILIP SOUSA COLLECTION

P.C. 243

NEWSPAPER CLIPPINGS

1898

MARINE CORPS MUSEUMS
BUILDING 198, NAVY ANNEX
NAVY YARD, WASHINGTON, D. C.



Pittsburg Leader, Sunday, 1278

ALL SORTS.



O Sousa, gallant Sousa,
With the marches that you wrote
Our warriors equipped themselves
And came and saw and smote.
No matter whom they had to fight,
In any foreign clime,
To the music of your two-steps
They could conquer ev'ry time.

When Dewey in Manila bay
His awful sweep began.
The band upon his flagship
Started up "El Capitan."
And thus inspired, our sailor lads
Got at and let 'er go
Till not a Spanish ship remained
To tell the tale of woe.

At Santiago, when Toral
His arms was laying down,
"The Stars and Stripes Forever"
Stirred the echoes of the town.
And when our conqu'ring flag was raised,
Drum, trumpet and bassoon
Topped off the ceremony
With a rattling Sousa tune.

In forests, where guerillas lurked,
In trenches damp and drear,
The grim and seasoned regular
And homesick volunteer
Alike forgot their troubles
And no more were feeling glum
When somebody bethought himself
A Sousa march to hum.

"A Hot Time" figured also:
There are words to that, you know:
But though the tune is warm, it lacks
The Sousa swing and go.
To stir our lusty lads ashore
And gallant tars afloat,
There's nothing half so jolly as
The things that Sousa wrote.

Then here's to Hero Sousa,
To that king of fighting men
Who routs the foe completely
With his paper and his pen.
Bow down, ye foreigners, bow down;
We do not care a cuss
For the whole confounded universe
While Sousa writes for us.

BURG POST.

PATRIOTISM EVOKED BY THE NATIONAL AIRS.

"STAR SPANGLED BANNER" THE
OPENING PIECE AT THE
PITTSBURG EXPOSITION.

SOUSA GETS A BIG OVATION.

MAY REMEMBER HIS RECEPTION
IN A VERY SUBSTANTIAL WAY.

Buildings Appear This Year in a
New Dress of Bright Colors.
Many Exhibits of a
Unique Design.

Patriotism and music joined in harmonious glee at the opening of the tenth season of the Pittsburgh Exposition last night. The former ran riot, and the latter was spirited and tuneful under the master hand of John Philip Sousa.

Sousa's band sprang a surprise at the beginning. The first piece on the program was an overture, "Il Guarany," by Gomez. But it was not the first piece played. When Sousa appeared in the midst of his musicians he smiled and bowed in answer to the ovation tendered him, and then, at the wave of his baton, the band struck up "The Star Spangled Banner." Instantly the thousands of people seated in the semi-circle surrounding the band rose to their feet, and, joined by the multitude standing at the front, together with those in the gallery above, drowned the music in joyous applause. After a while the band stopped, but it took a long time for those present to subside to their normal state.

Over 5,000 people were present. In the main hall the aisles were crowded by an unending stream of youths and lasses, looking their prettiest in their best Sunday clothes. The young people were out in force. In machinery hall, where the lights were dim, in company with the nature of many of the mechanical exhibits, the old folks gathered. Women fingered and fussed about the kitchen and other household appliances, and the daddies marveled at the monstrous engines and electrical machines. There was little attraction there for the gauzy maidens and the gilded youths, and they gave their elders a clear field.

The main hall has been all primed up. It is gay with the National colors, dripping down from the roof in gentle and graceful folds. It is brightened with an interior sunshine contributed by a myriad of electric lights. On the floor there is a dizzy array of beauty in the shape of exhibits. The latter are unique in design. Every incident of the late war is shown.

Sousa's band was the greatest triumph of the evening. It was the pivot around which all things of interest revolved. When it played the music of ordinary popularity it left a little room for other things of interest, but when it struck a patriotic air or one of greatest popularity, everything else was decimated in to the background.

One encore, and often two, was demanded after each piece on the program. This was due somewhat to Sousa's policy of playing his marches and patriotic airs as encores. The encores made the biggest hit. They had a spirit that went home to the crowd. This was perhaps due to the fact that the crowd was more patriotic than musical. A truly classical piece would have struck it as being entirely foreign.

There were two solos. In the first part Arthur Pryor, who made a hit in Pittsburgh last season with Sousa, played a trombone solo, entitled "Love Thoughts." He was compelled to give an encore. Emil Kennecke, Sousa's leading cornetist, played "Remembrance of Prague." The final piece was named "The United Service Passing in Review." It was a comingling of all the patriotic airs.

Pittsburg may be rewarded for the reception given to Sousa. When asked if he meant to do any work in the line of composition while here, and if he intended to dedicate a piece to Pittsburgh, he said:

"I hadn't thought of doing any work while here. I have been so busy on the opera, 'Charlatan,' which is now being produced in New York that I thought of taking a rest. If I do any work here Pittsburgh will receive the benefit of it, that is if there is any benefit to be derived from it. I feel very highly complimented over the reception to-night."

The program for this afternoon contains some choice selections. It is as follows:

PART I.

2 to 3.

1. Overture, "William Tell" Rossini
2. Ride of the Valkyries Wagner
3. Scenes from "The Bride Elect" (new) Sousa
4. Flugelhorn Solo, "Werner's Farewell" Nessler
Mr. Franz Hell.
5. (a) Andante, "The Broken Melody" Van Biele
(b) March, "The Stars and Stripes Forever" Sousa
6. Fanfare Militaire Ascher

PART II.

4 to 5.

1. Overture, "Stradella" Flotow
2. Prelude to Third Act of "A Bas-so Porto" (new) Spinelli
3. Ballet Suite, "The Rose of Shiraz" Ellenberg
4. Euphonium Solo, "Air Americaine" Sexton
Mr. Simone Mantia.
5. (a) "Narcissus" from "Water Scenes" Nevin
(b) March, "El Capitan" Sousa
6. Variations on "My Old Kentucky Home" Foster

SOUSA OPENS THE EXPO.

THE POPULAR MUSICIAN AND HIS MEN
PLEASED THOUSANDS

The Greatest Audience Ever Known on an Opening Night Was There and Did Little Else Than Listen to His Music—Could Not Get Enough of the "Stars and Stripes" and Encored the Players After Most of the Numbers—Manager Fitzpatrick Greatly Pleased.

Adored as he is by music lovers of the country, John Philip Sousa must yet have felt proud of the reception he received at the opening of the 10th season of the Pittsburgh Exposition last night. It was the greatest opening night of the Exposition's history. The estimated attendance was 12,000, or greater by nearly 100 per cent. than on any previous opening night, and all the people were there to hear Sousa. The delightfully cool weather, especially after the fearful heat of the past week or more, doubtless had something to do with the great attendance, but still it merely permitted people to attend, and the way they crowded the available space while Sousa's band was playing showed their intention to get all there was of the music while it lasted and enjoy the rest of the Exposition afterward.

Sousa's band played nearly all the time from 7:30 until 10:30 o'clock. There was to have been an intermission of an hour, but the enthusiastic audience encored nearly every number on the program and allowed the band to have little more than half of that time. The intermission, brief as it was, gave thousands a chance to take a look through the vast halls and see by far the finest exhibition of the greatness of Pittsburgh industry and commercial enterprise that has ever been spread before an appreciative public. They saw the great buildings at the Point in a condition of beauty such as they have never attained before, the richness and lavishness of decoration and illumination bearing eloquent witness to the wealth which returning prosperity is pouring out upon this city.

The three wide entrances to the great municipal place of amusement and instruction which the public spirit of Pittsburghers has maintained so long and so successfully were open at an early hour and almost before it was dark a stream of people was rolling down Duquesne way and pouring through them. It halted a moment on its way, at Third street, where the Pennsylvania railroad was putting in a switch over the street paving to run a Pullman car into the Exposition, and watched the workmen at their task. Then it passed on and into the great buildings. That part of the crowd which entered by the two upper doors looked on new and wonderful exhibits of machinery and noted the attractive display of the products and resources of the South which is made by the Southern Railway company, but none were long in reaching the music plaza, where at the foot and in the center of the vast amphitheater of seats was the stand upon which Sousa, the "March King," and his 50 musicians were to play. The crowd was one that well represented the culture and wealth of this great city.

That portion of the great interior where the people were to be entertained with music could not well have been made to look more attractive than it did last night. On all sides were the most brilliant of decorations. The ceilings were fairly hidden by the hundreds of yards of brilliant red, white and blue bunting which, stretching from a center, gave the impression of a sun giving forth rays in all three of the national colors. The band stand, on three sides of which rose the seats which make the amphitheater, was separated from the broad aisle of the main building by a line of luxuriant potted plants, in the middle of which was a great mass of golden rod, with which was mingled a large number of small American flags.

Before the first half of the program was half played, the amphitheater contained all who could crowd into it, the balcony on the opposite side of the huge main building was well filled and the aisles and the open space in front of the bandstand were so crowded with people that it was difficult to make way among them and get within 100 feet of the spot where the popular composer and conductor was waving his baton. Probably the most enthusiastically received number was one which consisted of a number of popular selections arranged by Sousa and called by him "Over the Footlights in New York."

But it was after the rendering of the overture to the second part of the program that the great outburst of enthusiasm of the evening came. The people applauded and then the band played the ever-popular and ever-becoming-more-popular "Stars and Stripes Forever." Everybody recognized it and everybody began an enthusiastic handclapping before a dozen notes had been played. Then they waited until it was finished. The finish came with a great flourish of the trombones and then the audience applauded until it was played again. Looking upward upon the vast assemblage which filled the tiers of seats it seemed that every possessor of a pair of hands was trying to blister them in the determination to hear those strains again.

Sousa's audience suffered one disappointment during the evening. That was when it was announced that the music for his new composition, "The Charlatan," which was to have been rendered by the band in public for the first time last evening, had not arrived. The composition will be rendered as soon as the printed music gets here, which may be to-day, as Mr. Sousa had a telegram from his publisher last night informing him that it had been sent.

There was no mistaking the opinion which Sousa's audience held of him last night. What he thought of the audience was indicated when he said: "I am profoundly gratified that there should be such a gathering of Pittsburghers at the Exposition on our opening night here." He made it understood that he did not think they all came to hear him alone, but Manager T. J. Fitzpatrick gives him the most credit. "The weather is in our favor, we have everything ready and we

have Sousa," is the way Mr. Fitzpatrick accounted for the great gathering of last night. Mr. Fitzpatrick was gratified, not merely with the size of the audience, but with its makeup. There was no mistaking the fact that the prosperity and good manners of Pittsburg were there in force. Rich costumes were the rule among the women, and the appearance and demeanor of the men showed that they belonged to the best of this rich business community. It was a self-possessed and well-behaved audience, and it enjoyed itself thoroughly.

To-day the railroads running into Pittsburg will begin to sell tickets at excursion rates from all points within an easy distance of Pittsburg and will continue it during the engagement of Sousa and his band. The program for this afternoon's concert is as follows:

- Part I.—2 to 3.
Overture, "William Tell"Rossini
Ride of the ValkyriesWagner
Scenes from "The Bride Elect" (new)
.....Sousa
Fluegelhorn Solo, "Werner's Farewell"
.....Nessler
Mr. Franz Hell.
(a) Andante, "The Broken Melody"
.....Van Biene
(b) March, "The Stars and Stripes Forever"
.....Sousa
Fanfare MilitaireAscher
Part II.—4 to 5.
Overture, "Stradella"Flotow
Prelude to Third Act of "A Basso Porto" (new)Spinelli
Ballet Suite, "The Rose of Shiras"
.....Ellenberg
Euphonium Solo, "Air Americaine"
.....Sexton
Mr. Simone Mantia.
(a) "Narcissus," from "Water"
(a) "Narcissus" from "Water Scenes"
.....Nevin
(b) March, "El Capitan"Sousa
Variation on "My Old Kentucky Home"
.....Foster

IN FULL BLAST.

Leader—Sept 8, 1900
SOUSA AND HIS BAND PLEASED

THOUSANDS LAST NIGHT.

More Than 15,000 People Attended the Opening of Pittsburg's Tenth Annual Industrial Show at the Point—A Preponderance of War Ideas Displayed by the Exhibitors. An Excellent Musical Program for To-Night.

The tenth annual season of Pittsburg's big industrial show is now in full blast. The big Exposition building opened its doors to the public last night a little before 7 o'clock and from that time until almost 10 o'clock crowds kept pouring in. There is no denying the fact, it was a great first night. It is estimated by the management this morning that more than 15,000 people spent the evening in the big buildings and about the grounds and listened to the entrancing music of Sousa and his big band. Manager Fitzpatrick says the appreciation of Pittsburgers is better shown in the box office receipts than anywhere else. In a rough-hand way he thinks the attendance last night was at least 70 per cent. larger than opening night a year ago.

The Exposition directors, it goes without saying, are all tickled to death over the auspicious opening last night, and they all admit that everything seemed to be with them. The weather could certainly not have been any better. The center of attraction last night seemed to be Sousa and his band. Everybody, it seemed, as soon as they got into the main building made a bee-line for the amphitheater or the gallery or the floor space in front of the stage. Every seat in the vast amphitheater was crowded by 8 o'clock and many of the reserved seats in the balcony were taken.

A notable event in the opening of the big show at the Point last night was the fact that this is the first season that Sousa has appeared as the opening attraction. He commenced his first concert last evening at 7:30 o'clock. The scene about the amphitheater and the space in front of it was brilliant. It was a mixture that has not been seen at the Exposition since opening night a year ago.

The amphitheater was decorated to lavishness in American flag bunting, the walls and ceiling studded with myriads of incandescent electric lamps and hundreds of big arc lights. To this add the hundreds of ladies in evening dress and bright-colored gowns and you will have, if you were not there, a pretty fair description of the appearance of the interior of the Expo last night. So impressed with the audience last night was Conductor Sousa that he took occasion to grasp Manager Fitzpatrick by the hand and say that in all his musical career he had never had the honor and pleasure of appearing before a larger audience or prettier surroundings. "I had half a mind," said he, "to make my band play continually and never stop for intermissions."

The "March King" was liberal enough as the matter stood. He never failed to respond to encores, which were demanded after each selection. Sometimes one was sufficient, but usually it took at least two and sometimes three to satisfy the audience.

To the spectators on the main floor who crowded about the band stand it was almost impossible to see the musicians. They were hidden behind a perfect bank of potted plants, palms and cut flowers.

Between concert intermissions the big audience promenaded about the buildings and grounds. At the merry-go-round and the gravity railroad a preponderance of children were in evidence all evening, and of course a number of elder people spent a few nickels and dimes at these amusements. The cinematograph and the art gallery attracted large audiences all evening, the former more particularly because of the many war pictures presented.

As for the exhibits throughout the main building all were more or less commented upon. Many had the distinctive feature of being novel in the extreme, but one rather amusing feature was the tendency to enlarge on the war idea. There were several representations of battleships, the Oregon, the Iowa, the Indiana and the Maine were represented, while one exhibitor depicted the blowing up of the Merrimac in Santiago harbor, showing Morro castle with its frowning guns and armament, and Hobson and his brave comrades struggling in the water.

The popcorn and candy stands were well patronized as usual, as were also the stands where coffee, cakes, cocoa and tea were served free of charge by the various demonstrators. Pickles, tomato sauce and other appetizing viands were also served out to passersby by pretty-faced maidens in charge of the stands. Sweet cider and lemonade flowed freely, and nothing was lacking in the refreshment line.

Over in mechanical hall varied exhibits of machinery in motion attracted considerable attention. Thousands of people wended their way through the aisles, stopping now and then to inspect closer some exhibit that proved particularly interesting. A few exhibits in mechanical hall are not yet completed, but it won't take long to put on the finishing touches. The doorway at the east end of the building was open last night and several workmen were engaged in removing an iron panel above it to admit the Pullman sleeping car, Laconia, which stood outside awaiting admission.

The railway excursions begin to-day, and thousands of people are expected from every quarter. Every railway line entering Pittsburg will run excursions, and people are expected from points as far distant as Erie, Cleveland, Youngstown, Cumberland, Steubenville, Massillon, Alliance, Canton, New Castle, Oil City, Warren, Corry, Greensburg, Conneville, Altoona and Huntingdon. All will be given a chance to come and here Sousa and his superb band and incidentally to visit the greatest Exposition Pittsburg has ever witnessed.

A disappointing feature of the musical program last night was the omission of Sousa's new march from his opera, "The Charlatan." This was unavoidable, however, as the music, which was printed in Cincinnati by the John Church company, and shipped to Mr. Sousa five days ago, was lost on the way. It turned up unexpectedly this morning and will be played to-night. For this evening the march king has arranged the following fine program:

PART. I.

7:30 to 8:30.

- Overture, "Fest"Lassen
Scenes from "The Wedding Day"Edwards
Prize song from "Die Meistersinger"Wagner
Saxophone solo, "Pelle Mahone"Phillips
Mr. Jean Moeremans.
a. "Indian War Dance"Bellstedt
b. March, "King Cotton"Sousa
"Reminiscences of the Plantation"
(new)Chambers

A GRAND OPENING.

The Exposition Last Night Made a New Record.

THE ATTENDANCE WAS LARGE.

SOUSA'S BIG BAND THE MOST POTENT ATTRACTION.

The Displays in Both the Main and Mechanical Halls Worthy of Careful Study—Some Salient Features of the Show—"The Charlatan" March for To-Night.

"Never since my connection with the exposition, covering a period of 10 years, have I witnessed such an opening as we had last night," said Manager T. J. Fitzpatrick this morning. "Fully 15,000 persons passed through the turnstiles, which is a very material increase over the number that attended on the opening night last year. This augurs well for the financial success, as, while we may not have many such crowds as that of last evening, it shows the people are interested, and with such attractions as we have to offer, they will come back again repeatedly. Everything was propitious, the weather being all that could be desired, as it was just about cool enough to make the spending of an evening in a delightful enclosed resort a source of pleasure, especially when you add the music such as only Sousa's band can render, as only one of a number of attractions presented for the benefit of the visitor. As the years go by, we find that the exposition constantly grows in the affections of the people, and there is no reason why it should not. With each recurring year, there is a continued improvement in the character of the attractions offered to the people, and our aim to make it the finest in the country is liberally seconded by the constantly growing attendance, which enables us to secure the best of everything in our line, and give it to the people of Pittsburg and vicinity."

There is one thing that can be truthfully said about the exposition this year, and that is that nearly everyone was in readiness for the opening night. Out of the vast number of exhibits made, probably not more than half a dozen were not entirely prepared, and their displays will be completed before the end of the week. This was a source of much gratification to the management, as well as a pleasure to all who attended, and complimentary remarks about the exceptional state of affairs, could be heard on all sides.

This is the first season of the exposition that Sousa ever appeared at the opening. He was here last year at the close, and the crowds that heard him then were duplicated again last night. His first concert opened at 7:30, at which time every seat both in the amphitheater and in the reserved seat section in the balcony was taken. The scene was an inspiring one and brilliant in the extreme. There were hundreds of ladies present, all arrayed in gowns of bright colors, which were heightened by the electric lamps and other illuminations and the tri-colors of the American flag, which predominated in all directions. Conductor Sousa said afterward that he never saw a prettier sight, and that he felt like keeping his players at it all the evening to satisfy the good-humored demands of

his auditors. As it was, he was the very soul of liberality, giving some times two and three encores to particularly pleasing numbers, while every one was encored at least once. The applause throughout the evening was spontaneous and at times almost resembled peals of thunder, coming as it did with such volume from so many hands above, below and all about the players. The front of the bandstand was a perfect mass of potted plants and palms, adding a charm to the surroundings that was particularly pleasing and occasioned no end of favorable comment.

During the interim between the band concerts the visitors roamed throughout the buildings and grounds. The gravity railway had its share of patrons, as had also the merry-go-round, where the young people congregated in large numbers. The new music had its allurements for all, and the flying animals were well patronized. The cinematograph in the art gallery also attracted much attention, particularly on account of the war scenes depicted. As for the exhibits throughout the main building, all were more or less commented upon. Many had the distinctive feature of being novel in the extreme, but one rather amusing feature was the tendency to enlarge on the war idea. There were several representations of battleships, the Oregon, the Iowa, the Indiana and the Maine being represented, while one exhibitor depicted the blowing up of the Merrimac in Santiago harbor, showing Moro castle, with its frowning guns and armament, and Hobson and his brave comrades struggling in the water.

Over in mechanical hall varied exhibits of machinery in motion attracted considerable attention. Thousands of people wended their way through the aisles, stopping now and then to inspect closer some exhibit that proved particularly interesting. The immense tank in which Capt. Adams is to give his exhibitions of deep sea diving, aroused some curiosity. The captain won't be here until next week, but his tank is all in readiness and seats are provided for spectators, which last night were utilized as a resting place. The doorway at the east end of the building was open last night to admit the Pullman sleeping car, Laconia, which stood outside. Several hundred trackmen, employed by the Pennsylvania railroad, were outside laying a track to run the car into the exposition building. Many people stopped on their way to the Exposition to watch the work of moving the car from Third street around to Duquesne way. It was no easy task, as the car is 77 feet long and weighs 124,000 pounds. The car is of latest design and will be open for public inspection. It is in charge of a couple of porters.

The railway excursions begin to-day and thousands of people are expected from every quarter. Every railway line entering Pittsburgh will run excursions, and people are expected from points as far distant as Erie, Cleveland, Youngstown, Cumberland, Steubenville, Massillon, Alliance, Canton, New Castle, Oil City, Warren, Corry, Greensburg, Conneville, Altoona and Huntingdon. All will be given a chance to come and hear Sousa and his superb band and incidentally to visit the greatest exposition Pittsburgh has ever witnessed.

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MAGNETIC SOUSA.

Pittsburgh Press
THE MARCH KING DRAWS THOUSANDS TO THE EXPOSITION.
Sept 8/96
BRILLIANT OPENING NIGHT.

Fully 15,000 People Passed Through the Gates and Paid Tribute to the Great Composer and Conductor. Exposition Almost Complete in Every Detail—Many Exhibits.

A notable event last night was the opening of the tenth annual season of the Pittsburgh exposition. It was a great first night—the greatest in the history of the Exposition society. Fully 15,000 people passed through the turnstiles and spent the evening roaming about the spacious buildings and grounds, inspecting the myriads of unique and interesting things presented to view on every hand. A compilation of the returns as compared with those of the opening night of last year show an increase of 70 per cent. in the attendance. This is exceedingly gratifying to the management, and it is no wonder that Acting Manager T. J. Fitzpatrick is all smiles to-day. He says the great success of the opening night is due to a combination of circumstances. To begin with there was an agreeable change in the weather, which for a week past had been insufferably hot. A series of storms on Tuesday night and Wednesday morning cooled the atmosphere to an appreciable extent, and at first grave fears that the rain might continue all day and evening, but fortunately the sun came out in the afternoon, the clouds rolled away, and when evening came the sky was bedecked with stars and almost cloudless. It was a perfect night, and it is no wonder that thousands of people decided to spend it at the exposition. Then the appearance of John Philip Sousa and his celebrated band of 50 musicians proved a strong magnet, also.



SOUSA IN ACTION.

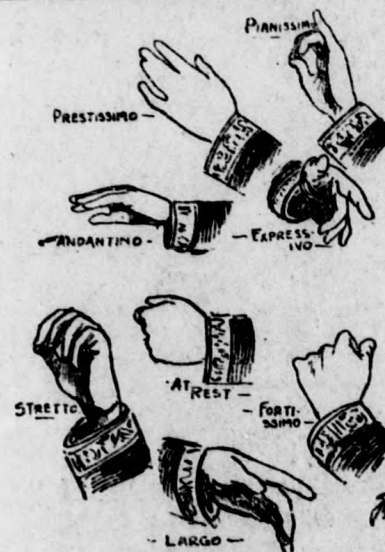
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Study of Sousa's Expressive Left Hand.

erable attention. Thousands of people wended their way through the aisles, stopping now and then to inspect closer some exhibit that proved particularly interesting. The immense tank in which Capt. Adams is to give his exhibitions of deep sea diving aroused some curiosity. The captain won't be here until next week, but his tank is all in readiness and seats are provided for spectators, which last night were utilized as a resting place. A few of the exhibits in mechanical hall are not yet completed, but it won't take long to put on the finishing touches. The doorway at the east end of the building was open last night and several workmen were engaged in removing an iron panel above it to admit the Pullman sleeping car Laconia, which stood outside awaiting admission. Several hundred trackmen employed by the Pennsylvania railroad were outside laying a track to run the car into the exposition building. Many people stopped on their way to the exposition to watch the work of moving the car from Third street around to Duquesne way. It was no easy task, for the car is 77 feet long and weighs 124,000 pounds. The car is of latest design and when placed in mechanical hall it will be opened for public inspection. It is in charge of a couple of porters.

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Scenes from The Wedding Day... Edwards
Prize song from Die Meistersinger... Wagner
Saxophone solo, Belle Mahone... Phillips
Mr. Jean Moeremans.
(a) Indian War Dance..... Bellstedt
(b) March, King Cotton..... Sousa
Reminiscences of the Plantation
(new)..... Chambers
- PART II.**
9:30 to 10:30.
- Overture, The Road to Glory (new)... Kling
Tone picture, Blumengfluster... Von Blon
Trombone solo, Love Thoughts..... Pryor
Mr. Arthur Pryor.
The Night of Sabba, from Meffistofele..... Bolto
(a) Characteristic dance, Little Dot (new)..... Froelich
(b) March, The Charlatan (new)... Sousa
Introduction to third act of Lohengrin..... Wagner

MANY MORE THOUSANDS VISIT THE EXPOSITION.

Sousa and His Band Lionized, and People Become Wild Over Patriotic Airs—Many Excursionists Were Present.

Great crowds of people visited Pittsburgh's big show at the Point yesterday and last evening. Sousa and his famous musicians were as usual the center of attraction. The band received a great ovation, and in the evening the people would not rest until a third encore was played to the overture of the second part.

Over 10,000 people visited the Exposition during the day and evening. One of the noticeable features was the great number of women present. Several thousand visitors were from outside towns, the first excursions of the season coming over the Pittsburgh and Lake Erie and the Pennsylvania lines. Nearly every city and town for 100 miles sent large delegations. Manager T. J. Fitzpatrick said last night the first excursion was a most encouraging indication that the attendance from outside points would be greater this year than in any previous year. He said he was delighted with the general success of the opening of the season, and he predicts this to be the Exposition's greatest year. Every exhibit is complete with but one exception, and this one will be ready to-day.

Last night's crowd was a patriotic one, as demonstrated during the rendition of a patriotic medley by Sousa's Band. The playing of "The Red, White and Blue" caused an outburst of enthusiasm, and when "The Star-Spangled Banner" was played the audience in the big amphitheater and in the gallery arose and remained standing until the piece was finished. A wild scene followed the playing of each patriotic air. Sousa's "Stars and Stripes Forever" received long and loud applause. At the afternoon concert the band gave the first rendition here of Sousa's new march from the opera "The Charlatan," recently produced in New York.

Director Sousa said last night this is his band's first concert of the season, and that before it closes over 500 concerts will be given in 230 different cities. The tour will extend over 25,000 miles.

BER 9, 1898.

MARVELOUS MUSIC.

Sousa's Band Attracts Immense Crowds to the Exposition Building.

The attendance at the Pittsburgh Exposition last night was fully three times as large as on the corresponding night last season. The great building was crowded with interested sight-seers. Excursion trains on the various railroads centering here brought in thousands of visitors from Altoona, Cumberland, Md., Cleveland, Youngstown, Steubenville and other points. The big show is in full operation and there are no signs of incompleteness anywhere.

The band stand was the center around which everything revolved yesterday. During the afternoon Conductor Sousa and his band rendered an excellent program in two parts. Thousands crowded the music wing and stood patiently on the floor of the main building, seeming never to tire of the melody that issued from the instruments of the performers.

Mr. Sousa was bubbling over with generosity last night. He likes Pittsburgh and Pittsburgh people and always likes to give them what they want. Last night they wanted the earth and would have got it if Mr. Sousa had been strong enough to hand it over. As it was he gave them two and three encores to every piece on the first half of the evening's program. He was liberality personified, and seemed to enjoy the performances of his band equally as much as did his auditors. Among the encore numbers rendered last night were "Georgia Camp Meeting," by Mills; "El Capitan" and "Bride Elect" marches. One of the gems of the evening was the saxophone solo, "Belle Mahone," by Jean Moeremans, which was rendered in most artistic fashion. He was warmly applauded and responded by playing the "Song of the French Peasant." Arthur Pryor's trombone solos were also well received. He is a great favorite in Pittsburgh and always has to respond to encores. His first number was one of his own composition, "Love Thoughts," a very pretty thing and characteristic of the name. Two Wagnerian numbers were rendered during the evening. During the first half of the program Mr. Sousa gave the famous prize song from "Die Meistersinger," and during the second half the introduction to the third act from "Lohengrin."

"Many of the visitors missed several of our opening numbers to-night," said Mr. Sousa. "We begin promptly at 7:30, and to hear every number one should be on hand at that time. During my twelve years of military duty and discipline I learned among other things to be very punctual, and the members of the band all know it and are always in their seats at the proper time. I always begin on the second and every man is in his place."

The exhibits on the main floor and in machinery hall continue to attract great attention. Certainly no such display has ever before been made at the Pittsburgh Exposition. Visitors find new and interesting exhibits everywhere, and there will be no lack of interest during the season. The following is the program for this afternoon:

- PART I.—2 to 3.**
- Overture, "Zampa"..... Herold
Gems from "The Highwayman"
(new)..... DeKoven
Waltz, "Colonial Dames"..... Sousa
Grand Fantasia, "The Flying Squadron"..... Kappey
Cornet solo, "Oh, How I Love Thee"..... Satta
Mr. Emil Kennecke.

- Overture, "Drummer of the Guard"..... Titl
- PART II.—4 to 5.**
- Overture, "Triumphal"..... Rubinstein
Airs from "The Telephone Girl"
(new)..... Kerker
Duet for piccolos, "Robin and Wren"..... Kling
Messrs. G. Norrito and Wadsworth.
Scenes from "I Pagliacci"..... Leoncavallo
(a) Serenata, "Love in Idleness"..... Macbeth
(b) March, "The Charlatan"..... Sousa
(new)..... Sousa
Finale to "Robin Hood"..... DeKoven

SOUSA IS A SUCCESS.

Rendered His Latest March Yesterday and Has It Programed Again—His Stay Too Short.

John Philip Sousa rendered his latest march from the opera of "The Charlatan," yesterday. It is the principal melody of the opera, which was produced successfully in New York a short time ago. It was mislaid at the hotel, and Mr. Sousa regretted that he was unable to give it the first night of his performance. He will play it again this afternoon, but not to-night.

It is Sousa that the people go to the Point to hear. His stay is too short. He is endeavoring to make up for the lack of time by numerous encores. He gave two or three last night to almost every number. Among the melodies played were Mills' "Georgia Camp Meeting" and Sousa's "Bride Elect" and "El Capitan." Arthur Pryor's trombone solo, "Love Thoughts," was received with great applause again. He was compelled to respond to an encore.

Mr. Sousa says that while he likes Pittsburgh audiences, he finds them a little tardy. They usually miss several of the opening numbers. He says he begins punctually at 7:30, and expects his audience to be there at that time. Mr. Sousa will accede to the custom that prevails here to make Friday evening's concert one of classical music. The second part of the evening's entertainment will be devoted to Wagnerian and similar melodies. Airs from "Lohengrin" and the "Night Scene" from "Tristan" and "Isolde" are on the program. Among the other numbers are the scherzo from Mendelssohn's Scotch symphony, and Schubert's "Erl King." He has especially arranged the Tannhauser overture for his band. His program for this afternoon follows:

- PART I.**
2 to 3.
1. Overture, "Zampa"..... Herold
2. Gems from "The Highwayman"
(new)..... DeKoven
3. Waltz, "Colonial Dames"..... Sousa
4. Grand Fantasia, "The Flying Squadron"..... Kappey
5. Cornet Solo, "Oh, How I Love Thee"..... Satta
Mr. Emil Kennecke.
6. Overture, "Drummers of the Guard"..... Titl
- PART II.**
4 to 5.
1. Overture, "Triumphal"..... Rubinstein
2. Airs from "The Telephone Girl"
(new)..... Kerker
3. Duet for Piccolos, "Robin and Wren"..... Kling
Messrs. G. Norrito and Wadsworth.
4. Scenes from "I Pagliacci"..... Leoncavallo
5. (a) Serenata, "Love in Idleness"..... Macbeth
(b) March, "The Charlatan"..... Sousa
(new)..... Sousa
6. Finale to "Robin Hood"..... DeKoven

SOUSA AS A COMPOSER.

John Philip Sousa's new opera, "The Charlatan," produced for the first time Monday night, receives favorable criticism at the hands of the New York critics. They say that it is of better musical quality than either "El Capitan," or "The Bride Elect." Sousa has shown his versatility in that he has abandoned march music in "The Charlatan" and has substituted waltzes and light lyric numbers. "When the orange-flowers blossom," is said to have a "fetching" quality that will cause it to be hummed by everybody; and "Seventh son of a seventh son," and "Meditation," are praised.

BEAUTY IN COMPLETION.

THE PITTSBURG EXPOSITION IS FINISHED IN EVERY RESPECT.

Interest in the Annual Big Point Show on the Increase—Second Day Was Marked by a Large Attendance—All the Exhibits in Attractive Condition, and None of the Old-Time "Newness" Remains—Sousa's Music Again Delighted Thousands. To-Day's Programs Promise Another Treat.

The second day of the Pittsburgh Exposition's tenth season showed a continuation of the enthusiastic approval that marked the opening Wednesday night. The attendance yesterday afternoon and last evening was estimated at between 8,000 and 10,000, which is far in excess of the attendance on the same day of last season. During the day there were visitors from Altoona, Cumberland, Cleveland, Youngstown and Steubenville and from many parts of Western Pennsylvania at the attractive show.

Everything seems combining to ensure success. The weather is ideal, the music superb and the displays are in a finished condition. In no respect more than the latter is the present season an improvement over some of those preceding it. It was formerly the case that on not only the opening night, but sometimes for over a week afterward, portions of the interiors of the halls closely resembled a carpenter's shop. Booths were being hammered together and finishing touches applied to displays. This year there is none of that. Everything is complete and looks as if the whole interior were one piece of work built and decorated by the same body of workmen. The decorations are brilliant, but harmonious in blending and effective in color scheme. The interior last night presented a perfect blaze of light, but it was evenly distributed and no strain on the eyes was noticeable.

While the booths are, if possible, more elaborate and interesting than those of last year, they are not able to cope with the potency of Sousa's music. When the "March King" appears among his bandmen and gives that stirring rattat of the baton on his music stand it seems as though a bugle had resounded through the buildings; and in answer to the summons men, women and children hurry to fill all the seats of the amphitheater and stand a solid mass about the music stand.

Mr. Sousa was in good spirits last night and evidently enjoyed all the numbers played. The band played with a dash and a swing that set the large audience in ecstasies, and every number was followed by clamors for more. Mr. Sousa started in by granting encores every time they were called, but soon found that if this was continued he would be kept playing all night, so was forced to keep his encores down to about three for each number. Among the encore numbers were "Georgia Campmeeting," "Stars and Stripes Forever," each of which were played at both evening concerts, "El Capitan" and "Bride Elect" marches, the "Intermezzo" from "Cavalleria Rusticana," "The Star Spangled Banner" and several patriotic medleys. One of the most interesting features of the program was "The Charlatan" march, from DeWolf Hopper's new opera, which Mr. Sousa has just completed, and which was played here last night for the first time by the band. Mr. Sousa says he considers it the most melodic of all his marches, but it does not seem to have the depth and finish of "El Capitan" or "The Stars and Stripes Forever."

During the afternoon Franz Hell gave a magnificent fleuglehorn solo, "Werner's Farewell," which brought out to perfection the qualities of his instrument. In the second afternoon concert Simone Mantia gave an artistic rendition of Sexton's "Air Americaine" on the euphonium. The first soloist last night was Jean Moeremans, on the saxophone. His rendition of "Belle Mahone" received warm applause. As an encore he played "The Song of the French Peasant." One of the most artistic features of the concerts was the trombone solo of Arthur Pryor, "Love Thoughts," his own composition; it is a beautiful, dainty bit, and was exquisitely played. As an encore he played "On the Banks of the Wa-

bash" which fairly brought down the house. Again encored, he gave a beautiful rendition, "The Palms." During the evening the band gave two Wagnerian numbers, the "Prize Song," from "Die Meistersinger" and the introduction to the third act of "Lohengrin." One of the most artistic, and by all odds the daintiest numbers of the evening, was Von Blon's "Blumengluster."

A number of people missed several numbers last night by arriving late. All those who wish to hear the first evening concert will make it a point to reach the Exposition buildings before 7:30 o'clock, for Mr. Sousa is the soul of punctuality. He always begins on time. Mr. Sousa says his 12 years of military experience bred in him this habit of always starting on time, and he has drilled his band to be equally careful. A perfect system, he says, is absolutely essential to conducting tours of such magnitude as are made by his band. This is the first stand of the present concert season, but before it is concluded over 25,000 miles will have been traveled. Arrangements have been made to give over 500 concerts in about 230 different cities. This tour will extend from Quebec to San Diego, Cal.; from Havana, Cuba, to Seattle, Wash.; from New Orleans, La., to Winnipeg, Manitoba. It is expected that the Sousa band will be the first organization of any prominence to play in Havana, and much interest is felt as to its reception. It is said that Charles Frohman proposes to accompany the band to Havana and judge from its reception the prospects of taking some theatrical company there.

The Sousa programs for this afternoon are of unusual interest, as may be seen from the following:

Part I—2 to 3.
Overture, "Zampa".....Herold
Gems from "The Highwayman".....DeKoven
(new).....DeKoven
Waltz, "Colonial Dances".....Sousa
Grand Fantasia, "The Flying Squadron".....Kapper
Cornet Solo, "Oh, How I Love Thee".....Satta

Emil Kennecke.
Overture, "Drummers of the Guard".....Till

Part II—4 to 5.
Overture, "Triumphal".....Rubinstein
Airs from "The Telephone Girl".....Kerker
(new).....Kerker
Duet for Piccolos, "Robin and Wren".....Kling

G. Norrito and Wadsworth.
Scenes from "I Pagliacci".....Leoncavallo
(a) Serenata, "Love in Idleness".....Macbeth

(b) March, "The Charlatan".....Sousa
(new).....Sousa

Finale to "Robin Hood".....DeKoven
Following out a custom that has prevailed at the Exposition for several seasons, by which Friday has been designated as "Classical night," to-night's programs will be largely devoted to the works of the great masters. In the second part of the concert three Wagnerian numbers will be given, the "Tannhauser" overture, with instrumentation by Sousa; the night scene from "Tristan and Isolde" and scenes from "Lohengrin." Additional numbers from Schubert and Mendelssohn will make the program still more notable. In the opening of the first part a number of brilliant selections will be rendered from the compositions of Bizet, Meyerbeer, Suppe, Tchokoff and Robardil. A feature of this part of the concert will be Sousa's great march, "The Stars and Stripes Forever," not played as an encore, but rendered in its entirety. Following will be Sousa's symphonic poem descriptive of the "Chariot Race" in Ben Hur. Mr. Sousa has painted with his music the uproar and confusion of a Roman hippodrome. The blaring trumpets are heard mingled with the shrill screams of the maddened throng of spectators, while through all can be distinguished the clatter of galloping steeds and the grinding wheels of the circling chariots.

SOUSA'S FAREWELL.

His Band to Be Followed by a Local Organization.

IT IS ONE OF THE BEST, TOO.

AN INTERESTING EXHIBIT OF BUTTER-MAKING AT THE EXPO.

It Catches the People Who Eat Oleomargarine, and, Strange to Say, Young Men Form a Large Part of the Audience—Capt. Adams Opens His Deep-Sea Diving Performance To-Day.

Sousa and his band closed their engagement at the Exposition last night. The fact that it was Sousa's last night was probably the attraction that drew one of the biggest crowds that ever attended the exposition. On every side words of praise were heard for the admirable band that so delighted the big audience. Pittsburghers never seem to tire of Sousa. He was applauded to the echo last night, and rendered an encore after each number on the program.

There was one cause for complaint last night, and many people grumbled about it. That was the scarcity of programs. There were plenty of them printed, but unfortunately there seems to be no fixed place for their distribution. Many people called at the manager's office and got programs, but more went without. The concerts would be rendered far more enjoyable if some system for the distribution of the plentiful supply of programs printed was put in operation.

Prof. Guenther has already arranged several of his programs, and they are composed of music on the order of that given by Sousa and his band. Mr. Guenther is an ardent admirer of Conductor Sousa, and expects to give Sousa compositions as encore and regular numbers as often as did the great march composer himself during his stay here. At the request of Mr. Sousa his publishers have sent Mr. Guenther the scores of all his principal marches and two-steps.

THE PITTSBURG DAILY NEWS

WEDNESDAY, SEPTEMBER 14, 1898.

The Exposition Music.

And now the patrons of the Exposition are to be given a sample of the very best efforts of a band of local musicians, and that is as it should be. So far during the progress of the big Point show Sousa has been the magnet that filled the place each evening, but Sousa has gone to entertain other audiences and to attract other crowds. He has taken with him his musicians, but not his music, and the melodies of his mind will still be heard rolling in volumes of echoing sound through the broad passages of the Exposition building.

Sousa is popular in and about Pittsburgh. His music is not wholly responsible for his popularity. His polish, his grace, and his apparent deference make him charming and attractive, and the poetry in his motions is by no means the least attractive feature of his performances. But his music and his musicians are of the highest order, and they have fairly won every word of the generous praise which has been accorded them. The Exposition, however, is distinctly a Pittsburgh institution and it is fitting that the Greater Pittsburgh band should be given every possible advantage in displaying its capacity and the skill of its members right where the test must be severest. Sousa's music will probably find a conspicuous place on the music cards of the Exposition and the harmony in its numbers should seem the sweeter because the local organization produces it.

As an organization Guenther's Greater Pittsburgh band is new to Pittsburgh, but the individual members are familiar figures to those hereabouts who love music. Of course the local organization comes in after a high standard has been fixed by Sousa, but the Pittsburgh standard has come to be a high one, too, and it is getting higher each year. Now, when all eyes are turned on the Greater Pittsburgh organization, is the exact time for its best efforts, which have been promised by its management.

NEXT GREAT COMPOSER WILL BE AN AMERICAN.

JOHN PHILIP SOUSA AS A MAN, REMOVED FROM THE LEADER'S STAND.

INSPIRATION IS THE POWER.

PITTSBURG'S HIGH STAND IN ORCHESTRAL MUSIC.

He Holds a High Opinion of Herbert as a Leader and a Composer.
Chat With the Great Leader.

"The future great musical composer of the world will be an American."

Sousa dropped gracefully onto the couch in his dressing room at the Exposition as he made the remark and sent a cloud of smoke from a fragrant cigar curling up above his head. He smokes all the time except when he stops for meals and to lead his band. The cigar is his constant companion from morning until night, and he declares that smoking is the one thing that is a joy forever. The room was littered with all sorts of belongings. There were articles of wearing apparel hanging on the wall, different musical instruments on the floor and the table was covered with music and writing materials, while an additional stand held a dress suit case. But one does not give more than a passing glance to the details of a room when Sousa is in it. The great musician does everything just as gracefully as he moves his hands when he guides his band, and he is just as charming a talker as a band leader.

"Why do I think this famous master of music will be a son of the Stars and Stripes? Well, it has been left for the Yankees to bring to perfection every art and invention they have touched. They have advanced many of the inventions of other nations from a crude to a perfect state and they themselves are the greatest inventors of the world. It necessarily follows that when this wonderful American brain has a chance to turn from the things of utility to art it will develop a mastery over music that will lead the world. The conditions of a musician in this country are growing better every year at a rate that is surprisingly fast. We are getting away from the hard commercial atmosphere that is inevitable to a republic, in its infancy, to a condition of affairs when men can give thought and time to the development of art tastes. The people who create the things to satisfy these desires must make rapid advancement, for appreciation is a sharper spur to genius than is adversity.

"Pittsburg is a musical city. The idea of supporting a permanent orchestra is a fine idea, and one which I hope will some day be put into practice in all cities of this size, and even smaller ones. It is a strong proof that the people here have a remarkable appreciation, for the motive alone possible for such an undertaking is a great love for good music.

"Herbert as a composer is beyond question, and as a musician is equally successful. I hold that if a man is successful in one branch of his art he can be equally so in another, if he can give the same interest and effort to it, although I would not pose myself as a pianist, I'm very bad at that instrument.

"Do I have inspirations when I write my compositions?" The genial talker smilingly repeated the question and paused long enough to strike a match and relight the cigar which had been inconsiderate enough to go out while he was giving more attention to musical topics than to the delightful little roll of tobacco leaves, before he answered it.

"Indeed I'm an absolute believer in inspirations, but not quite the same kind that the man expected when he went out to milk his cow. He went out into the pasture and set the pail down and waited for the cow to come and back up to it. I seek an inspiration by getting myself into the atmosphere of the particular kind of composition I want to write.

"For instance, if it is a march, I turn my imagination loose among scenes of barbaric splendor. I picture to myself the glitter of the guns and swords, the tread of feet to the drum beat and all that is grand and glorious in military scenes. How these thoughts come I cannot tell," the musician continued, his face aglow with enthusiasm. "It is an utter mystery to me and I can liken it to nothing less than a sort of self-hypnotism. I believe that the only successful music, the music that will live, be it great or small, is conceived in this way. Some people might term it invention. I can readily understand how the inventor is lost to all things around him and sees nothing but the machine he wishes to create, with its every wheel and cog and other detail. I have composed in music halls, in railway cars, on country roads or city streets. When one is under the spell it matters not what the surroundings be. Great ideas come often as surprises, and a musician is awestruck when he gives birth to a melody that he feels is all his own. There have been such times when I have been almost overpowered by a feeling of fright. When I write for a particular instrument there is not a single thought for any other instrument in my mind."

The great Sousa is an optimist of the strongest type, and having an excellent digestion and a well-balanced mind, he is little subject to the uncomfortable moods that tradition says are the ghosts that haunt genius, but right here he confessed to having his blue moments, not light blue ones, but deep dark blue, and to being frequently very much frightened on the stage just before some new thing is to be produced. But no one has ever discovered it, and would only believe it because there was Sousa's word for the truth of the statement.

When his hand movements were referred to, he laughed a jolly laugh that was interrupted by one of the band coming to the door and saying "10 minutes," then vanishing again. The leader went on talking. "Hand movements," he said, "come with the music. There is no system, and each leader differs in this particular. He must be very closely in touch with his orchestra, and they must catch his passing emotions. He must possess both soul and technique. His personality and taste are bound to have modifications in style of conducting the same composition at different times and among different surroundings. His movements are an eloquent voice that expresses his feeling of the moment. Through this medium his musicians catch his every thought, and he imparts to the music what his feelings are at that time."

There was a pause just then while Sousa gave cordial assent to the request of a woman who came to the door and asked that a certain composition might be played as an encore. Then he drifted off into chat about other things, for he is almost as much interested in tennis, baseball, sparring, trap shooting and a host of other things as he is in music. The mail had just brought him a letter from one of his little daughters. She told him she had just written a story, and thought she would send it to a paper, because it was very good. The strong point in the tale, which she enclosed for inspection, was a conversation between two little girls. One asked the other if she would have some lady fingers. The response was, "No, thank you, I'm no cannibal."

Both daughters have great musical talent, but when asked if he would be willing for them to follow it as a profession their father promptly said "no." "The musician is a slave to his music. It may be so to some extent in other callings, but most so in this. If the player stops his practice for the briefest while he goes back." According to Mr. Sousa, the greatest talent his 11-year-old son has displayed so far is in the line of having a good time. One day when lack of attention to studies at school had been reported at home he assumed a very severe manner, which certainly does not belong to him, and took the boy to task about the matter.

Sousa began his professional career at 11 years of age, so he opened up with "Are you aware that your father was earning his living when he was as old as you are?" The boy replied, "Oh, yes; but, papa, you forget that your father was not earning the salary that my father is," and the lecture was ended. There were more stories coming, for Sousa chums with his children, but a musician came to the door and said: "Three minutes," which meant that the band leader was due on the stage again in that space of time. So Sousa ended his talk with a cordial handshake and "Glad to have met you." By the way, one of the most attractive things about him is his handshake. There is so much of good will and genial fellowship in it.

ST. LOUIS EXPOSITION

St. Louis Globe-Democrat

AGAIN THE EXPOSITION OPENS.

The Big Coliseum Filled by an Enthusiastic Audience.

New Displays and New Features Attract Much Interest.

Twenty Thousand the Opening Attendance—Coliseum Palm Garden Strikes Popular Fancy—A Brilliant Gathering of an Old-Time St. Louis Exposition Crowd.

The promoters and projectors of the St. Louis Exposition have reason to congratulate themselves on the auspicious opening of the Exposition last night. St. Louisans have long looked upon the Exposition as a public enterprise, and hence have felt that its openings should be force of circumstances be made auspicious, but none of this latent feeling was necessary last night. There were the people—at least 20,000 of them—within the walls of the Exposition building and Coliseum; there were the myriads of electric lights; there were the numberless startling and novel displays, and then there were enough of the old familiar things about the spacious halls and corridors of the building to make the old-time Exposition goers feel at home and recognize things with which they are familiar. Then there was the music. Director Sousa and his popular band furnished this feature. He wore his suit of white duck. He stood just as erect and bowed his back with the same old time curve, and the enthusiasts rolled their eyes up into the iron girders of the Coliseum and said he was "simply divine," just as they have done a hundred times before. And then when he had finished his concert and dropped in at the directors' room to sip champagne with his employers a few of these enthusiasts gathered to do him honor, clasp his hand and ask him if he could not furnish the piano music for that popular air his band had included on the programme, "just to remember you by."

But the feature which struck popular fancy, and which called for the most encomiums, was the palm garden in the Coliseum. It was beautiful—even the most stoical did not deny that. And then it was novel. The masses had not attended the horse show, neither had they seen the interior of the big building during the series of big entertainments which have been held there. They were given that privilege in the new palm garden. Aside from the novelty of the big building, the interior of the place was indeed a bower of loveliness. The floor of the arena had been covered with tanbark, and at intervals the wide-spreading leaves of the royal palm seemed to burst through, forming beautiful promenades, about which comely women, becomingly attired, made their way on the arms of their escorts. Then there were pagodas of rough bark, which seemed to invite the visitor to seek seclusion from the crush of sightseers. At intervals there were green bowers, into which the bright rays of the myriad electric and gas lights did not penetrate. In these bowers the shadows were deep and dark, in contrast to the brilliant scene all about. In some of the softened shadows the young folks sat to partake of refreshments brought from booths hidden beneath the tiers of Coliseum seats.

From the gallery the palm garden scene was most beautiful. In the center on a raised white platform was Director Sousa and his musicians. The director swayed gracefully as the strains of music swelled from the instruments of the trained players. All about the edges of the platform was a fringe of green from the tall or potted palms and hothouse plants. Then there was the reddish brown tan bark floor broken by the promenades and walks about the clusters of palms or the pagodas of bark. The bright colors of the ladies' gowns were relieved in places by the darker garb of the men who gathered in

groups to better admire the kaleidoscopic effect of the swaying thousands. Across the broad expanse of boxes and seats there was a sea of faces. At one time, when about the middle of the programme was reached, it was noted that every seat in the place was occupied, and hundreds of people choked the aisles or hung over the balcony rails.

The brilliantly attired audience was not the least of the striking sights of the opening night. Far up above the heads of the thousands, and just beneath the heavy girders of steel, were clusters of lights, which threw a brilliant halo about the scene. Then further up into the vaulted ceiling were the cluster of gas lights which shone but dimly below like the stars which peep through a cloudy sky. The people were kind. They were patriotic. They were liberal with their applause. When the band played the national airs the men uncovered and the women applauded, and then when "Dixie" was played the old Southern shout seemed to shake the girders of steel and my lady clapped her dainty white gloves together until the director answered the applause by repeating the strains.

Something of additional color was lent to the scene this year by the military uniforms of many of the men in attendance. There were volunteer officers in all the glory of their full regimentals. There were men from all branches of the service, as was shown by the red, yellow and white trimmings of their uniforms. There were men from the navy, too, with their oddly laced trousers, with flaring bottoms, and their blue shirts, with low necks, and collars decorated with great white stars. There were no less than a score of these in different parts of the building during the evening, and one particularly handsome jack tar, with a strikingly beautiful old lady on his arm, was followed from place to place by a crowd of curious and admiring young folks. His face and hands were tanned as though he had seen service in the Indies.

But the Coliseum was not alone in demanding the attention and admiration of the thousands who gathered there last night. There were the usual number of exhibits, with many more added. There were the brilliant arrays of diamonds, of silverware, at which covetous glances were cast. There were novelties in the way of mechanical devices to attract and hold the attention to some of the merchants' wares. The carriages and vehicles occupied space in the Coliseum. Most of the heavy and bulky articles were in the basement of the Exposition building. In the basement, too, were the aquariums, with the countless fishes squirming and darting about. Some of the old friends of former years among the funny tribe were missing—notably the monster cat, who committed suicide last year. But many of the visitors declared they found old friends in the aquariums among the turtles and the larger fish. Upstairs there were the booths, where all manner of palatable delicacies were dispensed by charming and pretty attendants. Most of the faces in the booths were new. But few of the attendants of former years were to be seen. A group of newspapermen who thought they recognized an acquaintance of a former year dropped a coin from a balcony to make her look up. She calmly pocketed the coin, looked up, and called them "saucy things," but none of them had ever seen her before.

There was some grumbling and dissatisfaction because Music Hall was closed. The many years during which the public has been admitted to the hall free of extra charge has brought it to think it has a sort of proprietary right in the place, and many resented it deeply when they attempted to enter the palace of grand opera and were denied the privilege unless they contributed an extra small coin. There were moving pictures and mechanical effects in the way of war scenes. Most people did not care so much for the novelty presented, which they missed, as they resented the idea of being barred from their beloved music hall.

The position of the art gallery remains the same. As usual, it attracted hundreds of people, who cared but little for the rest of the big show and perhaps did not visit it. The exhibit was as large as in former years—that is, it covered as much wall space, but some critics affected to deplore that it was not up to the artistic standard of former years. To the layman, who saw less of the art and more of the pictures, the display was as pleasing as of old. The management of the exposition, admitting that the display is not as expensive as in former years, say it was brought together more to please the people, who have always made up the bulk of the exposition patrons.

There was little in the way of real formality in the opening of the exposition. True, there were speeches and the introduction of Director Sousa, but everything was so commendably brief that the people did not have time to grow restless. President Clark Sampson made the opening address from the raised platform in the center of the Coliseum. He said:

"Ladies and Gentlemen—As president, and in behalf of the board of directors, I extend a hearty welcome to those who are present this evening at the opening of the fifteen annual exposition.

"The achievements of this institution, and the important factor which it has been in the upbuilding of the new St. Louis, need not be told. Its history is radiant with the

glory of success. It rejoices in having had the approval of our people in the past, and it will be the aim of the management to so conduct its affairs in the future, as to best subserve commercial, educational and social interests.

"Our Coliseum, completed since the last exposition, is an ideal place for the people to assemble; with ample space for the multitude and with the arena transformed into a garden of beauty, this great auditorium will be our Temple of Music.

"But, this is only one feature of the exposition. You should visit, and visit often, the departments containing attractive exhibits and the galleries of art, which, we are confident, will receive your hearty commendation.

"The war waged in defense of the honor of our country, and in the cause of humanity, has terminated with victory to our flag.

"The army, amid hardships and disadvantages, has been triumphant, while the conquests of the navy, from the day of the great achievement of the heroic Dewey at Manila to the destruction of Cervera's fleet at Santiago, have been glorious.

"To celebrate these great events some of the naval battles of the war will be reproduced daily in the Exposition Music hall in a manner so realistic as to be both pleasing and instructive. Cannons roar, magazines explode, ships go to the bottom of the sea and Spaniards are blown into eternity.

"Our soldier boys, flushed with the joys of victory, are returning to their homes. The blessings of peace and prosperity prevail. Let us, therefore, for forty days have a continuous peace jubilee at our exposition, thus manifesting our patriotism and gratitude, while at the same time loyally supporting an institution which is of vital importance to our city.

"Recognizing the fact that music is a charming feature of an exposition, we are pleased to present our old friend, who comes to us again with his matchless band, Capt. John Philip Sousa."

Following this Mayor Henry Ziegenhain made a brief speech, complimentary to the gentlemen who were backing the enterprise and also to the character of the audience in attendance. Then came the formal presentation of Director Sousa, after which he led the band in the rendition of the "Star Spangled Banner." An outburst of applause ended further formality, and the exposition was opened for what promises to be a most prosperous season.

To-day's Programme.

Following are the programmes for to-day's concerts:

2 O'CLOCK TO 3.

1. Overture—William Tell.....Rossini
2. Ride of the Valkyries.....Wagner
3. Scenes from The Bride Elect (new).....Sousa
4. Flugelhorn solo—Werner's Farewell.....Nessler
Mr. Franz Hell.
5. (a) Andante—The Broken Melody.....Van Blenc
(b) March—The Stars and Stripes Forever
6. Fanfare Militaire.....Sousa

4 O'CLOCK TO 5.

1. Overture—Stradella.....Flotow
2. Prelude to third act of A Basso Porto (new).....Spennell
3. Ballet Suite—The Rose of Shiraz.....Ellenberg
4. Euphonium Solo—Air Americaine.....Sexton
Mr. Simane Mantal.
5. (a) Narcissus from Water Scenes.....Nevin
(b) March—El Capitán.....Sousa
6. Variations on My Old Kentucky Home.....Foster

7 O'CLOCK TO 8.

1. Overture—Fest.....Lassen
2. Scenes from the Wedding Day.....Edwards
3. Prize Song from Die Meistersinger.....Wagner
4. Saxophone solo—Beile Mahone.....Phillips
Mr. Jean Moersmans.
5. (a) Indian War Dance.....Bellstedt
(b) March—King Cotton.....Sousa
6. Reminiscences of the Plantation (new).....Chambers

9 O'CLOCK TO 10.

1. Overture—The Road to Glory (new).....Kling
2. Tone Picture—Blumenfuster.....Von Blon
3. Trombone solo—Love Thoughts.....Pryor
Mr. Arthur Pryor.
4. The Night of Sabba, from Meistofele.....Bolto
5. (a) Characteristic Dance—Little Dot (new).....Froelich
(b) March—The Charlatan (new).....Sousa
6. Introduction to third act of Lohengrin.....Wagner

EXPOSITION OPENING WAS A SUCCESS.

Nearly 20,000 People Attend
the Formal Inauguration of
the Fall Festivities.

MUSIC IN THE COLISEUM.

Return of Sousa Greeted by a
Change of Plans in Entertaining
Visitors—Battle Scenes in
Music Hall.

The fifteenth annual opening of the Exposition last night was a success—perhaps the most successful opening night since the inauguration of the institution.

Fully 15,000 St. Louisans and visitors to the city crowded through the doors between 6:30 and 9 o'clock. Instead of the same old Exposition Hall and same old arrangement of exhibits, they found innovations. The novelty pleased them. Instead of being closed as it was last year, the Coliseum was thrown wide open. More than that, the arena had been turned into a tropical garden. From the midst of palms and plants of a warmer clime in the center of the arena rose a rustic design—the music stand on which were stationed Sousa and his band, which returns to St. Louis after a two years' absence. It was in the Coliseum that the formal opening took place. The ceremony was brief and almost informal. It was begun by President Clark H. Sampson of the Exposition Board. In a brief speech he welcomed the audience, presented to them the innovations in the Exposition plans, the new features that would be found, the arrangement of the Coliseum; the art gallery, with which so much pains has been taken, and the elaboration of exhibits of merchants over last year, showing the confidence of the business community in the future and the prosperity of the past year, the result of local enterprise, which has brought to St. Louis trade from territory never heretofore tributary to this city.

With a few words well chosen he specially welcomed the returned soldier boys and praised the American army and navy for the honor and glory they had won for the American arms, and said that in recognition of the peace-crowning glorious victory there would be a 40 days' continuous peace jubilee in the Exposition. He closed by introducing Sousa. The bandmaster rose. He needed no introduction. Everybody knew him and attested the fact by an applauding greeting. He acknowledged it, turned and gave the signal opening the first concert. Sousa has made changes in his band since he was here before and has bettered it. The opening number was the "Star Spangled Banner" and military music predominated. That it was popular the enthusiasm of the audience attested. Mayor Ziegenhain also made a speech of welcome. It was in his usual happy vein on such occasions. He was glad everybody was there and glad he was there, and hoped they were all having as good a time as he was enjoying. After the formal opening and the concert the crowd scattered through the naves of the old Exposition Hall, where the exhibits of St. Louis merchants and manufacturers were arranged, and crowded into the art gallery till standing room was at a premium. So great was the crush that the connoisseur of art had no chance.

The imported pictures attracted most attention, but it was plainly evident that local artists had a following and a larger following than ever before. But aside from the photographic displays, which are the finest shown at the Exposition in a long while, there is not a large display of local art. Paintings are few from this quarter, but strong. Two by Mr. Louis Berneker attracted much attention. One is called "Morning," represented by a nude female figure just floating out of the mist in the gray dawn and lighted by the waning rays of the fast fading moon. The other is the portrait of a well-known St. Louis girl—but whose name is not given.

In opening the Coliseum the management has sought to make it as attractive as possible. Quiet little nooks, here and there in the corners of the promenades, make it specially inviting to the visitor, and the tropical garden in the arena, with its walks in labyrinthine ways, makes a pronounced feature.

In Music Hall is shown a series of battle scenes, representing the engagements of the war with Spain. An extra fee of 10 cents is charged for this, and for this reason the doors of Music Hall are closed. This was the only regret. The crowd did not take kindly to the idea of the extra 10 cents to enter the big hall they have been so long in the habit of going in and out at will while the Exposition was open.

In his concerts to-day Sousa will introduce several new musical compositions never before heard in St. Louis. One is scenes from "The Bride Elect," another is "The Road to Glory," by Kling, a dance by Froelich, entitled "Little Dot," "The Chariot March" by Sousa, "Reminiscences of the Plantation," by Chambers. All these will be given at the evening concerts except the first.

From this programme it would seem that Sousa is putting his best foot forward right at the opening of his forty-day carnival of music. Or perhaps this is his way of returning thanks for the great ovation tendered him last night in the Coliseum. In either event it is certain that a more attractive programme, or one more certain to again pack the big halls of the Exposition, could hardly be arranged.

Threatening clouds had no apparent effect on the crowd which greeted the opening of the fifteenth annual Exposition last night. If they had, it was fortunate, for the immense building could not have comfortably contained more people than it did.

The gate-keepers are still counting the tickets that poured into their big tin boxes between 6:30 and 9 o'clock. It is estimated that fully 17,000 people were present.

The seating capacity of the Coliseum was taxed to its utmost, and the big

arena held an overflow gathering of several thousands, when President Sampson formally opened the Exposition at 8 o'clock.

A number of novelties were presented to the big audience, both in the industrial and art exhibits, and these were crowned by the transformation of the great tank arena into a palm garden. The Coliseum from the upper gallery presented a wonderful view. It was a perfect sea of color, in the center of which an island arose, and on this island Sousa's matchless band.

In the aisles between the exhibits in the two main corridors, and in the art galleries above, society elbowed its way among the people of all walks of life. While attention was given the many beautiful exhibits which lined both sides of the aisles, the crowd was the show last night. From to-night on, however, the Exposition will take precedence.

The managers of the enterprise were delighted at the great interest manifested by the public in the Exposition, and were assured that their efforts to arrange a creditable exhibit of St. Louis industry and art had received due appreciation.

The St. Louis Star.

EXPO. PACKED

ENORMOUS CROWD PRESENT
AT THE FORMAL OPENING.

Sousa's Band and the Coliseum
the Main Attractions.

FIFTEENTH ANNUAL SEASON
HAS BEGUN UNDER AUSPICIOUS CIRCUMSTANCES.

Excellent Programme Arranged for
To-Day—The Coliseum Palm Garden Has Made a Big Hit—Many Beautiful Exhibits and Novelties—Society Out in Full Force.

If the Exposition offered no other attraction for this evening, the following programme for Sousa's great band would suffice to fill the great hall.

7 O'CLOCK TO 8.

Overture—Fest Lassen
Scenes from the Wedding Day Edwards
Prize Song from Die Meistersinger.

Saxophone Solo—Belle Mahone Phillips
Mr. Jean Moersmans.

(a) Indian War Dance Bellstedt
(b) March—King Cotton Sousa
Reminiscences of the Plantation (new).
Chambers

9 O'CLOCK TO 10.

Overture—The Road to Glory (new) Kling
Tone Picture—Blumenfester Von Blon
Trombone Solo—Love Thoughts Pryor
Mr. Arthur Pryor.

The Night of Sabba, from Mefistofele,
Boito

(a) Characteristic Dance—Little Dot
(new) Froelich
(b) March—The Chariot (new) Sousa
Introduction to third act of Lohengrin.
Wagner

THOUSANDS ATTENDED THE OPENING CEREMONIES OF THE ST. LOUIS EXPOSITION.

Bandmaster Sousa Was Received With a Demonstration Which Delighted the Veteran Musician's Heart.

Mayor Ziegenhein and President Sampson Made Speeches, Then the Great Throng Poured Through the Building.



THE EXPOSITION.

Hail the season!
Feast o' reason,
Sights an' scenes an' all o' that!
"Ex" is runnin'—
Rakin' "mon" in—
D'rectors all a-gettin' fat!

Music? Certain!
Still a-firtin'
With our love that leader is.
You can't lose a
Man like Sousa,
With that corkin' band o' his.

Picters? Plenty!
Ten or twenty
Of 'em I would like to steal.
Garments flowin',
Glances knowin'
Make a feller sorter reel.

Goodness gracious!
Sech capacious
Galleries I never saw!
Picters in 'em
Oughter win 'em
Forty prizes on the draw!

Was there ever
Sech a clever
Lot o' things to hear an' see?
Lovely women
'Round ye skimmis'—
Oh, it quite bunnuzzles me!

An' that garden!—
Beg yer pardon
ultry in my praise,
But that tropic
Bower's a topic
That'll hold me forty days.

Let me choose a
Man like Sousa
For my music, Gimme a nice
Girl to talk to,
Place to walk to—
That's enough o' paradise.

"Ex" is open!
I'll be slopin'
Up there ever' night or two.
Crush my toes off,
Mash my nose off!
Any way, so I get through!

J. GETOHER GUNN.

Frank Galennie, dealer in magic, scored his greatest triumph Wednesday night, when he opened the Exposition for the fifteenth time. Twenty thousand persons streamed through the doors and rowded the big building from basement to heat gallery.

is almost like magic the way Mr. ennie whips things into shape the last days before the opening. But he does it it is not for ordinary mortals to how.

Sousa, in white ducks, bowing as of yore, was there with the band, and he was given a royal welcome. He was not in Music Hall. The band was stationed on a high platform in the center of the arena of the Coliseum. And all about it were arbors and bowers of tropical plants, in which sat hundreds of delighted ones. The tropical garden in the Coliseum promises to be the most popular feature of the Exposition.

The audience which greeted the great bandmaster was a large and brilliant one. It filled the garden and the seats.

In Music Hall there was a moving picture panorama representing scenes in the late war. The extra charge of a dime provoked a little grumbling, but hundreds paid it and were not regretful afterward.

The ceremonies of the opening were informal. President Sampson made the opening address. It was brief and patriotic. Mayor Ziegenhein followed with a short speech, complimentary to the Exposition management. Director Sousa was then introduced and led the band in a stirring rendition of the "Star Spangled Banner," which drew forth a burst of applause.

The audience was then free to enjoy itself in its own way, and it made the best of the opportunity.

It found many new features among the exhibits and a few that were reminiscent of former years, but not unpleasant for that reason.

The art exhibit, as usual, drew its full quota of admirers. Many persons lingered for hours in the big gallery who did not care for the rest of the show at all.

Director Rhodes' idea this year was to make the display as popular as possible, and he succeeded.

The late war is pictured everywhere throughout the building. There are battle-ships and cruisers, and Admiral Dewey's and Sampson's and flags, until the eye is surfeited with the colors.

The programme for the evening concerts is as follows:

7 O'CLOCK TO 8.

1. Overture—Fest Lassen
2. Scenes from The Wedding Day Edwards
3. Prize Song from Die Meistersinger Wagner
4. Saxophone solo—Belle Mahone Phillips
5. (a) Indian War Dance Bellstedt
- (b) March—King Cotton Sousa
6. Reminiscences of the Plantation (new) Chambers

9 O'CLOCK TO 10.

1. Overture—The Road to Glory (new) Kling
2. Tone Picture—Blumenfester Von Blon
3. Trombone solo—Love Thoughts Pryor
4. The Night of Sabba, from Meistersinger Bolto
5. (a) Characteristic Dance—Little Dot (new) Froelich
- (b) March—The Charlatan (new) Sousa
6. Introduction to third act of Lohengrin Wagner

Peter Vandeventer's Report.

"Hello, Van, old man—how do you like the Ex. this year? Pretty fine, eh?"

This was Manager Galennie's enthusiastic greeting when he spied me in the seething, surging, throbbing crowd at the Exposition last night. I allowed my limp hand to be pumped energetically for a few moments, but I only sighed prodigiously in reply to the query.

"Coliseum looks superb, doesn't it?" continued Mr. Galennie. "Come, why don't you give us your opinion?"

"Because, my dear sir, I try to maintain a dignified silence when I have nothing to say," says I.

I left him and wandered around the "Chaperone" exhibit, where I encountered Mr. and Mrs. Gus Jones, lost in admiration of the display of chaperones of various shapes and sizes, in their becoming black gowns and their dainty little white caps and aprons. Then I got lost in the mob, and after a few feeble struggles to hold

a position from which I might pause in charmed contemplation of Sam Kennard's delicate beauty, I allowed myself to drift with the crowd. Round and round the great building I went, occasionally catching a glimpse of such noted personages as Lacey Crawford, George Tansey, Uncle "Yulius," or Will Schuyler, and more frequently noting the number of pretty girls in attendance.

Miss Lillibel Pierce, escorted by a handsome youth called Carmichael, floated before my dazed vision, and in their wake came George Tracey (the light in the Kirkwood desert) with a stately blond. Later, I saw that fascinating little Mrs. Galen Tait, who I fancied was now living somewhere in the East.

Dr. and Mrs. Will Whipple were also among the wanderers, and Mrs. Whipple was looking as radiant as an October sunset. After awhile I found myself treading the tanbark carpet of the Coliseum arena. Heaven only knows how I got there. I pinched myself to see if I were awake. I was surrounded on every side by a wall of human faces, bobbing and twisting this way and that in dizzying confusion. Half hypnotized by the thousand pairs of staring eyes and the myriad gleaming lights, I vaguely trod onward until I collided with some strange object which bore a faint resemblance to a young palm tree. I don't yet know what it was—and I am afraid to ask. It was duplicated at intervals, the intervening spaces being filled with networks of tropical vines and dense banks of underbrush. Each moment I expected to see a panther spring snarling from its lair, or a glistening boa constrictor uncoil its sinuous folds from among the branches of one of the weird-looking trees. Sprinkled about in the arena were quaint little rustic summer houses, which I at first mistook for monkey cages and bear pits. In one of them was Sam Pierce with a couple of intellectual looking young men, and in another were Eugene Cuendet, Miss Mabel Filley, Mr. Hunt Turner and two very pretty girls from out of town. And then I saw William H. Thomson steaming along with his 20-minute-of-4 mustachios sailing in the breeze. I escaped and made my way to the art galleries, where a restless mass of picture lovers were searching hopelessly for something worthy of their contemplation. Prof. and Mrs. Halsey Ives were enjoying the "Capture of the Dutch Fleet," while Mr. and Mrs. Will Richardson went into raptures over a group of fox-terrier pups in a bad corner-light. Miss Nettie Miller, who leaves soon to finish her course at Vassar, discovered much more of interest in the photograph exhibits than in the art galleries.

Francis Jones' dainty little bit, called I think, "An Interesting Story," attracted the enthusiastic admiration of a group of young men, among whom were young Dr. Seilen Spencer, Ray Spencer, Herbert Morgan, and several others.

Otie Scruggs, with charming little Miss Amelia Bayliss, was also in the art gallery crowd.

WEALTH, FASHION AND BEAUTY

Gathered at Exposition at
Its Opening.

Many Thousands Thronged
the Building,

AND MOVING CROWDS MADE
BRILLIANT PICTURE.

EXHIBITS ARE FINE AS IN
FORMER YEARS.

The Palm-Decorated Coliseum
Proved the Great Attrac-
tion and Was Con-
stantly Filled.

A rule that has never been broken
before was smashed at the opening of
the fifteenth annual Exposition on
Wednesday evening, and that was the
admitting of visitors before 7 p. m.

When Manager Galennie reached the
big building at 6:30 he found a large
and impatient crowd waiting for ad-
mittance. The crowd continued to
grow, until it blocked the sidewalks in
front of the building. Galennie at
6:50 told the doorkeeper to admit the
people, and they poured in like a
living flood for the next two hours.

Ten thousand persons thronged the
Coliseum when President Clark H.
Sampson arose to make a short open-
ing address, and half as many more

"Spangled Banner" by Sousa's band was
proven the foresight of the "Ex" di-
rectors in transferring the concerts
from Music Hall to the Coliseum. In
every nook and corner of the immense
building the notes were clear and dis-
tinct, attesting the perfect acoustic
properties of the building.

COLISEUM THROGGED.

Every seat on the lower floor of the
Coliseum was filled, while the gallery
was largely patronized, and the arena
of the Coliseum and the aisles were
thronged with thousands.

The moving crowd over the scented
tan bark of the arena, through the



At the Fish Display.

palm trees, formed a pretty picture,
which was highly pleasing.

The crowd was everywhere, in the
basement, in the Art Gallery and
through the aisles, where the ex-
hibits were displayed, and it was a
handsomely-dressed, jolly crowd, with
hundreds of pretty girls and beautiful
matrons, and the city's best known
and wealthiest men.

After the concert an enterprising ex-
hibitor distributed hundreds of small,
whistles, and the building soon re-
echoed with ear-splitting sounds, that
drove many home, but as they were
going, any how, in a few minutes,
there was no kicking. Most of those
present were good-natured, and did
not seem to mind the racket.

EXHIBITORS' DAY.

Thursday is Exhibitors' Day, and
hundreds of friends of the exhibitors
will call upon them in the evening.
Sousa's program for the evening con-
cert is:

7 TO 8 P. M.

Overture—"Fest".....Lassen
Scenes from the "Wedding Day".....Edwards
Prize Song from "Die Meistersinger".....

.....Wagner
Saxophone Solo—"Belle Mahone".....Phillips
Mr. Jean Moersmans.

(a) Indian War Dance.....Bellstedt
(b) March—"King Cotton".....Sousa
"Reminiscences of the Plantation"
(new).....Chambers

8 TO 10 P. M.

Overture—"The Road to Glory" (new)
.....Kling
Tone Picture—"Blumengartner".....Von Blon
Trombone Solo—"Love Thoughts".....Pryor

Mr. Arthur Pryor.
"The Night of Sabba" from "Meist-
erlute".....Bolton

(a) Characteristic Dance—"Little
Dot" (new).....Frolich
(b) March—"The Charlatan" (new).....Sousa

Introduction to third act of "Lohen-
grin".....Wagner

SOCIETY WAS AT ITS VERY BEST.

The fifteenth anniversary of the St. Louis Exposition was opened last evening amid a perfect galaxy of beauty and fashion. The Coliseum, with its giant palms and princess feathers, made a striking background for the brilliant toilets of the ladies, every one of whom kept an anxious eye upon the artistically rustic band stand erected in the center, upon which was Sousa, the prince of bandmasters and the idol of the gentle sex.

The promenade around the band stand was greatly appreciated, as it afforded people an opportunity of meeting their friends and enjoying the music at the same time, while the tanbark rendered footsteps inaudible, so that music lovers who preferred to be seated in the tiers of seats were in nowise disturbed in their quiet enjoyment.

As the young people whispered and flirted, Sousa suddenly broke into the "Wedding March" from Lohengrin, and many were the sheepish glances and blushes exchanged by the fair promenaders and their attendant swains, and I heard one swell young society beau exclaim that Sousa was certainly in rapport with coming events, as he himself had counted 36 couples who would flutter to the altar to those beautiful strains before December.

And now let me say a word in season to the young men who are paying their court at the shrine of some particularly fair one. Dame fashion, who has her kingdom even in the domain of the little blind god, has decreed that a boutonniere, which matches the tones of beauty's gown, shall be worn by her attendant cavalier. The soldier boys were everywhere the heroes of the evening, and I noticed that the young ladies escorted by them bore themselves with a more haughty grace and cast triumphant glances at their sisters who had mere civilians in their train. However, I am bound to say that I have never seen more modesty shown than among the boys in blue last evening.

Society turned out en masse to do honor to this important occasion, and, moreover, donned its most magnificent plumage. Among those present were Miss Kathryn Edith Walsh, who wore a stunning tailor gown of ox-blood cloth, with a full vest of white satin, and a large black chip hat, covered with black plumes. A stunning toilette and one which attracted much attention was one of sand-colored tulle over Cerise-shot taffeta silk and a crush of Cerise-mirror velvet, with a stock to match. Sand color, by the way, is one of the newest fall shades, and as its tone is becoming to brunettes and blondes alike, bids fair to rival the popular American beauty shades so much worn this year.

Mrs. Charley Filley, accompanied by Miss Mabel Filley, who wore the charming yellow toilette, held quite a little court of the elite around them, and seemed to thoroughly enjoy the evening.

Miss Sophie Daughaday wore a heliotrope grenadine, with white satin stripes, the skirt ruffled with tiny frills of white satin ribbon. The waist made with gimp of alternate stripes of white satin ribbon and lace, and finished with three little white satin frills. A white chip hat, with clusters of shaded orchids, completed the charming tout ensemble.

Miss Amelia Baliss was very pretty in black and white organdie over cerise-colored silk, profusely trimmed with lace and ribbon to match. Mrs. Janopoulo wore one of the stylish pique suits made in a delicate rose color, with tailor cut and finish. A white shepherdess hat with a mass of blush roses was also worn. Mrs. Jebb was perhaps one of the few who had donned a fall gown, and certainly it became her well. A pale gray silk striped cloth, with tiny frills of satin ribbon of the same shade, composed this soft-toned toilet. A very pretty and fresh-looking little beauty, who whispered a shy petition not to mention her name, wore a French creation of white Paris muslin over leaf-green taffeta, with a large black-plumed shepherdess hat, and looked so bewitching that I almost broke my promise and added her name to the description of her dainty gown.

In fact, so many people we know were there, that did I but describe half of their beautiful toilets I should not have space in which to print them. Mrs. Otto Forster, Mr. and Mrs. Sim Rae, Mrs. A. B. W. Hodges, Mrs. A. C. Cassidy, Mrs. D. P. Roland, with her handsome young nephew, Joe Kirkbride; Miss Lucy Scudder, Dr. and Mrs. Gib W. Carson, Miss Lily Belle Pierce, Judge and Mrs. Terry, Mr. and Mrs. Harlow Spencer, Capt. and Mrs. Robt. McCullough, Mr. and Mrs. Walter Douglas, Mrs. Carney Mason, Mr. and Mrs. Nat Roth, Miss Iva Dula, Mrs. Fred Eschench, Messrs. Charlie Wonderly, Eugene Harney, Harry Frank, Hutchinson, De-mun Walsh, George Loker, Louis Bogy, Sam Pierce, Clarkson Carpenter, Joe Hays, Goodman King and Joe Burns were among those present.

R. B.



Everybody Had a Whistle.

were enjoying the Art Gallery and the
fine exhibits in various parts of the
building, which were up to the stand-
ard of other years.

With the opening notes of "The Star

The Mirror.

ST. LOUIS, THURSDAY, SEPTEMBER 15, 1898.

SOUSA'S MUSIC.

IT MARKS TIME FOR ALL.

AT the Exposition, John Philip Sousa, bandmaster and composer, is with us again. The people are flocking to hear him, just as of old, and, while the musicians, who profess to know the secrets of musical art, declare that Sousa is not to be mentioned in the same year with true music, his fame fills all the land and his marches set people to tingling in time with their strains.

Sousa has made a fortune. His compositions are played to the uttermost ends of the civilized earth. His marches were conspicuous in the melodies to which the marchers in the Queen's Jubilee kept step, as they filed past the Widow of Windsor. The Sousa music is known at Melbourne and Johannesburg. It is heard in Paris and at Munich. The Banda Rossa came from Italy to this country and peppered its first programmes with Sousa music. He has as much vogue as had Strauss, the waltz king. No one, of late years, has made more of a melodic impression upon the masses. To the great multitude there are but two kinds of music; Sousa's and the Intermezzo from Cavalleria. They represent the aesthetic limit for the million. Sousa has written one march which is played under a dozen different names. He has shifted the time, inverted the phrases, turned the harmonies around, advanced or pushed back the pauses. There is but one march, but it does business as the Washington Post, Liberty Bell, King Cotton and El Capitan. The bandmaster certainly deserves credit for the great show he makes with his one talent. His ingenuity amounts almost to genius. He surely has been marvelously successful in making so much out of the suggestion that came to him from the Boulanger march, that musical banality which caught the world but which is now forgotten, as Sousa's variations upon that theme will be forgotten.

Sousa is a far-seeing man in his way. He anticipated the war feeling in this country and began, years ago, to make direct appeal to it. He addressed himself chiefly to military motives and set to work to handle his brasses so that he might sweep away criticism with the clamor of horns and the crash of drums. He made, so to speak, direct appeal to the locomotor muscles and not to the mind. There is no meaning in his music. His operas, so called, are built around his marches. The whole motive of his work seems to be the production of an effect which will keep people from thinking. All matter has its "note." By striking certain keys or chords you can break glassware or make the furniture crack in a room. Sousa has found the note that reaches the marching muscles or the dancing muscles. This enables him to awake the involuntary thrill which the masses think is the true inspiration of music.

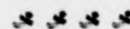
Sousa's music has been defended as patriotic. I do not hear it that way. Take "The Stars and Stripes For Ever" as an example. That is the one melody that has been called forth by the war just closed. Has it anything of high fervor and feeling in it? I certainly do not think so. It is meretricious. It is riotous and stormy, but it does not represent the deeper emotions of patriotism which one finds in "My Country, 'tis of Thee." There is no trace of solemnity or of reverence in the music. It makes a good tune to empty a theater to, but it has no other merit. There is something dapper about it, something pert and peckish. It carries with it the burlesque color and atmosphere. The music is pretentious enough, but it is nothing but the expression of unreasoning jingoism. If you study it you can see in it the pose of Sousa with his line-of-beauty back to the crowd, and you can catch traces of De Wolf Hopper's monkey business. Compared with any music, that is recog-

nized as music, any production of Sousa's is known for the cleverness of its musical gags, little harmonies or contrasts dabbled in for the crowd, like local hits interpolated in a play. Sousa's music strikes me as comparing with the music we all know to be music just about as Hoyt's "A Brass Monkey" compares with "The Rivals." I confess that, sometimes, a strain of his will carry me away, but then I've been, touched now and then, by a chord in "Maggie Murphy's Home," but for that reason I don't admit that the song named is to be classed with the songs of Tosti. The chief characteristic of Sousa's music is its tonic flashiness. It is eminently loud and vulgar. Its effects are crude. It knocks you over and it doesn't captivate you. It is good music for the crowd, I suppose, and I am glad to know that its popularity is such that it will result in a profitable year for the Exposition management, but I fear that its educative tendencies are directly opposite to those which true lovers of music would wish to see encouraged.

I hear Sousa on a hundred pianos and I hear girls and men rapturous over his fine, fresh, breezy style of music writing. I am willing to admit that his compositions have a certain amount of "go," but that is all they have got. He is, without doubt, "The March King," but his great reputation would lead me to believe him something more. It were too much, of course, to demand of him originality in his compositions. He knows what the crowds like and he writes that thing and he plays it and he fattens upon royalties. His band is excellently drilled and when he attacks the masterpieces he achieves some results that are commendable. One wonders why, knowing good music, he does not try to write it instead of systematically sticking to the production of things that people can easily whistle. One remembers, with some sympathy, how much more Mr. Victor Herbert attempted, in his seasons at the Exposition, in the way of educating the people to good music. There is more musicianship in one act of one of Mr. Herbert's operas, more higher motive and truer feeling, than there is in all the work of Mr. Sousa.

It is in order to say that I do not quarrel with success. Mr. Sousa's success gratifies me. I am glad to know, even, that Mr. Charles K. Harris has built himself houses out of "After the Ball." Mr. Sousa's success is deserved. It is the kind of success he has sought for; "seek and you shall find," you know. I do not say that Mr. Sousa's music is bad, because badness is all relative in this world. I am glad that he can pack the Coliseum twice a day for forty days and that his efforts send young people oftener to their pianos. He promotes practice. He performs wonders in his way, but they are wonders like those of Hermann, the Magician, not like the true wonders of Edison or Tesla. Still he has the people with him and they hail him great on all the street corners and in all the columns of the daily papers. They look at his back and go wild. They adore his dainty stride to his little dais and that little peacocky way he has of carrying his head. They say he is *distingue*. But his music is not.

The Growler.



THE ST. LOUIS REPUBLIC.

SECOND DAY OF THE EXPOSITION.

ANOTHER LARGE CROWD FLOCKED
TO THE COLISEUM TO HEAR
SOUSA'S BAND.

Art Exhibit Creditably Displayed by
Director Kurtz—Voting Contest
for Popular Man.

If there is anyone who thought that interest in the Exposition would lag after the formal opening and that the crowds would dwindle away to almost nothing, they were sadly mistaken. The second day's attendance proved exactly the contrary. A more than average crowd was present during the afternoon, while the place was almost filled last night.

The Coliseum was the center of attraction, the same as on the opening night. Two excellent concerts were rendered by Sousa. "Blumengluster," a tone picture by Von Blon, was heard for the first time, the same as was Sousa's new composition, "The Charlatan." There were numerous encores.

Yesterday was Exhibitors' Day, and various displays showed off to considerable effect, as the confusion attending the opening scenes was absent. Some of the designs are arranged in a very artistic manner and are a credit to the advertising manager who designed them.

The art exhibit, under the management of Director Kurtz, is making a creditable appearance. Director Kurtz says that the artistic standard of his section is higher this year than it has ever been before. The exhibit of Frederick MacMonnies attracts considerable attention. It is a statuette of Shakespeare, and is a reduction of the one in the Congressional Library at Washington. MacMonnies gained fame by his picture of Bacchante, that created such a sensation in the palace at Luxembourg, and a reproduction of which was rejected at the Boston Public Library.

A feature of the Exposition is a voting contest for the most popular man by the Golden Chain Humane Society. The result of the contest so far is as follows: Tony Stuever, 11; Jos. Franklin, 10; Mayor Ziegenheim, 9; Wm. J. Stone, 8; Judge Peabody, 7; Chief Campbell, 5; Judge Withrow, 4; Harry Hawes, 3; J. C. Lewis, 1; Jack Vancine, 2.

St. Louis Globe-Democrat EXPOSITION.

A Good Crowd Attends the Second
Night of the Big Show.

With great waves of melody from Sousa's band beating against the steel roof of the Coliseum, with the radiance of innumerable electric lights flooding the palm garden and lighting every detail of the big building last night, the exposition was a scene of beauty and interest that was enjoyed by hundreds. The crowds were not as large as on the opening night, but there were enough to show the interest taken by the public in the events, and to insure a splendid start for the year.

On every side the exhibits have been placed and designed with a care to detail that makes this year's exposition one of the prettiest in the history of St. Louis. The two naval scenes in the music hall have been improved in the handling, so that the exhibition of the destruction of the Maine in Havana harbor and the victory of Dewey at Manila are most vividly shown. What gives both these productions additional life is the fact that the detonations of the big guns are distinctly heard all over the building, and the smoke and flame from the wrecks pour out of the ships with realistic vigor.

The aquarium was drawing its usual crowds last night, and it was interesting to hear visitors of last year ask about the large catfish that committed suicide by dashing through the glass. A feature of the exhibits this year is the number of them that have life and motion with change of views every few minutes.

The St. Louis Star.

EXPO IS A WINNER

LARGE CROWDS CONTINUE AT
ST. LOUIS' GREAT ATTRACTION.

Everything is running smoothly at the Exposition. Several of the displays which were not quite complete on opening night have been given their finishing touches, and to-day it is possible to fully appreciate the mechanical perfection and artistic beauty of all of the exhibits.

The large attendance of last night fully verified the "Star's" prediction that there would be no let-up in public interest in the fifteenth Ex. The large halls and larger Coliseum were comfortably filled.

This will be Society night, and Bandmaster Sousa has arranged the following programme:

SEVEN TO EIGHT P. M.
Overture—Ten Maidens and No Man Suppe
Grand Scene—The Benediction of the Poignards Meyerbeer
Trombone Section: Messrs. Pryor, Lyon and Williams.
Gems from Carmen Bizet
Fluegelhorn Solo—Bright Star of Hope Robard!
(a) Valse Elegante (new) Tchakoff
(b) March—The Stars and Stripes Forever Sousa
Symphonic Poem—The Charlot Race Sousa

NINE TO TEN P. M.
Overture—Tannhauser Wagner
(Instrumentation by Sousa.)
Scenes from the Bride Elect Sousa
Night Scene—Tristan and Isolde Wagner
March—The Charlatan (new) Sousa
Scenes from Lohengrin Wagner

ST. LOUIS CHRONICLE.

SOUSA AND SOCIETY.

THEY MAKE A PLEASING
MIXTURE AT THE "EX."

Coliseum Palm Garden Is the
Great Hit of This Season's Show.

Sousa and society, a pleasing combination, will reign at the Exposition Friday night, and the crowd is expected to be very large.

The musical program will be the principal feature of the evening, the concerts embracing several of Sousa's most popular airs and selections from the works of Suppe, Meyerbeer, Bizet, Rebarido, Tchakoff and Wagner.

The Coliseum is proving the most attractive feature of the Ex., and even between concerts Thursday night there were quite a number of persons to be found resting in the rustic arbors and under the palms of the arena.

When the Coliseum was first talked of by the "Ex." directors as the place for holding the concerts, it was suggested that it might smack too much of the beer garden, but the directors decided from the first that no beer or other intoxicants should be sold there, and Sousa, when asked what he thought of the plan of playing in the Coliseum, answered that he liked the idea, but under no circumstances would his band be permitted to appear if beer was to be sold.

"I have no objection to music and beer together if anyone wants the combination," said Sousa, "but I think it lowers the tone of a band to appear in a beer garden, and as I have never appeared with my band in such a place I think it is too late to begin now."
"The acoustic properties of the Coliseum appear to be almost perfect. While I am in a very bad position to test the sound, still several times during the concerts Thursday, when the soft notes of the band were being discussed they appeared clear and distinct, and there was no echo to destroy them."

ST. LOUIS POST-DISPATCH.

GOOD MUSIC AT THE EX

SOUSA MADE A HIT THURSDAY
NIGHT WITH HIS POPULAR AIRS.

EXHIBITS IN BETTER SHAPE.

Visitors Delighted With the Coliseum,
the Battle of Manila and the
Art Department.

There is something about Sousa's music that stirs the emotions of even the most listless, but when he has an audience that comes prepared to enjoy it the effect is just short of cyclone.

Thursday there was a good-sized audience at the Exposition to see the bright new exhibits and to view the beauties of the coliseum in its new dress of palms and greenery, broken at intervals by little cabins and pagodas built of oak bark and rough hewn timbers.

Long before the band assembled on the high, square stage in the middle of the coliseum the crowd began to pour in and arrange itself comfortably about the big auditorium. Many were shy about invading the little park with the tan bark floor, not knowing that all parts of the huge structure were free to everybody.

Many people beside enjoyed the unusual luxury of the boxes which under ordinary conditions are beyond their means.

The 7 o'clock concert opened with overture "Fest," by Losseu. It simply drew the attention of the crowd to the band and did not stir up much enthusiasm. A short encore followed and the scenes from the "Wedding Day" which brought as an encore "Stars and Stripes" by Sousa. From that moment to the end Sousa had his audience at his mercy.

Jean Moersmans came in with his saxophone solo and had to respond to a recall.

The 7 o'clock concert ended with "King Cotton" and "Plantation Reminiscences," in which "Dixie" and other old favorites made the audience cheer wildly. One of the most impressive pieces was the wondrously chanted "Indian War Dance," so strongly suggestive of the midway.

The 8 o'clock concert was even more of a hit, and Arthur Pryor, a favorite here, with his trombone solo, was applauded until the high-arched roof trembled.

THE ST. LOUIS REPUBLIC.

ADMIRERS OF SOUSA WERE OUT IN FORCE.

LOVERS OF MUSIC THROGGED EXPOSITION HALL IN HONOR OF THE BANDMASTER.

To-Day Will Be American Boy and Girl Day, With Rare Entertainment for Children.

Yesterday was Sousa's day at the Exposition, and society turned out to do him honor. The threatening aspect of the sky kept many away in the morning, but later on a large crowd gathered for the evening concert.

The musical programme was arranged quite satisfactorily for the admirers of Sousa. There were selections from "El Capitan" and "The Bride Elect," together with a number of Sousa's marches, among them "The Stars and Stripes Forever" and "The Chariot Race" and "Colonial Dances" waltz were also given. One very interesting new piece was the serenata, "Love in Idleness," by Macbeth. A "Valse Elegante" was likewise rendered for the first time.

The arrangement of the Tannhauser Overture, given at the 9 o'clock concert, is one of Sousa's recent works, intended to bring out all the small effects and distribute them through all the instruments of a brass band. Most of the arrangements of this overture have been made mainly, if not solely, for an orchestra.

The art gallery furnished a promenade for society. A number of the most prominent people were there admiring the work, especially of the St. Louis artists.

Electricians were at work yesterday putting up more wires and additional globes. The machinery in the basement is all in working order.

To-day is the American Boy and Girl Day. The musical programme is as follows:

TWO TO THREE P. M.
Overture—"Grand Festival".....Leutner
Gems from "The Circus Girl".....Caryl
Valse—"Vienna Darlings".....Ziehrer
Euphonium solo—"Air and Variations".....Mantia
Mr. S. Mantia.
"Plantation Dances".....Arnold
Airs from "The Geisha".....Jones
FOUR TO FIVE P. M.
Overture—"Summer Night's Dream".....Suppe
Gems from "The Telephone Girl".....Kerker
"Caprice Hongrois".....Ketterer
Cornet solo—"Massa's in the Cold, Cold Ground".....Foster
Mr. Emil Kennecke.
a) Humoresque—"The Street Piano" (new).....Howe
b) March—"Manhattan Beach".....Sousa
Introduction to third act of "Lohengrin".....Wagner
SEVEN TO EIGHT P. M.
Gems from "The Girl from Paris".....Jones
Tone Picture—"Feast of the Lanterns" (new).....Glover
Fluegelhorn solo—"Trumpeter of Sack-ingen".....Nessler
Mr. Franz Hell.
Scenes from "Faust".....Gounod
a) Pasquade.....Gottschalk
b) March—"The Stars and Stripes Forever".....Sousa
Scene militaire—"The Emperor's Review".....Ellenberg
NINE TO TEN P. M.
Overture—"The Promised Bride".....Ponchielli
Scenes from "The Highwayman" (new).....De Koven
Scenes from "Tannhauser".....Wagner
Second Hungarian Rhapsody.....Liszt
Humoresque—"The Band Came Back".....Sousa

St. Louis Globe-Democrat

SOCIETY NIGHT AT THE "EX."

The Coliseum Again Thronged with Ladies and Gentlemen.

As has been customary for many years, Friday evenings seem again to be destined for "society" nights at the exposition. The "swell" set of the city turned out in large numbers to attend St. Louis' big show last night, and managed to have a delightful, as well as instructive, time in viewing the attractive exhibits and listening to the strains of classical music from Sousa's band. The popular leader had evidently made up his programme with the more educated music lovers in mind. The first number was the overture of Wagner's Tannhauser, and to the encore which it received was rendered

the sextet from Lucia de Lammermoor, the solo parts being carried by six trombones. This number made a great hit, and had to be repeated before the audience would be satisfied. Two other Wagnerian selections were played during the concert—the night scene from Tristan and Isolde and passages from Lohengrin. These classical numbers, interspersed with several of the stirring Sousa marches, made a very enjoyable programme.

The Coliseum looked more attractive than ever last night, by reason of the handsome costumes of the many society ladies who attended. At the final concert, the vast auditorium was almost completely filled, and the boxes and tiers of seats were one mass of color and beauty. The palm garden in the Coliseum promises to become one of the chief attractions of the exposition, as at all hours it is thronged with promenaders.

Following are the musical programmes for to-day's concerts:

FROM 2 O'CLOCK TO 3.

1. Overture—Grand Festival.....Leutner
2. Gems from The Circus Girl.....Caryl
3. Valse—Vienna Darlings.....Ziehrer
4. Euphonium solo—Air and variations.....Mantia
Mr. S. Mantia.
5. Plantation Dances.....Arnold
6. Airs from the Geisha.....Jones

FROM 4 TO 5.

1. Overture—Summer Night's Dream.....Suppe
2. Gems from the Telephone Girl.....Kerker
3. Caprice Hongrois.....Ketterer
4. Cornet solo—"Massa's in the Cold, Cold Ground".....Foster
Mr. Emil Kennecke.

5. (a) Humoresque—"The Street Piano" (new).....Howe
(b) March—"Manhattan Beach".....Sousa
6. Introduction to third act of Lohengrin.....Wagner

FROM 7 TO 8.

1. Gems from the Girl from Paris.....Jones
2. Tone Picture—Feast of the Lanterns (new).....Glover
3. Fluegelhorn solo—Trumpeter of Sack-ingen.....Nessler
Mr. Franz Hell.

4. Scenes from Faust.....Gounod
5. (a) Pasquade.....Gottschalk
(b) March—"The Stars and Stripes Forever".....Sousa

6. Scene militaire—"The Emperor's Review".....Ellenberg

FROM 9 TO 10.

1. Overture—"The Promised Bride".....Ponchielli
2. Scenes from the Highwayman (new).....De Koven
3. Scenes from Tannhauser.....Wagner
4. Second Hungarian Rhapsody.....Liszt
5. Humoresque—"The Band Came Back".....Sousa

Notes.

To-day will be American Boy and Girl day at the exposition. A big crowd of children is expected to attend.

Clark H. Sampson, the president of the Exposition and Music Hall Association, will pass another mile-stone to-day. He will celebrate the event at the exposition.

Much interest is being manifested this year in the views of the naval battles of the Spanish-American war which are being produced in Music hall. The pictures are under the management of the Exposition Association, and four exhibitions are given daily.

The attendance at the Ex. has started off with a rush. The officials state that twice as many people were present on the opening night as on the corresponding evening of last year. Compared with one year ago, the attendance for the second day was 75 per cent greater, and yesterday the increase amounted to over 100 per cent.

ST. LOUIS CHRONICLE.

BOY AND GIRL DAY.

YOUNG AMERICA IS NUMEROUS AT THE EXPOSITION.

Minstrel Show Is One of the Attractions Each Night.

Saturday is American Boy and Girl Day at the Exposition. "We have as our guests," said Manager Frank Galennie, "the future fathers and mothers of our country."

Saturday was set apart for the children, because it is the one day in the week that they can enjoy without interfering with their studies. They are greatly in evidence throughout the big building and are being shown every attention possible.

The fish display, from the Forest Park hatcheries, in charge of Manager Kopplin, is in great favor with the children. In one of the tanks is a monster catfish. The old fellow has been named Dewey, and the little folks say he is the nicest fish in the "Ex."

Friday evening the attendance was large. Quite a sprinkling of the swell set was noticed in the crowds, which surged through the various floors and out into the palm garden where Sousa's concerts were on. Friday nights at the "Ex." are known as society nights and as a rule are well attended.

ST. LOUIS POST-DISPATCH.

SOUSA DAY SUCCESSFUL.

Great Crowds of People Went to the Exposition to Hear His Music.

Sousa should be happy over the homage paid him Friday night by the immense audience gathered in the Coliseum to hear his music.

The day and night were his, and he very properly played his own music. The selections included several of his marches, notably, "The Stars and Stripes Forever," which never fails to lift the audience off its feet. There were also selections from "El Capitan," the "Bride Elect." Sousa's arrangement of the Tannhauser overture is a recent work that evoked most favorable comment. He was generous with the encores. St. Louisans seem particularly devoted to Sousa's white suit. He wore a blue uniform during the first concert, but for the second he appeared in the glistening white and the crowd cheered to the echo.

The Art Gallery seemed to specially attract Friday night. A picture by Paul Carnoy is attracting considerable attention. It is a still-life—peaches and grapes. Within a dozen steps of the picture is a bronze bust of the artist, by Robert P. Brinkhurst, which is being complimented by those who know Mr. Carnoy.

All the exhibits and machinery of the big show are in good working order. Saturday is American Boy and Girl Day. The evening programme follows:

7 TO 8 P. M.

Gems from The Girl from Paris.....Jones
Tone picture—Feast of the Lanterns (new).....Glover
Fluegelhorn solo—Trumpeter of Sackingen.....Nessler

Mr. Frank Hell.

Scenes from Faust.....Gounod
Pasquade.....Gottschalk
March—"The Stars and Stripes Forever".....Sousa
Scene militaire—"The Emperor's Review".....Ellenberg

9 TO 10 P. M.

Overture—"The Promised Bride".....Ponchielli
Scenes from The Highwayman (new).....De Koven
Scenes from Tannhauser.....Wagner
Second Hungarian Rhapsody.....Liszt
Humoresque—"The Band Came Back".....Sousa

The St. Louis Star.

BOYS' AND GIRLS' DAY

EXPOSITION WILL BE CROWDED WITH YOUNG FOLKS.

This is Boys' and Girls' Day at the Exposition, and the young folks whose school duties have prevented their attendance before will swarm the big halls.

Bandmaster Sousa has prepared his afternoon programme with special reference to the young people, and will delight them with a number of selections which appeal especially to the youthful instinct.

The Ex. is making the greatest record in point of attendance it has achieved in many years. So far the gate keepers' records show an increase of almost 75 per cent over last year's records for the same days, and the management is accordingly happy.

One of the new features which is proving a drawing card is the big aquarium in the basement, around which an admiring crowd lingers almost constantly. While the display is not particularly varied, the individual specimens, especially of game fish, are very fine. The best specimens are St. Louis productions from the State hatchery in Forest Park Lake.

The large crowd which attended the Ex. last night was essentially a "swell" one, society people turning out in great numbers. The palm garden of the arena continues the rendezvous for "swelldom," and from its cozy corners and rustic lodges, Sousa's great band receives its most enthusiastic cheers.

THE ST. LOUIS REPUBLIC.

AMERICAN BOYS AND GIRLS AT THE EX.

Young Folks of St. Louis Thronged the Big Building All Day Long.

To an onlooker it seemed as if all of the boys and girls in the city, or the majority of them, were at the Exposition yesterday. The day was dedicated by the management to the boys and girls, and was termed "American Boy and Girl Day."

Sousa arranged his programme to suit the occasion, and plantation melodies and music which touched the young hearts, and older ones, too, for that matter, prevailed. Such selections as the "Telephone Girl," "The Circus Girl," "Massa's in the Cold, Cold Ground" and others were rendered as only Sousa's Band can render them.

All day the children thronged the galleries, naves and basement of the large building, and their merry voices could be heard everywhere. The intricacies of the big pieces of machinery were carefully explained to them, just as if they were real "grown folks."

In the evening one of the largest Saturday night crowds known to the Exposition management attended. It was a jolly crowd, and the greater portion of it spent their time in the Coliseum listening to the band concert.

The St. Louis Star.

CHILDREN'S DAY

LITTLE FOLK HAD POSSESSION OF THE EXPO. YESTERDAY
—TO-MORROW'S PROGRAMME.

Yesterday was children's day at the Exposition, and a howling success it was. The little ones proceeded to take charge of the entire place from the moment the big doors were swung open at 8:30, and continued in possession of the big building and coliseum until the doors closed at 10:30. The fish tank, in the basement, was a big drawing card for the little ones, and how they did enjoy Sousa's Stars and Stripes! They made him play it three times.

The fact that it was children's day did not serve to lessen the attendance of the older folks at all. In fact, Manager Galenne said that yesterday's attendance doubled that of the same day last year. Mr. Caikins, of the "Golden Chain Band of Mercy," received 300 applications for membership from the boys and girls.

St. Louis Globe-Democrat

The St. Louis Exposition starts off this year with rare promise. In attendance the figures have doubled from the start. Novelty is the keynote of the exhibition. The vast but gracefully proportioned Coliseum is new even to the majority of our citizens. Of course the mimic naval battles are a fresh conception, and not dreamed of a year ago. The art gallery alone presents more of striking interest than can be seen in one visit. There is infinite variety in the individual displays. Then the famous band of Sousa has for its leader the greatest American composer of popular music since the days of Stephen C. Foster. The style of Sousa is unlike that of Foster, but genius is unmistakable in the works of both. Success beyond that of any previous year is promised for the fifteenth annual St. Louis Exposition.

SATURDAY AT THE "EX."

Thousands of Children Enjoyed the Attractions Yesterday.

Yesterday was boys and girls' day at the exposition, and the little folks were out in vast numbers, swarming the halls and showing their appreciation of artistic exhibits. What especially took their fancy and held their attention for a long time was the aquarium in the basement. Around this interesting exhibit, containing some fine specimens of game fish, stood an admiring crowd of juveniles till late at night.

Conductor Sousa arranged his afternoon programme with especial reference to the little folks, and his tasteful selections, adapted to their tastes and requirements, were well received and appreciated by them.

Last night many of the older people went to join their little ones and conduct them safely home, after the enjoyment of the day. Society turned out in great force last night, and made the day one of great success from every standpoint. The receipts were more than twice as large as those of the corresponding day last year, and the management is sanguine that this year will be by far the most successful of all the exposition years.

To-morrow will be American day, and the music will be patriotic and appropriate. The first concert will lead off with "Hail Columbia," and the last number of the night's concert will be "The Stars and Stripes Forever."

PROGRAMME.

1. Overture—Hail Columbia.....Bristow
2. Gems from Robin Hood.....De Koven
3. Caprice—Water Sprites.....Kunkel
4. Trombone solo—Love Thoughts.....Pryor
Mr. Arthur Pryor.
5. (a) Narcissus, from Water Scenes.....Nevin
(b) March—The Bride Elect.....Sousa
6. Episode Militaire—A Cavalry Charge.....Luders

1. Overture—On Excerpts from The Mandarin Zune (new).....Reeves
2. Third Movement of Indian Suite (new).....MacDowell
3. Gems from the Wizard of the Nile.....Herbert
4. Tone Picture—In a Bird Store.....Orth
5. (a) Characteristic Dance—Little Dot (new).....Froelich
(b) March—King Cotton.....Sousa
6. Gems of Stephen Foster (new arrangement).....D. W. Reeves

1. Overture—Rip Van Winkle.....Chadwick
2. Variations on My Old Kentucky Home.....Dalbey
3. Valse—Colonial Dances.....Sousa
4. Gems from The Wedding Day.....Edwards
5. (a) The Pickaninies.....Aronson
(b) March—The Charlatan (new).....Sousa
6. The United Service Passing in Review.....Thiele-Reeves

1. The Star-Spangled Banner.....Key-Arnold
2. Gems from The Bride Elect.....Sousa
3. Reminiscences of Dixie Land.....Chambers
4. Suite—The Haunted Forest (The Ghost).....MacDowell
5. (a) Characteristic Piece—The Butterfly.....Bendix
(b) Indian War Dance.....Bellstedt
6. March—The Stars and Stripes Forever.....Sousa

MUSIC PROPOSED BY SOUSA THIS SEASON.

LATEST SELECTIONS AND COMPOSITIONS BY FAMOUS AMERICAN AND EUROPEAN WRITERS.

The New and Old Compositions of the Famous Bandmaster Will Also Be Rendered.

Since his last visit to St. Louis, John Philip Sousa, the great bandmaster now playing at the Exposition, has become unwillingly involved in a lawsuit over the estate of his former manager, and his splendid musical library is now in the custody of legal authorities and cannot be released until the litigation is settled.

As a result he has been compelled to purchase an entirely new library, in which there are a number of selections and compositions that will be rendered in St. Louis for the first time during the present Exposition season. In his new library Bandmaster Sousa has a choice assortment of standard and classic works in the domain of military music, besides a number of rich novelties.

There has been a great deal written and said about the entirely new selections that Sousa would bring with him during the present season for his daily concerts, and the large music-loving fraternity of St. Louis and vicinity has consequently been on the verge of expectancy for some time. Manager Hinton of the Sousa Band promises that their most sanguine expectations will be fulfilled. In Mr. Sousa's new library, says Manager Hinton, there are some of the very latest compositions of Massenet, the famous French writer, which will be produced at an early date.

Above all others, it seems that general interest centers in the compositions of Sousa himself. Some of these were played last night in St. Louis for the first time. The evening programme concluded with a march from his new opera, "The Charlatan." This opera is now being produced in New York by DeWolf Hopper and is said to be making a decided hit.

At the afternoon concert yesterday the third number on the programme was scenes from "The Bride Elect," which is another of Sousa's compositions. "The Bride Elect" was introduced to the American public last season, but this is the first time it has been played in St. Louis. The "Stars and Stripes Forever" is another composition of Sousa's, introduced since his last visit to St. Louis, in 1896. It proved intensely popular from the start, and is still being received with enthusiasm. In addition to these, Sousa has a new stock of darky melodies that will be used for encores. One of the most popular and catchy of these is entitled "At a Georgia Camp Meeting." This melody made a decided hit in Pittsburg. It was produced in the Coliseum on the night of the opening.

During his stay in St. Louis Sousa has promised to write a descriptive piece of the war between the United States and Spain, which will be produced here for the first time.

In the library there is also a full representation of the modern Italian school. Among the most noted of these is Puccini's famous story entitled "Manon Lescaut." Then there is a new opera by Spinelli, "A Basso Porto," that is all the rage just now with the inhabitants of sunny Italy. In the German school he has the famous operato serenato, "Die Evangelmann," by Kienzi, and also the "King's Children," by Humperduck, the author of "Hansel and Gretel," the famous fairy tale. Then there is a tone picture, "Blumenfluster," by Von Blon. In addition to this Sousa has a new overture by Kling, entitled "Road to Glory."

In the American school "A Haunted Forest," by Macdowell Suite, and "Love in Idleness," by Macbeth, will be the leading productions during the season. By arrangement of D. W. Reeves, Stephen Foster's plantation songs will also be rendered. A dance by Froelich, entitled "Little Dot," is also expected to make a hit.

ST. LOUIS POST-DISPATCH.

BEAUTIFUL CURRIE DUKE SACRIFICED FAME AS A VIOLINISTE FOR THE SAKE OF LOVE.

MISS DUKE'S ART.

By John Phillip Sousa.

MISS CURRIE DUKE traveled with me one year, the first she was on the road. At that time she showed great talent and had she persisted in her work she would have become one of the most noted violinists of her day. She played very well at that time, but she would have played better after several years of constant practice. When Miss Duke married a great violinist was lost to the professional stage.

MISS CURRIE DUKE must have had a presiding court of gifting fairies at her birth.

One said that she would be born in a genial clime, so that wherever she went she should suggest soft skies and fragrant winds; another said she should have distinguished parents; so it came about that she opened her baby eyes in the old Kentucky home of Gen. Basil Duke.

Another, not to be outdone, put a violin on her shoulder and a bow in her hand and breathed melody into her soul.

One said that she should fair of face and graceful of form.

But there is always the bad fairy. This frowning one said: "She shall not have strength to follow her ambitions or to use her gifts."

Then the fairy who always waits till the last to thwart the bad fairy's designs said: "I can not undo your work, but I can lessen its force. I will give her art to compensate for strength and loveliness to grace it. She shall have such charm of manner that it shall be said of her that she is a genius; I will give her eyes that whosoever looks into them shall forget everything else."

It is the fairy who is the last to speak that Roosevelt the campaign, and so it happened in this case, for she gave Currie Duke eyes!

Miss Duke made her New York debut as a violinist with the Symphony Society under Damrosch in 1888. The public knew very little of her until she studied in Berlin from 1889 to 1892. She entered the Royal High School, but she did not immediately become the pupil of Joachim; she was

placed under one of the associate professors.

Joachim is at liberty to teach or not. The fortunate ones who become his pupils are selected by him. Miss Duke wished to become the pupil of Joachim.

One day the musical world of Berlin woke up to the fact that Currie Duke had become the pupil of Joachim. It was great news. How had it come about? Everybody was talking about it. Some smiled knowingly and said: "It was just Currie Duke's eyes."

There it was again.

Miss Duke returned to the United States, and in 1894 appeared with Damrosch's Orchestra in a Sunday concert. As solo violinist she traveled with Sousa's band during the season of '96-'97, but was not equal to the fatigues of travel.

Since that time she has held a choir position in Boston, with occasional engagements in drawing-rooms at Newport.

Now comes the news that she is married. The ceremony was quietly performed at her home in Louisville. The groom is a millionaire broker and banker of New York and Philadelphia. Mr. Wilbur Knox Mathews. The honeymoon is being spent in New York City.

Mr. Mathews is a member of the firm of Mathews, Bean & Co., doing a brokerage business at No. 40 Wall street.

That he is a millionaire is a matter that is of particular interest to the friends and acquaintances of his bride. They are relating all the little incidents of her career, with the adorning moral that a gilded sequel is sure to invest.

"Prof. Joachim admired her as a pupil and as a woman," they say, "because she was so unaffected and had such beautiful manners. Currie was not a strong girl physically."

"She had lovely eyes! Prof. Joachim once made the remark that the strength of her tone on the violin surprised him each time that he heard her play."

Eyes—and tone on the violin!

It was the same old story that has clung to her through life. It began when she was a little girl in Louisville, was with her when she made her debut with Damrosch, went over the sea with her and drew the great Joachim into one of its chapters; it was not hushed in the notes of Sousa's band, nor unknown in the church choir in Boston, and now it is responsible for the Prince Charming who, it is said, fell under the same magic spell—her wonderful black eyes.

AMERICAN DAY AT THE EXPOSITION.

Sousa's Programmes Will Be Selected
in Harmony With the Spirit of
the Occasion.

To-day will be American Day at the Exposition, and the decorations will, of course, be red, white and blue. The concert programme will be in keeping with the spirit of the occasion. They follow:

2 TO 3 P. M.
Overture—Hail Columbia.....Bristow
Gems from Robin Hood.....De Koven
Caprice—Water Sprites.....Kunkel
Trombone Solo—Love Thoughts.....Fryor

Mr. Arthur Pryor.
(a) Narcissus, from Water Scenes.....Nevin
(b) March—The Bride Elect.....Sousa
Episode Militaire—A Calvary Charge.....Luders

4 TO 5 P. M.
Overture—On Excerpts from The Mandarin
Zune (new).....Reeves
Third Movement of Indian Suite (new).....MacDowell
Gems from the Wizard of the Nile.....Herbert
Tone Picture—In a Bird Store.....Orth
(a) Characteristic Dance—Little Dot (new)

.....Froelich
(b) March—King Cotton.....Sousa
Gems of Stephen Foster (new arrangement).....D. W. Reeves

7 TO 8 P. M.
Overture—Rip Van Winkle (new).....Chadwick
Variations on My Old Kentucky Home.....Dalbey
Valse—Colonial Dances.....Sousa
Gems from The Wedding Day.....Edwards
(a) The Pickaninnies (new).....Aranson
(b) March—The Charlatan (new).....Sousa
The United Service Passing in Review.....Thiele-Reeves

9 TO 10 P. M.
The Star Spangled Banner.....Key-Arnold
Gems from the Bride Elect.....Sousa
Reminiscences of Dixie Land (new).....Chambers
Suite—The Haunted Forest (The Ghost) new
(a) Characteristic Piece—The Butterfly (new)
.....Bendix
(b) Indian War Dance.....Bellstedt
March—The Stars and Stripes Forever.....Sousa

IS DEWEY DAY.

EXPOSITION HONORS THE GAL-
LANT HERO OF MANILA.

This is Rear Admiral Dewey's day at the Exposition, and although the Admiral himself is prevented from attending, by a pressing engagement with one Aguinaldo, at Manila, Philippine Islands, there is no lack of patriotic enthusiasm.

To the red, white and blue display, which served to distinguish American day, have been added a number of decorative effects purely naval in character. Large pictures of the hero of Manila adorn all parts of the big halls, and from the balcony of the coliseum a dozen or more pictures of the brave and gallant commander smile on the palm garden and band stand.

The big models of the admiral's flagship will be particularly in evidence in the naves, while the battle of Manila will rage all day and throughout the evening in Music Hall.

An unusually large crowd was in attendance on the American Day exercises Monday, and a larger crowd will be attracted by to-day's programme.

Bandmaster Sousa makes his music fit the occasion every time, and his band continues the most popular feature of the great show.

The music of yesterday was purely patriotic, not a single classic being given. To-day and to-night there will be a happy blending of the two styles.

AMERICAN DAY

MANY NEW FEATURES AT THE
EXPOSITION FOR THE NA-
TIONAL DAY.

Lovers of good music were afforded an opportunity to-day to hear Sousa's band discoursing national airs. It was American Day at the big St. Louis Exposition and, judging from the large concourse of people who passed by the gatekeepers early in the day it promises to equal if not excel in point of attendance and enthusiasm any day in the calendar of the institution. Besides the music there were many other attractive features.

COUNTRY'S FLAG

IS SEEN EVERYWHERE AT
THE "EX." MONDAY.

This Is American Day and a Fine
Program Is Arranged.

The Exposition is a very patriotic place Monday. It is American Day, and from almost every booth and exhibit floats American flags of all sizes. Sousa's band rendered patriotic airs during the day, and in the evening they will be repeated with the addition of the new and popular march, "The Stars and Stripes Forever."

PATRIOTISM ABOUNDED AT THE EXPOSITION.

AMERICAN DAY BROUGHT OUT BIG
CROWDS, WHO EMPHASIZED
THEIR LOYALTY.

To-Day Is in Honor of the Great
Dewey—Special Musical Pro-
gramme.

Yesterday was American Day at the Ex-
position and there was a larger crowd than
on previous American days for some years
back.

Everybody was enthusiastic and seemed
to enjoy the patriotic airs played by Sousa
and his band.

The whole Exposition was ultra national
in appearance. Flags and bunting were to
be seen everywhere. As a matter of fact
most of the flags and bunting have been up
since the opening night, but nobody ap-
peared to notice them then, while yester-
day groups of people could be heard com-
menting on the gorgeous decorations.

The leader's stand on the platform of the
Coliseum has been shifted around toward
the north side of the house. This was done
solely for the comfort of the audience. They
can sit now near the windows and feel the
suggestion of a whiff of air occasionally.
Then, too, the bulk of the audience will be
removed from the din and disturbance of
the crowds passing to and fro among the
exhibits.

The music yesterday was entirely of a
patriotic character. There was not a single
"classic" to mar the unity of the perform-
ance. The old stand-bys, such as "The Star-
Spangled Banner" and "Dixie," were ren-
dered in Sousa's inimitable way, arousing
much applause and calling forth many en-
cores. Some new numbers were given for
the first time in St. Louis, among them an
overture by Reeves, "Third Movement of
Indian Suite," by MacDowell, and "Little
Dot," by Froelich.

Despite the sultriness of the day a great
number of prominent people took part in
the enthusiasm of the hour and were pres-
ent. Among them were Goodman King,
Judge E. A. Noonan, A. L. Louderman, J.
D. Bascom, Wm. Hibbard, Captain Peugnet,
Jas. E. Cowan and Posten Scott.

Thursday, on "Shafter's Day," military
airs alone will be rendered. Saturday will
be heard the novelty of a solo on four
drums by Drummer Nickell of the band.

To-day will be Rear Admiral Dewey's
Day. The programme is as follows:

ONE TO THREE P. M.
Overture—"Star of Glory" (new).....Coquelet
Grand Scene from Die Walkure.....Wagner
Gems from the Girl from Paris.....Caryl
Euphonium Solo—"Auld Lang Syne".....Mantia
Mr. S. Mantia.
(a) Indian Reveille.....Christen
(b) March—"The Stars and Stripes Forever".....Sousa
Old Chestnuts in New Burs.....Bendix
FOUR TO FIVE P. M.
Overture—"Jubel".....Weber
Pilgrims' Chorus and Evening Star and Ro-
mance from Tannhauser.....Wagner
Scenes Neapolitaine.....Massenet
Fluegelhorn Solo—"Alla Stella Confidente".....
Robardi
Mr. Frank Hell.
(a) Bell Chorus from I Pagliacci.....Leoncavallo
(b) March—"The Bride Elect".....Sousa
Tone Picture—"In a Bird Store".....Orth
SEVEN TO EIGHT P. M.
Overture—"Robespierre".....Litolff
Prelude to Lohengrin.....Wagner
Ballet Music—"Rosamunde".....Schubert
Cornet Solo—"Air Brillante".....Arban
Mr. Emil Kennecke.
(a) Serenade Impromptu.....Gillet
(b) March—"King Cotton".....Sousa
Dance Africaine.....Gilder
NINE TO TEN P. M.
Overture—"William Tell".....Rossini
Prelude to Cavalleria Rusticana.....Mascagni
Trombone Solo—"Annie Laurie".....Pryor
Mr. Arthur Pryor.
Transcription of Hauser's Violin Rhapsody
by.....Sousa
(a) Largo.....Handel
(b) March—"The Charlatan" (new).....Sousa
Ride of the Valkyries.....Wagner

DEWEY DAY AT THE EX.

Larger Crowds Even Than Were Pres-
ent on American Day.

American flags, American music and
American girls were the features at the
Exposition Monday night. Naturally with
this combination of attractions there was a
big crowd, one of the largest of the season.

The flags were festooned and draped on
every exhibit. The red, white and blue
shone from every nook and cranny of the
big building.

Sousa furnished the American music.
From the platform in the Coliseum his band
played to a royal audience. And the girls—
they were everywhere.

Every feature of the big exhibition was
enjoyed to the utmost. The china painting
exhibition is growing in favor and a crowd
can always be found surrounding it.

Tuesday is dedicated to Admiral Dewey.
The evening concert programme is as fol-
lows:

SEVEN TO EIGHT P. M.
Overture—"Robespierre".....Litolff
Prelude to Lohengrin.....Wagner
Ballet Music—"Rosamunde".....Schubert
Cornet Solo—"Air Brillante".....Arban
Mr. Emil Kennecke.
(a) Serenade Impromptu.....Gillet
(b) March—"King Cotton".....Sousa
Dance Africaine.....Gilder
NINE TO TEN P. M.
Overture—"William Tell".....Rossini
Prelude to "Cavalleria Rusticana".....Mascagni
Trombone Solo—"Annie Laurie".....Pryor
Mr. Arthur Pryor.
Transcription of Hauser's Violin Rhapsody
by.....Sousa
(a) Largo.....Handel
(b) March—"The Charlatan" (new).....Sousa
"Ride of the Valkyries".....Wagner

DEWEY DAY.

IT CROWDS THE EXPOSITION
WITH PATRIOTS.

Country Visitors Are Coming to
Town and the Big Show
Pleases Them.

Rear Admiral Dewey's Day at the
Exposition opened auspiciously Tues-
day. Early in the morning the "all-
day" crowd, with well-filled lunch
baskets, began to arrive, and spent
the hours until noon viewing the hun-
dreds of handsome and attractive dis-
plays.

The attendance increased rapidly aft-
er lunch hour, and the scene shifted to
the Palm Garden in the Coliseum,
where Sousa's band rendered selec-
tions suitable to the day.

The concert program for Tuesday
night follows:

SEVEN TO EIGHT P. M.
Overture—"Robespierre".....Litolff
Prelude to Lohengrin.....Wagner
Ballet Music—"Rosamunde".....Schubert
Cornet Solo—"Air Brillante".....Arban
Mr. Emil Kennecke.
(a) Serenade Impromptu.....Gillet
(b) March—"King Cotton".....Sousa
Dance Africaine.....Gilder
NINE TO TEN P. M.
Overture—"William Tell".....Rossini
Prelude to Cavalleria Rusticana.....Mascagni
Trombone Solo—"Annie Laurie".....Pryor
Mr. Arthur Pryor.
Transcription of Hauser's Violin
Rhapsody by.....Sousa
(a) Largo.....Handel
(b) March—"The Charlatan" (new).....Sousa
Ride of the Valkyries.....Wagner

The crowds from surrounding towns
in Missouri and Illinois are taking ad-
vantage of the low rates offered by the
railroads and are daily visiting the
"Ex."

AT THE EXPOSITION.

Little Ones from the Orphan Asylums
Enjoy the Sights and Music.

Yesterday was Dewey day at the St. Louis
Exposition, and it was made memorable by
the annual visit of the orphans of the char-
itable institutions in the city. The little
ones, accompanied by the matrons, took in
the exposition from the basement to top
story, and themselves formed one of the
most attractive sights among the interest-
ing exhibits. Many of them, dressed in the
orphan asylum uniforms, with their bright
eyes taking in all the sights, passed through
into the coliseum, where they listened to
Sousa's great band with delight, and after
leaving there went through the exhibits
and made such a demand for the pretty ad-
vertising cards that there will have to be
a new supply on hand for to-day. But what
they enjoyed most was the scenic produc-
tion in the Music hall, to which they were
given admittance by the directors of the
exposition. The booming guns and the
smoke and fire of battle pleased both eye
and ear, and the children showed their ap-
preciation by clapping their little hands in
the enthusiasm of their applause. There
were so many children to see the sights
that only a part of them visited the ex-
position yesterday, and the remainder will see
the sights to-day.

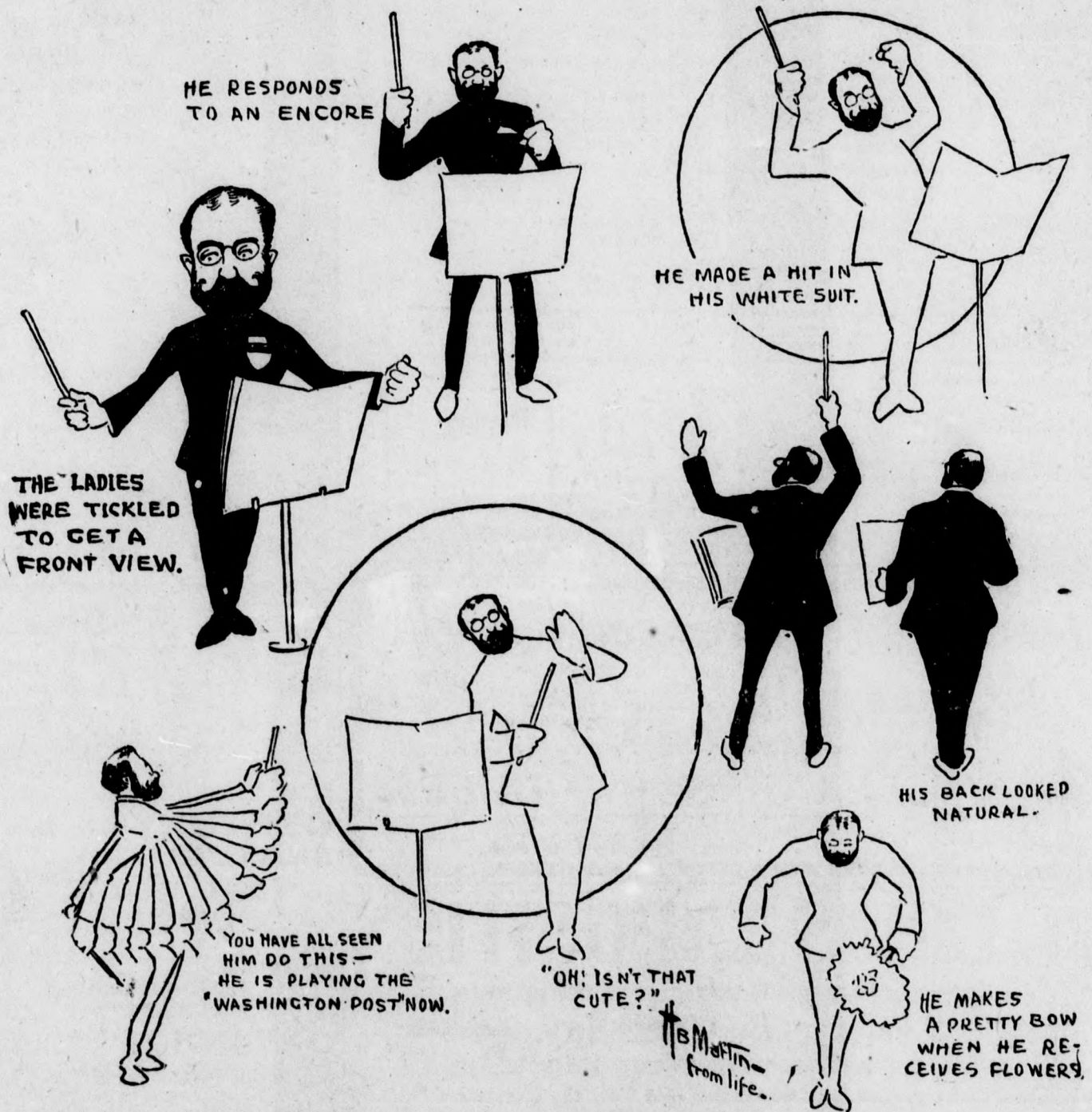
Among the new things which have been
received at the exposition and which have
attracted unusual attention is a portrait of
Commodore Schley, painted by Miss Adele
Roemer, which is now in the directors'
room, but will be given a place among other
paintings of its class in the art depart-
ment. To-night will be a big night at the
exposition, as it has been devoted to the
carriage builders, who are holding a con-
vention in the city. The musical programme
is as follows:

2 TO 3 P. M.
1. Overture—Giralda.....Adam
2. Tone Picture—Blumengluster.....Von Blon
3. Scenes from Brian Boru.....Edwards
4. Fluegelhorn Solo—Sing, Smile, Slumber Gounod
Mr. Franz Hell.
5. Scenes from The Doll (new).....Audran
6. Descriptive Piece—The Sleigh Ride.....Julien
4 TO 5 P. M.
1. Scene and Arias from Adella.....Donizetti
2. Fantasia—Carmen.....Bizet
3. Cornet Solo—Pearl of the Ocean.....Hoch
Mr. Emil Kennecke.
4. Fantasia—Songs Our Grandmothers Sang
(new).....Bendix
5. Idyl—Echo in the Forest (new).....Kling
6. March—Ye Boston Tea Party.....Pryor
7 TO 8 P. M.
1. Prelude to Aida.....Verdi
2. Ride of the Valkyries.....Wagner
3. Scenes from The Serenade (new).....Herbert
4. Duet for Piccolos—Flirtation.....Demare
Messrs. Wadsworth and G. Norrito.
5. Cane Hop—Levee Revels (new).....O'Hare
6. March—The Scorchers.....Rosey
9 TO 10 P. M.
1. Overture—The Agonies of Tantalus.....Suppe
2. Scenes from Cavalleria Rusticana.....Mascagni
3. Reminiscences of Dixie Land.....Chambers
4. Trombone Solo—Air and Variations.....Pryor
Mr. Arthur Willard Pryor.
5. Rondo Militaire—The Trumpet Signal
(new).....Schmidt

Public School Day at the Ex.

October 15 promises to be one of the big-
gest days at this season's exposition. It
has been designated by the managers as the
St. Louis Public School Patrons' Alliance
day, and all the public school children of
the city are expected to attend. Already
the alliance is arranging its programme
for the evening. Three special features
have been decided upon. One will be a
living flag, to be formed by 200 school chil-
dren dressed in the national colors. The
flag will be stationed in one end of the
Coliseum. Another will be a monster chorus
of children in the Coliseum. All the na-
tional airs will be rendered, and an effort
is to be made to have Sousa accompany the
little ones with his band. Prof. C. Bumil-
le has promised to drill the children for
the music. A third feature of the pro-
gramme will be calisthenic exercises by 100
boys and girls under the direction of Prof.
Wittich. At present the St. Louis Public
School Patrons' Alliance counts between
thirty and thirty-five of the eighty-seven
public schools of the city in its member-
ship. It is expected that many more will
join before the society's day at the exposi-
tion. Non-membership will not bar the
pupils of other schools from participating
in the exercises of October 15, however.
The big building will, on that day, be pa-
troled by the St. Louis Public School
Guards, an organization of boys in which
all the schools have representatives.

SOUSA'S SHAPELY FRONT HAS SUCCEEDED HIS SHAPELY BACK.



One novelty at the Exposition this season is Sousa's front.

It is the same old—or young or middle-aged—front that has been a part and parcel of Mr. Sousa ever since he became the idol of the people who love strains of martial music, but it is a novelty just the same.

During Mr. Sousa's former engagements here the populace has worshipped the March King's Back.

The question whether he had a Front was not considered. The Back was so graceful, so poetic, so all-satisfying, that the people gazed and gazed and asked for no further revelation. The symmetry and sinuosity, the elegance and eloquence of the Sousa Back charmed thousands. It was imitated and caricatured, and parodied, as our dearest, sweetest poems and our grandest creations in art are imitated and caricatured and parodied.

Walter Jones and Collin Selph drew attention to themselves and fortunes into the coffers of others by their travesties on the

Sousa Back. Which of the two gives the better imitation of the back has never been decided. Mr. Jones has been heard to ask: "Who is this fellow Selph? I don't see his name on any three-sheets." Mr. Selph has confidentially remarked: "I've got that fellow Jones skinned to death on the Sousa business."

Meantime the Back and its talented and fortunate owner continued to charm the public.

But at last the Back has a rival. The Sousa Front is on view and it is giving the Back a race for its money.

The men who built the Coliseum are responsible for the contest between the Back and the Front. It is an ideal place for band concerts and Manager Galennie had a rustic stand built in the center of the arena for Sousa and his band. This gave the Front a chance it never had before. Ephemeral views of it, as fleeting as the snowfall in the river, and evanescent as the borealis race, had been granted a worshipping public as Mr. Sousa in years ago had turned to

bow in acknowledgment of the applause the Back had evoked, but in these brief moments the spell of the Back was on the people and the Front had no opportunity to get a foothold in popular favor.

Now it is different. Mr. Sousa is a great man, but he can't keep an aft view of himself in opposite directions at the same time. Consequently the Front has come to the front, and while the audience on the north side of the Coliseum worship the Back, those on the south side can bow down in adulation of the Front.

And a very nice Front it is, too, as grandly graceful, and as benignly beautiful in the estimation of many as the Back. It is keeping up its end of the contest with the Back nobly. Quite as many people select the south side of the Coliseum as a point of vantage when the band plays as do the north side.

Manager Galennie is a great man. He made the rivalry between the Sousa Back and the Sousa Front a matter of public consideration. Hats off to Mr. Galennie.

CARRIAGE MEN'S DAY

SPECIAL FEATURES AT THE EXPOSITION FOR THE VISITING VEHICLE BUILDERS.

This is Carriage Builders' Day at the Exposition, a special programme having

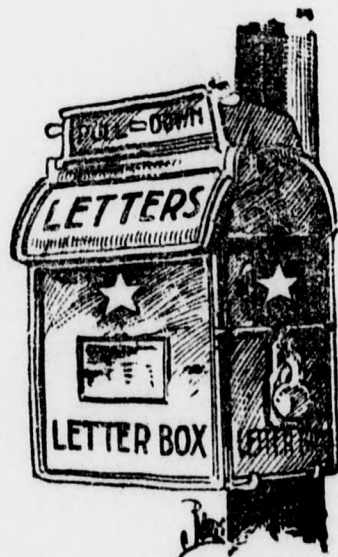
been arranged by Manager Galennie in honor of the manufacturers, who are holding their convention at the Fair Grounds. It is expected that the convention will adjourn at an hour which will permit its delegates to attend the Ex. in a body.

Before the special guests of the day arrive a number of orphans who were prevented from attending yesterday will be shown through the big building to feast their little eyes and ears on the exhibits and the music.

The greatest feature day of the Ex., as thus far arranged is School Patrons' Day, October 15, for which preparations are almost complete.

The school children are to take an active part in the celebration. Calisthenic exercises will be directed by Prof. George Wittich, and the vocal music by Prof. Caesar Bumiller. A living flag of 200 children, dressed in red, white and blue, will be a beautiful spectacle.

The St. Louis Public School Guards, composed of boys, will give an exhibition drill. Sousa's band will play appropriate music, and everything will be done by the Exposition management to make an enjoyable evening for the children and parents. Supt. Soldan has expressed his approval of the plan, and many of the teachers will assist in the preparations for the festivities.



Dewey Day at the Ex.

ST. LOUIS, September 21.

To the Editor of The St. Louis Star.

At the Ex. last night the programme said Dewey Day. If there was anything on the programme to indicate the fact or to call to mind our hero, I failed to even hear or see on the programme a patriotic air. Let us have no more Dewey Day or any other day of patriotism unless we have patriotic music. Oh, yes, Sousa played his Stars and Stripes Forever. If it had been Stars and Stripes without his classic music it would have shown his patriotism. Is there not some way to get the right kind of music for the special days at the Exposition? J. B.

DEWEY DAY AT THE EXPOSITION.

ADMIRERS OF THE INTREPID HERO OF MANILA WERE PRESENT IN GREAT NUMBERS.

Orphans From City Asylums Were Extended Courtesies of the Building.

Yesterday was Dewey Day at the Exposition, and the admirers of the intrepid American naval hero at Manila turned out in full force, especially at the evening concert. A special programme was rendered by Sousa in honor of the event.

A large number of orphans visited the Exposition yesterday and their visit was one of the chief features of the day. For several years it has been the custom of the Exposition management to set apart a day for the entertainment of the orphans of the various asylums throughout the city. The little ones, who, early in life, were deprived of the comforts of a parental home, thoroughly enjoyed their day's outing. They were taken to Music Hall during the afternoon to witness a reproduction of the explosion of the Maine and Dewey's bombardment of Manila.

It was impossible for all the asylums in the city to attend the Exposition yesterday, and Manager Galennie has kindly extended the privileges for another day, and it is thought that the little ones will take charge again to-day.

The visiting carriage builders will have an inning at the Ex. this afternoon and evening. Bandmaster Sousa has prepared a special programme for the concert to be rendered in their honor. It is as follows:

FROM TWO TO THREE P. M.
Overture—Giralda Adams
Tone Picture—Blumengruster Von Blon
Scenes from Brian Boru Edwards
Flügelhorn Solo—Sing, Smile, Slumber, Gounod
Mr. Franz Hell.
Scenes from The Doll (new) Audran
Descriptive Piece—The Sleigh Ride Julien
FROM FOUR TO FIVE P. M.
Scene and arias from Adelia Donizetti
Fantasie—Carmen Bizet
Cornet Solo—Pearl of the Ocean Hoch
Mr. Emil Kennecke.
Fantasie—Songs Our Grandmothers Sang
(new) Bendix
Idyl—Echo in the Forest (new) Kling
March—Ye Boston Tea Party Pryor
FROM SEVEN TO EIGHT P. M.
Prelude to Aida Verdi
Ride of the Valkyries Wagner
Scenes from The Serenade (new) Herbert
Duet for Piccolos—Filtration Demare
Messrs. Wadsworth and G. Norrito.
Cane Hop—Levee Revels (new) O'Hare
March—The Scorchers Rosey
FROM NINE TO TEN P. M.
Overture—The Agonies of Tantalus Suppe
Scenes from Cavalleria Rusticana Mascagni
Reminiscences of Dixie Land Chambers
Trombone Solo—Air and Variations Pryor
Mr. Arthur Willard Pryor.
Rondo Militaire—The Trumpet Signal (new)
..... Schmidt

CARRIAGE MEN THERE.

EXPOSITION THROGGED WITH CONVENTION DELEGATES.

They Are Pleased With Vehicle Exhibits and the Entire Show.

Many delegates to the Carriage Builders' Convention visited the Exposition Wednesday, and preparations have been made for receiving all the delegates and their friends Wednesday night. There are a number of vehicle exhibits at the "Ex" which will prove interesting to the delegates.

A picture of Commodore Schley by Miss Adele Roemer has been hung in the art gallery and is attracting much attention. Thursday will be Gen. Shafter Day, and a large attendance of soldiers is looked for. Sousa's program for Wednesday evening is:

AT THE EXPOSITION.

More Orphan Children Attend—Battery A Day Saturday.

Orphan children from the charitable institutions of the city who did not attend Tuesday were out in numbers at the exposition yesterday, and enjoyed the music and the sights.

Saturday the auxiliary association of Battery A will give a grand reception to the officers and men of the battery. The welcoming speech will be made by General Manager Frank Galennie. The members of the battery and auxiliary association will occupy the arena. The boxes will be set aside for the lady friends of the battery. The musical programme for to-day, which is Gen. Shafter's day, will be as follows:

2 TO 3 P. M.

1. Overture—Sunlight and Shade (new).....Parker
2. Paraphrase—Home, Sweet Home.....Nehl
3. Descriptive piece—In a Clock Store.....Orth
4. Saxophone solo—Carnival of Venice.....Demersmans

Mr. Jean Moersmans.

5. Fantasie—Only One Girl's Trip Around the World Paerter
6. Episode Militaire—A Cavalry Charge.....Luders

4 TO 5 P. M.

1. Patrol—The Passing Regiment.....Coverly
2. Prelude to Manon Lescaut (new).....Puccini
3. Fantasie on the Most Admired Works of Meyerbeer (new) Ackerman
4. Euphonium solo—A Garden of Roses (new) Gail

Mr. Simone Mantia.

5. An Indian Reville Christern
6. The United Service Passing in Review (new) Reeves-Thiele

7 TO 8 P. M.

1. Fantasie—My Old Kentucky Home.....Dalbey
2. Scenes from El Capitan Sousa
3. Trombone solo—Annie Laurie Pryor
4. Dirge—The Honored Dead Sousa
5. (a) Patrol—Blending of the Blue and Gray Dalbey
6. (b) Caprice—The Boston Belle Godfrey

9 TO 10 P. M.

1. Military Scene—A Round of the Guards (new) Lowe
2. Scenes from The Little Genius (new) Von Taubert
3. Cornet solo—The Lost Chord Sullivan
4. On the Firing Line at Santiago: (a) A Hot Time in the Old Town Clark
5. (b) Stars and Stripes Forever Sousa
6. Scenes—Pittosque Massenet

The March Past of the Rifle Regiment. Sousa

Written for the 34 United States Infantry, formerly commanded by Maj. Gen. J. R. Brooke.

PUBLIC RECEPTION TO BATTERY A BOYS.

ST. LOUIS ARTILLERYMEN WILL BE ENTERTAINED AT THE EXPOSITION SATURDAY.

Requests to Bandmaster Sousa for Special Music Should Be Sent a Week in Advance.

The members of the National Association of Carriage Builders, now in convention at the Fair Grounds, took possession of the Exposition last night, the occasion having been set apart especially for them. A special programme had been prepared by Sousa, and, as usual, he was the center of attraction.

The first public reception given to the boys of Battery A will be held next Saturday in the Exposition building from 7 to 8 p. m. Manager Galennie is making all arrangements to accord St. Louis' crack artillery organization the honor it deserves and he has assurances of co-operation to warrant him in declaring that the reception will take the form of a huge demonstration. The battery boys will march through the Ex into the arena of the Coliseum, where a short address of welcome will be made by Mr. Galennie. After his speech Mr. Galennie will turn the boys over to Battery A Auxiliary, the members of which will look after their entertainment. It is expected that the friends of Battery A will turn out in such large numbers that the attendance will exceed that of the opening night, which, with but one exception, was the banner night in the history of the Exposition.

A great many requests recently have been sent to Bandmaster Sousa asking him to play special selections. Hereafter all such requests must be sent in a week in advance to secure recognition.

SHAFTER DAY AT THE EX

MILITARY WEEK WILL BE CLIMAXED BY THE BATTERY A CELEBRATION.

This is Shafter Day at the Exposition. Dewey Day was observed Monday, and Battery A Night will be celebrated Saturday, giving a military tone to the entire week.

The arrangements for the reception of Battery A are quite elaborate. The boys of the battery will march through the Exposition into the arena of the Coliseum at 7 p. m., and after a speech by Manager Galennie will be turned over to Battery A Auxiliary Association, which will entertain them.

The presence of the entire command is expected to bring out a big crowd.

Bandmaster Sousa has announced that all requests for special selections of music must be sent in one week in advance.

THIS IS GEN. SHAFTER DAY.

Saturday Will Be Battery Day at the Exposition.

Manager Galennie is busy preparing to entertain Battery A Saturday night. The members of the battery and the auxiliary association will be seated in the arena surrounding the band platform. The boxes will be reserved for the lady friends of the soldiers.

Manager Galennie will deliver a speech of welcome to the boys. It is probable that Mayor Ziegenhein will make a speech. Sousa will arrange a special programme for the benefit of the returned heroes.

The big building was again overrun Wednesday by children from orphan asylums. They were those who were not able to go Tuesday.

SOLDIER BOYS

ARE MUCH IN EVIDENCE AT THE EXPOSITION.

This Is Gen. Shafter's Day—Battery A Will Be Welcomed Saturday Night.

Thursday is Gen. Shafter's day at the "Ex" and in consequence the decorations and music are on the patriotic order. Quite a number of soldiers arrived early and made preparations to remain the entire day.

The members of Battery A will be entertained at the "Ex" Saturday night by Battery A Auxiliary Association. The boys will march through the various naves and out into the Coliseum Palm Garden, where Manager Frank Galennie will deliver an address of welcome.

AT THE EXPOSITION.

Many Soldiers Among the Visitors to the Building.

A feature of the exposition is the number of soldiers attending, and, speaking of this yesterday, President Clark H. Sampson said: "In my speech on the opening night I suggested that the exposition should be made a place for holding a peace jubilee, and we have been extending to the soldiers the courtesies of the Ex." The musical programme for to-day is as follows:

SHAFTER DAY AT THE EXPOSITION

ARRANGEMENTS COMPLETE FOR RECEPTION TO MEMBERS OF BATTERY A TO-MORROW EVENING.

Courtesies of the Exposition Will Be Tendered Hereafter to Military Men.

Yesterday was Shafter Day at the Exposition and a large number of soldiers visited the building during afternoon and evening in honor of the commanding General of the Santiago forces. A military programme was arranged by Sousa for the occasion. At the 9 o'clock concert he rendered "On the Firing Line at Santiago," "A Hot Time in the Old Town" and "The Stars and Stripes Forever," favorite selections of the heroes of the Santiago campaign.

Arrangements are about completed for the reception to be tendered to Battery A boys at the Exposition to-morrow evening. The battery boys will assemble at Fourth and Olive streets at 6:30 o'clock, from where they will be escorted to the Exposition building by the Auxiliary Association of Missouri Volunteer Artillerymen and a number of citizens. All members of the battery have been requested to be on hand promptly.

President Sampson of the Exposition announces that hereafter the courtesies of that place will be tendered to military men.

To-day is St. Louis County Day and tonight is also the second society evening of the season. A special concert programme has been arranged. It is as follows:

2 TO 3 O'CLOCK.
Overture—Carnival Romaine Berlioz
Scenes from The Serenade Herbert
Suite—Three Quotations Sousa
(a) The King of France went up the hill
With twenty thousand men;
The King of France came down the hill
And ne'er went up again.
(b) And I, too, was born in Arcadia.
(c) Nigger in the Woodpile.
Cornet solo—Remembrances of Prague Hoch
Mr. Emil Kenecke.
Tone picture—The Evening Call Reeves
March—West End Bellstedt
4 TO 5 O'CLOCK.
Cverture—The Flying Dutchman Wagner
Idyl—The Bells (new) Dreyachok
Excerpts from the Composition of Paderewski
Scene and Dance—The Crocodiles of the Nile
(new) Kucken
Piccolo Solo—The Turtle Dove Rollinson
Mr. G. Norrito.
Ballet Suite—Victoria and Merrie England
(new) Sullivan
7 TO 8 O'CLOCK.
Overture—La Flutiste (new) Kling
Introduction, Dance, Prize Song and Marches
of the Apprentices, from Meistersinger Wagner
Ballet Suite—Ueber Allen Zauber Leibe Lassen
Largo Handel
Gems from The Princess of Trebizonde Offenbach
Valse—L'Étoile Polaire Waldteufel
9 TO 10 O'CLOCK.
Suite—Peer Gynt Grieg
(a) Morning. (b) Asa's Death. (c) Anitra's
Dance. (d) In the Halls of the King of
the Mountains.
Siegfried's Death, from Gotterdammerung Wagner
Ballade of the Erl King Schubert
Pilgrim's Chorus and Evening Star Romance,
from Tannhauser Wagner
Overture to Oberon Weber

SOUSA'S TELEPATHY.

Band Leader Develops Marvelous Power in a Peculiar Line.

Everyone has heard of telepathy, the new psychological science of thought communication. But not everyone has seen an illustration of how far it is possible for brains to communicate without material means of communication, or what use has been made of our knowledge of the faculty. Very few people have seen a man of pronounced telepathic power.

John Phillip Sousa is a telepathist. Without articulation, telegraph or telephone he can communicate intelligence to the brains of other men. Possibly this faculty is natural with Mr. Sousa. Or what is more probable his years of experience as a leader of men has developed the power to its wonderful penetration and strength.

You are interested in this. Everyone is. Telepathy is a new science, and its achievements are new and interesting triumphs. Everyone will want to read of the power of the great musician's brain; will want to know how he communicates his thoughts to the brains of others.

You can find the whole story in next Sunday's Post-Dispatch.

SWELL SOCIETY

WILL HAVE FULL SWAY AT THE "EX." FRIDAY NIGHT.

Sousa Has Arranged a Fine Classical Program for the Evening.

Friday at the Exposition is dedicated to St. Louis County, and many country and suburban residents took in the sights of the big show in fore and afternoon.

Friday evening society will have full sway, and Sousa has promised a program of unusually high class, including compositions by Schubert, Wagner, Handel, Offenbach and other noted composers.

Saturday night is expected to prove the most popular night since the opening, as the boys of Battery A and their friends will be the special guests of the Exposition directors.

Capt. Samuel D. Winter, commander of the escort of the Battery A Relief Association, has issued a request that all members of the association meet at Fourth and Olive-sts. Saturday at 6:30. The battery will assemble and march to the Exposition together, arriving there in time for the first concert at 7 o'clock.

FREE TO SOLDIERS

COURTESIES OF THE EXPOSITION TENDERED TO THE BOYS IN BLUE.

President Sampson of the Exposition has given notice that hereafter the great show is open to all wearers of Uncle Sam's regimentals. The courtesies of the Ex. are tendered to all military men, regardless of rank or point of service, and their brass buttons are the only tickets of admission needed.

To-night society will turn out in force for its second peep at the art galleries and the industrial exhibits. For the cultivated ear of the fashionable audience Bandmaster Sousa has prepared a programme which is replete with classic gems.

To-morrow will be Battery A's Day, and great preparations are accordingly being made. The members of the battery will assemble at Fourth and Olive streets at 6:30 p. m., from which point they will be escorted to the hall by a number of prominent citizens. On arriving at the Ex., President Sampson will deliver an address of welcome to the boys who went to Porto Rico and extend them the "freedom of the house."

ST. LOUIS COUNTY DAY.

Suburbanites Attend the Exposition in Large Numbers.

Friday is a combination of St. Louis County Day and society night at the Exposition. It is a wide jump from war to society, but it was taken over night. Thursday Gen. Shafter was the hero. Sousa's military programme was a lively and inspiring one.

When the band played, "There'll Be a Hot Time," and "The Stars and Stripes Forever," the audience could easily imagine itself on the firing line at Santiago with the hum of Mausers in the air.

Arrangements have been completed for the entertainment of Battery A Saturday night. The boys will meet at Fourth and Olive streets at 6:30 o'clock and will march to the Exposition escorted by the Auxiliary Association and a large number of other citizens.

President Sampson announces that military men hereafter will have free access to the big show. The Friday evening concert is as follows:

BATTERY A DAY AT THE EXPOSITION.

PUBLIC RECEPTION WILL BE GIVEN
TO MISSOURI'S CRACK ARTIL-
LERYMEN THIS EVENING.

Society Night Attracted One of the
Largest Crowds of the
Season.

The largest crowd of the season, with the exception of the opening, flocked to the Exposition last night. It was society night and the beaux and belles thronged through the naves and aisles of the building into the Coliseum to hear the music.

Another large crowd is expected this evening to do honor to Battery A, this being the first public reception given the artillerymen since their return from Porto Rico, outside of the magnificent demonstration at Union Station on the night of their arrival in St. Louis. The battery boys have been requested to rendezvous at Fourth and Olive streets at 6:30 p. m., from where they will march to the Fourteenth street side of the Exposition and enter the building from that point. They will march through the principal aisles of the building into the Coliseum, where a brief address of welcome will be delivered by Manager Galennie, after which a banquet will be given the boys by the members of Battery A Auxiliary.

President Sampson yesterday received a small statuette of the great naval commander bearing that name. The statuette came from New York, but there was nothing to reveal the identity of the sender.

A special concert has been prepared for Battery A day by Sousa. It is as follows:

TWO O'CLOCK.

Overture—Jolly Students.....Suppe
Polka de Concert—Tambour.....Kling-Nickell
Performed on four side drums by Mr. Max Nickell.

Variations on My Old Kentucky Home.....Dalbey
Tone Picture—In a Bird Store.....Orin
(a) Dance of the Pickaninies.....Aronson
(b) March—The Directorate.....Sousa
Fantasia—We Won't Go Home Till Morn-
ing (new).....Dalbey

FOUR O'CLOCK.

Excerpts from the French Maid (new).....Slaughter
Cornet Solo—When Other Lips.....Balfe
Mr. Emil Kenecke.
Scenes from the Wizard of the Nile.....Herbert
Grand Fantasia—Lohengrin.....Wagner
Gems from the Chimes of Normandy.....Planquette

SEVEN O'CLOCK.

Overture—The North and South.....Bendix
Fluegelhorn Solo—Werner's Farewell.....Nessler
Mr. Franz Hell.
Scenes Historical—Sheridan's Ride.....Sousa
(a) Awaiting the bugle; (b) The Attack; (c)
Death of Thorburn; (d) Coming of Sheridan;
(e) Apotheosis.
Sentimental Episode—A "Battery A" Boy's
Visit to His Girl.....Reeves

March—The Occidental.....Sousa

NINE O'CLOCK.

Grand Scene—Blessing of the Poignards.....
Trombone Section: Messrs. Pryor, Lyon and
Williams.

Excerpts from Life in Paris.....Offenbach
Paraphrase—Lorelei.....Nesvadba
Trombone Solo—Love Thoughts.....Pryor
Mr. Arthur Willard Pryor.

(a) Spring Song.....Mendelssohn
(b) March—The Stars and Stripes Forever.....Sousa
Finale to William Tell.....Rossini

BATTERY BOYS AT THE EX.

They Will Be Given a Rousing Recep-
tion Saturday Night.

Battery A will be the big attraction at the Exposition Saturday night, when they will be given a reception in the Coliseum and be given a banquet by the Battery A Association. The boys will feel very much at home in the midst of the palm groves of the Coliseum, even if the plants are factory made, and some of them may even be able to believe themselves back in Porto Rico seeking Spaniards to shoot at.

The battery is directed to assemble at Fourth and Olive streets at 6:30 p. m. and march in a body to the big building, where the doors will be thrown to them.

Bandmaster Sousa will play special music for the occasion.

WILL OWN THE "EX."

BATTERY A WILL HOLD
FORTH SATURDAY NIGHT.

A Grand Reception in Honor of
the Soldier Boys Has Been
Arranged.

With the exception of the opening night the largest crowd of the season attended the Exposition Friday night, and fashionable folk were in the majority.

Battery A will own the big building Saturday night. A grand reception in their honor has been arranged by President Clark H. Sampson and a special reception committee consisting of Philip Scanlon, Louis C. Bulkley, Jules E. Smucker, E. B. Schaberd and Dr. J. E. Keber has been appointed.

For the occasion Sousa has arranged an especially attractive program which is as follows:

BATTERY A DAY

THE EXPOSITION AND THE AUX-
ILIARY WILL ENTERTAIN
THEM TO-NIGHT.

Battery A boys will visit the Exposition to-night as the guests of Battery A Auxiliary Association and the Exposition management.

The battery will rendezvous at Fourth and Olive streets, and will march through the city to the Exposition. In the Coliseum Manager Galennie will make a brief address and a banquet will be given by the auxiliary.

BATTERY A BOYS

ENTERTAINED AND FEASTED
AT THE EX. LAST NIGHT.

Capt. Rumbold's Men the Cen-
ter of Attraction.

NEARLY 300 SOLDIERS AND
CIVILIANS SAT DOWN TO A
SUMPTUOUS SPREAD.

All Were Guests of Battery A Aux-
iliary Association—Pretty Girls
Were in Great Abundance, and
Captured the Hearts of the Artil-
lerymen—Speech by the Mayor.

Battery A was at the Exposition last night and Sousa and his band took a back seat. Pretty girls without number, fond mothers and proud fathers, sweet-hearts and brothers took their hats off to the men who came home a week ago, from Porto Rico. There was only one attraction—Capt. Rumbold's artillerymen. Wherever the men with red-striped trousers went the crowd followed. When the veterans ate, the pretty girls and fathers and mothers stood by and said nice things about them.

It was practically the last night of the battery—to-day they will be scattered to their homes, most of them in Missouri, some in Illinois, and others in many other States, for nearly a third of the battery boys came from other cities.

Last night's affair was a great success. There was no formality from the time the men marched into the Coliseum until they went home. The officers and men mixed together, and the members of Battery A Auxiliary Association say that every one did what they pleased. The spell-binders who went primed with oratory left disappointed, with their speeches unspoken, and only Mayor Ziegenhein, Capt. Rumbold and a few others were listened to.

Battery A, the Auxiliary Association and their guests met at 7:30 o'clock at Fourth and Olive streets. Headed by a band the procession marched to the Exposition and entered the Coliseum. The arena had been reserved for the Battery and auxiliary, only the friends of the men being admitted. Countless pretty girls were there, and the amphitheater looked alive and brilliant with gay dresses, flags and palms.

The seats above were filled with spectators and when the procession entered a cheer went up that seemed to shake the iron girders of the big structure. Without formality the procession disbanded and the men held informal reception for an hour.

It was the first real glimpse the people of St. Louis have had of the veterans in public since they came through Union Station last week. Stubby beards have been trimmed and long locks shorn, but the tan of the tropical sun still shows on the soldiers' faces. Spick and span the blue and red uniforms looked in the electric light. Some had on the red neckerchiefs they wore in the campaign, others showed tanned faces over white collars. One man had white duck trousers, another a citizens' suit.

Many compliments were passed on Capt. Rumbold's men for their soldierly appearance.

While Sousa's band gave the early concert the Battery boys and their friends shook hands and talked over the campaign. Old soldiers, who fought in the war of '61, told the younger artillerymen how they fired the shots that won battles forty years ago. By and by the men divided into groups and were suc-

cessfully attacked by squads of pretty girls and routed with considerable loss of hearts.

At 8:15 o'clock a bugle called the men into line, and with the Auxiliary Association in front they marched through two walls of people to Faust's, where tables had been laid for them at the end of the dining hall. There were seats for 300 in long rows, and the white cloths were decorated with palms and flags. While the band played the boys and their guests found seats and an army of waiters brought in the eatables. The commissary department had agreed that a highly seasoned menu of fancy foods would not be as pleasant to the men as a substantial luncheon, and great platters of cold roast beef and ham were flanked by bowls of potato salad, pickles, cheese and celery. Cold chicken and sausage, coffee, bread and butter and trays of foaming beer were what the men wanted, and the knife and fork play was steady from the start.

When the meats and the dishes of salad had disappeared the spirit of oratory began to manifest itself at the end of the hall where the officers and distinguished guests sat, but it met with a very frosty reception from the start.

"Gentlemen, we are here to"—one well-known man began.

"Get more beer!" came the chorus down the line and the speaker gave up amiably. After a time the cigars and cigarettes were handed around and the boys called upon Mayor Ziegenhein for a few words. What the Mayor said was short, but it conveyed the good feeling the citizens bear towards the veterans of Porto Rico. He ended by saying that there may be men from many States who joined Capt. Rumbold when war was declared, but wherever the men were born they were Missourians now. Three ringing cheers went up for "Uncle Henry" and a toast was drunk standing.

Capt. Rumbold responded to urgent calls after considerable hesitation. It was his maiden speech and he made a hit from the start. Capt. Rumbold said some pleasant things about his men and thanked those who have entertained them. Congressman Bartholdt, Mr. Jule Smucker and several others said a few words.

The battery boys passed the rest of the evening seeing the Exposition and listening to the music. There were 140 men and officers in the party, even the guards at the camp being granted the privilege of coming up to the city to take part.

Next Friday night Battery A will act as escort to the First Regiment when it visits the Exposition.

BATTERY BOYS AT EXPOSITION.

Light Artillery Greeted With
Tumultuous Cheers.

MANAGER GAIENNIE
MADE THEM A SPEECH.

THEY WERE FEASTED AND DINED
AND COVERED WITH
GLORY.

MARCH OF VICTORY
THROUGH THE ARENA.

Public Welcome and Recognition to
the Brave Soldiers Who Served
Their Country in Porto
Rico.

Had Battery A participated in a hun-

dred sanguinary battles it would not have received a warmer welcome than was accorded it last night at the Exposition.

From the time it marched upon the tan-barked arena of the Coliseum until it dispersed after the luncheon it was the one single object of attention of the thousands who crowded the big Exposition Hall last night. Everybody was there to see Battery A, and nobody left until it was seen and cheered to the echo.

It was a distinctly military night. There were the returned heroes from Porto Rico and the incomparable Sousa with his band full of martial airs which were dispensed until the people were tired of cheering.

The knowledge that it was to be Battery A night brought a large crowd to the Exposition. Capt. Rumbold had his men in line promptly at 6:30 at Broadway and Olive street. Baufunno's Band led the procession. Capt. Samuel D. Winters was the marshal of the Battery A Auxiliary Committee and following his command were Capt. Rumbold and the men who served in the swamps of Porto Rico.

The line of march from Broadway was up Olive street through an applauding throng of citizens to the Exposition. The line was admitted at the Fourteenth street door and paraded the principal halls until the command came, "To the Coliseum." The band then fell out and to inspiring strains from "El Capitan," given by Sousa's band, the company marched into the arena. All the downstairs boxes and seats were filled and the well-worn flag of the battery was the signal for a volley of cheers the like of which never went up in that inclosure.

Capt. Rumbold, marching at the head of his valiant company, was never prouder in his life. When the battery was finally lined up before the band stand, Manager Gaiennie came forward and said:

"Though the Spanish war did not last long, your organization has not only been a credit to yourselves, but to St. Louis, which has closely followed every move you made and has gloried in that her troops were the most proficient in the service. I congratulate you that you have come back in a soldierly way, without the kicks and complaints of those who do not know what real war is. Every sacrifice that you have made has been for the good of your country's cause.

"But one thing that impresses me is the wiping out of the old animosity that existed between the North and the South. To-day the blue and the gray stand hand in hand for the upholding of this country's honor.

"Boys, keep up your organization. It is a credit to St. Louis and you have made it a credit to the State and yourselves."

Capt. Rumbold's voice was bad and he begged to be excused from replying and Mr. Sousa struck up the Star Spangled Banner, which brought the audience to its feet, where it remained through a medley of patriotic airs. After that the men broke ranks and mingled with their friends until 8:15, when the mess call sounded.

Faust prepared the feast, but left the serving of it to C. R. Schrap, who saw that everybody got what he called for. The menu consisted of an assortment of cold meats, including chicken and veal, salads, coffee, beer and cigars.

As everything was done in military style, there was no delay at the luncheon, and the battery marched in on time.

Mayor Ziegenhein came into the Coliseum when the "Stars and Stripes Forever" was at its height, and received a tremendous ovation. He sat down near the middle of the head of the hall. To his right sat Clark H. Sampson, President of the Exposition; Capt. Samuel D. Winter and Col. John I. Martin. On his left were Gen. George H. Shields, Charles Scudder, Congressman Bartholdt, William Carr, R. J.

Compton, H. C. Townsend, Col. R. S. MacDonald, Maj. Charles E. Ware, William Walker and Samuel M. Kennard.

There were no set speeches. They were the natural outcome of the occasion. Mayor Ziegenhein was introduced first.

His Honor was in a happy mood and made a speech that kept the boys cheering. He said he had not come to make a speech, but since it was forced upon him he was glad to welcome home again the brave boys of Missouri, who heard the scream of the enemy's shells, but were not afraid, moving forward to a position that momentarily threatened total annihilation of the whole command. He told them they were the veterans of St. Louis and were entitled to all that St. Louis could give them.

The Mayor's speech was short and concluded with the proposal of three cheers for the ladies of the auxiliary, which were given with a right hearty will.

Congressman Bartholdt emphasized the Mayor's welcome and said if the general public had seen Secretaries Alger and Long work from 5 a. m. until 3 a. m. there would be less criticism of the War Department.

Capt. Rumbold gracefully thanked the Mayor and the committee for the honor that had been conferred upon his men and gave public testimony to the good spirits and obedience of his soldiers.

Mr. Sampson welcomed the boys to the Exposition and told how proud St. Louis was of them.

Capt. Winters, a former commander of the battery, made a few remarks and then the battery quartette sang Porto Rican songs, and after the ladies were cheered the soldiers were dismissed.

BATTERY A AT THE EXPOSITION.

Thousands Do Honor to the Men from
Porto Rico.

Escorted to the Arena and Greeted with a
Favorite March—Cheers of Welcome
Shook the Very Girders of the Col-
iseum—Salute to the Flag.

Thousands of St. Louisans gathered within the great walls of the Exposition building and Coliseum last night to do honor to the members of Battery A. It was Battery A night, and it had been Battery A day at the big show. It was disagreeably hot all day, and great waves of heat were chased from the big Coliseum by the ventilating fans. Linen collars of the men and shirt-waist collars of the ladies melted like the green of a Kansas prairie under scorching winds, but some way it did not seem to dampen the ardor of the artillerymen or to keep their friends from turning out to honor them. Handkerchiefs were adjusted about necks, the advertising fiend rose equal to the occasion and supplied the sweltering multitude with fans, and the welcome accorded the artillerymen was as warm as the sultry atmosphere. The battery boys came. They also brought their best girls or some other fellows' best girls. They came in all the glory of full dress, closely buttoned blouse, white gauntlets and broad-web cartridge belt. The uniforms of the commissioned and non-commissioned officers were resplendent with scarlet trimmings, and, as one enthusiastic miss said, they were "just too fetching." Special arrangements had been made for their entertainment, and the Auxiliary Association was in evidence and did much in co-operation with the management of the exposition.

The battery boys, under command of Capt. Rumbold, marched to the Exposition building in a body, and were received at the Olive street entrance by Mr. Frank Gaiennie, who escorted them through the Exposition building to the Coliseum. They had been asked what march they liked best, and chose the "Washington Post" march. As they approached the big building the strains of the march were heard, and they caught step to it as they marched into the arena, which has been transformed into a great palm garden. As they entered Prof. Sousa and his band of musicians rose and continued playing. In perfect step the men marched across the tanbark of the arena while the thousands in the seats and boxes sent up a storm of huzzas. The men were formed just under the band stand and to the right of it. I. R. Gaiennie mounted the leader's stand and in a brief speech welcomed the artillerymen back to the city and to the Exposition. He said that it had never before been the privilege of the Exposition management to welcome to its exhibits St. Louis soldiers who had seen service in a foreign war. He felt that his part in that welcome was a rare and pleasant one. All St. Louis, all of the State of Missouri, felt proud of the members of Battery A. They had shown themselves to be not the soldiers of peace, not the reviled tin soldier, but men who could stand the rigors of a campaign in a tropical land and then, when their services were no longer needed, returned to their peaceful avocations with a knowledge of duty well done. The speech of Mr. Gaiennie was received with uproarious applause.

Just as he uttered the last words, Sousa waved his baton, and the strains of the "Star-Spangled Banner" seemed to shake the very girders far overhead. Simultaneously with the first strains of the air, it was recognized by every soldier in the rigid ranks. Day after day just before the lights

had been extinguished in their camp, far away on foreign soil, they had heard the regimental bands play the same air, and had stood at attention until the trumpet corps sounded taps. With the recognition of the air, every right arm in the ranks was raised to the edge of every campaign hat, and every man uncovered and stood with his heels together, his hat resting against his breast on a level with his shoulder. No man spoke. Every eye in the ranks rested on some object or on the tank floor thirty paces straight before him. Not an eye wavered, not even did the expression upon a face change. There was something beautiful in this display of respect for the national air. Every one seemed to realize that it was for that same star-spangled banner of the song that these men had offered their lives, if they were needed, in its defense. When the spectacle had ceased, it was difficult to tell whether the applause was for the music, the musicians or for the act of respect which the artillery men had shown. It was noted that during the playing of the national air only one woman arose, and she was so far back up toward the vaulted roof that few people noted her act. Civilians moved about among the potted palm plants, but few of them uncovered.

At the word of command the men swung to the right and marched to the cafe in the front of the basement. There they were taken in charge by the members of Battery A Auxiliary Association, and a cold lunch served. They fell to with a will, and there was little conversation until the lunch had been disposed of and cigars were passed. Then Mayor Henry Ziegenhein, who sat at the head of one of the tables, rose and was introduced by Col. J. R. Dougherty, who acted as master of ceremonies. The Mayor said he could do little else than repeat to the artillerymen the words of welcome which he had addressed to them on the night of their arrival in St. Louis. He said that the city and its chief executive were proud of the record the boys had made in field and camp, and every one felt that if St. Louis was as well represented in all things as she was by the boys in Battery A she would be proud of all her sons.

The Mayor was followed by Congressman Richard Bartholdt, who spoke in a complimentary strain of the battery and then followed with a general discussion of the conduct of the war. He said that a few months before the men went into the field their big rifles were but ore in the hills of the West and the canvass of their tents had not yet been woven. The task of the government was an enormous one. It took this raw material and in an incredibly short time formed the guns and canvass. It was so in all things. The government had no trained soldiers, but in all the states it found the right material, just as it had found the material for guns and canvass. It took the citizen, with intelligence and a brave and patriotic heart, put him into the big camps, and in a short time made of him the soldier who went to Porto Rico, prepared and willing to face death on the battlefield, or, worse yet, from the dread yellow jack.

Few people, he said, realized the task which was undertaken and successfully carried out by the heads of the departments at Washington. Only those men who were at the capital city during the nation's great crisis realized what these men had to contend with, and that they gave the better part of their lives to the service of their country, just as did the men who went into the field. He said that criticism of them was unpatriotic, was unmanly, and beneath the dignity of a soldier and a gentleman. He closed by saying that he represented the Tenth district in Congress, and that the battery came from his district, and he was proud to say that the only military organization from the State of Missouri that saw actual service on a foreign shore was from his district.

Monday will be German day, and all of German St. Louis is expected to turn out. Prof. Sousa has arranged a special programme for the occasion as follows:

2 TO 3 O'CLOCK.

1. Overture—Der verkaute Braut.....Smetana
2. Tonbilder—Blumengluster.....Von Blon
3. Der Ritt die Walkure.....Wagner
4. Waltz—Blau Danau.....Strauss
5. (a) Serenade—An Dich (neue).....Czibulka
6. (b) Fest Morgen Reville (neue).....Low
6. March—El Capitan.....Sousa

4 TO 5 O'CLOCK.

1. Overture—Eidelweiss (neue).....Gaertner
2. Ballade—Eri Konig.....Schubert
3. Ballet Suite—Ueber Allen Zauber Leibe Lassen
4. Waltz—Immortellen.....Gungl
5. Grosser Fantasie—Lohengrin.....Wagner
6. March—The Stars and Stripes Forever...Sousa

7 TO 8 O'CLOCK.

1. Overture—Ein Feste Berg ist Unser Gott.....Nicolai
2. Humoresque—Lott ist Todt.....Reinboldt
3. Fluegelhorn solo—Trumpeter von Sakengen—Nessler

Herr Franz Hell.

4. Waltz—Hochzeitslieder.....Strauss
5. Siegfried's Tod (Gottterdammerung)....Wagner
6. March—The Bride Elect.....Sousa

9 TO 10 O'CLOCK.

1. Overture—Rienzi.....Wagner
2. Grosser Fantasie—Tannhauser.....Wagner
3. Cornet solo—Erinnerung auf Prague.....Hoch
4. Fantasie—Evangeliman (neue).....Kienzi
6. March—The Charlatan.....Sousa

RECEPTION AT THE EX TO BATTERY A.

MISSOURI'S ARTILLERYMEN ROYALLY GREETED LAST NIGHT BY THEIR FRIENDS.

Brief Addresses by Captain Rumbold, Congressman Bartholdt and Mayor Ziegenhein.

The members of Battery A held full sway at the Exposition last night. The crowd was one of the largest of the season. The friends of the battery boys in St. Louis are legion and they were glad of the opportunity to give them a rousing demonstration on the occasion of their first public reception since their return from Porto Rico.

The battery met at Fourth and Olive streets at 6:30 o'clock and marched in a body to the Exposition, preceded by a band of music. The members of Battery A Auxiliary Association were on hand to meet the artillerymen, headed by Captain Samuel D. Winter.

The march was made to the Fourteenth street side of the Exposition, thence through that building into the Coliseum. The battery was met at the door by President Sampson and Manager Gallennie. As they marched into the arena Sousa's band played the "Washington Post" march and afterward struck up the "Star-Spangled Banner," amid tremendous enthusiasm.

After the concert the battery was banqueted by the Auxiliary Association. President Sampson made an address of welcome in the name of the Exposition. Congressman Bartholdt and Mayor Ziegenhein also delivered addresses. Captain Rumbold, on behalf of the Battery, expressed thanks for the cordial reception accorded them.

After the banquet the boys scattered throughout the building with their friends.

Members of old Co. A. Association are making arrangements to meet the First Regiment at the Armory and escort them to the Exposition, when a day is set for them.

New Verses From Sousa's Own Poetic Compositions.

Sousa's back is internationally famous. It is the adulation of this, the admiration of foreign countries. It is a military back of the highly refined type. Sousa does not claim that he has the only perfect back. He says that any man who has been in the service for 12 years, as he has, can own such a back. But the Sousa army back did not grow as it is on army rations. It is the back that comes from the fat of the land, materially speaking. Psychologically, it is the back of the student, the musician, the poet, the patriot, the gentleman combined. Never has such a back flaunted its graces tantalizingly in the faces of hundreds of thousands of concert-goers.

The military back, as we know it, is as straight as a herring bone. The Sousa back is full of insidious curves. It wends like the billows of the ocean. It curves by nature's most perfect design. It is not the back of the Apollo Belvedere, but rather the back of the young faun, as he skips over fields and meadows, and rounds and bends the little bundle of parallel fibers that pad the framework of the rear portion of his torso to his emotions of pleasure and delight.

It is a writhing back that seems to have learned its cunning from the boneless, spineless worm, so supple, whirling, twisting, undulating in its movement.

The military back is lean and hungry looking, exposing the ribs over which it is built. It is straight and snawy, but it does not ripple and quiver like the Sousa back.

The Sousa back is padded from shoulder to waist with little feathery cushions of muscle and fat. Soft, nice, aristocratic, fat, that yields to the pressure of good cloth and a well-fitting coat. The result is that, as the bandmaster moves his arms and hands and head and shoulders, the little layers of muscle ripple like the wavelets of a brook, forming rills and furrows down his spine.

All this makes Sousa's back expressive of the music he directs. There are times when his back is broadened and shortened. Again it appears long-waisted and narrow. The little curves do it, for they are not stationary curves, except in the hips and shoulders, but curves affected by the music he feels, the emotions he portrays in tone.

You can almost read a sentimental poem from these backs, such as the oboe plays in the Paderewski minuet, in "Lion du Bal" and in that dainty music poem "Snow Baby," one of the gems of "The Bride Elect." Sousa has not only written the music, but the text as well.

The snow in the fields is lying deep,

The wind from the North is blowing;

The man in the moon is fast asleep,

The brooklet has ceased its flowing;

The Frost King woos the birds of his choice,

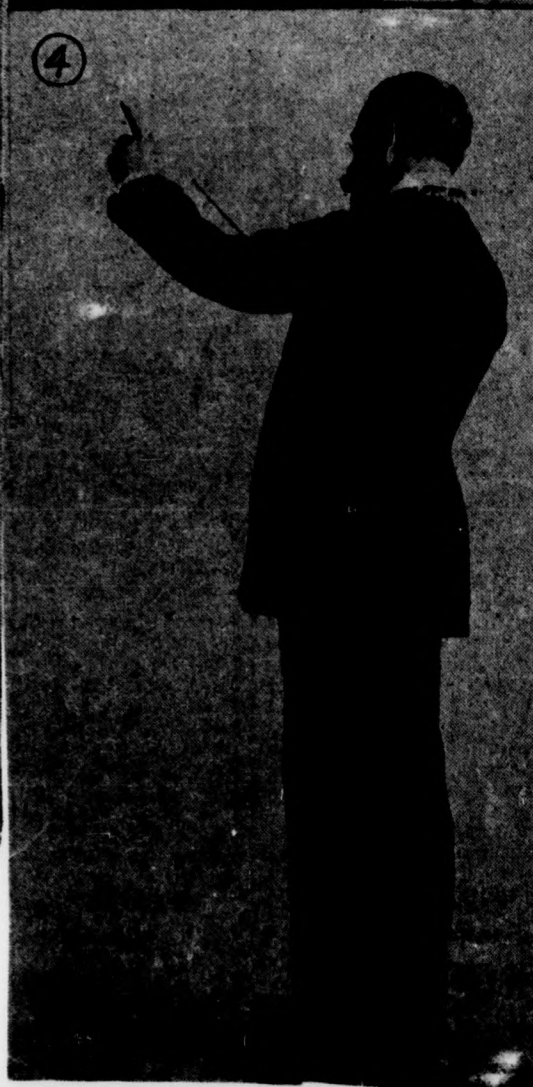
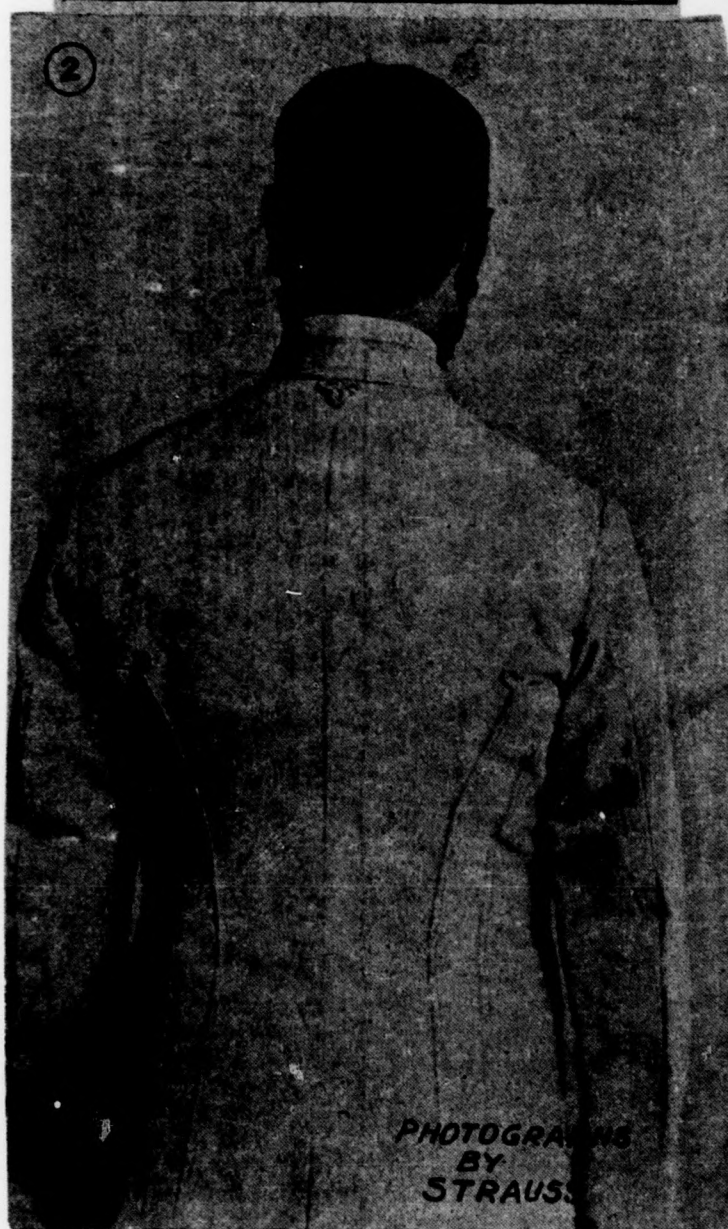
'Tis the sprite from the cascade springing,

And out of the snow drift comes the voice

Of the new snow baby's mother, singing:

The Sousa Back Before the Sunday Republic's Camera

Views That an Audience Gets at the Coliseum When the Famous Bandmaster Is on View.



Softly slumber my darling child,
The breath of the winter is near,
As long as the North wind is icy and wild
You have nothing, my babe, to fear.
Her anthracite eyes are filled with tears,
The snow baby's mother is weeping,
For far in the East a light appears,
And over the hills it is creeping.
She shudders with fear, then to her breast
Her child she lovingly presses;
But mother and babe are sunk to rest
They are dead by the Sun God's caresses.
Take the back that directs the scene
from "Mefistofele." It is an intensely descriptive book. A man with such a back

could easily produce the song of "The Sleigh Bell" from "The Charlatan."
When the wintry moon is bright,
And the curtain of the night
Is illumined by the stars that shyly twinkle;
When the frost is in the air,
And the snow lies everywhere,
There's no music like the sleighbells' merry tinkle.
Hear the horses as they neigh,
They are telling in their way
That we should be off before the moon retires for the night;
Hear the jingle of the bells,
Faintly echo in the dells,
Ye ho, ready, ye ho steady, hear us shouting with delight.
On, see the horses gayly speeding,
On, over the roads bedecked with snow,
On, now our steeds are bravely leading,
Over hill and dale we madly go.
That "pizzicato" attitude is as full of rippling rhythm as the quartet from "The Charlatan," called "Social Laws," another Sousa product of melody and text.
A navigator sailing o'er the seas that bound the Oriental kingdom's shores,
Once visited a Chinese city where they had the oddest kind of social laws;
If any stranger took a fancy to a house and hung his hat upon the gate,
The proper thing for the man who lived within was to go out and meditate.
Suppose the stranger liked the place and stayed a year,
Would hubby break the social law and interfere?
Why, bless your soul, he'd slap his chest in exultation and inform his dearest friends,
That meditation as a recreation every other form of joy transcends;
And then, with philosophic attitude on etiquette and social laws he'd prate,
While in the house the stranger most contented stays and does not have to meditate.
In far away Japan they have a custom which I hope will never leave their land;
The Japanese do not indulge in osculation either on the lip or hand;
The customary sweet good-night that lovers use while swinging on the garden gate,
Is simply to rub noses once or maybe twice and then sit down and meditate.
Suppose his nose is of the very Romanesque,
And hers a pug quite Lilliputian and grotesque?
Why, in that case, the duty of the lover is to gaze straight in his sweetheart's face,
And, placing both his hands upon her shoulders in a sort of Japanese embrace,
Inform her as his nose compared to hers was ten or maybe fifteen times as great,
That she should have a start of twenty rubs while he would wait his turn and meditate.
Sousa has been accused of wearing a corset. There are people now, especially women, who declare that he could not have the graceful line at the hips without the aid of the steel and whalebone of a Parisian stay.
It's a base slander. Sousa not only has never worn a corset, but he has discarded even the silk knitted belt which he fancied would keep him trim in front. Instead, he has taken to cycling and become a devoted admirer of that exercise. He says that it has made him lose four inches around the waist in a year, and, to prove it, he pulls his coat till it laps that much.

There have always been Sousa imitators from the time Walter Jones introduced his clever mask of the famous bandmaster in the first Casino review. Their favorite position is that of No. 4. Lafayette catches him to a nicety in the "Trio of the Stars and Stripes Forever." It is in the contour of the Sousa back, though, they fail. A woman's face may be her fortune. In Sousa's fortune his back figures extensively.

SOOZY'S WONDERFUL ORGAN.

Orioles and All the Birds of Missouri Sang in the Big Auditorium for Antwine, the Story-Teller of the Ozarks.

ANTWINE was the most talkative man in the Ozarks. He was a conversational genius. He could talk easier than he could breathe. Nobody in the Runt Knob country took a newspaper. None was needed. Antwine learned the news by heart, and no newspaper could tell it as he told it. The postmaster got the city newspaper and passed it over to Antwine. He gathered the facts and supplied the details and related them down at the village store after supper.

When the Maine was blown up the news flew around the Knob, and that night the store was so full that Antwine had to stand up on a barrel. The day after he told them about Dewey he was down with nervous prostration and when the news of the victories at Santiago got into the hills every man and woman in the Knob County hurried up to the store to hear Antwine tell it. And he told it in great shape. Doc Walker said he wouldn't live at noon the next day, but he lived.

So when Antwine came back to the Ozark country after spending a week in St. Louis the Knobbers could hardly wait until night to go to the store and hear the news. They had not heard a thing for a week, and that night there was no joy in all Missouri like that of the hill folks who lounged in the store, away from the chill of the crisp autumn night, and waited for Antwine to come over from the house.

Antwine got over about 7. He was a little late and his audience was soon dreaming drunk with the magic of his tongue. He took them over every inch of the way, through and through the city, and when he had done no Knobber there had not had pictured before his mind's eye everything Antwine had seen and heard.

Except one thing.

This one thing the eloquent Knobber had reserved for the last. He took the scales down off the counter and put a chair up there and sat down. A murmur of delightful anticipation ran through the audience, for they well knew that when Antwine climbed the counter there would be action and plenty of it in the recital.

"Last winter," he began, "we set here a whole evenin' tryin' to hatch somethin' out of a discussion on mental telepathy. We doubted it. We wanted to see it.

"It's all right, boys. I've seen it. I've seen Soozy's Organ. I've heard it play.

"Up in St. Louis they have what they call an Exposition. It's a big buildin' full of parties, and the riches in the place would make the inside of Solomon's Temple look like a tin store, dog-gone me, if they wouldn't.

"But, gettin' back to Soozy's Organ. Every year there's a feller named John Phillip Soozy comes there. He belongs out East. He's got about a hundred fellers with him, and every blamed one of 'em's got a horn or some tootin' thing with him. There's a room off in the north end of the big shanty that's bigger'n all out-doors. It's got a sink-hole in the middle and an uncountable mess of seats tierin' all aroun' above it, so 't when you set in one of the seats you look right down in the pit like you look down into Baxter's dam pond from the top of the Knob.

"The pit's a Cuby-lookin' sort of a place.

It's full of pam trees with all the cokey-nuts an' monkeys picked out of the tops, dog-gone it all, and here and t'other place aroun' the edge a little what they call a bungy low in Cuby and weuns in the Ozarks would call an overgrown toadstool.

"Well, about 7:15 p. m. this feller Soozy walks out on a platform down in the pit. The whole gang of tooters climbs on the platform with him and set aroun' in chairs. Then Soozy turns aroun' and aroun', bowin' and bendin', an' the people clap. Up in St. Louis a little clappin' goes a heap futher than a big drink.

"All the time Soozy is a bendin' his back the fellers with the horns is gettin' set to go off on a big toot. They're the organ.

"All at onct Soozy quits his monkey business and straightens up. His hands move up and out toward the organ—he plays it standin' up—and he goes wiggle-waggle like this, with his front forefinger. 'Way over on the back row there's a couple of fellers with snare drums. They looked to me like they was asleep; but bless me if they didn't wake up to beat lightnin' when Soozy wiggled his finger. The long, thin sticks flew up in the air and fell at the drums, and just as many times as Soozy wiggled his fingers they come down on them drum heads and made the noisiest cluckin' and hennin' I ever heard. I thought he'd spilled the whole thing. I felt sorry for 'im. He looked that confident and sure of hisself that he couldn't muff, but sure as thunder he touched the wrong key first.

"But I was wrong. Soozy knew what he was a-doin'. I saw it a secon' later when he shot out his right fist and stopped the drums and with his left hand, pressin' out easy this time, started up somethin' way back in the organ. The drums was jest a signal that he was goin' to begin.

"When the new noise started Soozy cocked his head on one side and held his han's together like that. He had a bird in 'em. I could hear it. I leaned way up in my seat and pressed my ears aroun' with my fingers. It was a song bird, a little Ozark oriole, and I could see the little rascal sittin' there in Soozy's han's singin' like fits. He was way up in the mountains on a limb of a slipp'ry ellum. It was about sunrise. The frost was on the shed roofs in the holler, and the squirrels was rattlin' the hick'ry nuts down in the yellor leaves on the hillside.

"Cross the road by the ole distillery was ole Brant Waggoner, as 'don't trust his neighbors, out on the hillside countin' his durned ole frost white punkins. A quail piped out of the brownin' hazel, and a kingfisher rattled his tow-de-do' up by the Baxter dam. The little oriole was stirrin' 'em up, and d'rectly an ole bass bittern took a seat in the choir and opened fire with his 'boom-boom-boom!' Bless me if 't wan't wuth the trip to St. Louis to have a heerd them birds. Ev'ry drat-gasted thing in the woods was at it. The owls was all a hootin', the bitterns a-boomin', the squirrels a-barkin', the bob whites a pipin' an' the oriole trillin' an' sopranoin' a half dozen octapuses 'bove 'em all. It was a song-bust, a ban' of angels, now soft and sweet as they put on brakes an' let the breeze

FIRST REGIMENT AT THE EXPOSITION.

LARGE CROWD PRESENT TO HONOR
THE VOLUNTEER SOLDIERS
OF ST. LOUIS.

United Commercial Travelers and the
Mexican Merchants Will Be
Entertained To-Day.

About 400 members of the First Missouri Volunteers visited the Exposition last night, which was set apart for them by President Sampson and Manager Gaiennie. The regiment assembled at the Armory early in the evening and marched to the Exposition building, headed by Colonel Batdorf. The members of Old Co. A Association acted as an escort to the soldiers.

At the Exposition President Sampson and Manager Gaiennie met Colonel Batdorf and his men and marched with them into the arena of the Coliseum, where several informal addresses were made. Mr. Gaiennie welcomed the boys in a cordial manner and Colonel Batdorf replied briefly. Captain Holcamp of Co. D also made an address in which he extolled the volunteer soldier and said especial honor was due to the memories of those who died at Chickamauga and other places from disease.

After the speechmaking the boys were taken to Music Hall, where they witnessed reproductions of the mowing up of the Alamo and the destruction of Alamo de Tepe by Dewey.

This afternoon has been set apart for the United Commercial Travelers, while the visiting Mexican merchants will be entertained this evening. The programme follows:

TWO TO THREE P. M.
Overture—Poet and Peasant.....Suppe
Humoresque—Something Funny (new).....Ludwig
Dance of the Stars (new).....Gordon
Songs of Grace and Songs of Glory.....Sousa
Flageolet Solo—My Clementine (new).....Hall
Mr. Frank Wadsworth.
Galop—The Merry-Go-Round (new).....De Gruen
FOUR TO FIVE P. M.
Overture—The Day of Jubilee.....Bach
Gems from The Runaway Girl (new).....Coryell
Cornet Solo—Fifth Concerto.....De Gruen
Mr. Otto Mesloh.
(a) Caprice—The Street Piano.....Howe
(b) Scene—The Miserere (Trovatore).....Verdi
Messrs. Kennecke and Mantia.
Fantasia—The Kutchke Polka.....Stanny
SEVEN TO EIGHT P. M.
Overture—Joan of Arc.....Verdi
Fanfare Militaire.....Ascher
Cornet Solo—The Holy City.....Adams
Mr. Emil Kennecke.
Valse—Jolly Fellows.....Volstead
(a) Mexican Dance—Juego de Pantomimas
(Handkerchief Chase) (new).....McClay
(b) March—The Liberty Bell.....Sousa
Galop—At the Circus.....Dunnwell
NINE TO TEN P. M.
(a) The Star Spangled Banner.....Key-Arnold
(b) Mexican National Song—Mexicanos el
Grito de Guerra.
Overture—Tannhauser.....Wagner
Idyl—The Mexican Girl's Dream (new).....Puri
Trombone Solo—Air and Variations.....Pryor
Mr. Arthur Pryor.
(a) Serenade—Love in Idleness.....Marbach
(b) March—The Stars and Stripes Forever.....Sousa
Patriotic Air—My Country, 'Tis of Thee.....Long

DRUMMERS AT THE EX.

Next Saturday Night Set Apart for
Members of the T. P. A.

The Travelers' Protective Association is making extensive preparations for celebrating next Saturday evening at the Exposition.

There will be a short parade, headed by the First Missouri Regiment's band, which will end at the Exposition at 8:15 p. m. Mayor Ziegenhein, Governor Stephens, ex-Governor Stone, Charles R. Duffin and President C. H. Sampson of the Exposition Association will deliver speeches.

Following the addresses will come the regular 9 o'clock concert by Sousa's band in a programme prepared especially for the commercial travelers. Badges and tickets may be obtained from the secretary of the association at his office in the Union Trust Building.

IRISH DAY TO-MORROW

THE EX. WILL BE CROWDED
WITH HIBERNIANS—MEX-
ICAN MERCHANTS'
NIGHT.

Mexican national colors afloat in all quarters of the big hall, and from the president's box in the Coliseum; Mexican music by Sousa's Band, and a large delegation of the visiting Mexican merchants, lent a new touch of color to the Exposition last night.

The visitors expressed delight at every feature of the big show and studied it with an earnestness which was more expressive than their words of praise.

Another body which helped swell the crowd to the second largest of the season was the United Commercial Travelers, who turned out in full force and who won public favor by dispensing thousands of tasty bouillonieres.

At the 9 o'clock concert nearly every seat on the lower floor of the Coliseum was filled—something which had not happened since Battery A day.

To-morrow will be Irish Day, and Manager Gaiennie is preparing for a good time on a large scale. Irish Day is always a success, rain or shine. The musical programme will be as follows:

Sousa's programme for Irish Day:
2 TO 3 P. M.

Overture—Hibernia.....Hare
Gems from The Serenade.....Herbert
Saxophone Solo—
(a) Killarney.....Balfe
(b) My Lodging's on the Cold, Cold
Ground.....Old Irish
Mr. Jean Moermans.
Descriptive piece—The Fire Brigade.
Reeves
Piccolo solo—Come Back to Erin.....Claribel
Mr. G. Norrito.
Patriotic song—Columbia.
Patrick Sarsfield Gilmore

4 TO 5 P. M.
Overture—Irish Recollections.....Koppitz
Fantasia—Life in An Irish Village,
Le Thiere
In the Barnyard—Children Hurrying to
School—The Village Blacksmith—Love
Song—Dancing on the Green.
Tantum Ergo.....Rossini
Romance—Aramanthus (new).....Gilder
Euphonium Solo—Le Chevalier.
Steinhausen
Mr. E. D. Wardwell.
March—The Minstrel Boy to the War
Has Gone.....Sousa
(Introducing Moore's famous song, The
Minstrel Boy.)

7 TO 8 P. M.
Overture—Echoes of Killarney.....Carolan
Scenes Historical—Sheridan's Ride.....Sousa
Chorus Solo—Home, Sweet Home.....Bishop
Mr. Joseph Norrito.
Grand Irish Fantasia.....Barker
Song—The Lost Choral.....Sullivan
Barn Dance.....Michael Watson

9 TO 10 P. M.
Grand Fantasia of Irish Melodies
Idyl—Monastery Bells.....Le Febre-Wely
Cornet Solo—Kathleen Mavourneen
Mr. Emil Kennecke.
Gems from Brian Boru.....Edwards
Concert Polka—Tambour.....Kling-Nickell
Performed on four side drums by Mr.
Max Nickell.
National Anthem—The Star Spangled
Banner.....Key-Arnold

At the suggestion of Bandmaster Sousa 100 copper wires have been strung through the dome of the Coliseum for the betterment of its acoustic properties. The work was completed yesterday, and at last night's concert there was none of that unpleasant echo which has been noticed by critical listeners. Now the most delicate shadings of tone are distinctly audible in every part of the vast auditorium. Sousa declares that the acoustics of the Coliseum are now perfect, and that he has never seen in this country or abroad as magnificent a concert hall as the great arena.

FITZHUGH LEE'S DAY.

First Missouri Infantry, U. S. Volunteers, Will Attend the Exposition To-Night.

This will be General Fitzhugh Lee's Day at the Exposition, and a military air will pervade the aisles and naives. It will be made the occasion for an informal reception to the First Missouri Infantry, United States Volunteers. As all the officers of the regiment are out on leaves and the men on furloughs, many of them may appear in their citizens' clothes, though the Exposition management would prefer to see them in their soldier uniforms. It is expected that Manager Frank Gaiennie will make a short address of welcome to the boys in the Coliseum, to which Colonel Batdorf will respond.

Yesterday was W. O. W. Day, and every person attending was presented with a neat white badge of the order. Woodmen of the World were everywhere to be seen and enjoyed the special programme prepared for them.

Sousa's programme for the concert this afternoon and evening follows:

TWO P. M.
Overture—The King's Lieutenant.....Titi
Dance of the Hours (Gloconda).....Ponchielli
Songs and Dances of the Sunny South.....Isemann
Grand Fantasia—Astrella (new).....Grunewald
Caprice—Von Pickauf (new).....Kral
Episode Militaire—A Cavalry Charge.....Luders

FOUR P. M.
Overture—Siege of Corinth.....Rossini
Idyl—A Dream in the Forest (new).....Forster
Patrol—Southern.....Voelker
Trombone Solo—Air and Variations.....Pryor
Mr. Arthur Pryor.
(a) Darkey's Serenade.....Buccalossi
(b) Cavatina.....Raff
The United Service Passing in Review
Reeves-Thiele

SEVEN P. M.
Fanfare, closing with My Country, 'Tis of Thee.....Ellenberg
Plantation Dances.....Arnold
Scenes from The Highwayman.....De Koven
Cornet Solo—Massa's in the Cold, Cold
Ground.....Foster
Mr. Emil Kennecke.
Blending of the Blue and Gray.....Dalbey
Festival March from Tannhauser.....Wagner

NINE P. M.
The Night of Sabba, from Mefistofele.....Boito
Scenes from Goetterdaemmerung.....Wagner
Fluegelhorn Solo—Sing, Smile, Slumber.....Gounod
Excerpts from Die Walkure.....Wagner
Collocation—Carmen.....Bizet

FIRST REGIMENT DAY.

Volunteers Will Attend the Exposition Friday—Southeast Missouri Editors To-Day.

Arrangements are now being made to entertain the First Regiment, Missouri Volunteers, at the Exposition. Manager Gaiennie has set aside Friday, September 30, as First Regiment Day. He received a letter from Colonel Edwin Batdorf yesterday, in which the latter stated that his men would mobilize at the Armory, Seventeenth and Pine streets, Friday evening at 7:30 o'clock and march in a body to the Exposition.

The First will be escorted by the members of Old Company A. To secure free admission to the building, the boys of the First must be in uniform and with their respective companies.

Yesterday was German Day at the Exposition. A fair crowd was in attendance at the afternoon and evening concerts. To-day the visiting editors from Southeast Missouri will be entertained. The programme of the concert as follows:

TWO P. M.
Overture—King Saul (new).....Bassini
Prelude to Cavalleria Rusticana.....Mascagni
Trombone Solo—Love Thoughts.....Pryor
Mr. Arthur Pryor.
Polka de Concert—Laughing (new).....Ludwig
March—The Washington Post.....Sousa
Variations on My Old Kentucky Home.....Dalbey

FOUR P. M.
Scenes from The Serenade.....Herbert
Gems from The Chimes of Normandy.....Pianquette
Excerpts from The Bride Elect.....Sousa
Airs from The Circus Girl.....Jones
Collocation—Robin Hood.....De Koven

SEVEN P. M.
Fantasia—The Violinmaker of Cremona (new).....Hubay
Valse Caprice.....Rubinstein
Cornet Solo—Robin Adair.....Hartman
Mr. Emil Kennecke.
Collocation—Carmen.....Bizet
Patrol—Blending of the Blue and Gray.....Dalbey
March—The Kansas Two-Step.....Pryor

NINE P. M.
Overture—Zampa.....Herold
Scenes from El Capitan.....Sousa
Sextet from Lucia di Lammermoor.....Donizetti
Messrs. Kennecke, Pryor, Higgins, Lyon, Williams and Mantia.
Mosaic—Faust.....Gounod
Sounds from the Sunny South.....Isemann

PATRIOTIC AIRS

Will Be Rendered by Sousa Thursday Evening, Which Is Gen.

Joe Wheeler Night.

The chilly weather out of doors proved a boon for the Exposition Thursday, and thousands of visitors spent the entire day in the building.

Thursday evening is Gen. Joe Wheeler Night, and Sousa's program contains many pleasing and patriotic airs.

Friday has been named in honor of President McKinley, and will also be Society Night.

Saturday will be Travelers' Protective Association Night, and speeches will be made by prominent citizens.

Sousa's program for Thursday evening is:

7 TO 8.

1. Overture—A Soldier's Life (new). Lacombe
2. Entr'acte—The Cricket on the Hearth.....Goldmark
3. Ballet suite—Dance of the Hours.....Ponchielli
4. Horn Quartets:
 - (a) Woldendacht.....Abt
 - (b) Hunter's Farewell.....Mendelssohn
- Messrs. Koch, Lange, Fricke and Wagner.
5. (a) The Blending of the Blue and Gray.....Dalbey
- (b) A Southern Idyl (new).....Baxter
6. March—The Old Warrior.....Barnard

9 TO 10.

1. (a) Ride of the Valkyries.....Wagner
- (b) The Passing Regiment.....Coverley
2. Reminiscences of Dixie.....Chambers
3. Funeral March—The Honored Dead.....Sousa
4. Fluegelhorn solo—Bright Star of Hope.....Robardt
- Mr. Franz Hell.
5. Humoresque—The Band Came Back.....Sousa

CROWDS AT THE EX.

FIRST REGIMENT WAS A BIG DRAWING CARD—SPECIAL FEATURES TO-DAY.

First Regiment Night at the Exposition filled the big building with soldiers and their friends. Four hundred blue-coated troopers went in a body from the Armory, where General Manager Galennie and President Sampson met Colonel Batdorf at the door and marched with the men to the Coliseum. The soldiers were formally welcomed and several addresses were made. After the speech-making the boys were taken to Music Hall, where the spectacle of the battle of Manila was shown them.

The soldiers proved so attractive that the Exposition had one of the largest attendances of the season.

Saturday afternoon has been set apart for the commercial travelers and at night the visiting Mexican merchants will be honored. Director Sousa has arranged the following programme for the evening:

7 TO 8 P. M.

- Overture—Joan of Arc.....Verdi
Fanfare Militaire.....Ascher
Cornet Solo—The Holy City.....Adams
Mr. Emil Kenecke.
- Valse—Jolly Fellows.....Volstedt
(a) Mexican Dance—Juego de Panuelos (Handkerchief Chase), new.....McCoy
(b) March—The Liberty Bell.....Sousa
Galop—At the Circus.....Donnawell

9 TO 10 P. M.

- (a) The Star Spangled Banner, Key-Arnold
(b) Mexican National Song—Mexicanos el Grito de Guerra.
Overture—Tannhauser.....Wagner
Idyl—The Mexican Girl's Dream (new), Fumi
Trombone Solo—Air and Variations.Pryor
Mr. Arthur Pryor.
- (a) Serenata—Love in Idleness..Macbeth
(b) March—The Stars and Stripes Forever.....Sousa
Patriotic Air—My Country, 'Tis of Thee.....Carey

WOODMEN'S DAY.

POPULAR SOCIETY TO CELEBRATE AT THE "EX."

Friday Night the First Missouri Soldiers and Society Will Hold Forth.

Members of the Woodmen of the World, a popular organization, and their friends will welcome visitors at the Exposition Thursday evening and will hold exercises on the stage in the Coliseum from 8 to 9.

The Woodmen have swung a large banner in the Coliseum, also one in the Olive-st. nave near the directors' room. Ex-Mayor Walbridge and other prominent men will speak.

The First Regiment Missouri Volunteers will divide honors with society at the "Ex" Friday evening. Col. Batdorf will form the regiment at the Armory about 7 p. m., and headed by a band will march to the "Ex."

The arena of the Coliseum and a number of the boxes will be reserved for the soldiers and their friends between the concerts.

The singing of "The Stripes and the Stars" by Wayman C. McCreery Wednesday evening, accompanied by Sousa's Band, proved an attractive feature, and Mr. McCreery was loudly applauded by a large audience.

Sousa's program for Thursday evening is:

7 TO 8 O'CLOCK.

- Fantasia—The Gold Beetle's Solree..Kling
Suite—Three Quotations.....Sousa
(a) The King of France went up the hill
With twenty thousand men;
The King of France came down the hill
And ne'er went up again.
(b) And I, too, was born in Arcadia.
(c) Nigger in the Woodpile.
Fairy Scenes (new).....Massenet
Shepherd's Life in the Alps.....Kling
(a) A Squirrel in the Forest.....Moeremans
Composed by a member of Sousa's band, and respectfully dedicated to the Woodmen of the World.
(b) March—King Cotton.....Sousa
Introduction to Third Act of Lohengrin.....Wagner

9 TO 10 O'CLOCK.

- Overture—I Lituani (first time)..Ponchielli
Mazurka—The Pretty Japanese.....Ganne
Cornet solo—Inflammatus.....Rossini
Mr. Emil Kenecke.
Gems From the Idol's Eye.....Herbert
Excerpts From the Songs of Stephen Foster.....Reeves

AT THE EXPOSITION

WOODMEN OF THE WORLD HAVE POSSESSION TO-DAY.

This is a big day at the Exposition, as the Woodmen of the World are to visit the Coliseum and fill the halls. In honor of the order, Director John Phillips Sousa has arranged a programme of rustic airs and forest scenes from celebrated operas. Two pieces are dedicated to the order. The Exposition is crowded daily. Tonight's programme will be as follows:

7 TO 8 O'CLOCK.

- Fantasia—The Gold Beetle's Solree—Kling
Suite—Three Quotations.....Sousa
(a) The King of France went up the hill
With twenty thousand men;
The King of France came down the hill
And ne'er went up again.
(b) And I, too, was Born in Arcadia,
(c) Nigger in the Woodpile.
Fairy Scenes (new).....Massenet
Shepherd's Life in the Alps.....Kling
(a) A Squirrel in the Forest.....Moeremans
Composed by a member of Sousa's Band, and respectfully dedicated to the Woodmen of the World.
(b) March—King Cotton.....Sousa
Introduction to Third Act of Lohengrin.....Wagner

9 TO 10 O'CLOCK.

- Overture—I Lituani (first time)..Ponchielli
Mazurka—The Pretty Japanese.....Ganne
Cornet Solo—Inflammatus.....Rossini
Mr. Emil Kenecke.
Gems from the Idol's Eye.....Herbert
Excerpts from the Songs of Stephen Foster.

PATRIOTIC MUSIC.

IT WAS SAMPSON DAY AT THE EXPOSITION.

Wayman McCreery Will Sing With Sousa's Band Accompaniment.

Patriotic airs will be the feature of the Exposition Wednesday evening, in honor of Admiral Sampson's Day, and Wayman C. McCreery, the well-known tenor, will sing "The Stripes and the Stars" at the 9 o'clock concert, accompanied by Sousa's full band.

The march of the United States Marine Corps will also be played by Sousa.

Thursday will be Woodmen of the World Day, and the members of the order will have special exercises in the Coliseum from 8 to 9 o'clock in the evening. Among the speakers will be ex-Mayor C. P. Walbridge, Sovereign Commander J. C. Root of Omaha, Neb., and Mr. Farmer, also of Omaha.

Sousa's program for Wednesday evening is:

7 TO 8.

- Overture—Jubel.....Weber
Caprice—Bon Voyage.....Bial
Fantasia—A Chinese Episode (Li Hung Chang in America).....Bendix
Saxophone Solo—Felice Waltz.....Liberati
Mr. Jean Moeremans.
Scenes from Gotterdammerung.....Wagner
Old Chestnuts in New Burrs.....Bendix

9 TO 10.

- Overture—The Model.....Suppe
Grand Fantasia—The Flying Squadron.....Kaprey
Trombone Solo—Annie Laurie.....Pryor
Mr. Arthur Pryor.
Over the Footlights in New York.....Sousa
Patriotic Song—The Stripes and the Stars.....Pommer
Tenor Solo by Mr. Wayman C. McCreery.
March of the United States Marine Corps—Semper Fidelis (Ever Faithful).....Sousa

SOLDIERS AT THE EX.

FIRST REGIMENT, MISSOURI VOLUNTEERS, WILL ATTEND TO-NIGHT.

The doors of the Exposition will be thrown open this evening to all members of the First Regiment, Missouri Volunteers. The men will assemble at their armory at 7:30 p. m., and will be escorted to the Ex by a committee of members of old Company A Association.

Manager Galennie has prepared a special programme in honor of the soldier boys and will accord them a rousing welcome. Features of the programme will be talks to the men by Mr. Galennie, Col. Batdorf and Lieut.-Col. Cavender.

At the evening concert Sousa's band will render the following gems:

7 TO 8 O'CLOCK.

- Fanfare, closing with My Country.
'Tis of Thee.....Ellenberg
Plantation Dances.....Arnold
Scenes from The Highwayman.....De Koven
Cornet solo—Massa's in the Cold, Cold Ground.....Foster
Mr. Emil Kenecke.
Blending of the Blue and Gray.....Dalbey
Festival March from Tannhauser..Wagner

9 TO 10 O'CLOCK.

- The Night of Sabba, from Mefisto-fefe.....Bolto
Scenes from Gotterdammerung.....Wagner
Fluegelhorn solo—Sing, Smile, Slumber.....Gounod
Excerpts from Die Walkure.....Wagner
Collocation—Carmen.....Bizet

CARNIVAL WEEK IS ON.

Big Crowds at the Exposition an Evidence of It.

The big crowd which visited the exposition yesterday was one of the indications that St. Louis' big carnival week is on. Out-of-town sight-seers were especially numerous, and they all brought their little ones. So interested did the visitors become in viewing the varied exhibits, that frequently their children wandered away without being noticed. The officials of the ex. state that they had more lost children to take care of during the day than in any similar period in their remembrance. The cloak room was filled all day with waifs crying for "Mamma" and "Papa."

It was Irish day at the exposition and there was a large attendance of the Irish-Americans. Sousa had arranged a programme with a view of pleasing the throngs and hearty applause greeted the different national airs of the Emerald Isle which were played.

To-night will be Veiled Prophet night at the ex., and, following the old custom, the show will close after the 8 o'clock concert. Following are the programmes for the day:

- 2 O'CLOCK TO 3.
1. Overture—Leonore (Fidelio—1806)....Beethoven
 2. Song—Good Night.....Abt
 3. Scenes from Falstaff.....Verdi
 4. Intermezzo Americaine (new).....Kreischmar
 5. Clarinet Solo—Nocturne.....Chopin
 6. Gems from The Lady Slavey.....Crook
- 4 O'CLOCK TO 5.
1. Overture—King Stephen.....Beethoven
 2. Grand Religious Scene—Gailia.....Gounod
 3. Prelude on Chinese Melody.....Weber
 4. Presto from Symphony in A Major.....Beethoven
 5. The Four Gossips.....Val Hamm
 6. March—Rakoczy.....Berlioz
- 7 O'CLOCK TO 8.
1. Overture—Sakuntala.....Goldmark
 2. Mazurka de Concert.....Saint Saens
 3. Largo from E-flat Sonata, Opus 7.....Beethoven
 4. Tone Picture—Der Flottenschau (new).....Kollack
 5. Scene from Parsifal.....Wagner
 6. March—Jubilee.....Finlay

ADMIRAL SAMPSON'S DAY.

American Naval Hero to Be Honored at the Exposition To-Day—Wayman McCreery to Sing.

Editors of Southeast Missouri flocked to the Exposition in great numbers yesterday afternoon and last night, as the day was set apart especially for them. The visiting newspaper men thoroughly enjoyed the concert and were well pleased with the exhibits.

This is Admiral Sampson's day, and a large crowd is expected to honor the naval hero. Sousa has prepared a special programme for the afternoon and evening concert. A feature of the 9 o'clock concert will be a patriotic song, "The Stars and Stripes," by Wayman McCreery, the well-known tenor soloist of Christ Church Cathedral. The march of the United States Marine Corps will be played immediately after the conclusion of Mr. McCreery's song. The programme is as follows:

- TWO TO THREE P. M.
1. Overture—Triumphal.....Rubinstein
 2. Grand Fantasia—At the Lower Ferry (new).....Spinelli
 3. Cornet Solo—Columbia.....Rollinson
 4. American Songs and Dances.....Bendix
 5. Scenes from Traviata.....Verdi
 6. Caprice—Down Ole Tampa Bay (new).....Francis
- FOUR TO FIVE P. M.
1. Overture—The Road to Glory.....Kling
 2. Paraphrase—Home, Sweet Home.....Nehi
 3. Second Hungarian Rhapsody.....Liszt
 4. Duet for Piccolos—Robin and Wren.....Kling
 5. Messrs. Wadsworth and G. Norrito.
 6. Ballet Suite—The Rose of Shiras.....Ellenberg
 7. Dance Africaine.....Gilder
- SEVEN TO EIGHT P. M.
1. Overture—Jubel.....Weber
 2. Caprice—Bon Voyage.....Bial
 3. Fantasia—A Chinese Episode (Li Hung Chang in America).....Bendix
 4. Saxophone Solo—Felice Waltz.....Liberati
 5. Mr. Jean Moeremans.
 6. Scenes from Gotterdammerung.....Wagner
 7. Old Chestnuts in New Burrs.....Bendix
- NINE TO TEN P. M.
1. Overture—The Model.....Suppe
 2. Grand Fantasia—The Flying Squadron.....Kappey
 3. Trombone Solo—Annie Laurie.....Pryor
 4. Mr. Arthur Pryor.
 5. Over the Footlights in New York.....Sousa
 6. Patriotic Song—The Stars and the Stars.....Pommer
 7. Tenor Solo by Mr. Wayman C. McCreery.
 8. March of the United States Marine Corps—Semper Fideles (Ever Faithful).....Sousa

A SPORTING VIEW OF SOUSA.

Ed Fitz Discusses the Musician From a Race Horse Standpoint.

Ed Fitz was sitting in a box at the Coliseum when Sousa stepped on the platform for his second evening concert.

"They're off," said Fitz, "and do you mind the colors? He had on his mud clothes last race and now he's riding for the Bernays stable."

"Oh, he's a cornercracker, he is. You notice that swayback just like Tenny. He got that pulling up short in front of the grandstand waiting for the crowd to holler."

"It's no kid, though, that old Sous is a corker on marches. If you were all out and quitting some of those marches would take you another quarter to a certainty."

"Sous is all right, I guess, but he's all stake races and no purses. Why don't he put on a field book once in a while? It's 10 each way or no play when he's on the block. That limit goes all right with the sosh, but where do the pikers like me come in?"

"Those big stake events like Gottamile-torun or some other of those Buten Vagner purses are all right, do you mind, but they're too rich for us. Give us a few little Hurryupgetaways once in a while."

"He plays form too close and bars all the selling-platers. Well, the gang along the fence won't stand for it. They'll go play the sand lots and leave Sous with only the clubhouse."

"But do you mind his riding? He gives the prettiest imitation of Walter Jones, that gay New York guy, I ever saw."

"See him hand ride 'em down the back stretch, and see him go to the bat on the finish. He's just a shade too easy at the hurdles and water-jumps; kind of pulls up, but he's a rider for sure when it comes to a big field and one of those hard, ta-ra-rah finishes."

"Old Sous is all right, but somebody ought to break his book once in a while and make him dig, so he won't think he's the whole show."

AT THE EXPOSITION.

To-Day Is Schley Day and a Big Crowd Is in Attendance.

The Exposition closed two hours earlier than usual Tuesday night on account of the parade, and it was necessary to turn down the lights all over the big building in order to get the crowd to leave. Sousa and his band saw the parade from different points, each one going as he pleased after the 7 o'clock concert was ended.

Wednesday night is Commodore Schley night, and in the Coliseum a programme with a salt sea air about it will be rendered by the band in honor of the famous sailor.

The daily attendance of strangers continues to be great and the crowds are larger than they have been during the same period for many years.

The evening concert programme is as follows:

- 7 TO 8 O'CLOCK.
1. Overture—America.....Chambers
 2. Grand Fantasia—The Belle of New York (new).....Kerker
 3. Trombone Solo—Rocked in the Cradle of the Deep.....Pryor
 4. Mr. Arthur Pryor.
 5. Waltz—Queen of the sea.....Sousa
 6. Polka de Concert—Katydid.....Julien
 7. March—Esprit du Corps.....Sousa
- 9 TO 10 O'CLOCK.
1. Grand Fantasia—The Peace Jubilee.....Jefferson
 2. Euphonium Solo—Shall Old Acquaintance Be Forgotten.....Mantia
 3. Mr. Simone Mantia.
 4. Scenes from Cavalleria Rusticana.....Mascagni
 5. Nautical Fantasia—The Flying Squadron.....Kappey
 6. Waltz—The Blue Danube.....Strauss
 7. March—The Stars and Stripes Forever.....Sousa

ADMIRAL SAMPSON

BEING HONORED AT THE EX. TO-DAY—APPROPRIATE MUSICAL PROGRAMME.

Admiral Sampson is being honored at the Exposition to-day, and in commemoration of his achievements Bandmaster Sousa has interspersed appropriate airs throughout the afternoon and evening musical programme.

The afternoon concert began with Rubinstein's Triumphal Overture, and that was followed by At the Lower Ferry, Columbia, American Songs and Dances, Down Ole Tampa Bay, The Road to Glory, and Home, Sweet Home.

The Southeast Missouri Editors' Convention attended the Ex in a body last night, and its members thoroughly enjoyed the trades displays, along with the music.

A feature of to-night's bill is a tenor solo, in connection with Sousa's band, by a well-known St. Louisan, Mr. Wayman C. McCreery has consented to sing The Stars and Stripes in the big Coliseum.

The programme for this evening is as follows:

- 7 TO 8 P. M.
1. Overture—Jubel.....Weber
 2. Caprice—Bon Voyage.....Bial
 3. Fantasia—A Chinese Episode (Li Hung Chang in America).....Bendix
 4. Saxophone solo—Felice Waltz.....Liberati
 5. Mr. Jean Moeremans.
 6. Scenes from Gotterdammerung.....Wagner
 7. Old Chestnuts in New Burrs.....Bendix
- 9 TO 10 P. M.
1. Overture—The Model.....Suppe
 2. Grand Fantasia—The Flying Squadron.....Kappey
 3. Trombone solo—Annie Laurie.....Pryor
 4. Mr. Arthur Pryor.
 5. Over the Footlights in New York.....Sousa
 6. Patriotic Song—The Stars and the Stars.....Pommer
 7. Tenor solo by Mr. Wayman C. McCreery.
 8. March of the United States Marine Corps—Semper Fideles (Ever Faithful).....Sousa

AT THE EXPOSITION.

Southeast Missouri Editors Enjoy Themselves—Admiral Sampson's Day.

The Southeastern Missouri editors were the guests of honor at the Exposition yesterday afternoon and evening. They are here in convention, and, accompanied by their ladies, they attended the Exposition in a body. The musical programme had been especially arranged for them, and President Sampson extended to them every possible attention, looking after them personally in the absence of General Manager Gaiennie.

The programme for to-morrow, Admiral Sampson's day, includes solos by several prominent St. Louis singers. In the evening Mr. Wayman McCreery will sing during the last concert of the band. Sousa will be his accompanist. The programme of music for to-morrow follows:

- 2 TO 3 P. M.
1. Overture—Triumphal.....Rubinstein
 2. Grand Fantasia—At the Lower Ferry (new).....Spinelli
 3. Cornet Solo—Columbia.....Rollinson
 4. American Songs and Dances.....Bendix
 5. Scenes from Traviata.....Verdi
 6. Caprice—Down Ole Tampa Bay (new).....Francis
- 4 TO 5 P. M.
1. Overture—The Road to Glory.....Kling
 2. Paraphrase—Home, Sweet Home.....Nehi
 3. Second Hungarian Rhapsody.....Liszt
 4. Duet for Piccolos—Robin and Wren.....Kling
 5. Messrs. Wadsworth and G. Norrito.
 6. Ballet Suite—The Rose of Shiras.....Ellenberg
 7. Dance Africaine.....Gilder
- 7 TO 8 P. M.
1. Overture—Jubel.....Weber
 2. Caprice—Bon Voyage.....Bial
 3. Fantasia—A Chinese Episode (Li Hung Chang in America).....Bendix
 4. Saxophone Solo—Felice Waltz.....Liberati
 5. Mr. Jean Moeremans.
 6. Scenes from Gotterdammerung.....Wagner
 7. Old Chestnuts in New Burrs.....Bendix
- 9 TO 10 P. M.
1. Overture—The Model.....Suppe
 2. Grand Fantasia—The Flying Squadron.....Kappey
 3. Trombone Solo—Annie Laurie.....Pryor
 4. Mr. Arthur Pryor.
 5. Over the Footlights in New York.....Sousa
 6. Patriotic Song—The Stars and the Stars.....Pommer
 7. Tenor Solo by Mr. Wayman C. McCreery.
 8. March of the United States Marine Corps—Semper Fideles (Ever Faithful).....Sousa

JOLLY DRUMMERS' DAY.

Exposition Thronged All Day and Will Be Crowded at Night.

Jolly drummers, members of the T. P. A., will take possession of the Exposition Friday night, and there will be a big demonstration. Clark H. Sampson, Mayor Ziegenhein, Charles R. Duffin, Charles F. Joy and ex-Gov. William J. Stone will deliver speeches. This occasion, together with the fact that Friday is McKinley day, should make it a record-breaker.

High-tide in attendance was reached Thursday, which was Gen. Wheeler day. The attendance was about 50 per cent more than it was the same day last year.

The evening programme for Friday is as follows:

7 TO 8 O'CLOCK.

1. Overture—The Road to GloryKling
2. Extracts from the most admired works of Gounod
3. Fluegelhorn Solo—I Love HerFlegler
Mr. Franz Hell.
4. Tone Picture—Whispering Leaves....Von Blon
5. (a) The Army and NavyTobani
(b) March—The Stars and Stripes Forever.Sousa
6. The Ride of the Hussars.

9 TO 10 O'CLOCK.

1. Introduction, Dance, Prize Song and March of the Apprentices, from The MastersingersWagner
2. Gralsritter, from Parsifal (first time in St. Louis)Wagner
3. Grand Fantasia—SiegfriedWagner
4. Pilgrims' Chorus and Evening Star Romance, from TannhauserWagner
5. Collocation—LohengrinWagner

M'KINLEY AT THE "EX."

Sousa's Band Will Greet Him—Introduction by the Mayor.

The visit of President McKinley and party to the Exposition on Friday night, October 14, will be marked by such a popular outpouring and public demonstration as has not been witnessed since the visit of ex-President Benjamin Harrison. The committee in charge of the plans for the reception and entertainment of the distinguished guests have not finally agreed upon the exact details of the program, and they will continue to meet daily at the Mercantile Club until every detail has been perfected.

Enough is known, however, to assure the public that the reception and demonstration to be accorded the President upon his arrival at the Exposition will be worthy of such an occasion and fully justifying the splendid reputation for hospitality which has made the city famous throughout the continent.

At 8 o'clock the President and his party, numbering 20, will leave the Southern Hotel in carriages, escorted by the Mayor, President Sampson of the Exposition, and the members of the Reception Committee, and will drive to the eastern main door of the Coliseum. At the door the party will be met by Sousa's magnificent band, which will greet the President with "Hail to the Chief," and lead the way through the palm-dotted arena to the platform in the center, where seats will be arranged. The President will be introduced to the audience by Mayor Ziegenhein, and the committee is confident that he will need little

urging to make a short address to the crowd.

Boxes have been especially reserved for the President and his party, and these will be handsomely decorated and draped with American flags and the national colors. After the exercises on the platform the party will occupy these boxes during the concert. Sousa has prepared an especial program for the evening, composed of appropriate national and patriotic airs.

After the concert the President will be escorted to the Union Station, where the special train is scheduled to leave at 10 o'clock.

Owing to the immense crowd which it is expected will attend on this occasion, it is improbable that the Presidential party will make a tour of the Exposition exhibits, as it is feared the crush resulting would be dangerous and destructive. The committee, however, has not decided upon this point, as the President's wishes will have to be consulted in this matter.

The list of names prepared by the Mayor for the reception committee will be presented to the Committee on Arrangements, which meets at the Mercantile Club shortly after 2 p. m.

MENDELSSOHN DAY

BROUGHT OUT MUSIC LOVERS AT EXPOSITION.

Saturday the School Children and Teachers of Litchfield Will Attend.

Thursday was Mendelssohn Society Day at the Exposition, and large crowds attended the concerts. The cold weather has increased the crowds appreciably, says the management.

Saturday the school children and teachers of Litchfield, Ill., will attend the Exposition in a body, headed by J. E. Wooters, Superintendent of Schools in that city. They will number some 150 and will spend one day in the city.

The program was an excellent one and for the evening is as follows:

7 TO 8 O'CLOCK.

- Overture—Die Feen.....Wagner
Gems from The Belle of New York.....Kerker
Dance of the Stars.....Godard
Cornet Solo—Souvenir de Mexico.....Hoch
Mr. Emil Kenecke.
Idyl—The Pearl.....Egghardt
Two-step—The Crocodile (new).....Ferron

9 TO 10 O'CLOCK.

MENDELSSOHN PROGRAM.

- Collocation from the composer's most admired works.
Springs Song.
Horn quartet—Hunter's Farewell.
Messrs. Koch, Lange, Fricke and Wagner.
Scherzo from Scotch Symphony.
Wedding March from Midsummer Night's Dream.

POPULAR FAVORITE.

BIG CROWDS ENJOYING THE ATTRACTIONS AT THE EX.

The Fair, the parades and all the other counter attractions have not decreased the attendance at the Exposition. In fact the big "continuous show" has had the biggest week of the season so far, and to-day promises to be Big Thursday "for sure." The coliseum seems to have become the rendezvous for a majority of the out-of-town sight-seers, and Sousa's matchless band continues to draw crowds of music-lovers to every concert.

The management is busy arranging for the T. P. A. demonstration on Saturday night, and the "knights of the grip" will have every possible courtesy extended to them.

For this evening the musical programme is:

7 TO 8 O'CLOCK.

- Overture—A Soldier's Life (new) Lacombe
Entr'acte—The Cricket on the HearthGoldmark

- Ballet Suite—Dance of the Hours—Ponchielli
Horn Quartets:

- (a) Waldendacht.....Abt
(b) Hunter's Farewell.....Mendelssohn
Messrs. Koch, Lange, Fricke and Wagner.

- (a) The Blending of the Blue and GrayDalbey
(b) A Southern Idyl (new).....Baxter
March—The Old Warrior.....Barnard

9 TO 10 O'CLOCK.

- (a) Ride of the Valkyries.....Wagner
(b) The Passing Regiment.....Coverley
Reminiscences of Dixie.....Chambers
Funeral March—The Honored Dead—Sousa

- Fluegelhorn solo—Bright Star of HopeRobardi
Mr. Franz Hell.

- Humoresque—The Band Came Back Sousa

M'KINLEY NIGHT

AT THE EXPOSITION WILL LONG BE REMEMBERED.

Largest Crowd of the Season Expected to Turn Out to See the President.

The event of the season at the Exposition this year will be the appearance of the nation's chief executive in a box in the Coliseum. The management is making all preparations to make everything progress smoothly and extra care will be taken to handle the great crowd that will attend. An elaborate musical program has been arranged by Bandmaster Sousa. The last concert, from 9 until 10 o'clock, will consist entirely of military and national airs.

Friday was Illinois Day, and many visitors from the neighboring State were present.

The program for McKinley Night is as follows:

7 TO 8 O'CLOCK.

THE PRESIDENT'S NIGHT.

- Overture—TannhauserWagner
Scenes from Cavalleria Rusticana.....Mascagni
Gems from the most admired works of Gounod
Scenes Historical—Sheridan's Ride.....Sousa
(a) Awaiting the Bugle. (b) The Attack.
(c) Death of Thoburn. (d) Coming of Sheridan. (e) Apotheosis.
Sounds from the Sunny South.....Inimann

9 TO 10 O'CLOCK.

- National Anthem—The Star-Spangled BannerKey-Arnold
Episodes in a Soldier's Life.....Phillips
(To the Army.)
Cornet Solo—Columbia.....Rollinson
Mr. Emil Kenecke.
May Day in Manila Bay.....Kapps
(To the Navy and Marine Corps.)
Trombone Solo—American Fantasia.....Pryor
Mr. Arthur Pryor.
March—The Stars and Stripes ForeverSousa

AT THE EXPOSITION.

Out of Town Parties Coming to See the Show.

With the cool weather crowds continue to patronize the exposition. Last night a large and enthusiastic audience listened to Sousa's concerts, and applauded "in the same old way." This will be Mendelssohn Musical Society day, and the lovers of classical music will find a treat in store for them.

Next Saturday a large party of school children and teachers will come to St. Louis from Litchfield, Ill., to see the exposition and other attractions of the city. There will be 150 or more of them, and they will come in charge of J. E. Wooters, superintendent of the public schools in that town. The visitors will spend only one day. A large party from Litchfield will also run down to-morrow to see the exposition and the President.

The programme:

2 TO 3 O'CLOCK.

1. Overture—Midsummer Night's Dream—Mendelssohn
2. Scenes from Martha.....Plotow
3. Polka de Concert—Katydid.....Julien
4. Scene from Tristan and Isolde.....Wagner
5. Clarinet solo—Fantasie on Traviata.....Fritsche
Mr. Otto Fritsche.
6. Gems from La Parisienne.....Offenbach

4 TO 5 O'CLOCK.

1. Overture—Pique Dame.....Suppe
2. Gimpel from Herzbub (new).....Franz Wagner
3. Gems from The Bride Elect.....Sousa
4. Prelude to Rheingold.....Wagner
5. Trombone solo—FelicieLiberati
Mr. Arthur Pryor.
6. Galop—The Jolly Miller.....Rollinson

7 TO 8 O'CLOCK.

1. Overture—Die FeenWagner
2. Gems from The Belle of New York.....Kerker
3. Dance of the Stars.....Godard
4. Cornet solo—Souvenir de Mexico.....Hoch
Mr. Emil Kenecke.
5. Idyl—The PearlEgghardt
6. Two-step—The Crocodile (new).....Ferron

MENDELSSOHN PROGRAMME.

1. Collocation from the composer's most admired works.
2. Spring Song.
3. Horn quartet—Hunter's Farewell.
Messrs. Koch, Lange, Fricke and Wagner.
4. Scherzo from Scotch Symphony.
5. Wedding March from Midsummer Night's Dream.

SOUSA DISCOVERS A GENIUS IN LENA MARSH, A CHILD.



LENA MARSH.

She Is Eight Years Old and Plays Well on Six Instruments--Is a Composer Also.

One Night She Caught the Note of a Steamboat Whistle and Sounded It on the Piano.

At the Planters' Hotel, Thursday morning at 11, Lena Marsh, a child of 8 years, played for Sousa, the great bandmaster.

When the little one left the piano he said to those present that her performance was wonderful.

"The seeds of a great genius are there," he added, patting the child on the head.

Lena Marsh lives at 940 Le Beaume street. She is the daughter of Charles Marsh.

Lena is able to play the lighter work of Bach, Beethoven, Hayden and Mozart.

She commenced taking lessons when six years old and from the first moment she touched her fingers to the keys she has been as one fascinated. The piano is the only instrument she has had any particular instruction upon, but she can play wonderfully well upon the mandolin, violin, piccolo, cornet, autoharp and clarinet. To see an instrument played only once is to be able to play upon it herself. She improvises and has composed several pieces.

Lena's father and mother are both music teachers and prize the gift in their little one more than parents less talented in that direction might possibly do.

More wonderful even than her execution is her theoretical knowledge of music. This she partially picked up from attending Mr. Waldemar Malmene's theoretical lectures with her mother. Too young to be a member of the class she was permitted to be an auditor, and the result was that she learned more by her listening than his grown pupils did by their study.

Her father will strike a chord or several notes on any instrument and she will immediately strike the same on the piano, first naming the notes, chord and key in which he struck.

She can take a note and build a chord—and harmonize by the hour just on the one chord.

Another wonderful trick that she has taught herself is to play "Yankee Doodle" with the left hand, the "Blue Bells of Scotland" with the right and sing a Mother Goose melody, and she does each one perfectly.

The effect is not good, but no one can deny the difficulty of the feat for any musician.

A year ago Lena lived with her parents on South Broadway, and was much interested in the boat whistles.

One moonlight night about 1 o'clock Mrs. Marsh was astonished and frightened to hear a note sound out loud and clear on

"Her music is wonderful, her ear is perfect, and she has an intelligent knowledge of harmony that is very musical and far beyond her years. The seeds of a great genius are there." JOHN PHILIP SOUSA.

the piano. She rose up in bed startled and cried:

"Lena is that you?"

"Yes, mamma, I heard that boat whistle a moment ago and I just knew it whistled in B flat—see that?"—and she struck the note as the boat gave another prolonged whistle—and they were the same.

A few days ago her father took her to the laundry, where several men were playing a guitar zither. Lena had never seen the instrument before, but stood a few moments watching the performer. When he had finished she turned to her father and said: "Papa, I can play that." The man heard her, and looked at the little girl a moment, then laughingly said, "Try."

She sat down and played "America" and one or two school melodies very much to the astonishment of her listeners.

"Lena is deeply affected by anything like religious music," said her mother.

"She has several selections of the kind, among them an 'Ave Maria.' One day she was playing this and she stopped in the middle of the composition and I heard her sobbing. I came into the room to see what the trouble was, and there sat Lena in a perfect abandon of grief.

"Lena," I said, "what is the matter?" "Well, mamma, it was so sad and beautiful I just had to cry."

The little musician is not only gifted in this way, but is extremely bright at school in her other studies.

Mr. Waldemar Malmene is at present her instructor, and he says that while it would be presumptuous to call Lena an artist—as that requires years of training and discipline—she has the instinct, the germ of a great artist, within her and time alone is needed to bring it to maturity.

Prof. Waldemar Malmene was anxious for Lena to play for Sousa so as to get his opinion. Mr. Sousa made the appointment for Thursday morning at 11 o'clock at his room at the Planters' Hotel.

He came accompanied by Prof. Malmene and her mother, and after putting up her mouth for Mr. Sousa to kiss, she sat down at the piano and played a composition of Beethoven's through without a mistake. She followed this by turning her back on the piano and telling what notes and chords were struck by the Professor—by their sound. She then answered a dozen difficult questions in harmony.

"Her playing," said Mr. Sousa, "is wonderful and her ear and musicianship are something most unusual. She has the seeds of a great genius—but she should not be allowed to take a lesson until she is 11 years old—but should play with dolls and be like other children. Then I would put her under a master—surround her with good musicians, and let her hear the best music there is—and so develop her wonderful gift."

SAMPSON DAY.

THE ADMIRAL HONORED AT THE EXPOSITION.

Southeast Missouri Editors Were Much in Evidence Tuesday.

Southeast Missouri editors and their friends attended the Exposition Tuesday in goodly numbers, and Tuesday evening Manager Gaiennie expects a big crowd, as the city is already filling up with visitors coming to witness next week's festivities.

The popular combination, soldiers and society, will be the feature at the "Ex" next Friday, Manager Gaiennie having invited the First Regiment, Missouri Volunteers, to be the guests of the "Ex" during the evening. Col. Batdorf will assemble the First at the Armory, Seventeenth and Pine-sts., at 7:30 p. m., and march to the "Ex," reaching there by 8 o'clock.

Wednesday has been dedicated to Admiral Sampson.

Sousa's program for Tuesday evening is:

7 TO 8.

Fantasia—The Violinmaker of Cremona (new) Hubay
Valse Caprice Rubenstein
Cornet Solo—Robin Adair Hartman
Mr. Emil Kenecke.
Collocation—Carmen Bizet
Patrol—Blending of the Blue and Gray Dalbey
March—The Kansas Two-Step Pryor
9 TO 10.
Overture—Zampa Herold
Scenes from El Capitan Sousa
Sextet from Lucia di Lammermoor Donizetti
Messrs. Kenecke, Pryor, Higgins, Lyon, Williams and Mantia.
Mosaic, Faust Gounod
Sounds from the Sunny South Isemann

MEXICAN MERCHANTS

WILL MINGLE WITH COMMERCIAL TRAVELERS AT THE "EX."

Monday Will Be Irish Day and a Very Large Crowd Is Expected.

Members of the United Commercial Travelers' Association and the visiting merchants from Old Mexico will mingle together at the Exposition Saturday, evening, and many pleasant acquaintances, which will doubtless grow into firmer friendship through the business relations, will be made.

Friday evening about half the First Regiment, Missouri Volunteers, visited the "Ex," and in spite of the rainy weather were welcomed by a large crowd. Manager Gaiennie made a pleasing address to the soldiers, to which Col. Batdorf and Capt. Holtcamp replied.

Monday has been named Irish Day, and Sousa's Band will discourse many airs pleasing to the sons and daughters of the Emerald Isle.

Sousa's program for Saturday evening is:

SEVEN TO EIGHT.

Overture—Joan of Arc Verdi
Faniare Militaire Ascher
Cornet Solo—The Holy City Adams
Mr. Emil Kenecke.
Valse—Jolly Fellows Volstedt
(a) Mexican Dance—Juego de Januelos (Handkerchief Chase) (new) McCoy
(b) March—The Liberty Bell Sousa
Galep—At the Circus Donawell

NINE TO TEN.

(a) The Star-Spangled Banner Key-Arnold
(b) Mexican National Song—Mexicanos el Grito de Guerra Wagner
Overture—Tannhauser Wagner
Idyl—The Mexican Girl's Dream (new) Fumi
Trombone Solo—Air and Variations Pryor
Mr. Arthur Pryor.
(a) Serenata—Love in Idleness Macbeth
(b) March—The Stars and Stripes Forever Sousa
Patriotic Air—My Country, 'Tis of Thee Carey

MISSOURI EDITORS

WILL BE SPECIAL GUESTS OF THE EXPOSITION TO-NIGHT.

This is Southeast Missouri Editors' day at the Exposition, and a number of well-known newspaper men are taking in the sights and sounds of the big show.

German day proved even a greater success than was anticipated, and the long programme of classic music held the audience until the end of the concert.

To-night Director Sousa will give the editors a programme of lighter airs and operatic selections.

Manager Gaiennie is still busily engaged with plans for the entertainment of the boys of the First Missouri on Friday night, and he promises to give the soldiers an evening of general hospitality.

The programme for the evening concert is as follows:

7 TO 8 O'CLOCK.

Fantasia—The Violinmaker of Cremona (new) Hubay
Valse Caprice Rubinstein
Cornet solo—Robin Adair Hartman
Mr. Emil Kenecke.
Collocation—Carmen Bizet
Patrol—Blending of the Blue and Gray Dalbey
March—The Kansas Two-Step Pryor
9 TO 10 O'CLOCK.
Overture—Zampa Herold
Scenes from El Capitan Sousa
Sextet from Lucia di Lammermoor Donizetti
Messrs. Kenecke, Pryor, Higgins, Lyon, Williams and Mantia.
Mosaic, Faust Gounod
Sounds from the Sunny South Isemann

MERRITT'S DAY

AT THE EXPOSITION WAS A GRAND SUCCESS.

Crowds Large, and the Management Reports a Most Successful Season So Far.

Wednesday was Gen. Merritt's Day at the Exposition, and an appropriate program was rendered by Sousa's band. Compositions by two St. Louisans were played, Charles Kunkel's "Water Sprite" and "The Dance Irresistible" by C. Kenton. Several entirely new selections, also, were rendered. The crowd was very large, as it has been for the past two weeks. The management is looking forward to the visit of President McKinley with enthusiasm and will make great preparations for his reception.

The program for tonight is as follows:

7 TO 8 O'CLOCK.

1. Overture—The United Netherlands Blatterman
(First performed at the Coronation of Queen Wilhelmina.)
2. Horn Quartette:
(a) Das Treue Deutsche Herz Otto
(b) Walkendacht Abt
Messrs. Koch, Lange, Fricke and Wagner.
3. Scenes from Faust Gounod
4. (a) The Dance Irresistible (new) Kenton
(b) Dream of the Ball (new) Wolde
5. Medley—The United States Army, Toban!
9 TO 10 O'CLOCK.

1. Robespierre Litloff
2. Grand Fantasia from the Russian Opera, Eugene Aragin Tchakowski
(First time in America.)
3. Cornet Solo—Aruckdenian Polka Hartmann
Mr. Emil Kenecke.
4. Night Scene from Tristan and Isolde Wagner
5. Gems from Traviata Verdi

AT THE EXPOSITION.

This Will Be Admiral Schley Day at the Big Show.

Owing to it being Velled Prophet's night the Exposition closed at 8 o'clock last night after the first concert. To-day will be Admiral Schley day at St. Louis' big show, and the following programmes will be played at the various concerts:

2 O'CLOCK TO 3.

1. Overture—The Flying Dutchman Wagner
2. Romance—An Evening at Sea (new) Schmeling
3. Fluegelhorn Solo—Forget Me Not Suppe
Mr. Franz Hell.
4. Cuban Dance—La Cocoyor Borel
5. American Songs and Dances Bendix
6. March—Globe and Eagle Sousa
4 O'CLOCK TO 5.

1. Overture—Shipwreck of the Medusa Reissinger
2. Tone Picture—Only One Girl's Trip Around the World Puerner
3. Horn Quartets:
(a.) Verlassen Koschat
(b.) Die Kapelle Kreutzer
Messrs. Koch, Lange, Fricke and Wagner.
4. Midnight in Santiago Carlini
5. Cornet Solo—Pearl of the Ocean Hoch
Mr. Emil Kenecke.
6. March—The Thunderer Sousa
7 O'CLOCK TO 8.

1. Overture—America Chambers
2. Grand Fantasia—The Belle of New York (new) Kerker
3. Trombone Solo—Rocked in the Cradle of the Deep Pryor
Mr. Arthur Pryor.
4. Waltz—Queen of the Sea Sousa
5. Polka de Concert—Katydid Jullen
6. March—Esprit du Corps Sousa
9 O'CLOCK TO 10.

1. Grand Fantasia—The Peace Jubilee Jefferson
2. Euphonium Solo—Shall Old Acquaintance Be Forgotten Mantia
Mr. Simone Mantia.
3. Scenes from Cavalleria Rusticana Mascagni
4. Nautical Fantasia—The Flying Squadron Kappey
5. Waltz—The Blue Danube Strauss
6. March—The Stars and Stripes Forever Sousa

TO-NIGHT AT EXPOSITION.

President Will Appear in Coliseum and Speak in Music Hall.

The biggest crowd of the year is expected at the Exposition to-night to see the President. He will arrive there at 8 o'clock and be met by President Clark H. Sampson, Manager Gaiennie and the Directors.

The Presidential party will be escorted direct to the Coliseum, where the party will be seated in the boxes on the south side of the arena, and the President will be escorted to the big stage in the center, while Sousa's band plays "Hail to the Chief."

President Sampson will make a short address of welcome, which the President will respond to. After the President's address in the Coliseum he will join the party in the boxes and listen to a part of Sousa's concert, which will begin with the "Star Spangled Banner."

From the Coliseum the President will go to the Music Hall and from the stage there he will address another huge crowd.

From the Music Hall he will go to the parlors of the Exposition, where a lunch will be served and he will meet the directors.

From the Exposition he will go direct to the Southern Hotel.

The evening programme preceding and following the President's appearance will be as follows:

7 TO 8 O'CLOCK.

THE PRESIDENT'S NIGHT.

1. Overture—Tannhauser Wagner
2. Scenes from Cavalleria Rusticana Mascagni
3. Gems from the most admired works of Gounod
4. Scenes Historical—Sheridan's Ride Sousa
(a) Awaiting the Bugle. (b) The Attack.

(c) Death of Thoburn. (d) Coming of Sheridan. (e) Apotheosis.
5. Sounds from the Sunny South Inmann
8 TO 9 O'CLOCK.

1. National Anthem—The Star-Spangled Banner Key-Arnold
2. Episodes in a Soldier's Life Phillips
(To the Army.)
3. Cornet Solo—Columbia Rollinson
Mr. Emil Kenecke.
4. May Day in Manila Bay Kappey
(To the Navy and Marine Corps.)
5. Trombone Solo—American Fantasia Pryor
Mr. Arthur Pryor.
6. March—The Stars and Stripes Forever Sousa

PRESIDENT'S DAY.

Exposition Will Be Crowded With Visitors To-Night.

To-day is President's day at the Ex. and to-night the capacity of the big building will be fully tested. The Exposition management is making preparations to receive the largest crowd that has ever assembled there. The President will speak in the Coliseum at 8:15 this evening, and Bandmaster Sousa will render some special selections. His programme for this evening is as follows:

7 TO 8 O'CLOCK.

THE PRESIDENT'S NIGHT.

- Overture—Tannhauser.....Wagner
 Scenes from Cavalleria Rusticana.....Mascagni
 Gems from the most admired works of.....Gounod
 Scenes Historical—Sheridan's Ride.....Sousa
 (a) Awaiting the Bugle. (b) The Attack. (c) Death of Thoburn. (d) Coming of Sherman. (e) Apotheosis.
 Sounds from the Sunny South.....Inimann
 9 TO 10 O'CLOCK.
 National Anthem—The Star Spangled Banner.....Key-Arnold
 Episodes in a Soldier's Life.....Phillips (To the Army.)
 Cornet solo—Columbia.....Rollinson Mr. Emil Kenecke.
 May Day in Manila Bay.....Kapps (To the Navy and Marine Corps.)
 Trombone solo—American Fantasia.....Pryor Mr. Arthur Pryor.
 March—The Stars and Stripes Forever.....Sousa

GERMAN DAY

PROVED VERY POPULAR AT THE "EX." MONDAY.

Sousa Plays Music That Was Dear to the Teutonian Heart.

German Day has always proven popular with the patrons of the Exposition, and Monday was no exception to the general rule of the past few years. There was a fair sized crowd at the "Ex." during the forenoon and afternoon and a big attendance is expected Monday night.

The program for the concerts Monday night contain compositions by Wagner and Strauss, two of the most popular of German composers. Tuesday will be Southeast Missouri Editors' Day.

Sousa's program for Monday night is:

SEVEN TO EIGHT.

- Overture—Ein Feste Berg Ist Unser Gott.....Niccolai
 Humoresque—Lot Ist Todt.....Reinholdt
 Fluegelhorn Solo—Trumpeter von Sanktengen.....Nessler
 Herr Franz Hell.
 Waltz—Hochzeitslieder.....Strauss
 Siegfried's Tod ((Gotterdammerung)).....Wagner
 Marsch—The Bride Elect.....Sousa

NINE TO TEN.

- Overture—Rienzi.....Wagner
 Gresser Fantasia—Tannhauser.....Wagner
 Cornet Solo—Erinnerung auf Prague.....Hoch
 Herr Emil Kenecke.
 Fantasia—Evangelman (neue).....Kienzl
 Marsch—The Charlatan.....Sousa

A Suggestion for Sousa.

Kick Editor: If the Exposition management desires to pack the Coliseum, why don't they have Sousa and his band play what they have been requested at least a score of times? I know of many music lovers who have asked him to give a cornet and trombone rendition of the Miserere from "Il Trovatore." If he will do that and announce it in the papers the place will be crowded. APOLLO.

COMING OF THE PRESIDENT.

Manager Gaiennie of the Exposition a Busy Man.

A great many people in St. Louis and in the nearby towns have acquired the Exposition habit and are proud of it. The big building is filled every night with crowds of people who appreciate a good thing.

Sousa's afternoon and early evening concerts are patronized by many people who like to take their pleasure deliberately and at their ease.

Manager Gaiennie is the busiest man in St. Louis, as he has the President's visit to manage Friday night. It is no small problem to devise a way to handle the crowd that will be on hand. The evening concert for Thursday is:

7 TO 8 O'CLOCK.

1. Overture—Die Feen.....Wagner
 2. Gems from The Belle of New York.....Kerker
 3. Dance of the Stars.....Godard
 4. Cornet Solo—Souvenir de Mexico.....Hoch Mr. Emil Kenecke.
 5. Idyl—The Pearl.....Egghardt
 6. Two-Step—The Crocodile (new).....Ferron

9 TO 10 O'CLOCK.

MEDELSSOHN PROGRAMME.

1. Collocation from the composer's most admired works.
 2. Spring Song.
 3. Horn Quartette—Hunter's Farewell.
 4. Scherzo from Scotch Symphony.
 5. Wedding March from Midsummer Night's Dream.

GEN. FITZHUGH LEE DAY.

First Regiment Will Honor It at the Exposition.

Gen. Fitzhugh Lee was honored Friday at the Exposition. To lend a more martial air to the day, the First Regiment was specially invited to be present.

In the evening Manager Gaiennie, Col. Edwin Batdorf and Lieutenant-Colonel Cavender will make speeches, and there will be other special features.

The Woodmen of the World were the guests of honor Thursday, and they availed themselves of the special opportunity to enjoy the music and the big show in great numbers.

The programme for the evening concert is as follows:

7 TO 8 O'CLOCK.

1. Fanfare, closing with My Country, 'Tis of Thee.....Ellenberg
 2. Plantation Dances.....Arnold
 3. Scenes from the Highwayman.....De Koven
 4. Cornet Solo—Massa's in the Cold, Cold Ground.....Foster Mr. Emil Kenecke.
 5. Blending of the Blue and Gray.....Dalbey
 6. Festival March from Tannhauser.....Wagner

9 TO 10 O'CLOCK.

1. The Night of Sabba, from Meistofele.....Bolto
 2. Scenes from Gotterdammerung.....Wagner
 3. Fluegelhorn Solo—Sing, Smile, Slumber.....Gounod
 4. Excerpts from Die Walkure.....Wagner
 5. Collocation—Carmen.....Bizet

GEN. WHEELER DAY.

Big Crowds Continue to Attend the Exposition and Hear the Band.

This is Gen. Joe Wheeler day at the Exposition and all honor will be paid to the hero of two wars.

The exhibitors and the management have made special arrangements to handle the crowds and everybody will be properly looked after.

The many attractions around town do not seem to deter the people from outside the city paying a visit to the Exposition for the purpose of seeing the exhibits and hearing the music.

The evening programme is:

7 TO 8 O'CLOCK.

- Overture—A Soldier's Life (new).....Lacombe
 Entr'acte—The Cricket on the Hearth.....Goldmark
 Ballet suite—Dance of the Hours.....Ponchielli
 Horn Quartettes:

- (a) Waldendacht.....Aht
 (b) Hunter's Farewell.....Mendelssohn
 Messrs. Koch, Lange, Fricke and Wagner.
 (a) The Blending of the Blue and Gray.....Dalbey
 (b) A Southern Idyl (new).....Baxter
 March—The Old Warrior.....Barnard

9 TO 10 O'CLOCK.

- (a) Ride of the Valkyries.....Wagner
 (b) The Passing Regiment.....Coverley
 Reminiscences of Dixie.....Chambers
 Funeral March—The Honored Dead.....Sousa
 Fluegelhorn solo—Bright Star of Hope.....Robardi
 Mr. Franz Hell.
 Humoresque—The Band Came Back.....Sousa

LETTERS FROM THE PEOPLE.

(This column is open to everybody who has a complaint to make, a grievance to ventilate, information to give or a subject of general interest to discuss, or a public service to acknowledge, and who can put the idea into the fewest words possible. Letters from persons seeking employment cannot be given place in this column.)

Location of Sousa's Band.

To the Editor of the Post-Dispatch.

You are ever the friend of the people and correct many wrongs. As a lover of fine music I desire you to intercede with the managers of the Exposition to permit a suffering people to hear Sousa's fine band in Music Hall for at least the two closing weeks of the Exposition. It is universally conceded that in the present location, the Coliseum, it is not music, but a confusion of sounds. If you can through your columns bring about this greatly needed change you will be entitled to the gratitude of a suffering community. St. Louis. A LOVER OF MUSIC.

AT THE EXPOSITION.

Third Week Opens with a Large Attendance—Editors To-Day.

The third week of the exposition opened well yesterday, the attendance both afternoon and evening being unusually large for a Monday. It was German day. Sousa's band played many of the masterpieces of German composers, and the small army of pianists in the big building rendered music reminiscent of the Fatherland. To-day is Southeast Missouri editors' day. Many brainy Missouri journalists are expected to attend. The musical programme follows:

2 TO 3 O'CLOCK.

1. Overture—King Saul (new).....Bassini
 2. Prelude to Cavalleria Rusticana.....Mascagni
 3. Trombone solo—Love Thoughts.....Pryor Mr. Arthur Pryor.
 4. Polka de Concert—Laughing (new).....Ludwig
 5. March—The Washington Post.....Sousa
 6. Variations on My Old Kentucky Home.....Dalbey

4 TO 5 O'CLOCK.

1. Scenes from The Serenade.....Herbert
 2. Gems from the Chimes of Normandy—Planquette
 3. Excerpts from The Bride Elect.....Sousa
 4. Airs from The Circus Girl.....Jones
 5. Collocation—Robin Hood.....De Koven

7 TO 8 O'CLOCK.

1. Fantasia—The Violinmaker of Cremona (new).....Hubay
 2. Valse Caprice.....Rubinstein
 3. Cornet solo—Robin Adair.....Hartman Mr. Emil Kenecke.
 4. Collocation—Carmen.....Bizet
 5. Patrol—Blending of the Blue and Gray.....Dalbey
 6. March—The Kansas Two-step.....Pryor

9 TO 10 O'CLOCK.

1. Overture—Zampa.....Herold
 2. Scenes from El Capitan.....Sousa
 3. Sextet from Lucia di Lammermoor.....Donizetti
 Messrs. Kenecke, Pryor, Higgins, Lyon, Williams and Mantia.
 4. Mosaic, Faust.....Gounod
 5. Sounds from the Sunny South.....Isemann

MONDAY WAS IRISH DAY.

Big Crowds Flocked to the Exposition Both in the Afternoon and Evening.

Yesterday was Irish Day at the Exposition and the sons and daughters of Erin were there in large numbers, along with a great many people who were not Irish. As heretofore, the music was the principal attraction and was especially appropriate.

In the evening several hundred delegates to the Boilermakers' Convention were the special guests. More children were lost during the afternoon than on any whole day since the Exposition opened. The little ones were returned to their parents.

The musical programme for to-day, Velled Prophet's Day, is as follows:

TWO TO THREE P. M.

- Overture—Leonore (Fidelio 1806).....Beethoven
 Song—Good Night.....Aht
 Scenes from Falstaff.....Verdi
 Intermezzo—Americaine (new).....Kretschmar
 Clarinet Solo—Nocturne.....Chopin Mr. O. Fritzsche.

Gems from The Lady Slavey.....Crook

FOUR TO FIVE P. M.

- Overture—King Stephen.....Beethoven
 Grand Religious Scene—Galla.....Gounod
 Prelude on Chinese Melody.....Weber
 Presto from Symphony in A Major.....Beethoven
 The Four Gossips.....Val Hamm
 Messrs. Wadsworth, Norrito, Messenger and Koch.

March—Rakoczy.....Berlioz

VEILED PROPHET'S NIGHT.

- Overture—Sakuntala.....Goldmark
 Mazurka de Concert.....Saint Saens
 Largo from E Flat Sonata, Opus 7.....Beethoven
 Tone Picture—Der Flottenschau (new).....Kollack
 Scene from Parsifal.....Wagner
 March—Jubilee.....Finlav

T. P. A. AT THE EXPOSITION.

Commercial Travelers and Their Friends to Turn Out.

The Exposition will be invaded by the Commercial Travelers and their friends Saturday night, and it is needless to say that there will be an immense crowd on hand.

Post A, of the Missouri Division T. P. A., will parade before going to the Coliseum. The parade will form at the Lindell Hotel, at 7 o'clock, and march east to Broadway, south to Olive street, and thence to the Coliseum. All commercial travelers in the city are invited to join in the demonstration.

All in line are to be presented with handsome souvenirs upon their arrival at the big building. In the Coliseum several prominent people will talk. Mayor Ziegenheln will make a speech, and then Mr. Clark H. Sampson, president of the Exposition, will make an address of welcome. The other speakers will be Charles R. Duffin of Terre Haute, ex-Gov. Wm. J. Stone, and Hon. Charles F. Joy. The evening programme is as follows:

- 7 TO 8 O'CLOCK.**
1. Overture—Ten Girls and No Man Suppe
 2. Scenes from Robin Hood De Koven
 3. (a) Pickaninies' Serenade Aronson
 3. (b) Pasquinade Gottschalk
 4. Miserere from Trovatore Verdi
 5. Messrs. Kenecke and Mantia.
 5. (a) American Caprice—Mazurka (new) Clauder
 5. (b) March—University of Nebraska Bafunno
 6. Old Plantation Melodies, compiled by Bendix
- 8 TO 10 O'CLOCK.**
1. Overture—William Tell Rossini
 2. Trombone Solo—Love Thoughts Pryor
 3. Scenes from The Girl from Paris Caryll
 4. Cornet Solo—Glen Island Waltz Short
 5. Reminiscences of Dixie Chambers

TRAVELING MEN'S DAY

GREAT PREPARATIONS FOR T. P. A. NIGHT AT THE EX.

Blue and white streamers, both inside and out the Exposition building, proclaim that Saturday is dedicated to the Travelers' Protective Association. The programme for to-night includes a parade from the Lindell Hotel to the Exposition, and speeches in the Coliseum by Clark H. Sampson, Mayor Ziegenheln, Congressman Joy, ex-Governor Stone and Charles R. Duffin, national president of the T. P. A. The speaking will commence at 8:15 p. m.

The parade of Post A of the Missouri division will start from the Lindell Hotel at 7 p. m., headed by the entire First Regiment Band. The marshals will be Captain B. E. Spiekerman, Captain H. H. Hinton, Captain Grrin Putnam, A. H. Bush, G. H. Schollmeyer and E. T. Hummert.

McKinley day was observed yesterday afternoon with patriotic music, and at night a Wagner programme was rendered. Large crowds were present both day and night.

The musical programme for to-night is as follows:

SEVEN TO EIGHT P. M.

1. Overture—Ten Girls and No Man Suppe
2. Scenes from Robin Hood De Koven
3. (a) Pickaninies' Serenade Aronson
3. (b) Pasquinade Gottschalk
4. Miserere from Trovatore Verdi
5. Messrs. Kenecke and Mantia.
5. (a) American Caprice—Mazurka (new) Clauder
5. (b) March—University of Nebraska Bafunno
6. Old Plantation Melodies, compiled by Bendix

NINE TO TEN P. M.

1. Overture—William Tell Rossini
2. Trombone Solo—Love Thoughts Pryor
3. Scenes from The Girl from Paris Caryll
4. Cornet Solo—Glen Island Waltz Short
5. Reminiscences of Dixie Chambers

OVER THE TRAPS

Leader Sousa Proved Himself a Gun Expert.

SPENT SATURDAY MORNING WITH THE DUPONT CLUB.

John Philip Sousa, the band leader, spent Saturday forenoon over the traps of the Dupont Shooting Club at Etzel-ave. and Watson road, the guest of the members of the club.

The party was gotten up by Charles Kunkel, the local composer, who is a great admirer of Sousa.

At 8 a. m. Sousa, George Fredric Hinton, Sousa's manager, Mr. Kunkel and his son, Louis B., Pope Ward and Edward K. Love left the Planters' Hotel, arriving at the park an hour later.

At the park Dr. Max C. Starkloff, the Health Commissioner; Peter Kling, John Prendergast, John Cabanne, Will M. Neld, S. Thompson and several other local crack shots were awaiting Sousa's arrival.

The "March King" proved as expert with the shotgun as he is with the baton, and clay pigeons and live birds going in all directions fell before his seven-pound Piper. Right and left "quarters" were as easy to Sousa as the "straight-aways," and in every match he finished among the top-notchers. His appearance at the trap was as easy and graceful as when leading his band in the Coliseum, and excited the admiration of the local shooters.

AT THE EXPOSITION.

T. P. A. Men and Their Friends Will Hold Forth To-Night.

Last night's attendance at the exposition was far in excess of that on the corresponding day last year. McKinley day was a caption that drew patriotic crowds. To-night will be T. P. A. night, and the members and friends of that order have prepared to make it one of the biggest nights of the season. The Coliseum will be beautifully decorated, and the management will reserve one side of the Coliseum for the T. P. A. men and their friends. All traveling men in the city are invited to meet with Post "A" at the Lindell Hotel at 7 o'clock and form in line to march to the exposition. The line of march will be east to Broadway, south to Olive and west to the exposition. The parade will be headed by the 1st Regiment Band, and every man in line will receive a handsome souvenir. The following speakers will address the audience between 8 and 9 p. m.: Mayor Ziegenheln, Clark H. Sampson, Charles R. Duffin, ex-Gov. William J. Stone and Congressman Charles F. Joy.

Bandmaster Sousa will render the following programme to-day:

- 2 TO 3 O'CLOCK.**
1. Scenes from The Belle of Cairo (new) Poile
 2. Cornet solo—Polka Brillante, The Secret Hazel
 3. Cane Hop—Leyce Revels (new) O'Hare
 4. A Cycle of Four Dances (new) King-Hall
 1. Skirt. 2. Serpentine. 3. Barn. 4. Plantation.
 5. Variations on My Old Kentucky Home Dalbey
 6. Airs from the Burlesque, Pousses Cafe Stromberg
- 4 TO 5 O'CLOCK.**
1. Overture—Sounds from the Sunny South Isemann
 2. Excerpts from The Bride Elect Sousa
 3. Clarinet solo—Norma Bellini
 4. Scenes from The Little Duke Lacocq
 5. Gems from Cavalleria Rusticana Mascagni
 6. Two Children's Marches: (a) Mother Goose Sousa (b) Mother Hubbard Sousa
- 7 TO 8 O'CLOCK.**
1. Overture—Ten Girls and No Man Suppe
 2. Scenes from Robin Hood De Koven
 3. (a) Pickaninies' Serenade Aronson
 3. (b) Pasquinade Gottschalk
 4. Miserere from Trovatore Verdi
 5. Messrs. Kenecke and Mantia.
 5. (a) American Caprice—Mazurka (new) Clauder
 5. (b) March—University of Nebraska Bafunno
 6. Old Plantation Melodies, compiled by Bendix
- 9 TO 10 O'CLOCK.**
1. Overture—William Tell Rossini
 2. Trombone Solo—Love Thoughts Pryor
 3. Scenes from The Girl from Paris Caryll
 4. Cornet Solo—Glen Island Waltz Short
 5. Reminiscences of Dixie Chambers

AT THE EXPOSITION.

A Big Thursday Crowd in Attendance, Filling the Building.

Last night brought to the Exposition the largest crowd of the season. The fact that it was Gen. Wheeler day added somewhat to the throngs who assembled to hear the patriotic music. The vast Coliseum was filled and Bandmaster Sousa demonstrated that he knows how to please the popular ear. The attendance yesterday was about 50 per cent above that of the same day last year.

To-morrow night—T. P. A. night—will witness a big demonstration at the Exposition. Speeches will be made by Clark H. Sampson, Mayor Ziegenheln, Charles R. Duffin, Hon. Charles F. Joy and ex-Gov. William J. Stone. These gentlemen will arrive at the building at 8:15, accompanied by the 1st Regiment Band.

To-day is McKinley day, and the following programme will be rendered:

- 2 TO 3 O'CLOCK.**
1. Songs and Dances of the North and South—Chambers
 2. Grand Scene—The Blessing of the Poignards—Meyerbeer
 3. Trombone section—Messrs. Pryor, Lyon and Williams.
 3. Cornet solo—Polka Brillante, Columbia—Rollinson
 - Mr. Emil Kenecke.
 4. Scenes from El Capitan Sousa
 5. (a) New Patriotic Song—America Peacock (dedicated to President McKinley.)
 5. (b) March—The Thunderer Sousa
 6. National Anthem—The Star-Spangled Banner Key-Arnold
- 4 TO 5 O'CLOCK.**
1. Patriotic Song—My Country, 'Tis of Thee—Smith-Carey
 2. Overture—Festival Lassen
 3. Chorus of the Horsemen Schubert
 4. Trombone solo—Love Thoughts Pryor
 5. (a) Gavotte—Our Ladies (new) Walden
 5. (b) Waltz—Colonial Dances Sousa
 6. Tone Pictures of the North and South Bendix
- 7 TO 8 O'CLOCK.**
1. Overture—The Road to Glory Kling
 2. Extracts from the most admired works of—Gounod
 3. Fluegelhorn solo—I Love Her Fliegler
 - Mr. Franz Hell.
 4. Tone Picture—Whispering Leaves Von Blon
 5. (a) The Army and Navy Tobani
 5. (b) March—The Stars and Stripes Forever Sousa
 6. The Ride of the Hussars.
- 9 TO 10 O'CLOCK.**
1. Introduction, Dance, Prize Song and March of the Apprentices, from The Mastersingers Wagner
 2. Gralsritter from Parsifal (first time in St. Louis) Wagner
 3. Grand Fantasia—Siegfried Wagner
 4. Pilgrims' Chorus and Evening Star Romance from Tannhauser Wagner
 5. Collocation—Lohengrin Wagner

M'KINLEY DAY

ATTENDANCE AT THE EX. RIVALING BIG THURSDAY'S THROG.

This is McKinley day at the Ex, and the morning attendance indicated that the crowd would fall but little short of yesterday's throng, which packed the main building and Coliseum in honor of Big Thursday. The management will also set apart October 14 as President's Day, as the nation's Chief Executive is expected to be in St. Louis. October 14 will also be Illinois Day.

T. P. A. night will be celebrated Saturday, and speeches by Mayor Ziegenheln, Congressman Joy, ex-Governor Stone and others will be made.

Bandmaster Sousa has arranged the following musical programme for to-night:

- 7 TO 8 O'CLOCK.**
1. Overture—The Road to Glory Kling
 2. Extracts from the most admired works of Gounod
 3. Fluegelhorn Solo—I Love Her Fliegler
 - Mr. Franz Hell.
 4. Tone Picture—Whispering Leaves, Von Blon
 5. (a) The Army and Navy Tobani
 5. (b) March—The Stars and Stripes Forewar Sousa
 6. The Ride of the Hussars.
- 9 TO 10 O'CLOCK.**
1. Introduction, Dance, Prize Song and March of the Apprentices, from The Mastersingers, Wagner
 2. Gralsritter from Parsifal (first time in St. Louis) Wagner
 3. Grand Fantasia—Siegfried Wagner
 4. Pilgrims' Chorus and Evening Star Romance from Tannhauser Wagner
 5. Collocation—Lohengrin Wagner

M'KINLEY DAY.

GOOD CROWDS THROGGED
THE "EX." FRIDAY.

Sousa Has Arranged a Wagnerian
Concert for Tonight.

At the beginning of the Exposition Manager Gaiennie set Friday for McKinley Day, expecting the President to be in St. Louis at this time, and concluded even if the President's visit was delayed a week it was best to allow McKinley Day to be celebrated at the "Ex." by the thousands of visitors in St. Louis, and the building was crowded all forenoon.

Friday night is always Society Night, and the local belles and beaux will mingle with their rural rivals.

Thursday was truly "Big Thursday" at the Exposition. Over 9,000 persons, big and little, passed through the door at the Olive-st. entrance nearest Thirtieth-st., and the attendance at the "Ex." numbered over 20,000.

Sousa's programs on society nights are always classical, and the concert from 9 to 10 Friday night will be exclusively Wagnerian, except the encores, which will be of lighter vein to please those who do not care for Wagner. Sousa's program for Friday night is:

7 TO 8.

Overture—The Road to Glory.....Killing
Extracts from the most admired
works of.....Gounod
Fluegelhorn solo—I Love Her.....Flegler
Mr. Franz Hell.
Tone Picture—Whispering Leaves, Von Blon
(a) The Army and Navy.....Tobani
(b) March—The Stars and Stripes
Forever.....Sousa
The Ride of the Hussars.....Sousa

9 TO 10.

Introduction, Dance, Prize Song and
March of the Apprentices, from
The Mastersingers.....Wagner
Gralstritter from Parsifal (first time in
St. Louis).....Wagner
Grand Fantasia—Siegfried.....Wagner
Pilgrims' Chorus and Evening Star
Romance from Tannhauser.....Wagner
Collocation—Lohengrin.....Wagner

GENERAL MERRITT DAY.

A Number of New Selections on the
Musical Programme.

Yesterday was Latin-American Club Day at the Exposition. The attendance was about the average. To-day will be General Merritt Day and a large crowd is expected. Manager Gaiennie of the Exposition said the band will not be moved back to the Music Hall this year, because the management has been put to great expense in decorating and arranging the Coliseum. The feature of to-day's musical programme is the number of new selections that will be rendered by Sousa and his band. It follows:

TWO TO THREE P. M.

Overture—Tricolet and Cacolet.....Suppe
Scenes from The Scarlet Feather (new).....Lecocq
Japanese War March (new).....Ellenberg
Tone Picture—The Village Blacksmith
(new).....Carmont
(a) Grand Festival March (new).....Henry Holden Huss
(b) Caprice—The Water Sprite.....Kunkel
March—Ye Boston Tea Party.....Pryor

FOUR TO FIVE P. M.

Overture—Jungfrau von Orleans (new).....Kessels
Scenes from Tannhauser.....Wagner
Ashantee War Dance (new).....Hummel
Valse—In Cupid's Arms.....Karger
Airs from The Idol's Eye.....Herbert
The Star Spangled Banner.....Key-Arnold

SEVEN TO EIGHT P. M.

Overture—The United Netherlands.....Blatterman
(First performed at the Coronation of Queen
Wilhelmina.)
Horn Quartets—(a) Das treue Deutsche
Herz.....Otto
(b) Waldendacht.....Abt
Messrs. Koch, Lange, Fricke and Wagner.
Scenes from Faust.....Gounod
(a) The Dance Irresistible (new).....Kenton
(b) Dream of the Ball (new).....Kunkel
Medley—The United States Army.....Tobani

NINE TO TEN P. M.

Overture—Robespierre.....Litolff
Grand Fantasia from the Russian Opera
Eugen Onegin.....Tchaikowski
(First time in America.)
Cornet Solo—Arbucklenian Polka.....Hartmann
Mr. Emil Kenecke.
Night Scene from Tristan and Isolde.....Wagner
Gems from Traviata.....Verdi

ADMIRAL SAMPSON DAY.

Wayman McCreery Will Sing "The
Stars and Stripes."

Admiral Sampson is the hero at the Exposition Wednesday. Sousa has prepared a special programme to fit the occasion, in which a song, "The Stars and the Stars," which will be sung by Wayman C. McCreery, the tenor of Christ Church Cathedral.

The editors of Southeast Missouri took possession of the big building Tuesday and had a royal good time.

The evening concert programme follows:
7 TO 8 P. M.

Overture—"Jubel".....Weber
Caprice—"Bon Voyage".....Bial
Fantasia—"A Chinese Episode" (La Hung
Chang in America).....Bendix
Saxophone solo—"Fellice Waltz".....Liberatti
Mr. Jean Moeremans.
Scenes from "Gottterdammerung".....Wagner
"Old Chestnuts in New Burs".....Bendix
9 TO 10 P. M.

Overture—"The Model".....Suppe
Grand Fantasia—"The Flying Squadron".....Kappay
Trombone solo—"Annie Laurie".....Pryor
Mr. Arthur Pryor.
"Over the Footlights in New York".....Sousa
Patriotic song—"The Stars and the Stars."
Tenor solo by Mr. Wayman C. McCreery.
"March of the United States Marine Corps—
Semper Fidelis (Ever Faithful)".....Sousa

Ladies don't overlook the tempting bar-

LATIN-AMERICAN DAY.

Tropical Music by Sousa's Band To-
Day at the Exposition.

The Exposition is getting a good ready for the big crowd that is to gather to see the President Friday night. That is the date now from which all other dates are taken.

Monday night was Scotch night, and Bandmaster Sousa had a programme to suit the occasion. For an off-day the crowd was all that could be desired.

To-day is Latin-American day, and the airs of South America, Cuba and all the American tropical countries will be played in a pleasant jumble. The evening programme is:

7 O'CLOCK TO 8.

1. Overture—Carnaval Romaine.....Berlioz
2. Scenes from "Cavalleria Rusticana".....Mascagni
3. Fluegelhorn Solo—Alla Stella Confidente.....Robardi

Mr. Franz Hell.

4. Gems from "The Highwayman".....De Koven
5. a. Minuet.....Boccherini
6. b. March—"The Liberty Bell".....Sousa

9 O'CLOCK TO 10.

1. Overture—"The Promised Bride".....Ponchielli
2. Finale to the third act of "Manon Les-
caut".....Puccini
3. Badinage.....Herbert
4. Caprice—"Bon Voyage".....Bial
5. Grand Fantasia on Themes from "I
Pagliacci".....Leoncavallo
6. March—"The Stars and Stripes Forever".....Sousa

TIMID MAN OF FORTY-FIVE.

SOUTHEAST EDITORS' DAY.

Exposition Doing an Unusually Large
and Profitable Business.

Southeast Missouri editors held sway at the Exposition Tuesday and the cream of the profession from that section of the State was in attendance.

Monday being German Day, the music was specially good, since the masterpieces of German composers were played by Sousa's Band.

The third week of the big show has opened well, the attendance being unusually large for Monday and Tuesday.

The concert programme for Tuesday is as follows:

7 TO 8 O'CLOCK.

1. Fantasia—The Violinmaker of Cremona
(new).....Habay
2. Valse Caprice.....Rubinstein
3. Cornet solo—Robin Adair.....Hartman
Mr. Emil Kenecke.
4. Collocation—Carmen.....Bizet
5. Patrol—Blending of the Blue and Gray.....Dalbey
6. March—The Kansas Two-Step.....Pryor
9 TO 10 O'CLOCK.

1. Overture—Zampa.....Herold
2. Scenes from El Capitan.....Sousa
3. Sextet from Lucia di Lammermoor.....Donizetti
Messrs. Kenecke, Pryor, Higgins, Lyon,
Williams and Mantia.
4. Mosaic—Faust.....Gounod
5. Sounds from the Sunny South.....Lacmasa

GEN. MERRITT'S DAY

ATTRACTIVE PROGRAMME OF
NEW MUSIC AT THE EX.
TO-NIGHT.

This is Gen. Merritt's day at the Exposition. From the musical programme it would seem that "New Music Day" would be more appropriate, as there are ten new compositions on Sousa's programme. One of these is a grand overture composed for and played first at the recent coronation of Queen Wilhelmina of Holland. At the 4 o'clock concert two pieces by St. Louis composers will be given, the "Dance Irresistible," by M. D. Kenton, and "Dream of the Ball," by Charles Kunkel.

Manager Gaiennie has begun his decorations and other arrangements for receiving President McKinley on Friday night. An extensive programme is being arranged for that occasion.

Sousa's programme for this evening is as follows:

7 TO 8 O'CLOCK.

Overture—The United Netherlands.
Blatterman
(First performed at the coronation of
Queen Wilhelmina.)

Horn Quartets:
(a) Das treue Deutsche Herz.....Otto
(b) Waldendacht.....Abt
Messrs. Koch, Lange, Fricke and Wagner.
Scenes from Faust.....Gounod
(a) The Dance Irresistible (new).....Kenton
(b) Dream of the Ball (new).....Kunkel
Medley—The United States Army.....Tobani
9 TO 10 O'CLOCK.

Robespierre.....Litolff
Grand Fantasia from the Russian Opera,
Eugen Onegin.....Tchaikowski
(First time in America.)
Cornet Solo—Arbucklenian Polka.....Hartmann
Mr. Emil Kenecke.

Night Scene from Tristan and Isolde.....Wagner
Gems from Traviata.....Verdi

A number of the friends of Maurice D. Kenton, a young St. Louis musician, will be present at the Exposition Coliseum at the 7 o'clock concert to-night to hear one of his compositions played by Sousa's Band. Mr. Kenton has remarkable natural gifts as a musician, and has given much attention to composition of late. He came to this city some time ago from Springfield, Mo., and is employed in a wholesale drug house. He is a graduate of Drury College, and is well known in the southwestern portion of the State.

GERMAN DAY AT THE EX.

Special Programme Has Been Prepared
by Sousa for the Occasion.

To-day will be German Day at the Exposition. Lovers of music will have an opportunity to enjoy some splendid performances, as a special programme has been prepared by Sousa for the occasion. It is as follows:

TWO TO THREE P. M.

Overture—Der verkaufte Braut.....Smetana
Tonbilder—Rumenschneider.....Von Ebn
Der Ritt die Walkure.....Wagner
Waltz—Blau Danau.....Strauss
(a) Serenade—An Dich (new).....Czibulka
(b) Fest Morgen Revue (new).....Lewy
March—El Capitan.....Sousa

FOUR TO FIVE P. M.

Overture—Eidelweiss (new).....Guastone
Ballade—Eri Konig.....Schubert
Ballet Suite—Ueber Allen Zauber Leibe.....Lassen
Waltz—Immortellen.....Gounod
Grosser Fantasia—Lohengrin.....Wagner
March—The Stars and Stripes Forever.....Sousa

SEVEN TO EIGHT P. M.

Overture—Ein Feste Berg Ist Unser Gott
Humoresque—Lair Ist Tod.....Nicolai
Fluegelhorn Solo—Trumpeter vom Salsenger
.....Neuber
Herr Franz Hell.

Waltz—Hochzeitslieder.....Strauss
Siegfried's Tod (Gottterdammerung).....Wagner
March—The Bride Elect.....Sousa

NINE TO TEN P. M.

Overture—Rienzi.....Wagner
Grosser Fantasia—Tannhauser.....Wagner
Cornet Solo—Erinnerung auf Prague.....Hach
Herr Emil Kenecke.
Fantasia—Evangelium (new).....Kunkel
March—The Charlatan.....Sousa

GERMAN DAY

THE SONS AND DAUGHTERS OF FATHERLAND WILL OWN THE EXPOSITION.

This is German day at the Exposition, and the big halls, corridors and coliseum are overrun with sons and daughters of the Fatherland. Early this morning mothers and their little ones began to arrive, bringing with them baskets of lunch and prepared to make a whole day picnic in the big arena.

In special honor of the day Bandmaster Sousa has prepared a programme of distinctly German music, and many of the exhibits are adorned with emblems appropriate to the occasion.

The feature of this week at the Ex. is the reception to be tendered the First Missouri Volunteers on Friday night. Manager Frank Galemie has invited the entire regiment to come in a body, and is busy with a programme of entertainment and addresses.

Col. Badorf has accepted the invitation in behalf of the regiment, and has issued an order calling the men together at the armory on Friday night at 7.30 o'clock. From the armory the regiment will march in a body to the Ex. and proceed to take possession of everything in sight.

A number of prominent speakers have been asked to address the boys, and Old Company A Association will act as a special escort of honor.

Old Company A members are also instructed to assemble at the armory, and will be formed at the right of the line on Seventeenth and Pine streets.

Sousa's programme for this evening is as follows:

Below is the programme for the evening concert:

SEVEN TO EIGHT P. M.	
Overture—Ein Feste Berg Ist Unser Gott	Nikolai
Humoresque—Lott Ist Todt	Edinholdt
Fluegelhorn Solo—Trumpeter Vom Suckengen	Nessler
Waltz—Hochzeitslieder	Schubert
Siegfried's Tod (Götterdämmerung)	Wagner
Marsch—The Bride-Elect	Sousa
NINE TO TEN P. M.	
Overture—Rienzi	Wagner
Grosser Fantasie—Tannhauser	Wagner
Cornet Solo—Erinnerung an Praguer Bach	Bach
Fantasia—Evangelium (Missa)	Kilian
Marsch—The Charleston	Sousa

Coliseum vs. Music Hall.

Kick Editor: If the Exposition management desires the Coliseum to be a playground for children well and good. Let them have it, and let them make all the noise they wish, but take the band out and have it play somewhere else. If the Coliseum is for the admirers of good music, take children out and give them another playground. I know of no one who has half appreciated Sousa's music because of the noise made by children. The beautiful "Miscellaneous" was ruined Sunday night by a half dozen 10-year-old girls who tried to keep time to the music by striking sides of wood together.

Another complaint is the thirty given young girls in ankle dresses. Every time I have been there many of these girls were parading up and down the passage back of the seats, flirting with young men in the back seats and windows, talking as fast and loud as they could and chewing vigorously on a cud of gum.

Good music and noise will not mix.
DAVIES.

Stories of the Player Folks.

Written for The Sunday Republic.

Few people now remember that John Philip Sousa was at one time a violin soloist of note, the fame of the performer having been lost in his later honors of composer and conductor. But nothing pleases Sousa more than to sit down after a concert and with a party of congenial people exchange reminiscences. Stories of his youth are particularly attractive when told by Sousa. A few days ago, over a fragrant cigar, he related the story of his first appearance in public at the tender age of 11.

"My initial bow as a solo performer was made before an audience composed almost entirely of lunatics," said Mr. Sousa. "Just outside of the city of Washington is St. Elizabeth's Insane Asylum, which is maintained by the United States Government, and in my youth, as, indeed, even now, it was the custom for local musicians to give occasional concerts at the asylum for the amusement of the unfortunates confined there. My music teacher, John Esputa, frequently managed these affairs, and on one occasion, finding himself short of talent, he sent word that I should hold myself in readiness to assist with a violin solo.

"The prospect of such a sudden and novel debut rather unnerved me. I didn't want to go a bit, but as Esputa was a martinet for discipline, I knew it would be idle to protest, so I resorted to subterfuge. Shortly before it was time to start for the asylum I presented myself at my teacher's house, with the excuse that I didn't have a clean shirt at home, and that it would be extremely improper for me to appear in public with untidy linen.

"Alas, for my hopes, Esputa made me go to his room and don one of his shirts, which, of course, was many sizes too large for me. I remember painfully that it was wrapped around me almost twice and that the collar was pinned fore and aft. I am sure that night there wasn't a more uncomfortable boy in the city of Washington than I. The bulk of white linen around my slender body, and the fact that I was playing to a house full of lunatics, made me so nervous that at the end of the twelfth bar I had forgotten every note and was on the point of breaking down. I glanced hopelessly at my teacher, who sat at the piano, accompanying me. An enraged look shot back at me out of his deep black eyes, so I began to improvise. I could hear Esputa swearing at me under his breath, as he tried to follow the wild flights of my bow.

Then the pin that held the large-sized collar around my neck slipped its moorings and suddenly the starched linen was around my ears. This was more than I could bear, and, with a wild clash, I closed my solo and rushed from the stage. I had not gotten very far, when Esputa seized me and hissed into my ear: 'Don't you dare to eat any supper here to-night!'

"Of course, there were ice cream and cake, and circus lemonade, all of which I was very fond of in those days, and the punishment inflicted could not have been more effective."



Gaunt, hollow-jawed Wagnerian shapers
Of aspect grim and weary
Drank in the strains of horns and harps
In Wagner's wild "Walkyrie."
And as the fiddles and bassoons
Sang out in old "Tannhauser,"
They felt that chipper two-step tunes
Would be a paralyser.

Obedient to its deaf ears clined
The band is heard intoning
The "Flying Dutchman's" leit motif,
Like some lost spirit's moaning.
Such strains the Wagnerites entrance
Half-crazed you hear them yelling
"Accursed be he that plays a duce
The Wagner charm dispelling."

Now do we hear the gentle trills
Of wood wind softly stealing
From oboes, clarinets and flutes—
"Tis "Parsifal" they're "spilling."
Again the zealots, fierce and gaunt,
Repeat their exultation.
"Ye two-step fiends," they howl, "Away!!
Your place is in Perdition."

French horns a dulcet strain begin,
And, hark, the low-voiced 'cello
Attacks the score of "Lohengrin"
And speaks in accents mellow.
"Hear that," the Wagnerites exclaim,
"Ah, 'twould be vicious baseness
Just now to follow up the same
With quick march commonplaceness."

But hold. What frightful strains are these?
What blasphemy euphonious?
What vile device the band to freeze,
Melodic and harmonious?
What comes to take out all the starch
From experts deep and clever?
Ye gods, 'tis Sousa's working march,
"The Stars and Stripes Forever."

Now prone upon their faces lie
The Wagnerites how humbled.
The idol that they doted
From off its perch has tumbled.
But lo, the mob untaught and rough,
With rapture nearly crazy,
Roars, "Sousa, Sousa! That's the stuff,"
And "Dumrosch, you're a daisy."



STRAINING THE MUSIC

MANAGER GAIENNE'S PLAN TO
IMPROVE THE COLISEUM'S
ACOUSTICS.

DOES AWAY WITH THE ECHO.

The First Missouri Boys Were the
Guests of Honor at the Ex-
position Last Night.

Sousa's music is sifted now before it reaches the audience. It may not be so with all the music, but the deep notes of the big tubas and bass horns are broken up and directed before they are allowed to boom and reverberate against the roof.

This has been arranged by Manager Gaienne, who has for the time being turned lineman and gone into the telephone wire business.

He has had wires drawn across the Coliseum from north to south over the stage where the band plays. The wires are the regulation copper telephone wires and are drawn about eight inches apart. They are not all in place yet, and there are gaps where stray notes wander through and get up small echoes for themselves, but the entire system will soon be ready, and there will be a complete cover of wire over the stage on which the band is located.

The effect of the wires already in place is noticeable and several of the heavy Wagnerian pieces played Friday night sounded far more harmonious than they did before the wires were put in place.

Manager Gaienne said that he thought the wires would have the desired effect when all up.

"On the music hall we first tried horizontal wires," said he, "but had little success with them because they were not over the band, but in front of it. After that we hung them perpendicularly and got exactly the results desired. In the Coliseum it is possible to put the horizontal wires right over the band, between the instruments and the roof, which is far better than the way they were in Music Hall."

"You will hear no more objections about echoes now, and everybody will be satisfied with the acoustics in the Coliseum."

The First Regiment of Missouri was the guest of the Exposition Friday night. Led by adjutant Company A and Col. Satterfield and staff, the boys marched in and made a tour of the building.

Then they went in to see the battle show in the big Music Hall and heard a few short addresses.

The way the boys cheered Capt. Holcomb when he stepped forward to speak was a great tribute to that officer's popularity. It was some time before he could make himself heard.

The boys, after hearing the speeches, were allowed to go about as they pleased, and very soon the whole building was swarming with boys in blue who seemed to be having a very good time of it.

Tonight is United Commercial Travelers' Day and Mexican Day. The evening programme has some excellent numbers on it. The evening programme is as follows:

7 TO 8 P. M.
Overture—Don of Arica.....Verdi
Fantasy—Militaire.....Ascher
Carnet Solo—The Holy City.....Adams
Mr. Emil Kenecke.
Valse—Jolly Fellows.....Volstedt
(a) American Dance—Jingle de Pannalos
(b) (Hunkelshief Chase—new).....McCoy
(c) March—The Liberty Bell.....Sousa
(d) Solo—At the Circus.....Donnawell
8 TO 10 P. M.
(a) The Star Spangled Banner.....Key-Arnold
(b) Mexican National Song—Mexicanos el
Grito de Guerra.
Overture—Cannibals.....Wagner
Solo—The Mexican Girl's Dream (new).....Funt
Trombone Solo—Air and Variations.....Pryor
Mr. Arthur Willard Pryor.
(a) Serenade—Love in Hibernia.....Macbeth
(b) March—The Stars and Stripes Forever.....Sousa
Patriotic Air—My Country, 'Tis of Thee.....Carey

SOUSA'S MARCH MADE A BIG HIT.

Damrosch Symphony Orchestra
Creates a Sensation by Play-
ing It at the Exposition.

WAGNER AIRS HAD PRECEDED IT.

"Stars and Stripes" Came as an Encore
Just When People Were Not
Looking for It.

1,500 SEATS PLACED ON THE FLOOR

If Walter Damrosch had fanned a breakdown before the director's desk there could not have been greater surprise in the Exposition concert auditorium last night. After a severely Wagnerian evening the New York Symphony Orchestra broke into another field and played a Sousa march—played it as an encore, without warning and with smiles from the musicians, who seemed to feel that they were perpetrating a huge joke, and appreciated it.

When one thinks of Damrosch, Wagner music always suggests itself. The annual visitation of heavy German singers, with equally heavy scenery and five-hour presentations of masterpieces from the Niebelungen ring, have made Damrosch familiar in Pittsburgh. But the difference between his work and that of conductors who play "popular" composition is as that between day and night.

Moreover, Wagnerites profess contempt for music of the "Georgia Campmeeting" stripe. There is a gulf between them. Damrosch and Wagner form a proper combination; Wagner and Sousa a thing unheard of. Damrosch, some fondly believed, would have been the last to bridge the gulf. But he did and lovers of Sousa jingles, who had painstakingly applauded the Wagner numbers, were grateful to him for it.

Heavy Music Came First.

Five Wagner works were represented in the first half of the night programme. It was the first time so many of these operas had been drawn from for Exposition concerts. On this account, the audience was an immense one, the followers of the great German being anxious to hear the orchestra at its best. The familiar "Tannhauser" overture was the initial offering. Following this came the "Prize Song" from the "Meistersinger," "Siegfried's Rhine Journey," the "dream" music from "Tristan and Isolde," and the "Fire music," and wonderfully descriptive "Ride of the Valkyries," from "Die Walkure." Heavy enough for a mixed concert. Every number was cordially applauded, and half of them encored. Mr. Damrosch was responsive in this particular and in every instance chose a selection which he thought would please the popular fancy. One of them, the "Evening Star," from "Tannhauser," came after a request from the lower tier of seats, where an acquaintance of the director was seated.

The second half of the programme embraced lighter operatic works. Two airs from "Carmen," a Strauss waltz, "Danube," the march from "Aida," by Verdi, Lacombe's "Aubade Printaniere" and Saint-Saens wonderful symphonic poem, "The Wheel of Omphale," comprised the musical menu.

A Shock to the Wagnerites.

The Wagner followers did not like this mixture. There were some professional musicians in the audience and they sniffed rather contemptuously at the departure from their beloved Wagner. These selfsame people turned a pale green when the "Stars and Stripes" musically unfolded itself from the band stand.

After the "Blue Danube" waltz Damrosch sprang the surprise. Of course

GRAND ARMY DAY.

CIVIL WAR VETERANS WILL
HAVE COMPLETE POSSES-
SION OF THE EXPO.
TO-NIGHT.

This is Grand Army Day at the Exposition, and all the G. A. R. posts in the city will participate in the elaborate programme of exercises which has been prepared in their honor. The spectacular feature of the exercises will be the grand assembly and parade in the arena of the Coliseum at 7:30 o'clock this evening. Each post has ordered its members to turn out at that hour in full uniform and regalia, with side-arms and white gloves. The posts will form in column outside the arena, and march in a body around the tan-bark to the seats specially reserved for the veterans. The column will be formed in the following order: Frank P. Blair Post, No. 1; General Lyon Post, No. 2; Colonel Hassendeubel Post, No. 13; H. P. Harding Post, No. 107; Charles P. Demmy Post, No. 301; General Madison Miller Post, No. 444; Colonel Meumann Post, No. 496; Colonel Shaw Post, No. 343; General John A. Logan Post, No. 304; Ransom Post, No. 131.

For the occasion Bandmaster Sousa has prepared the following programme:

SEVEN TO EIGHT P. M.

Overture—The Drummer of the
Guard.....Titl
Fantasy—The Belle of New York.....Kerker
Tone Picture—Midnight.....Carlini
Mr. Arthur Willard Pryor.
Trombone Solo—Annie Laurie.....Pryor
(a) Song—Just as Long as the Sun
Do Shine.....Furchgott
(b) March—The Loyal Legion.....Sousa
Military Ceremony:
(a) Assembly. (b) Advance of the G. A. R.
(c) Retreat. (d) The Star Spangled
Banner.

NINE TO TEN P. M.

American Fantasy.....Herbert
Cornet Solo—Massa's in the Cold, Cold
Ground.....Perkins
Mr. Emil Kenecke.
Tone Picture—A Cavalry Charge.....Luders
Polka de Concert—Tambour-Kling-Nickell
Performed on four side drums by Mr.
Max Nickell.
(a) Blending of the Blue and Gray.....Sousa
(b) March—The Stars and Stripes
Forever.....Sousa
War Memories—A Day in Camp in
1862.....Reeves
My Country, 'Tis of Thee.

A number of prominent speakers have been invited to address the old soldiers, and the "Ransom Howlers" have consented to add several vocal selections to the programme. Incidentally a part of the evening will be dedicated, as a tribute of respect and confidence, to Major-General Nelson A. Miles who was invited to be present, but could not. Every indication points to a most successful and enthusiastic gathering of the veterans of '61-'65 and their friends.

AT THE EXPOSITION.

The President Spoke to a Vast Multitude in the Coliseum.

President McKinley spoke in the Coliseum at the exposition last night. The Coliseum is not very old yet, but there have been some great gatherings in that huge structure. None of them approached that of last night. It was great in point of numbers, in the character of the people assembled and great in respect to the enthusiasm displayed for the chief of the nation. The Coliseum has 7000 seats, and every one of these was occupied last night, and the people stood up in the long aisles and were lined four and five deep in the rear of the seats all around the building. The tables and the shrubbery had been removed from the arena, and as many people as the ring could hold were on the tanbark. John Phillip Sousa, the bandmaster, said there were 12,000 people there, but Manager Frank Gaiennie, of the exposition, put the number at 15,000. Those people on the tan bark did not mind standing, for Sousa's Band kept them entertained. The leader knows crowds pretty well, and he humored that of last night. The temperature was very high in the building, and men and women were vigorously fanning themselves to stir the air. Between numbers on the programme some powerful-lunged individual shouted to open the windows and turn off the steam. A dozen others took up the shout. Sousa drowned the noise by having the band play "There'll Be a Hot Time in the Old Town To-night," and as the great crowd recognized the tune the cheering drowned the music. The band played classic music, light music and "rag-time" music, and played plenty of it, and the big crowd was kept in thoroughly good humor.

But it was a restless crowd. No one in all those thousands knew by which aisle the President would enter the building, and there was a twisting and craning of necks in all directions, everybody being anxious to catch first sight of the city's distinguished guest. Whenever there was any commotion, in a part of the crowd it was taken to mean that the President was entering the building, and that commotion was sure to stir up the cheering and applause. There were half a dozen alarms of this kind, which showed the people were ready to cheer.

The big Coliseum had been decorated for the occasion. The national colors were stretched around the balcony and around the inside of the arena wall. The boxes, to be occupied by the President, those in his party, the members of the St. Louis committees and the directors of the exposition, were gaily decorated with silk flags and wide streamers of red, white and blue ribbons. Over the box to be occupied by the President there was a canopy formed of silk flags and ribbons.

PRESIDENT'S ARRIVAL.

At 8:20 o'clock there was an unusual stir on the Fourteenth street side of the Coliseum. Then the cheering and shouting broke out. The big form of Mayor Ziegenhein was recognized, and the cheering and shouting increased, and it seemed as if every man and woman in the great building was taking part in the cheering. The police preceding the President cleared the way and opened up a passageway wide

enough to admit the party, walking by twos. As the President, with the Mayor and President Sampson, of the exposition, on either side of him, walked through the crowd the cheering was kept up. The President, with his hat in his hand, bowed to the right and the left, and smiled in approval of the welcome he was receiving from the people of St. Louis. But when he stepped upon the platform the reception was an ovation worthy of the President of the United States and in keeping with the reputation for hospitality of the people of St. Louis. Maj. McKinley was impressed with it, and the members of his party smiled in appreciation of the honor the people were doing the distinguished visitors. The St. Louis men thought that in so honoring the President the people of the city were doing honor to themselves and their city.

When the President made his way through the musicians on the platform it seemed as though every man and woman

in the house were standing on their seats and shouting and cheering, and at the same time waving their hats or their handkerchiefs. Hundreds of people carried small American flags, and they cheered as they waved them. In the arena hats were hoisted on walking canes and waved in the air in welcome to the President. For nearly ten minutes this demonstration was kept up. President Clark H. Sampson, of the exposition, stepped to the side of the President, and held up his hand, but the thousands of people had not yet tired of cheering, and there was no let-up in it until those with the President had found seats

on the stage. Mayor Ziegenhein waved his hat on high, and the outbreak was continued.

MR. SAMPSON'S GREETING.

Those with the President, and who four seats on the stage, were ex-Gov. Stanard Mr. Ziegenhein, Col. Fordyce, Secretary Bliss, ex-Gov. Francis, Hon. John W. Noble, Mr. Porter, the President's secretary, Congressman Bartholdt, Secretary Gage, Mrs. Gage, Mrs. Bartholdt, Mrs. Ziegenhein, Frank Gaiennie, T. B. Boyd, H. A. Haussler, L. D. Kingsland and R. C. Keren. When the applause had subsided Mr. Sampson said:

"In June, 1896, but a little more than two years ago, a national convention, held in this city, nominated a candidate for President of the United States. The nominee, that convention was declared by popular vote the nation's choice.

"The citizens of St. Louis and of Missouri are proud of this fact, and rejoice that the opportunity is offered to do him homage.

"We welcome the President of the United States, the Commander-in-chief of the army and navy, beloved and revered by the people.

"I have the honor to present our President, William McKinley."

Then the same demonstration was repeated, and it was several minutes before the audience would let the President speak so eager were they to cheer and applaud him. President McKinley's speech followed.

THE PRESIDENT'S ADDRESS.

My Fellow-Citizens—My former visit to St. Louis are full of pleasant memories. My first was in 1888, and then again in 1892, both of which afforded me an opportunity of becoming acquainted with

people and of observing the sublimity of your character of your enterprising city. I had my quadrennial visit in 1896 for which were obvious to you, and have always been thankful that my absence had not to have created no prejudice in minds.

I remember on the occasion of a visit, in company with Gov. Francis, other citizens, to have witnessed the assembled pupils of the schools of the at your great fair. It was an insight, and it has never been effaced recollection. As I looked into the thousands of young faces of the boys and the girls preparing themselves for citizenship, I my faith confirmed in the stability of institutions.

To-day I saw some of those children waving flags and with their fresh voices singing that grand hymn, "My Country, 'Tis Thee," and my heart went out to them and I thought with pride of the training

Strauss was a favorite with everyone, and demands for an encore were more than usually pressing. Finally the director arose with an odd smile, tapped the desk with his baton, and then the orchestra crashed into the opening bars of Sousa's master march. For a moment the audience seemed puzzled. Then there was a ripple of delighted applause from the auditorium across to the gallery and one vast smile as the contrast began to be appreciated.

The players began to smile likewise. The violins sawed away like a man playing with a child's toy. The brasses worked hard from start to finish, and hadn't the time or breath to smile until afterward—which they did. The wood wind grined between blasts.

And it wasn't the spirit of Sousa, but of Wagner, that penetrated the march. It ran along in the same snappy, spirited manner, but with more dignity and less of the rollicking mirth of Sousa's own renditions. It was Sousa Wagnerized, and musicians appreciated the transformation. But the orchestra, be it remembered, didn't seem to take Sousa seriously.

Too Many Diverting Noises.

There were various barriers in the way of smooth interpretations of several of the numbers. One of them was the vast size of the auditorium and the many counter attractions therein. Delicate passages were marred by the jangling accompaniment of cash registers and the bustle about the stands. Damrosch noticed this, as did his hearers.

Over 1,500 seats were placed on the main floor last night, and every one was taken. The shuffling of feet around the platform annoyed Mr. Damrosch and accordingly policemen were stationed at the head of the aisles to keep them clear. Two good programmes have been prepared for today's concerts.

It is evident the Symphony Orchestra has risen in the estimation of many. As the crowd broke up many discussed the "Stars and Stripes" innovation. "He's all right," said one man, who had said unkind things about the Wagner offerings. "He's all right, and he does know good music."

Which shows that a good opinion may come from several points of view.

A great many improved fire appliances and apparatus have been procured by the Chiefs and are on exhibition at the Exposition. Both gentlemen and ladies of the association will listen to Sousa's program, prepared especially for them Tuesday

evening. From 7 until 8 o'clock the following musical program will be rendered:

Suite—Scenes Pittoresques.....Massenet
(a) La Militaire. (b) The Ballet. (c) The Angelus. (d) The Fete.
A Persian Study—Havaz-iran, adapted by.....Sellenack
Quartet for Horns—
(a) Die Kapelle.....Kreutzer
(b) Verlassen.....Koschat
Messrs. Koch, Lange, Fricke and Wagner.
Scenes from Siegfried.....Wagner
(a) Patrol—Comique.....Hindley
(b) March—National Fencibles.....Sousa

From 9 until 10 o'clock the following emotional music will be given:

Suite—Three Quotations.....Sousa
(a) The King of France went up the hill
With twenty thousand men;
The King of France came down the hill
And ne'er went up again.
(b) And I, too, was born in Arcadia.
(c) Nigger in the Woodpile.
Grand Descriptive Piece—The Night
Alarm.....Reeves
Fluegelhorn Solo—Bright Star of Hope.
.....Robardi
Mr. Franz Hell.
Scenes from Tannhauser.....Wagner
(a) Loin du Bal.....Gillet
(b) March—The Directorate.....Sousa
Galop—The Fire Laddies.....Dues

MILITARY DAY.

Soldiers Will Take Possession of the Exposition and Hear Patriotic Music.

To-day the Exposition will be Army and Navy Day. Soldiers and their friends practically will own the building from top to bottom. The music all has been selected with a view to combining martial airs with well-known standard compositions.

Thursday night, October 27, has been set apart as G. A. R. Night, and the 10 posts in the city will be there in full force. Special patriotic music has been arranged by Sousa and vocal music will be rendered by Ransom Post Howlers and others. Invitations have been sent General Benjamin Harrison, ex-President of the United States; Senator J. B. Foraker of Ohio, ex-Governor John C. Black and General W. H. Powell of Illinois, General James A. Sexton, commander in chief of the G. A. R.; General John W. Noble of St. Louis, and other distinguished men to deliver short addresses.

Arrangements will be made for everyone to receive an American flag as a souvenir of the day. The Coliseum will be elaborately decorated with American flags and colors, and all together the day will be a memorable one in the history of the G. A. R. of St. Louis.

The programme arranged for to-day is as follows:

TWO TO THREE O'CLOCK.

Episodes in a Soldier's Life.....Phillips
Gems From the Market Girls.....Offenbach
Waltz—Majestic.....Barker
Fantasie—Meistersinger.....Wagner
(a) Ancient Dance—La Cinquantaine.....

.....Gabriel-Marie
(b) March—Semper Fidelis.....Sousa
Festival March—Tannhauser.....Wagner

FOUR TO FIVE O'CLOCK.

Overture—Iphigenia in Aulid.....Gluck
Grand Festival March—Slavonic.....Tchakowski
Souvenir de Buda-Pesth (new).....Bordier
Collocation—Lohengrin.....Wagner
(a) Traumeri.....Schubert
(b) March—The Liberty Bell.....Sousa
Overture—Libussa.....Smetana
The United Service Passing in Review.....

SEVEN TO EIGHT O'CLOCK.

Slavonic Dances.....Dvorak
Scenes from Die Gotterdammerung.....Wagner
Trois Mazourkas—Opus 6.....Chopin
(a) Dance—The Sultan.....Voelkier
(b) March—The Charlatan.....Sousa
National Anthem—The Star-Spangled Banner.....Key-Arnold

NINE TO TEN O'CLOCK.

Overture—1812. (Napoleon's Retreat From Moscow).....Tchakowski
Song—The Lost Chord.....Adams
Scenes From the Works of Verdi—
(a) Minuet—Bebe (new).....Tolhurst
(b) March—The Stars and Stripes Forever.....Sousa
The Life of a Sailor.....Kapps

BICYCLE DAY

*Chronicle, St. Louis, Mo.
Wed. Oct. 19.*
ENLIVENED BY THRILLING
MUSICAL NUMBERS.

Wheelmen and Their Friends Turned Out to Enjoy It at the "Ex."

The local members of the League of American Wheelmen had charge of the entertainment at the Exposition Wednesday, and their friends turned out in great numbers to help enjoy it. The musical program was singularly appropriate, being an example of Bandmaster Sousa's happy knack of selecting for special occasions.

The numbers were all of the lively sort, and the band was at its best.

The program for the evening is as follows:

SEVEN TO EIGHT P. M.

Hungarian Prelude (new)..... Ehrlich
Rhapsody—Enthusiastic (new)..... Karan
Scenes from L. Pagliacci..... Leoncavallo
Gems from La Poupée..... Audran
Valse Caprice..... Rubinstein
Galop—Hit and Miss..... Horne

NINE TO TEN P. M.

Overture—The Mill on the Rock..... Reisdorf
Wheelmen's Patrol..... Santa
Scenes from The Belle of New York..... Karker
Gems from The Sorcerer..... Herbert
Bridal Music from Lohengrin..... Wagner

SOUSA A SHOOTER.

March King Showed in Good Form
Killing Live Pigeons at the
Trap—Champion's Claiming.

Sousa, the bandmaster, was entertained by the trap experts at Dupont Park yesterday. The March King handles a gun pretty well. He got in between Dr. Smith and John Sumpter in the opening shot, but struck his gun in the second shot and shot well the rest of the morning. His best score was 9. Sumpter, Smith and Scholt carried off the honors, with runs of 16 each. A 25-target race between Taylor and Morgan was won by Morgan by a score of 21 to 15. The live bird scores will be found below:

Number of birds—	10	10	10	10	10
Dr. Smith	9	9	10	9	9
Sousa	9	9	9	7	9
Sumpter	10	9	9	9	10
Hamilton	9	9	9	9	9
Scholt	9	9	9	9	10
Summers	9	9	9	9	9

All the trap champions will be here next Saturday morning. They are now at Nashville, Tenn., attending the Belle Meade shoot. Edises, Gilbert, Grimm and Elliott are coming to St. Louis to attend the big championship shoot next week. A target sweepstakes will be arranged for them at Dupont Park Sunday.

MACCABEE KNIGHTS.

WILL HEAR SOUSA AT THE EX.
THIS EVENING—FINE
PROGRAMME.

Despite the inclement weather good crowds continue to visit the Exposition, and as an offset to the disagreeable conditions outside, Bandmaster Sousa is putting his best foot forward these dreary days.

To-night is set aside for the special entertainment of the Knights of Maccabees, who will attend in full uniform, headed by their own drum corps. The attendance of friends of the order promises to be large.

Sousa's evening programme is as follows:

FROM SEVEN TO EIGHT P. M.

Overture—Fest Lassen
Trombone Solo—Love Thoughts..... Pryor
Mr. Arthur Pryor.
Gems from Robin Hood..... De Koven
Grand Scene—The Blessing of the Poignards, from Les Huguenots..... Meyerbeer
Trombone Section: Messrs. Pryor, Lyon and Williams.

(a) Spring Song Mendelssohn
(b) Two Step—Jubilee..... Finlay
Mosaic—Faust Gounod

FROM NINE TO TEN P. M.

Overture—William Tell Rossini
Sextet from Lucia di Lammermoor, Donizetti
Messrs. Kenecke, Pryor, Higgins, Lyon, Williams and Mantia.

The Night of Sabba, from Meisofele, Boito
Cornet Solo—The Lost Chord..... Sullivan
Mr. Emil Kenecke.

(a) See, the Conquering Hero Comes, from Judas Maccabees Handel
(b) Coronation March..... Meyerbeer
(As used in the ritual of the Knights of the Maccabees.)
(a) At a Georgia Camp Meeting..... Mills
(b) March—El Capitan Sousa

AT THE EXPOSITION.

Closing Days Show a Fair Attendance and Continued Interest.

Fair attendance and continued interest characterize the closing days of the St. Louis Exposition.

To-day will be devoted to the Knights of the Maccabees.

Following is the musical programme of the day:

FROM TWO TO THREE P. M.

Songs and Dances of the Nations..... Godfrey
Symphonic Poem—L'Isle (new)..... Gatti
(First time in America.)
Scenes from "The Lady Slave"..... Crooke
Tone Picture—At Midnight..... Carlini
Scenes from "The Wedding Day"..... Edwards

FROM FOUR TO FIVE P. M.

First Hungarian Rhapsody..... Liszt
Tone Picture—In a Bird Store..... Orth
Bride in the Inferno, from Asrael (new)..... Franchetti
(First time in America.)

Quartet—Rigoletto..... Verdi
(a) A Southern Idol..... Baxter
(b) March—On to Victory (new)..... Norrito
(Inscribed to St. Louis Camp and Uniform Division of the K. O. T. M.)
Introduction to Third Act of "Lohengrin"..... Wagner

FROM SEVEN TO EIGHT P. M.

Overture—Fest Lassen
Trombone Solo—Love Thoughts..... Pryor
Mr. Arthur Pryor.
Gems from "Robin Hood"..... De Koven
Grand Scene—The Blessing of the Poignards, from Les Huguenots..... Meyerbeer
Trombone Section: Messrs. Pryor, Lyon and Williams.

(a) Spring Song Mendelssohn
(b) Two Step—Jubilee..... Finlay
Mosaic—Faust Gounod

FROM NINE TO TEN P. M.

Overture—William Tell Rossini
Sextet from Lucia di Lammermoor..... Donizetti
Messrs. Kenecke, Pryor, Higgins, Lyon, Williams and Mantia.
The Night of Sabba, from Meisofele..... Boito
Cornet Solo—The Lost Chord..... Sullivan
Mr. Emil Kenecke.

(a) See, the Conquering Hero Comes, from Judas Maccabees Handel
(b) Coronation March..... Meyerbeer
(As used in the ritual of the Knights of the Maccabees.)
(a) At a Georgia Camp Meeting..... Mills
(b) March—El Capitan Sousa

KNIGHTS OF THE MACCABEE DAY.

Special Programme Arranged for Them at the Exposition.

The Knights of the Maccabees will own the exposition to-day. They will attend in uniform, and to-night, just before the concert begins, will enter the Coliseum in a body, with the order's drum corps at the head of the column. A special programme, which follows, has been arranged:

2 TO 3 O'CLOCK.

1. Songs and Dances of the Nations..... Godfrey
2. Symphonic Poem—L'Isle (new)..... Gatti
(First time in America.)
3. Scenes from The Lady Slave..... Crooke
4. Tone picture—At Midnight..... Carlini
5. Scenes from The Wedding Day..... Edwards

4 TO 5 O'CLOCK.

1. First Hungarian Rhapsody..... Liszt
2. Tone picture—In a Bird Store..... Orth
3. Bride in the Inferno, from Asrael (new)..... Franchetti
(First time in America.)

4. Quartet—Rigoletto..... Verdi
(a) A Southern Idol..... Baxter
(b) March—On to Victory (new)..... Norrito
(Inscribed to St. Louis Camp and Uniform Division of the K. O. T. M.)
5. Introduction to third act of Lohengrin..... Wagner

7 TO 8 O'CLOCK.

1. Overture—Fest Lassen
2. Trombone solo—Love Thoughts..... Pryor
Mr. Arthur Pryor.
3. Gems from Robin Hood..... De Koven
4. Grand scene—The Blessing of the Poignards, from Les Huguenots..... Meyerbeer
Trombone section: Messrs. Pryor, Lyon and Williams.

5. (a) Spring Song Mendelssohn
(b) Two Step—Jubilee..... Finlay
6. Mosaic—Faust Gounod

9 TO 10 O'CLOCK.

1. Overture—William Tell Rossini
2. Sextet from Lucia di Lammermoor..... Donizetti
Messrs. Kenecke, Pryor, Higgins, Lyon, Williams and Mantia.
3. The Night of Sabba, from Meisofele..... Boito
4. Cornet solo—The Lost Chord..... Sullivan
Mr. Emil Kenecke.

5. (a) See, the Conquering Hero Comes, from Judas Maccabees Handel
(b) Coronation march..... Meyerbeer
(As used in the ritual of the Knights of the Maccabees.)
6. (a) At a Georgia Camp Meeting..... Mills
(b) March—El Capitan Sousa

MACCABEES THERE.

KNIGHTS HAD CHARGE OF
THE "EX." THURSDAY.

The Disagreeable Weather Did
Not Keep Down At-
tendance.

At the Exposition Thursday the Knights of Maccabees celebrated. The attendance was good, in spite of the disagreeable weather, and the Knights enjoyed a grand reunion. In the evening Sousa's Band will render the following numbers:

FROM SEVEN TO EIGHT P. M.

Overture—Fest Lassen
Trombone Solo—Love Thoughts..... Pryor
Mr. Arthur Pryor.
Gems from "Robin Hood"..... De Koven
Grand Scene—The Blessing of the Poignards, from Les Huguenots..... Meyerbeer
Trombone Section: Messrs. Pryor, Lyon and Williams.

(a) Spring Song Mendelssohn
(b) Two Step—Jubilee..... Finlay
Mosaic—Faust Gounod

FROM NINE TO TEN P. M.

Overture—William Tell Rossini
Sextet from "Lucia di Lammermoor"..... Donizetti
Messrs. Kenecke, Pryor, Higgins, Lyon, Williams and Mantia.
The Night of Sabba, from Meisofele..... Boito
Cornet Solo—The Lost Chord..... Sullivan
Mr. Emil Kenecke.

(a) See, the Conquering Hero Comes, from Judas Maccabees Handel
(b) Coronation March..... Meyerbeer
(As used in the ritual of the Knights of the Maccabees.)
(a) At a Georgia Camp Meeting..... Mills
(b) March—El Capitan Sousa

MACCABEES IN FORCE

It Was Their Day at the Ex, Hence a Big Attendance.

The Knights of the Maccabees and their friends had possession of the Exposition Thursday. The strength of the order was shown by the large attendance.

Just before the evening concert the uniformed knights, headed by their drum corps, will march into the Coliseum and take seats.

The afternoon Sousa programmes contained some gems, and more will be found in the evening programme, which follows:

7 TO 8 O'CLOCK.

Overture—Fest Lassen
Trombone solo—Love Thoughts..... Pryor
Arthur Pryor.

Gems from Robin Hood..... De Koven
Grand scene—The Blessing of the Poignards.
from Les Huguenots..... Meyerbeer
Trombone section—Messrs. Pryor, Lyon and
Williams.

(a) Spring Song..... Mendelssohn
(b) Two-step—Jubilee..... Finlay
Mosaic—Faust..... Gounod

9 TO 10 O'CLOCK.

Overture—William Tell Rossini
Sextet from Lucia di Lammermoor..... Donizetti
Messrs. Kenecke, Pryor, Higgins, Lyon, Williams
and Mantia.

The Night of Sabba, from Medistofele..... Bolto
Cornet solo—The Lost Chord..... Sullivan
Emil Kenecke.

(a) See the Conquering Hero Comes, from
Judas Maccabaeus..... Meyerbeer
(b) Coronation march..... Meyerbeer
(As used in the ritual of the Maccabees.)

(a) At a Georgia Camp Meeting..... Mills
(b) March—El Capitan..... Sousa

AT THE EXPOSITION.

Maccabees Last Night and Sunday-School Children To-Day.

Despite the inclement weather Maccabees' day drew a large crowd to the Exposition. The day belonged partly, also, to the drug-gists, who postponed their visit in a body from Wednesday to last night. Several sections in the Coliseum were reserved for the delegates and their friends, and they attended in good numbers. At 8:30 o'clock the Knights of Maccabees marched into the Coliseum and around that spacious structure, led by the Hanley Drum Corps. During the day about 4000 souvenir buttons of the Maccabees were distributed.

To-day is Sunday-school Children's day, and the little ones will own the building. At

both 3 and 8 o'clock 2500 of the young scholars will be arranged in the Coliseum to sing in chorus.

The last rehearsal of the grand chorus was held at Centenary Church, Sixteenth and Pine streets, last evening. There was a full attendance of the children who are to appear at the Coliseum, and the rehearsal developed an excellent state of preparation for the great event of the day. All the numbers which are to be sung were gone over in full, and at the close of the rehearsal the directors were more than satisfied with the proficiency shown. Following is the programme:

2 TO 3 O'CLOCK.

1. Overture—Zampa Herold
2. Scenes from Martha..... Flotow
3. Gems from the Circus Girl..... Caryll
4. Sextet from Lucia di Lammermoor..... Donizetti
Messrs. Kenecke, Pryor, Lyon, Higgins, Wil-
liams and Mantia.

5. Airs from The Belle of New York..... Kerker
6. Galop—Sir Rolia (new)..... Bafunno

3 TO 4 O'CLOCK.

Singing exercises in the Coliseum by 2500 Sunday-school children.

4 TO 5 O'CLOCK.

1. Overture—The Agonies of Tantalus..... Suppe
2. Melodies of Ireland..... Riviere
3. Airs from The Chimes of Normandy..... Planquette
4. Valse—Carnival Secret Petras
5. Quartet—Rigoletto Verdi
6. Gems from The Runaway Girl..... Caryll

7 TO 8 O'CLOCK.

1. Overture—William Tell Rossini
2. First Hungarian Rhapsody..... Liszt
3. Echoes Des Bastions (new)..... Kling
4. (a) Ballad—Imogene Comfort
(b) Two-step—Eugenie Comfort
(c) Pasquinade Gottschalk
5. Gems from Trovatore..... Verdi

8 TO 9 O'CLOCK.

Singing exercises in the Coliseum by 2500 Sunday-school children.

9 TO 10 O'CLOCK.

1. Scenes from Tannhauser..... Wagner
2. Second Hungarian Rhapsody..... Liszt
3. Gems from the works of..... Weber
4. Excerpts from The Mastersingers..... Wagner
5. Bridal Music—Lohengrin Wagner

THE CHILDREN SANG.

Sunday-School Day at the Ex Brought Thousands.

Sunday-school children took possession of the Exposition Friday. The feature of the programme is the grand chorus of 2500 children in the Coliseum at 3 and 8 o'clock.

Thursday was Maccabees' Day, and it drew a large crowd, notwithstanding the inclemency of the weather. At 8:30 the Knights marched into the Coliseum to the stirring music of Hanley's Drum Corps.

The concert programme for Friday is as follows:

2 TO 3 O'CLOCK.

Overture—Zampa Herold
Scenes from Martha..... Flotow
Gems from the Circus Girl..... Caryll
Sextet from Lucia di Lammermoor..... Donizetti
Messrs. Kenecke, Pryor, Lyon, Higgins, Wil-
liams and Mantia.

Airs from the Belle of New York..... Kerker
Galop—Sir Rolia (new)..... Bafunno

3 TO 4 O'CLOCK.

Singing exercises in the Coliseum by 2500 Sunday-school children.

4 TO 5 O'CLOCK.

Overture—The Agonies of Tantalus..... Suppe
Melodies of Ireland..... Riviere
Airs from the Chimes of Normandy..... Planquette
Valse—Carnival Secret Petras
Quartet—Rigoletto Verdi
Gems from The Runaway Girl..... Caryll

7 TO 8 O'CLOCK.

Overture—William Tell Rossini
First Hungarian Rhapsody..... Liszt
Echoes Des Bastions (new)..... Kling
(a) Ballad—Imogene Anita Comfort
(b) Two-step—Eugenie Anita Comfort
(c) Pasquinade Gottschalk
Gems from Trovatore..... Verdi

8 TO 9 O'CLOCK.

Singing exercises in the Coliseum by 2500 Sunday-school children.

9 TO 10 O'CLOCK.

Scenes from Tannhauser..... Wagner
Second Hungarian Rhapsody..... Liszt
Gems from the works of..... Weber
Excerpts from The Mastersingers Wagner
Bridal Music—Lohengrin..... Wagner

MACCABEES AT EXPOSITION.

To-Day Will Be Devoted to the Sunday School Children of St. Louis.

Last night was devoted to the Maccabees at the Exposition. A large number of the knights attended and marched through the hall early in the evening.

To-day will be devoted to the Sunday school children of St. Louis. Singing exercises will be held in the Coliseum this afternoon by 2,500 school children. These exercises will be held between 3 and 4 o'clock and again this evening between 8 and 9 o'clock. The Sunday school children have drilled for some time and a large number of their friends are expected to attend and give them a hearty reception. The programme is as follows:

TWO TO THREE O'CLOCK.

Overture—Zampa Herold
Scenes from Martha..... Flotow
Gems from The Circus Girl..... Caryll
Sextet from Lucia di Lammermoor..... Donizetti
Messrs. Kenecke, Pryor, Lyon, Higgins, Williams
and Mantia.

Airs from The Belle of New York..... Kerker
Galop—Sir Rolia (new)..... Bafunno

THREE TO FOUR O'CLOCK.

Singing exercises in the Coliseum by 2,500 Sunday school children.

FOUR TO FIVE O'CLOCK.

Overture—The Agonies of Tantalus..... Suppe
Melodies of Ireland..... Riviere
Airs from The Chimes of Normandy..... Planquette
Valse—Carnival Secret Petras
Quartet—Rigoletto Verdi
Gems from The Runaway Girl..... Caryll

SEVEN TO EIGHT O'CLOCK.

Overture—William Tell Rossini
First Hungarian Rhapsody..... Liszt
Echoes Des Bastions (new)..... Kling
(a) Ballad—Imogene Comfort
(b) Two-step—Eugenie Comfort
(c) Pasquinade Gottschalk
Gems from Trovatore..... Verdi

EIGHT TO NINE O'CLOCK.

Singing exercises in the Coliseum by 2,500 Sunday school children.

NINE TO TEN O'CLOCK.

Scenes from Tannhauser..... Wagner
Second Hungarian Rhapsody..... Liszt
Gems from the Works of..... Weber
Excerpts from The Mastersingers..... Wagner
Bridal Music—Lohengrin..... Wagner

SUNDAY SCHOOL CHILDREN HAVE POSSESSION OF THE EX.

The Sunday school children of St. Louis are in possession of the Exposition to-day. A chorus of 2,500 children has been drilled for some time past upon a number of religious selections, and will render a very pleasing programme at the Coliseum to-night.

The Maccabees and their friends were at the Ex. last night in large numbers, and the concert programmes met with even more than the usual approbation. Following is to-night's programme:

7 TO 8 O'CLOCK.

Overture—William Tell Rossini
First Hungarian Rhapsody..... Liszt
Echoes Des Bastions (new)..... Kling
(a) Ballad—Imogene Comfort
(b) Two-step—Eugenie Comfort
(c) Pasquinade Gottschalk
Gems from Trovatore..... Verdi

8 TO 9 O'CLOCK.

Singing exercises in the Coliseum by 2,500 Sunday school children.

9 TO 10 O'CLOCK.

Scenes from Tannhauser..... Wagner
Second Hungarian Rhapsody..... Liszt
Gems from the works of..... Weber
Excerpts from the Mastersingers..... Wagner
Bridal Music—Lohengrin..... Wagner

AT THE EXPOSITION.

Railroad Day To-Day and the Regular Troops Next Monday.

Only a few days remain of this year's exposition and Bandmaster Sousa is preparing especially fine programmes for the closing concerts. This will be Railroad day and the music will be appropriate. Next Monday night, by special request, the 12th Regiment and Battery E will attend the exposition. The programme for to-day:

2 TO 3 O'CLOCK.

1. Reminiscences of Dixie..... Chambers
2. Scenes from The Serenade..... Herbert
3. Flageolet Solo—Clementina..... Hall
Mr. Frank Wadsworth.
4. Variations on My Old Kentucky Home—
Dalbey
5. Indian War Dance..... Belstedt
6. Medley—The Emblem of the Free and
Sailing Over the Sea (new)..... Crisman

4 TO 5 O'CLOCK.

1. Scenes from El Capitan..... Sousa
2. Melodies of the Plantation Bendix
3. Polka—Katydid Julien
4. Grand Descriptive Fantasia—The Cuban
War Dalbey
5. Cane Hop—Levee Revels..... O'Hare
6. Gems from the Wizard of the Nile..... Herbert

7 TO 8 O'CLOCK.

1. Triumphant March..... Malmene
2. Tonic Picture—In a Bird Store..... Orth
3. Humoresque—Good-by Sousa
4. (a) Patrol—And They All Walked Away
(new) Hacker
(b) Dewey's Triumphant Grand March
(new) Bafunno
5. A Trip on the Limited Express..... Downing

9 TO 10 O'CLOCK.

1. Over the Footlights in New York..... Sousa
Paderewski at Carnegie hall; El Capitan at the
Broadway Theater; Lucia at the Metropolitan Op-
era House; The Belle of New York at the Casino;
The Girl from Paris at the Herald Square The-
ater; Faust ballet at Koster & Bial's; Trovatore at
the Academy of Music, and Sousa's Band at Man-
hattan Beach.
2. Cornet solo—Abucklenian Polka Rollinson
Mr. Emil Kenecke.
3. Scenes from Cavalleria Rusticana..... Mascagni
4. Drum solo—Tambour Polka de Concert—
Kling-Nickell
Performed on four side drums by Mr. Max
Nickell.
5. Gems from Carmen..... Bizet

SUNDAY SCHOOL DAY AT THE EXPOSITION.

Two Thousand Five Hundred Children Enjoyed Special Festivities
—Railroad Men To-Day.

Yesterday was Sunday School Day at the Exposition, and something over 2,500 of the youngsters were present. Early in the morning representatives from all the Sunday schools in St. Louis were present in large numbers, and by night the building resembled an enormous kindergarten. The little ones were everywhere and had full possession.

Besides the musical programme there were many features in the day's amusement arranged especially for the children. There was a chorus of 100 male voices under the direction of Director R. O. Bolt, which attracted much attention, but that was weak in comparison to the chorus of 1,500 children who were arranged in the west end of the Coliseum, under the charge of W. H. McClain, president of the St. Louis Sunday School Union.

Arrangements have been made to have a special night at the Exposition for the Twelfth Regiment and Capron's Battery, now located at Jefferson Barracks. Monday night has been chosen for this purpose, and on that evening complimentary tickets will be furnished to all of the boys of the regiment and battery who wish to attend. Lieutenant Colonel Smith has accepted the invitation on the part of the men, and a large force will avail themselves of the opportunity to attend the Exposition.

President Spencer of the Southern Electric Railway has kindly tendered the use of his private car "Electra" for the officers on that evening, and has also volunteered to furnish free transportation to the city and return for all of the men who wish to attend.

Following is the programme for to-day, which will be devoted to the railroad men:

FROM 2 TO 3 P. M.
Reminiscences of Dixie.....Chambers
Scenes from The Serenade.....Herbert
Flageolet Solo—Clementina.....Hall
Mr. Frank Wadsworth.
Variations on My Old Kentucky Home.....Dalbey
Indian War Dance.....Belstedt
Medley—The Emblem of the Free and Sail-
ing Over the Sea (new).....Crisman
FROM 4 TO 5 P. M.
Scenes from El Capitan.....Sousa
Melodies of the Plantation.....Brendix
Polka—Katydid.....Julien
Grand Descriptive Fantasia—The Cuban
War.....Dalbey
Cane Hop—Levee Revels.....O'Hare
Gems from The Wizard of the Nile.....Herbert
FROM 7 TO 8 P. M.
Triumphant March.....Malmene
Tone Picture—In a Bird Store.....Orth
Humoresque—Good Bye.....Sousa
(a) Patrol—And They All Walked Away
(new).....Hacker
(b) Dewey's Triumphal Grand March (new)
Bafunno
A Trip on the Limited Express.....Downing
FROM 9 TO 10 P. M.
Over the Footlights in New York.....Sousa
Paderewski at Carnegie Hall; "El Capitan"
at the Broadway Theater; "Lucia" at the Met-
ropolitan Opera House; "The Belle of New
York" at the Casino; "The Girl from Paris" at
the Herald Square Theater; "Faust" ballet at
Koster & Bial's; "Trovatore" at the Acad-
emy of Music, and Sousa's Band at Manhattan
Beach.
Cornet Solo—Abucklenian Polka.....Rollinson
Mr. Emil Kenecke.
Scenes from Cavalleria Rusticana.....Mascagni
Drum Solo—Tambour Polka de Concert.
Kling-Nickell
Performed on four side drums by Mr. Max
Nickell.
Gems from Carmen.....Bizet

LAST WEEK OF SOUSA.

Popular Bandmaster Has an Extensive Itinerary, Including Cuba and Porto Rico.

Yesterday was Railroad Day at the Exposition and one of the largest crowds of the season was in attendance at both the afternoon and evening concerts. To-morrow is "Turner's Drum and Bugle Corps Day." The Exposition management will entertain the officers and men of the Twelfth Regiment and Battery E, and propose to honor the heroes of Santiago in a fitting manner. Bandmaster Sousa has prepared a special programme for the occasion.

This is the last week that Sousa will be in St. Louis this year. After the close of his engagement he will go to Kansas City, where he will give a single concert. His itinerary includes a number of Western and Northern cities, all of which are one-night stands. He will not return to his home in New York until next June, filling engagements in Havana and Santiago and also in Ponce and San Juan, Porto Rico.

THIS IS RAILROAD DAY.

Monday the Twelfth Regiment Will Go to the Ex.

Sunday-school Day was celebrated Friday by 2,500 young singers and an audience that taxed the capacity of the Exposition. They were there from every Sunday-school in the city and they took possession of everything from the popcorn stands to the Coliseum, where they sang in a chorus 1,500 strong under the leadership of W. H. McClain.

Monday night is Twelfth Regiment Night and complimentary tickets will be given to all the regulars at Jefferson Barracks. President Spencer of the Southern Electric Road has offered his special car for the use of the officers and the men will be furnished free transportation.

Saturday is Railroad Men's Day. The musical programme for the evening follows:

FROM 7 TO 8 P. M.
Triumphant March.....Malmene
Tone Picture—In a Bird Store.....Orth
Humoresque—Good Bye.....Sousa
(a) Patrol—And They All Walked Away
(new).....Hacker
(b) Dewey's Triumphal Grand March (new)
Bafunno
A Trip on the Limited Express.....Downing
FROM 9 TO 10 P. M.
Over the Footlights in New York.....Sousa
Paderewski at Carnegie Hall; "El Capitan"
at the Broadway Theater; "Lucia" at the Met-
ropolitan Opera House; "The Belle of New
York" at the Casino; "The Girl from Paris" at
the Herald Square Theater; "Faust" ballet at
Koster & Bial's; "Trovatore" at the Academy of
Music, and Sousa's Band at Manhattan
Beach.
Cornet Solo—Abucklenian Polka.....Rollinson
Mr. Emil Kenecke.
Scenes from Cavalleria Rusticana.....Mascagni
Drum Solo—Tambour Polka de Concert.
Kling-Nickell
Performed on four side drums by Mr.
Max Nickell.
Gems from Carmen.....Bizet

RAILROAD DAY

WITH APPROPRIATE TRIM-
MINGS AT THE "EX."

Monday Will Be Set Aside for the
Twelfth Regiment and
Battery E.

Saturday was set aside at the Exposition for Railroad Day. The railroad men were not slow in rising to the occasion and attended in large numbers. As usual the musical program was most appropriate.

Monday night, by special request, the Twelfth Regiment and Battery E will attend the Exposition.

The following is the program for Saturday night:

FROM 7 TO 8 P. M.
Triumphant March.....Malmene
Tone Picture—In a Bird Store.....Orth
Humoresque—Good Bye.....Sousa
(a) Patrol—And They All Walked
Away (new).....Hacker
(b) Dewey's Triumphal Grand March (new)
Bafunno
A Trip on the Limited Express.....Downing
FROM 9 TO 10 P. M.
Over the Footlights in New York.....Sousa
Paderewski at Carnegie Hall; "El Capitan"
at the Broadway Theater; "Lucia" at the Met-
ropolitan Opera House; "The Belle of New
York" at the Casino; "The Girl from Paris" at
the Herald Square Theater; "Faust" ballet at
Koster & Bial's; "Trovatore" at the Academy of Music, and
Sousa's Band at Manhattan Beach.
Cornet Solo—Abucklenian Polka.....Rollinson
Mr. Emil Kenecke.
Scenes from Cavalleria Rusticana.....Mascagni
Drum Solo—Tambour Polka de Con-
cert.....Kling-Nickell
Performed on four side drums by Mr. Max
Nickell.
Gems from Carmen.....Bizet

RAILROAD MEN.

ARE IN EVIDENCE AT THE EX-
POSITION TO-DAY—MUSIC-
AL PROGRAMME.

Railroad men are in attendance on the Exposition to-day, and several selections, which suggest the rattle of the rail and the sound of whistle and bell have been placed on the musical programme by Bandmaster Sousa.

Sunday school children were present in throngs at the Ex. last night, and the singing of the chorus of 1,500 voices was very fine.

Monday night the officers and men of the Twelfth Infantry and Battery E, now at Jefferson Barracks, will be the guests of the management.

To-night's programme is as follows:

FROM 7 TO 8 P. M.
Triumphant March.....Malmene
Tone Picture—In a Bird Store.....Orth
Humoresque—Good Bye.....Sousa
(a) Patrol—And They All Walked Away
(new).....Hacker
(b) Dewey's Triumphal Grand March (new)
Bafunno
A Trip on the Limited Express.....Downing
FROM 9 TO 10 P. M.
Over the Footlights in New York.....Sousa
Paderewski at Carnegie Hall; "El Capitan"
at the Broadway Theater; "Lucia" at the Met-
ropolitan Opera House; "The Belle of New
York" at the Casino; "The Girl from Paris" at
the Herald Square Theater; "Faust" ballet at
Koster & Bial's; "Trovatore" at the Academy of Music, and Sousa's Band at
Manhattan Beach.
Cornet Solo—Abucklenian Polka.....Rollinson
Mr. Emil Kenecke.
Scenes from Cavalleria Rusticana.....Mascagni
Drum Solo—Tambour Polka de Concert.
Kling-Nickell
Performed on four sides drums by Mr.
Max Nickell.
Gems from Carmen.....Bizet

AT THE EXPOSITION.

Manager Galennie Preparing to En-
tertain the Twelfth Regiment
and Battery E.

This is Turner's Drum and Bugle Corps Day at the Exposition. Preparations have been made by the management to entertain the officers and men of the Twelfth Infantry and Battery E, from Jefferson Barracks. An invitation was extended to them last week and both Colonel Smith and Captain Andrews have promised to make an effort to be present. Bandmaster Sousa has prepared a programme for the military men. It is as follows:

TWO TO THREE P. M.
Overture—Rumelda (new).....Balakirew
Fantasia—Robert Bruce.....Bonnisseau
Gems from Eugen Onagin.....Tchaikowski
Valse—Tutti Frutti.....Arnold
Airs from The Little Duke.....Lecocq
Caprice—Perpetuum Mobile (new).....Von Blon
FOUR TO FIVE P. M.
Overture—Die Moldennixe.....Roskany
Gems from The Works of.....Mendelssohn
Tone Picture—In a Clock Store.....Orth
Song—The Lost Chord.....Sullivan
Grand Festival March—Slavonic.....Tchaikowski
Medley—Pousse Cafe.....Boettger
SEVEN TO EIGHT P. M.
Overture—Voutour, the Vulture.....Sousa
(a) Elegie.....Ernst
(b) Valse—Julia Marlowe.....Malmene
Scenes from "The Girl from Paris".....Caryll
The Gralsritter from Parsifal.....Wagner
Miserere from "Il Trovatore".....Verdi
March—The Thunderer.....Sousa
NINE TO TEN P. M.
Overture—Rienzi.....Wagner
Fluegelhorn Solo—Alla Stella Confidente. Robardi
Mr. Franz Hell.
Scenes from the Most Admired Works of..
Gounod
Gems from "The Wizard of the Nile".....Herbert
Fantasia—Evangelmann.....Kienzi
March—Semper Fideis.....Sousa
Sousa's Band with Turner's Drum and Bugle
Corps.

Sousa Shot Well.

Bandmaster Sousa put in another day at the traps at Dupont Park yesterday morning and did some very good shooting. The cloudy weather was not favorable to good marksmanship, but despite this in one sweepstakes he killed ten straight, two falling out of bounds. In another he divided second money, killing nine out of ten. Dr. Smith winning this event with a clean score.

DRUMMERS AND BUGLERS.

Their Day at the Ex Brought Sousa an Auxiliary.

This is Turners' Drum and Bugle Corps day at the Exposition. The drummers will, in the evening concerts, show how skillful a musical auxiliary they can prove to be by accompanying Sousa's Band.

The Twelfth Infantry and Battery E, at Jefferson Barracks, will be entertained this week at the Exposition. Col. Smith and Capt. Andrews have promised to attend.

The evening programme follows:

7 TO 8 P. M.

Overture—Voutour the VultureSousa
(a) ElegieErnst
(b) Valse—Julia MarloweMalmene
Scenes from The Girl from Paris.....Caryll
The Gralsritter from ParsifalWagner
Miserere from Il TrovatoreVerdi
March—The ThundererSousa

9 TO 10 P. M.

Overture—RienziWagner
Fluegelhorn solo—Alla Stella Confidente.....Robardi
Franz Hell.
Scenes from the Most Admired Works of.....Gounod
Gems from The Wizard of the Nile.....Herbert
Fantasie—EvangelmannKienzi
March—Semper FidelisSousa
Sousa's Band with Turner's Drum and Bugle Corps.

EX STILL POPULAR

RAILROAD MEN VISITED THE BIG SHOW YESTERDAY—TOMORROW THE TURNERS TURN OUT.

Yesterday was Railroad Men's Day at the Exposition, and Bandmaster Sousa's programme consisted chiefly of pieces that were suggestive of railroad life. There was a good crowd in attendance, and railroad men were very conspicuous throughout the day.

To-morrow is Turners' Drum and Bugle Corps Day, and the last number on the musical programme will be contributed to by them. The Ex. is upholding its reputation as a popular resort to the very end. Monday's musical programme is as follows:

2 TO 3 P. M.

Overture—Rumelda (new).....Balakirew
Fantasie—Robert BruceBonnisseau
Gems from Eugen Onagin.....Tchaikowski
Valse—Tutti FruttiArnold
Airs from The Little Duke.....Lecocq
Caprice—Perpetum Mobile (new).....Von Blon

4 TO 5 P. M.

Overture—Die Moldennixle.....Roskasny
Gems from the Works of Mendelssohn
Tone Picture—In a Clock Store.....Orth
Song—The Lost ChordSullivan
Grand Festival March—Slavonic.....Tchaikowski
Medley—Pousse Cafe.....Boettger

7 TO 8 P. M.

Overture—Voutour, the VultureSousa
(a) ElegieErnst
(b) Valse—Julia MarloweMalmene
Scenes from The Girl from Paris.....Caryll
The Gralsritter from Parsifal.....Wagner
Miserere from Il TrovatoreVerdi
March—The ThundererSousa

9 TO 10 P. M.

Overture—RienziWagner
Fluegelhorn Solo—Alla Stella Confidente.....Robardi
Mr. Franz Hell.
Scenes from the Most Admired Works of.....Gounod
Gems from the Wizard of the Nile.....Herbert
Fantasie—EvangelmannKienzi
March—Semper FidelisSousa
Sousa's Band with Turners' Drum and Bugle Corps.

AT THE EXPOSITION.

A Good Crowd Takes Advantage of the Clearing Weather.

Availing themselves of the clearing weather yesterday a much larger crowd attended the exposition. The programme last evening was composed of many old favorites, and every number was vigorously enjoyed. The day was given to the railroad men, and they were on hand in goodly numbers. To-morrow will be Turner's Drum and Bugle Corps day. In the evening the 12th Regiment and all the regulars from Jefferson Barracks will be given complimentary tickets. The following appropriate programme of music will be discoursed:

2 TO 3 O'CLOCK.

1. Overture—Rumelda (new)Balakirew
2. Fantasie—Robert BruceBonnisseau
3. Gems from Eugen Onagin.....Tchaikowski
4. Valse—Tutti FruttiArnold
5. Airs from The Little Duke.....Lecocq
6. Caprice—Perpetum Mobile (new).....Von Blon

4 TO 5 O'CLOCK.

1. Overture—Die MoldennixleRoskasny
2. Gems from the works of.....Mendelssohn
3. Tone Picture—In a Clock Store.....Orth
4. Song—The Lost Chord.....Sullivan
5. Grand Festival March—Slavonic.....Tchaikowski
6. Medley—Pousse CafeBoettger

7 TO 8 O'CLOCK.

1. Overture—Voutour, the Vulture.....Sousa
2. (a) Elegie.....Ernst
(b) Valse—Julia Marlowe.....Malmene
3. Scenes from The Girl from Paris.....Caryll
4. The Gralsritter from Parsifal.....Wagner
5. Miserere from Il Trovatore.....Verdi
6. March—The Thunderer.....Sousa

9 TO 10 O'CLOCK.

1. Overture—RienziWagner
2. Fluegelhorn Solo—Alla Stella Confidente.....Robardi
Mr. Franz Hell.
3. Scenes from the Most Admired Works of.....Gounod
4. Gems from the Wizard of the Nile.....Herbert
5. Fantasie—EvangelmannKienzi
6. March—Semper Fidelis.....Sousa
Sousa's Band with Turner's Drum and Bugle Corps.

GEN. BUTLER DAY.

BAD WEATHER COULD NOT KEEP CROWD FROM "EX."

Throngs Seem to Grow Larger as the Season Draws to a Close.

At the Exposition Wednesday manufacturers and their employes will be most in evidence. The crowds seem to increase as the season draws to a close, and the management declares this the best season in years.

Tuesday is Gen. M. C. Butler's Day and notwithstanding the bad weather a good attendance was in evidence. The following musical program has been arranged:

7 TO 8 P. M.

Overture—Poet and Peasant.....Supp
Variations on My Old Kentucky Home
Duet for Piccolo—Robin and Wren.....Kilni
Messrs. G. Norrito and F. Wadsworth.
Second Hungarian Rhapsody.....Liszt
Sounds from the Sunny South.....Inemant

9 TO 10 P. M.

Overture—RienziWagner
Pilgrim's Chorus and Evening Star
Romance (from Tannhauser).....Wagner
Second Norwegian Rhapsody.....Svendson
Paraphrase—Loriel.....Neavada
Prelude to Cavalleria Rusticana.....Mascagni
The Star-Spangled Banner.....Key-Arnold

LAST WEEK OF THE EX

BATTERY E AND TWELFTH INFANTRY WILL ATTEND TO-NIGHT.

This is the last week of the Exposition. To-day is Turners' Drum and Bugle Day. The heroes of El Caney and Santiago are to be the guests of the management to-night, the members of Battery E and the Twelfth Infantry having been invited to attend in a body. Col. Smith, Capt. Andrews and other officers now at the Barracks will come to town on the special car Electra.

The programme will be in honor of the soldiers and buglers. It is as follows:

7 TO 8 P. M.

Overture—Voutour, the VultureSousa
(a) ElegieErnst
(b) Valse—Julia MarloweMalmene
Scenes from The Girl from Paris.....Caryll
The Gralsritter from Parsifal.....Wagner
Miserere from Il TrovatoreVerdi
March—The ThundererSousa

9 TO 10 P. M.

Overture—RienziWagner
Fluegelhorn Solo—Alla Stella Confidente.....Robardi
Mr. Franz Hell.
Scenes from the Most Admired Works of.....Gounod
Gems from the Wizard of the Nile.....Herbert
Fantasie—EvangelmannKienzi
March—Semper FidelisSousa
Sousa's Band with Turners' Drum and Bugle Corps.

TURNERS' DRUMS

WILL MAKE MONDAY NIGHT LIVELY AT THE "EX."

Twelfth Infantry and Battery E Will Be Tendered a Reception.

The Turners' Drum and Bugle Corps have their day at the Exposition Monday. Manager Galenne has made preparations to entertain the Twelfth Infantry and Battery E, from Jefferson Barracks. Col. Smith and Col. Andrews have accepted the invitation extended them last week to be present. The musical program is military in character. It is as follows:

SEVEN TO EIGHT P. M.

Overture—Voutour, the Vulture.....Sousa
(a) Elegie.....Ernst
(b) Valse—Julia Marlowe.....Malmene
Scenes from "The Girl From Paris".....Caryll
The Gralsritter From Parsifal.....Wagner
Miserere from "Il Trovatore".....Verdi
March—The Thunderer.....Sousa

NINE TO TEN P. M.

Overture—RienziWagner
Fluegelhorn Solo—Alla Stella Confidente.....Robardi
Mr. Franz Hell.
Scenes From the Most Admired Works of.....Gounod
Gems from "The Wizard of the Nile".....Herbert
Fantasie—EvangelmannKienzi
March—Semper Fidelis.....Sousa
Sousa's Band with Turners' Drum and Bugle Corps.

SOLDIERS AT THE EX.

Twelfth Infantry and Capron's Battery Heard Sousa.

Soldier boys of the Twelfth Infantry and Capron's Battery, all heroes of Santiago, took possession of the Exposition Monday night. The music was appropriate, and they had a great time.

Tuesday is dedicated to Gen. M. C. Butler. The evening concert programme is as follows:

- 7 TO 8 P. M.
1. Overture—Poet and Peasant.....Suppe
 2. Variations on My Old Kentucky.....Dalbey
 3. Duet for Piccolo—Robin and Wren.....Kling
 4. Second Hungarian Rhapsody.....Liszt
 5. Sounds from the Sunny South.....Inneman
- 9 TO 10 P. M.
1. Overture—Rienzi.....Wagner
 2. Pilgrim's Chorus and Evening Star.....Wagner
 3. Romance (from Tannhauser).....Wagner
 4. Second Norwegian Rhapsody.....Svendson
 5. Paraphrase—Lorelei.....Nesvadba
 6. Prelude to Cavalleria Rusticana.....Mascagni
 7. The Star Spangled Banner.....Key-Arnold

AT THE EXPOSITION.

Big Crowds Drawn as a Result of the Nearing Close of the Season.

The Turners' Drum Corps day drew a big crowd at the exposition. Last night the courtesy of the exposition was extended to the soldiers of the 12th United States Infantry and to Capron's Battery E, and many of the boys in blue availed themselves of the opportunity. They occupied the choice seats in the Coliseum, where Bandmaster Sousa interspersed the regular programme with patriotic selections for their benefit. They also had the best of everything in the Music hall and other portions of the large building. To-morrow will be manufacturers and employees' day, and a great crowd is anticipated. The manufacturers have asked for this day for their employees, and they will undoubtedly be well represented.

The panoramic views in the Music hall are receiving increased patronage as the season draws to a close. Last night there was a large and appreciative audience from 8 to 9 o'clock. The first view gives the battle-ship Maine riding at anchor. A sunset is beautifully portrayed, and the explosion and sinking of the vessel vividly represented. After various views, comical and otherwise, the battle of Manila is presented, and the spectators watch with breathless interest the firing and sinking of the enemy's fleet. The last view is the destruction of Cervera's fleet, when the latter attempted to escape from the harbor. The firing of the ships is wonderfully realistic.

This is Gen. M. C. Butler's day, and the following is the programme for the Coliseum:

- 2 TO 3 P. M.
1. Overture—A Soldier's Life.....Lacombe
 2. Gems from The Belle of New York.....Kerker
 3. Grand Fantasia—The Peace Jubilee.....Kappey
 4. Paraphrase—Home, Sweet Home.....Neal
 5. Reminiscences of Dixie.....Chambers
- 4 TO 5 P. M.
1. Overture—The Day of Jubilee.....Bach
 2. Ballet Suite—The Rose of Shiraz.....Ellenberg
 3. Patrol—The Blending of the Blue and Gray.....Dalbey
 4. Sextette from Lucia di Lammermoor.....Donizetti
 5. (a) March—American Boys.....Mori
 6. (b) Tone Picture—Whispering Leaves.....Von Blon
- 7 TO 8 P. M.
1. Overture—Poet and Peasant.....Suppe
 2. Variations on My Old Kentucky Home.....Dalbey
 3. Duet for Piccolo—Robin and Wren.....Kling
 4. Second Hungarian Rhapsody.....Liszt
 5. Sounds from the Sunny South.....Inneman
- 9 TO 10 P. M.
1. Overture—Rienzi.....Wagner
 2. Pilgrim's Chorus and Evening Star Romance (from Tannhauser).....Wagner
 3. Second Norwegian Rhapsody.....Svendson
 4. Paraphrase—Lorelei.....Nesvadba
 5. Prelude to Cavalleria Rusticana.....Mascagni
 6. The Star Spangled Banner.....Key-Arnold

CROWDS AT THE EX.

CLOSING DAYS OF THE POPULAR AND SUCCESSFUL SHOW.

That this year's Exposition has been a most successful and popular one is evidenced by the large attendance during its closing days. The halls and Coliseum were crowded last night, and every indication points to similar crowds throughout the week.

To-day's programme is given in honor of General M. C. Butler, and to-morrow will be Manufacturers' and Employees' day. The factories throughout the city sent special requests to Manager Gaiennie to set aside a day for their operatives, and to-morrow will witness a great gathering of wage earners.

For to-night Bandmaster Sousa has prepared the following programme:

- 7 TO 8 P. M.
1. Overture—Poet and Peasant.....Suppe
 2. Variations on My Old Kentucky.....Dalbey
 3. Duet for Piccolo—Robin and Wren.....Kling
 4. Second Hungarian Rhapsody.....Liszt
 5. Sounds from the Sunny South.....Inneman
- 9 TO 10 P. M.
1. Overture—Rienzi.....Wagner
 2. Pilgrim's Chorus and Evening Star Romance (from Tannhauser).....Wagner
 3. Second Norwegian Rhapsody.....Svendson
 4. Paraphrase—Lorelei.....Nesvadba
 5. Prelude to Cavalleria Rusticana.....Mascagni
 6. The Star Spangled Banner.....Key-Arnold

G. A. R. DAY AT THE EX.

All the Old Soldiers Will Attend the Show To-Night.

Wednesday was Manufacturers' and Employees' Day at the Exposition and for the first time in more than a week the day was bright and favorable to a good attendance.

Thursday was G. A. R. Day and all the posts in the city will attend in the evening. Owing to the fact that so few pictures have been sold this year the management of the Art Department has decided to place cards on the various pictures bearing their prices. Thus one can see in a moment, without a priced catalogue, exactly what each picture costs. Many of the pictures are of such extremely low price that it is believed that this designation of prices will stimulate purchases.

Thus far only seven pictures have been sold, as against 17 last year, 49 in 1896, 70 in 1895, and 34 in 1894. The paintings sold thus far are as follows:

1. Cornelia F. Maury, St. Louis, "Early Problems;" W. V. Birney, New York, "Her Love Story;" Henry N. Cady, Boston, "The Breaker;" Bruce Crane, New York, "The Close of Day;" A. T. Bricher, New York, "The Sea Gull's Home;" Frank C. Jones, New York, "An Interesting Story;" Walter C. Hartson, New York, "Fields in September."

The following is the Sousa programme for Wednesday evening:

- 7 TO 8 P. M.
1. Overture—1812.....Tchakowski
 2. The Three Gossips.....Val Hamm
 3. Messrs. Norrito, Wadsworth and Messenger.
 4. Caprice Hongroise.....Ketterer
 5. Trombone solo—Love Thoughts.....Pryor
 6. March—Queen of the Raggers (new).....Bafunno
 7. Musical Jokes.....Val Hamm
- 9 TO 10 P. M.
1. Suite—The Three Quotations.....Sousa
 2. (a) The King of France went up the hill
 3. With twenty thousand men;
 4. The King of France came down the hill
 5. And ne'er went up again.
 6. (b) And I, too, was born in Arcadia.
 7. (c) Nigger in the Woodpile.
 8. Scenes from Lohengrin.....Wagner
 9. Symphonic poem—The Chariot Race.....Sousa
 10. Cornet solo—Souvenir de Mexico.....Koch
 11. Mr. Emil Kenecke.
 12. 5. Scenes from Robin Hood.....De Koven

RECOGNIZING THE RAGGERS.

Sousa Will Play an Air Dedicated to the Queen.

Sousa will recognize the ragger circle to-night.

The great bandmaster has placed on his evening programme Antonio Baunno's "Queen of the Raggers," a "rag" time composition dedicated to the button-be-spangled youths and their "petties" through the Sunday Post-Dispatch.

"The Ragger Queen" will be played during the first half of the concert, from 7 o'clock to 8. Exposition parties have been arranged for the occasion by leaders like Jack Oliver, the original king of the raggers; Lottie Clark, the beautiful queen; Mickie Clark, Pettie Quinn and others.

CROWDS CONTINUE

EX. THROGGED DURING ITS CLOSING DAYS—MANUFACTURERS' AND EMPLOYEES' DAY.

This is Manufacturers' and Employees' Day at the Ex., and Manager Gaiennie has made preparation to entertain an unusually large crowd; the day having been set aside for working people by special request.

To-morrow the G. A. R. will own the premises. The veterans have decided on a parade in the arena, by Posts, and have invited a number of prominent speakers to address them. Among those asked to attend are Ex-President Harrison and Senator Thurston of Nebraska.

Sousa's programme for this evening is as follows:

- 7 TO 8 P. M.
1. Overture—1812.....Tchakowski
 2. The Three Gossips.....Val Hamm
 3. Messrs. Norrito, Wadsworth and Messenger.
 4. Caprice Hongroise.....Ketterer
 5. Trombone solo—Love Thoughts.....Pryor
 6. March—Queen of the Raggers (new).....Bafunno
 7. Musical Jokes.....Val Hamm
- 9 TO 10 P. M.
1. Suite—The Three Quotations.....Sousa
 2. (a) The King of France went up the hill
 3. With twenty thousand men;
 4. The King of France came down the hill
 5. And ne'er went up again.
 6. (b) And I, too, was born in Arcadia.
 7. (c) Nigger in the Woodpile.
 8. Scenes from Lohengrin.....Wagner
 9. Symphonic poem—The Chariot Race.....Sousa
 10. Cornet solo—Souvenir de Mexico.....Koch
 11. Mr. Emil Kenecke.
 12. 5. Scenes from Robin Hood.....De Koven

Owing to the fact that so few pictures have been sold this year, the management of the Art Department has decided to place cards on the various pictures bearing their prices. Thus one can see in a moment without a priced catalogue, or even an ordinary catalogue, what each picture costs. Many of the pictures are of such extremely low prices that it is believed that this designation of prices will stimulate purchases.

Thus far only seven pictures have been sold as against 17 last year, 49 in 1896, 70 in 1895, and 34 in 1894. The paintings sold thus far are as follows:

1. Cornelia F. Maury, St. Louis, "Early Problems;" W. V. Birney, New York, "Her Love Story;" Henry N. Cady, Boston, "The Breaker;" Bruce Crane, New York, "The Close of Day;" A. T. Bricher, New York, "The Sea Gull's Home;" Frank C. Jones, New York, "An Interesting Story;" Walter C. Hartson, New York, "Fields in September."

CAPITAL AND LABOR

GOES HAND IN HAND AT THE EXPOSITION.

Manufacturers' and Employees' Day Was Well Attended Wednesday.

Manufacturers and Employees' Day, in spite of the wintry weather, was a busy one at the Exposition. The people seem never to get tired of the music, the panorama in Music Hall and the other attractions. Thursday will be G. A. R. Day. Ex-President Harrison, Senator Thurston and several other distinguished men have been invited to attend. The program for tonight is:

7 TO 8 P. M.
Overture—1812.....Tchaikowski
The Three Gossips.....Val Hamm
Messrs. Norrito, Wadsworth and Messenger.
Caprice Hongroise.....Ketterer
Trombone Solo—Love Thoughts.....Pryor
Mr. Arthur Pryor.
March—Queen of the Raggers (new).....Bafunno
Musical Jokes.....Val Hamm
9 TO 10 P. M.
Suite—The Three Quotations.....Sousa
(a) The King of France went up the hill
With twenty thousand men;
The King of France came down the hill
And ne'er went up again.
(b) And I, too, was born in Arcadia.
(c) Nigger in the Woodpile.
Scenes from Lohengrin.....Wagner
Symphonic poem—The Chariot Race.....Sousa
Cornet Solo—Souvenir de Mexico.....Koch
Mr. Emil Kenecke.
Scenes from Robin Hood.....De Koven

MILES AND THE G. A. R. DAY.

Large Crowds and Brilliant Music at the Ex.

Admirers of Gen. Nelson A. Miles and the G. A. R. are out in force at the Exposition Thursday. Several distinguished men, ex-President Harrison and Senator Thurston, among them, have been invited, and the programme will be interesting. The cold weather does not interfere with the attendance. The evening concert programme is as follows:

7 TO 8 P. M.
Overture—The Drummer of the Guard.....Titi
Fantasie—The Belle of New York.....Kerker
Tone Picture—Midnight.....Carlini
Trombone Solo—Annie Laurie.....Pryor
Mr. Arthur Willard Pryor.
(a) Song—Just as Long as the Sun Do Shine.....Furchgott
(b) March—The Loyal Legion.....Sousa
Military Ceremony—
(a) Assembly.
(b) Advance of the G. A. R.
(c) Retreat.
(d) The Star Spangled Banner.
9 TO 10 P. M.
American Fantasie.....Herbert
Cornet Solo—Massa's in the Cold, Cold Ground.....Perkins
Mr. Emil Kenecke.
Tone Picture—A Cavalry Charge.....Luders
Polka de Concert—Tambour.....Kling-Nickell
Performed on four side drums by Mr. Max Nickell.
(a) Blending of the Blue and Gray.....Sousa
(b) March—The Stars and Stripes Forever.....Sousa
War Memories—A Day in Camp in 1862.....Reeves
My Country, 'Tis of Thee.

AT THE EXPOSITION.

Manufacturers and Employees' Day To-Day and Veterans To-Morrow.

Yesterday's cold and mixed rain and snow did not deter a large crowd from attending the exposition. The music last night was patriotic and appreciated. The panoramic views in the Music hall were enjoyed by large audiences at each performance. Today will be Manufacturers and Employees' day. To-morrow the G. A. R. veterans will own the premises and in the evening will march into the arena by posts and will have a fine programme of their own. They have invited a number of distinguished men, including ex-President Harrison, Senator Thurston, of Nebraska, and others. Today's programme contains some new numbers and a few old favorites.

2 TO 3 P. M.
1. Overture—Grand Festival.....Leutner
2. Scenes from Tannhauser.....Wagner
3. Gems from The Telephone Girl.....Kerker
4. Euphonium solo—The Garden of Roses.....Gatti
Mr. Simone Mantia.
5. Plantation Dances.....Arnold
6. Songs Our Grandmothers Sang.....Bendix
4 TO 5 P. M.
1. (a) Suite of Four Russian Dances.....Tchakoff
(b) March—The Southern (new).....Wallace
2. (a) Badinage.....Herbert
(b) Badinage.....Meyer-Helmund
3. Tone picture—The Feast of the Lanterns.....Glover
4. Fluegelhorn solo—Trumpeter of Saken-gen.....Nessler
Mr. Franz Heil.
5. Entr'acte—The Cricket on the Hearth.....Goldmark
6. Ballet suite—Dance of the Hours.....Ponchielli
7 TO 8 P. M.
1. Overture—1812.....Tchaikowski
2. The Three Gossips.....Val Hamm
Messrs. Norrito, Wadsworth and Messenger.
3. Caprice Hongroise.....Ketterer
4. Trombone solo—Love Thoughts.....Pryor
Mr. Arthur Pryor.
5. March—Queen of the Raggers (new).....Bafunno
6. Musical Jokes.....Val Hamm
9 TO 10 P. M.
1. Suite—The Three Quotations.....Sousa
(a) The King of France went up the hill
With twenty thousand men;
The King of France came down the hill
And ne'er went up again.
(b) And I, too, was born in Arcadia.
(c) Nigger in the Woodpile.
2. Scenes from Lohengrin.....Wagner
3. Symphonic poem—The Chariot Race.....Sousa
4. Cornet solo—Souvenir de Mexico.....Koch
Mr. Emil Kenecke.
5. Scenes from Robin Hood.....De Koven

DU PONT PARK SHOOT.

Gilbert and Elliott Divided First Money in Live Bird Match.

The live-bird shoot at Du Pont Park yesterday resulted in some rather brilliant shooting, Fred Gilbert and Elliott, shooting from the 32-yard mark, coming out with clean scores. Of the local shooters, Dr. Smith and Sumpter, shooting from the 30-yard line, came in on second money with 24 each, while S. Thompson and Nold had 23 each to their credit. John Phillip Sousa, the bandmaster, shot from the 26-yard line, and, despite some hard luck, was in on the division of the money. He made but one clean miss, two of his birds falling dead out of bounds, thus giving him but 22 good. Hershey was not in his best form, and withdrew after his thirteenth bird fell out of bounds. The score:

Fred Gilbert (32)—2 1 1 1 1 1 2 1 2 2 1 1 1 1
1 2 2 2 1 1 2 1 1 1—25.
Elliott (32)—2 2 2 2 2 2 2 2 2 1 1 1 1 1
1 2 2 2 1 2 2—25.
Sumpter (30)—2 1 2 1 1 1 2 1 2 1 2 2 2 1 2
2 * 2 2 2 2 1 1—24.
Dr. Smith (30)—2 2 2 1 2 1 1 2 2 1 1 2 1 1
1 2 2 2 0 2 2 2—24.
Fulford (31)—1 1 2 2 1 1 1 1 1 2 1 1 2 2 1 2
2 2 0 2 1 2 2—24.
S. Thompson (26)—2 2 0 0 2 2 2 2 2 1 1 2 1 1
1 2 1 1 2 1 2 2 1 2—23.
McMurchy (31)—1 2 0 2 1 2 1 2 2 2 0 1 2 1 1
1 1 1 1 2 1 1 2—23.
Nold (28)—2 2 0 2 1 2 2 2 2 2 2 2 2 2 2 2
2 2 2 * 2 2—23.
Taylor (29)—1 2 2 2 2 2 2 2 1 2 2 1 2 1 0 2 2 2
2 0 2 2 0 2 2—22.
Sousa (26)—1 2 2 2 2 * 2 1 2 1 2 2 2 2 * 2 1 1
2 2 1 1 2 0—22.
Kling (30)—1 1 1 2 2 * 2 2 1 2 1 1 2 2 * 2 2 2 1
0 1 1 1 2 *—21.
W. S. Thompson (26)—2 2 2 0 2 2 2 2 2 2 0 2
1 2 2 2 1 2 0 2 0 1 2 1—21.
McCann (29)—2 2 2 2 2 2 0 2 2 2 2 2 0 2 1 2 2
2 2 0 2 2 0 2—21.
Jule (28)—2 0 1 2 2 2 1 0 * 2 2 2 1 1 1 1 0 1
0 2 2 1 2 0—19.
Campbell (28)—2 2 2 1 1 2 2 1 0 2 1 0 1 * 2 1 0
0 2 * 2 2 2 2 0—18.
Hershey (29)—2 2 2 0 2 2 * 2 2 0 2 2 2 * 2 2

G. A. R. DAY.

Veterans of All Posts Will Report at the Exposition To-Night.

The 10 G. A. R. posts of St. Louis will have a reunion in the Exposition building to-night, and in connection with the rally distinguished guests have been invited to attend. They are ex-President Benjamin Harrison, Senator John M. Thurston of Nebraska, Archbishop Ireland of St. Paul, Major William Warner of Missouri, Chas. G. Burton of Missouri, the Rev. S. J. Nicolls of this city.

For the purpose of making the meeting an unqualified success special music will be furnished by Sousa's Band, with vocal selections by the "Ransom Howlers." Sousa's programme for Major General Nelson A. Miles and G. A. R. Day is as follows:

TWO TO THREE P. M.
Overture—Hail Columbia.....Bristow
In War Time, from the Indian Suite of.....Macdowell
Gems of Stephen Foster.
Scenes Historical—Sheridan's Ride.....Sousa
(a) Awaiting the Bugle. (b) The Attack. (c) Death of Thorburn. (d) Coming of Sheridan. (e) Apotheosis.
(a) Narcissus, from Water Scenes.....Nevin
(b) March—El Capitan.....Sousa
The United Service Passing in Review.....Reeves-Thiele

FOUR TO FIVE P. M.
Fugue on Yankee Doodle and Hail Columbia.....Sousa-Fyles
Idyl—The Birds of the American Forest.....Orth
Waltz—Colonial Dances.....Sousa
(a) The Pickaninies.....Aronson
(b) March—The Charlatan.....Sousa
Reminiscences of Dixie.....Chambers
SEVEN TO EIGHT P. M.
Overture—The Drummer of the Guard.....Titi
Fantasie—The Belle of New York.....Kerker
Tone Picture—Midnight.....Carlini
Trombone Solo—Annie Laurie.....Pryor
Mr. Arthur Willard Pryor.
(a) Song—Just as Long as the Sun Do Shine.....Furchgott
(b) March—The Loyal Legion.....Sousa
Military Ceremony:
(a) Assembly. (b) Advance of the G. A. R.
(c) Retreat. (d) The Star Spangled Banner.

NINE TO TEN P. M.
American Fantasie.....Herbert
Cornet Solo—Massa's in the Cold, Cold Ground.....Perkins
Mr. Emil Kenecke.
Tone Picture—A Cavalry Charge.....Luders
Polka de Concert—Tambour.....Kling-Nickell
Performed on four side drums by Mr. Max Nickell.
(a) Blending of the Blue and Gray.....Sousa
(b) March—The Stars and Stripes Forever.....Sousa
War Memories—A Day in Camp in 1862.....Reeves
My Country, 'Tis of Thee.

Commanders of G. A. R. bodies have been ordered by Department Commander A. G. Peterson to meet with their posts at 7 p. m. under the seats of the Coliseum in full army regalia, including white gloves and neckties.

The column will form, each post with their flags and officers with their side arms, in the following order: Frank P. Blair Post, No. 1; General Lyon Post, No. 2; Colonel Hassendeubel Post, No. 13; H. P. Harding Post, No. 107; Charles P. Demmy Post, No. 301; General Madison Miller Post, No. 444; Colonel Maumann Post, No. 496; Colonel Shaw Post, No. 343; General John A. Logan Post, No. 304; Ransom Post, No. 131. Column will move into the arena at 7:30 p. m., and at the conclusion of the exercises each veteran will be furnished with a reserved seat.

BY A LOCAL COMPOSER

Sousa Will Play Furchgott's "Just as Long as the Sun Do Shine."

An interesting incident of the Sousa performance this evening at 7 o'clock at the Exposition will be the rendering of a selection by a local composer.

The song is called "Just As Long As the Sun Do Shine," by Mortimer Furchgott. It has made a decided hit when sung by Charles M. Ernest of West's Minstrels, and will be heard to-night with interest.

AT THE EXPOSITION.

Ex-President Harrison and Senator Thurston Invited to Be Present To-Day.

The cold wave seemed only to add to the crowds at the Exposition yesterday. Manufacturers and Employees' day was thoroughly enjoyed. Large and appreciative audiences listened to Sousa's concerts and viewed the panoramic representation of the Maine disaster, the battle of Manila and the destruction of Cervera's fleet in the music hall.

This is Gen. Nelson A. Miles and G. A. R. day, and an interesting programme will be rendered. Several men of national reputation, among them ex-President Harrison and Senator Thurston, of Nebraska, have been invited. At 7:30 in the evening the different Grand Army posts of the city will march into the arena of the Coliseum. To-day's programme follows:

- 2 TO 3 P. M.
- Overture—Hail Columbia.....Bristow
In War Time, from the Indian Suite of—Macedowell
Gems of Stephen Foster.
Scenes Historical—Sheridan's Ride.....Sousa
a. Awaiting the Bugle. b. The Attack. c. Death of Thoburn. d. Coming of Sheridan. e. Apotheosis.
a. Narcissus, from Water Scenes.....Nevin
b. March—El Capitan.....Sousa
The United Service Passing in Review—Reeves-Thiele
- 4 TO 5 P. M.
- Fugue on Yankee Doodle and Hail Columbia—Sousa-Fyles
Idyl—The Birds of the American Forest.....Orth
Waltz—Colonial Dances.....Sousa
a. The Pickaninies.....Aronson
b. March—The Charlatan.....Sousa
Reminiscences of Dixie.....Chambers
- 7 TO 8 P. M.
- Overture—The Drummer of the Guard.....Titl
Fantasie—The Belle of New York.....Kerker
Tone Picture—Midnight.....Carlini
Trombone Solo—Annie Laurie.....Pryor
Mr. Arthur Willard Pryor.
a. Song—Just as Long as the Sun Do Shine—Furchgott
b. March—The Loyal Legion.....Sousa
Military Ceremony—
a. Assembly. b. Advance of the G. A. R.
c. Retreat. d. The Star Spangled Banner.
- 9 TO 10 P. M.
- American Fantasie.....Herbert
Cornet Solo—Massa's in the Cold, Cold Ground.....Perkins
Mr. Emil Kenecke.
Tone Picture—A Cavalry Charge.....Luders
Polka de Concert—Tambour.....Kling-Nickell
Performed on four side drums by Mr. Max Nickell.
a. Blending of the Blue and Gray.....Sousa
b. March—The Stars and Stripes Forever.....Sousa
War Memories—A Day in Camp in 1862.....Reeves
My Country, 'Tis of Thee.

ONE MORE DAY OF THE EX.

Sousa and His Band Were Honored by the People Friday.

Sousa and his band owned the Exposition Friday. It was their day and hosts of admirers flocked to do them honor.

Thursday night the G. A. R. veterans were the heroes.

The band played martial and patriotic music almost exclusively. Maj. William Warner delivered an eloquent address, followed by Gen. Powell of Belleville, Ill.

The Friday evening programme is as follows:

- 7 TO 8 O'CLOCK.
1. Overture—Martha.....Flotow
2. Clarinet Solo—Traviata, Grand Fantasie.....Verdi
Mr. Otto Fritzsche.
3. Scenes from Lohengrin.....Wagner
4. Fluegelhorn Solo—Bright Star of Hope.....Robardi
Mr. Franz Hell.
5. Waltz—El Capitan.....Sousa
6. March—The Charlatan.....Sousa
- 8 TO 10 O'CLOCK.
1. Prelude to Parsifal.....Wagner
2. Trombone Solo—Air and Variations.....Pryor
Mr. Arthur Pryor.
3. Suite—The Last Days of Pompeii.....Sousa
Synopsis—1. In the House of Burbo and Stratonice. 2. Nydia. 3. The Destruction.
4. Cornet Solo—Inflammatus.....Rossini
Mr. Emil Kenecke.
5. Grand Fantasie from Tannhauser.....Wagner

AT THE EXPOSITION.

G. A. R. Veterans Were Out in Great Numbers.

Yesterday was G. A. R. Day at the Exposition, and the veterans of the Civil War took possession of that place last night. About 1,000 members of Frank P. Blair, Hassendeubel and Ransom Posts marched into the arena of the Coliseum from the basement of the Exposition, to the accompaniment of patriotic selections rendered by Sousa, and the cheering of their friends.

The veterans were led by Commander Peterson of the State G. A. R. It took almost a quarter of an hour for the entire column to file into the arena. After they were all seated, the Ransom Howlers entertained them for a quarter of an hour with vocal selections.

A brief address was made by Major Wm. Warner of Kansas City. Invitations had been issued to Archbishop Ireland, Senator J. B. Foraker, ex-President Harrison and several other speakers of national fame, but they were unable to be present.

This, the last day of the Exposition but one, and the last society night of the season, will be devoted to Sousa. The popularity of the well-known bandmaster was well attested when he opened the season by the immense crowd that attended the first concert. A special programme has been prepared. It follows:

- TWO TO THREE P. M.
- Overture—William Tell.....Rossini
Saxophone Solo—Carnival of Venice—Demersmans
Mr. Jean Moeremans.
Scenes from El Capitan.....Sousa
Duet for Piccolos—Nightingale and Blackbird—Kling
Messrs. G. Norrito and F. Wadsworth.
Pilgrims' Chorus and Evening Star Romance, from Tannhauser.....Wagner
Sextette from Lucia di Lammermoor.....Donizetti
Messrs. Kenecke, Pryor, Lyon, Higgins, Williams and Mantia.
- FOUR TO FIVE P. M.
- Overture—Rienzi.....Wagner
Grand Fantasie from Norma.....Bellini
Clarinet Solo—Mr. Joseph Norrito.
Gems from The Bride Elect.....Sousa
Air and Variations.....Saxton
Euphonium Solo—Mr. Simone Mantia.
Second Hungarian Rhapsody.....Liszt
March—The Directorate.....Flotow
Overture—Martha.....Flotow
Clarinet Solo—Traviata, Grand Fantasie.....Verdi
Mr. Otto Fritzsche.
Scenes from Lohengrin.....Wagner
Fluegelhorn Solo—Bright Star of Hope.....Robardi
Mr. Franz Hell.
Waltz—El Capitan.....Sousa
March—The Charlatan.....Sousa
- NINE TO TEN P. M.
- Prelude to Parsifal.....Wagner
Trombone Solo—Air and Variations.....Pryor
Mr. Arthur Pryor.
Suite—The Last Days of Pompeii.....Sousa
Synopsis—1. In the House of Burbo and Stratonice. 2. Nydia. 3. The Destruction.
Cornet Solo—Inflammatus.....Rossini
Mr. Emil Kenecke.
Grand Fantasie, from Tannhauser.....Wagner

SUNDAY SCHOOL DAY.

Next Friday Afternoon and Evening at the Exposition.

The programme for Sunday-school day at the Exposition is nearing completion, and every indication points to a large attendance next Friday afternoon and evening. Mr. R. O. Bolt, musical director, and Mr. P. M. Hanson, chairman of the rehearsal committee, have devoted every night during the past three weeks to the preparation of the children on the musical numbers to be rendered. A chorus will occupy seats in the west end of the Coliseum, and will be accompanied in their songs by Sousa's Band.

The afternoon chorus will be composed of 800 children, ranging in age from 6 to 12 years, selected from the primary schools of this city. They will be divided into four different classes. The first division of 200 will render a marching song, the next division of 200 will render kindergarten songs, and the third division will give a motion song, and the fourth division patriotic songs.

The evening chorus will be composed of 2500 young people, and in addition to the singing by this large chorus of selected voices, a musical chorus of 100 male voices will give one or two numbers during the evening. Other features will be introduced to make the occasion worthy of the Sunday-schools of this city.

The officers of the Sunday-school Union and the Superintendents of the different schools are working to the end that Sunday-school day at the Exposition shall show a larger attendance than other special days during the season. W. H. McClain is chairman of the general committee, and has charge of all the details of the programme.

AT THE EXPOSITION.

G. A. R. Night Brings Out a Big Crowd of Veterans.

G. A. R. night at the exposition brought out one of the largest crowds of the season. Many attended to hear good, old patriotic music, and they were not disappointed. Others came to see the veterans, who, at 7:30 o'clock in uniform, marched into the arena, and saluted Old Glory while the band played "My Country, 'Tis of Thee." The Ransom Howlers sang "Ensign," and when encored rendered "Tenting on the Old Camp Ground." Maj. William Warner was introduced and made an eloquent speech. He eulogized President McKinley as the man who had brought the two sections of the country together and as one "first in war, first in peace and first in the hearts of his countrymen." His speech was applauded frequently and vigorously. The other speaker was Gen. W. H. Powell, of Belleville, Ill. H. Clay Evans, of Tennessee, was on the programme for a speech, but the hour was more than exhausted before the others had finished. The veterans and their families occupied nearly all the reserved seats on the south side of the Coliseum, and also the benches in the arena. This is "Sousa and His Band" day, and some of the bandmaster's rarest selections will be played. The programme:

- 2 TO 3 O'CLOCK.
1. Overture—William Tell.....Rossini
2. Saxophone Solo—Carnival of Venice—Demersmans
Mr. Jean Moeremans.
3. Scenes from El Capitan.....Sousa
4. Duet for Piccolos—Nightingale and Blackbird—Kling
Messrs. G. Norrito and F. Wadsworth.
5. Pilgrims' Chorus and Evening Star Romance from Tannhauser.....Wagner
6. Sextet from Lucia di Lammermoor.....Donizetti
Messrs. Kenecke, Pryor, Lyon, Higgins, Williams and Mantia.
- 4 TO 5 O'CLOCK.
1. Overture—Rienzi.....Wagner
2. Grand Fantasie from Norma.....Bellini
Clarinet solo—Mr. Joseph Norrito.
3. Gems from the Bride Elect.....Sousa
4. Air and Variations.....Saxton
Euphonium solo—Mr. Simone Mantia.
5. Second Hungarian Rhapsody.....Liszt
6. March—Directorate.....Sousa
- 7 TO 8 O'CLOCK.
1. Overture—Martha.....Flotow
2. Clarinet solo—Traviata, Grand Fantasie.....Verdi
Mr. Otto Fritzsche.
3. Scenes from Lohengrin.....Wagner
4. Fluegelhorn solo—Bright Star of Hope.....Robardi
Mr. Franz Hell.
5. Waltz—El Capitan.....Sousa
6. March—The Charlatan.....Sousa
- 9 TO 10 O'CLOCK.
1. Prelude to Parsifal.....Wagner
2. Trombone solo—Air and Variations.....Pryor
Mr. Arthur Pryor.
3. Suite—The Last Days of Pompeii.....Sousa
Synopsis—(1) In the House of Burbo and Stratonice. (2) Nydia. (3) The Destruction.
4. Cornet solo—Inflammatus.....Rossini
Mr. Emil Kenecke.
5. Grand Fantasie from Tannhauser.....Wagner

CHILDREN AT THE EX.

It Is a Big Day and a Big Crowd Celebrates It.

This is St. Louis Public School Patrons Alliance Day at the Exposition and from 8 to 9 o'clock there were exercises by children from the schools.

There will be only two more weeks of the Exposition and the fact that the people realize this is demonstrated by the steadily increased attendance.

The musical programme for to-night follows:

- 7 TO 8 O'CLOCK.
- A GARLAND OF ST. LOUIS FAVORITES.
1. Overture—William Tell.....Rossini
2. Sextet from Lucia di Lammermoor.....Donizetti
Messrs. Pryor, Kenecke, Lyon, Williams, Higgins and Mantia.
3. Gems from Cavalleria Rusticana.....Mascagni
4. (a) Duet—The Miserere.....Verdi
Messrs. Kenecke and Mantia.
(b) The Blending of the Blue and Gray.....Dalbey
5. Variations on My Old Kentucky Home.....Dalbey
- 8 TO 9 O'CLOCK.
- Exercises, singing, drilling, physical culture by public school children.
- 9 TO 10 O'CLOCK.
- SCENES FROM FIVE FAMOUS OPERAS.
1. Faust.....Gounod
2. I Pagliacci.....Leoncavallo
3. Lohengrin.....Wagner
4. The Huguenots.....Meyerbeer
5. Il Trovatore.....Verdi

SOUSA DAY AT THE EX.

MANAGEMENT PAYS A TRIBUTE TO THE BANDMASTER AND HIS MEN.

The last day but one of the '98 Exposition has been dedicated by the management to "Sousa and his Band." This just recognition of the important part "played" by the band in the most successful Ex. in years, will doubtless pack the Coliseum to-night with admirers of Sousa and his music.

G. A. R. Day was a pronounced success in every particular, and the crowd last night nearly equalled the best record made this season. The veterans were out in full force, resplendent in brass buttons, and filled to the brim with enthusiasm. Several timely speeches served to add to their good feeling, and Sousa's martial music was the right thing in the right place.

To-night's musical programme is as follows:

7 TO 8 O'CLOCK.

Overture—Martha.....Flotow
Clarinet solo—Traviata, Grand Fantasia.....Verdi
Mr. Otto Fritsche.
Scenes from Lohengrin.....Wagner
Fluegelhorn solo—Bright Star of Hope.....Robardi
Mr. Franz Hell.
Waltz—El Capitan.....Sousa
March—The Charlatan.....Sousa
9 TO 10 O'CLOCK.
Prelude to Parsifal.....Wagner
Trombone solo—Air and Variations.....Pryor
Mr. Arthur Pryor.
Suite—The Last Days of Pompeii.....Sousa
Synopsis—(1) In the House of Burbo and Stratonice, (2) Nydia, (3) The Destruction.
Cornet solo—Inflammatus.....Rossini
Mr. Emil Kenecke.
Grand Fantasia from Tannhauser.....Wagner

EXPOSITION CLOSES.

Season Will Be Brought to an End This Evening.

This is the last day of the Exposition and the management has set it apart for the city. It will be St. Louis Day and the public generally have been invited. Bandmaster Sousa has prepared a special programme and promises to make the last concert as successful as the first. The season will close this evening, and those who have not attended will have one more chance to see the triumph of St. Louis genius.

Yesterday was Sousa Day and the crowd showed that the bandmaster and composer has retained his popularity with the St. Louis public. To a Republic reporter last night Mr. Sousa said that he was well pleased with the result of the season in this city. He said the people had treated him in as hospitable a manner as could be desired, and that his recollections of the '98 season would be most pleasant.

Sousa leaves St. Louis this evening immediately after the last concert. He goes from here direct to Kansas City, where he will fill an engagement to-morrow evening. From Kansas City he goes to St. Joseph, and after that his itinerary is an extensive one. He will be kept on the jump almost continually, as his engagements are mostly one-night stands. He hopes to be able to finish by the time the summer season sets in next year.

To-day's programme is as follows:

TWO TO THREE.

Overture—I Lituani.....Ponchielli
Fluegelhorn Solo—Alla Stella Confidente.....Robardi
Mr. Franz Hell.
War Time, from Indian Suite.....Macdowell
Grand Scene—The Benediction of the Poignards, from The Huguenots.....Meyerbeer
Trombone Section: Messrs. Pryor, Lyon and Williams.
Humoresque—The Band Came Back.....Sousa
FOUR TO FIVE.
Church Scene and Intermezzo from Cavalleria Rusticana.....Mascagni
Sextette from Lucia di Lammermoor.....Donizetti
Messrs. Kenecke, Pryor, Higgins, Lyon, Williams and Mantia.
Grand Scene—The Night of Sabba, from Medea.....Boito
(a) Miserere from Trovatore.....Verdi
(b) Quartette from Rigoletto.....Verdi
(c) Blending of the Blue and Gray.....Dalbey
(d) March—The Bride Elect.....Sousa
Reminiscences of Dixie.....Chambers
SIX TO EIGHT.
Overture—William Tell.....Rossini
Scene from Parsifal—The Knights of the Holy Grail.....Wagner
Trombone Solo—Love Thoughts.....Pryor
Mr. Arthur Pryor.
Tone Picture—Whispering Leaves.....Von Blon
Suite—Eugen Onegin.....Tchailkowsky
May Day in Manila Bay.....Kopps
NINE TO TEN.
Overture—Tannhauser.....Wagner
Instrumentation by Sousa.
Cornet Solo—Souvenir de Mexico.....Hoch
Mr. Emil Kenecke.
The Belle of New York.....Kerker
(a) Badinage (new).....Meyer-Helmund
(b) March—The Charlatan.....Sousa
Humoresque—Good-Bye.....Sousa

IT IS SOUSA'S OWN.

DAY AT THE EXPOSITION WAS A MUSICAL TREAT.

His Popular Compositions Studied the Program—Last Day but One.

Friday is the last day but one at the Exposition. It is Sousa's own day, and his musicians were on their best behavior. Scenes from El Capitan, gems from the Bride Elect, The Last Days of Pompeii and several of those thrilling marches gave the entire program a Sousa flavor. At the late afternoon concert Franz Hell, whose fluegelhorn solos have been the delight of the concert goers, will render "Bright Star of Hope." Arthur Pryor will render one of his own compositions on the trombone.

G. A. R. Night was a grand success, about 1,000 veterans being present in the arena of the Coliseum. Saturday will be the last day of the season and a large crowd is expected at the farewell concerts. The program to-night is:

FOUR TO FIVE P. M.

Overture—Rienzi.....Wagner
Grand Fantasia from Norma.....Bellini
Clarinet Solo—Mr. Joseph Norrito.
Gems from The Bride Elect.....Sousa
Air and Variations.....Saxton
Euphonium Solo—Mr. Simone Mantia.
Second Hungarian Rhapsody.....Liszt
March—The Directorate.....Sousa
Overture—Martha.....Flotow
Clarinet Solo—Traviata, Grand Fantasia.....Verdi
Mr. Otto Fritsche.
Scenes from Lohengrin.....Wagner
Fluegelhorn Solo—Bright Star of Hope.....Robardi
Mr. Franz Hell.
Waltz—El Capitan.....Sousa
March—The Charlatan.....Sousa
NINE TO TEN P. M.
Prelude to Parsifal.....Wagner
Trombone Solo—Air and Variations.....Pryor
Mr. Arthur Pryor.
Suite—The Last Days of Pompeii.....Sousa
Synopsis—1. In the House of Burbo and Stratonice, 2. Nydia, 3. The Destruction.
Cornet Solo—Inflammatus.....Rossini
Mr. Emil Kenecke.
Grand Fantasia, from Tannhauser.....Wagner

LAST DAY OF THE EX.

Big Crowds Assembled for a Farewell Glance.

Saturday, the last day of the Exposition season, was also one of the most successful, and demonstrated that the old show retains all of its attracting power.

The closing day was fittingly dedicated to St. Louis. The big building was crowded from early morning by those who wanted a last glimpse at the show and a last hearing of the band.

The evening concert programme is as follows:

7 TO 8 O'CLOCK.

1. Overture—William Tell.....Rossini
2. Scene from Parsifal—The Knights of the Holy Grail.....Wagner
3. Trombone solo—Love Thoughts.....Pryor
Mr. Arthur Pryor.
4. Tone picture—Whispering Leaves.....Von Blon
5. Suite—Eugen Onegin.....Tchailkowsky
6. May Day in Manila Bay.....Kopps
9 TO 10 O'CLOCK.
1. Overture—Tannhauser.....Wagner
Instrumentation by Sousa.
2. Cornet solo—Souvenir de Mexico.....Hoch
Mr. Emil Kenecke.
3. The Belle of New York.....Kerker
4. (a) Badinage (new).....Meyer-Helmund
(b) March—The Charlatan.....Sousa
5. Humoresque—Good-Bye.....Sousa

Another Speech At the Coliseum.

Twelve thousand persons greeted President McKinley in the Coliseum last night.

From the ground floor to the gallery every inch of space was occupied by a human form. Down on the tan bark in the open place about the band stand men and women were packed in a solid mass. A squad of police had difficulty in maintaining a lane through the crowd from the point of entry to the stand for the President and his party. But the thousands were patient. They had anticipated an ordeal and were prepared to endure it.

Once during the hour preceding the President's arrival there was a demonstration of a mild order. The temperature in the great amphitheater was excessively warm. Just after the band had completed a selection a man up in the gallery yelled:

"Turn off the heat!"

The cry was taken up all over the vast audience. Sousa, always equal to the occasion, spoke a magic word and the band struck up "A Hot Time in the Old Town." The throngs applauded wildly.

When the first concert had been ended,

Sousa and his men remained on the platform, ready to play a welcoming air at sight of the presidential party. It was within a few seconds of half past 8 when a cheer rose from the southwest corner of the Coliseum. A moment later a vision of brass-buttoned police, followed by a line of distinguished-appearing men, with the President in the fore, leaning on the right arm of Clark H. Sampson, came into view in the entry aisle.

Such a cheer as that which echoed and re-echoed in the immense Coliseum, when the thousands realized that the chief magistrate of the nation was in their presence, must have made him feel the welcome that the people of St. Louis extended. Sousa and his band rose, and the strains of "Hail to the Chief" mingled with the glad cries of the audience.

LAST DAY OF THE EX.

THE BIG BUILDING WILL BE THROGGED TO-NIGHT—SOU- SA'S FUTURE PLANS.

Thousands of persons who have from day to day postponed their final visit to the Exposition will make a grand rush to Fourteenth and Olive streets to-day. To-night's crowd promises to be an enormous one, because it is the last opportunity St. Louis will have to hear Sousa's band this year, and perhaps for many months to come. The last night of the Ex. has always been a brilliant one. For 15 consecutive years the city has welcomed the opening and cheered

the closing of the only permanent Exposition in the country.

This year the efforts of the management have been rewarded with a marked increase of patronage. Sousa's band, which has contributed so largely to the pleasure of the hundreds of thousands of citizens and visitors, will start on a tour of the West, immediately after the close of to-night's performance. Director Sousa declares that his forty days' stay in St. Louis has been a most pleasant one, and he and his matchless band carry the good wishes of the city with them.

The musical programme for this evening is as follows:

7 TO 8 O'CLOCK.

Overture—William Tell.....Rossini
Scene from Parsifal—The Knights of
the Holy Grail.....Wagner
Trombone solo—Love Thoughts.....Pryor
Mr. Arthur Pryor.
Tone picture—Whispering Leaves,
Von Blon
Suite—Eugen Onagin.....Tchaikowski
May Day in Manila Bay.....Kapps

9 TO 10 O'CLOCK.

Overture—Tannhauser.....Wagner
Instrumentation by Sousa.
Cornet solo—Souvenir de Mexico....Hoch
Mr. Emil Kenecke.
The Belle of New York.....Kerker
(a) Badinage (new).....Meyer-Helmund
(b) March—The Charlatan.....Sousa
Humoresque—Good Bye.....Sousa

THE EXPOSITION WAS A BIG SUCCESS.

President Clark H. Sampson Says It Was Fully Up to Other Years, and Denies a Rumor That This Institution Is to Be Abandoned.

Saturday is the last day of the St. Louis Exposition of 1898. When Conductor Sousa's baton falls at the last plaintive note of "Auld Lang Syne" in the evening concert, the vast arches of the Coliseum will re-echo to the delicious strains of his masterly band no more until next year. The marvelous glories of the beautiful exhibits in the building will be laid away until the opening of next year's exhibition, to reappear in more brilliant and dazzling dress, if possible, than before. The noisy hum of ponderous machinery, the whirr and buzz of wheels and shafting, the splash of water in the basement will be stilled and silence will reign where the busy clatter of life and industry held full sway.

Despite all rumors to the contrary, the Exposition will continue as one of the solid and successful institutions of the city in the future. President Clark H. Sampson characterized the rumor that the Board of Directors had concluded to abandon the Exposition with the closing up of the present fiscal year, as utterly ridiculous and unwarranted.

"The report is too silly for serious consideration," he said. "There has been no such action contemplated by the Directors, nor has there even been a suggestion of such a step. There is no reason why such a step should be suggested, because the Exposition, as

a business venture, has been a financial success this year, as it has been in the past. We are on the right side of the ledger, and when our books and accounts are made up at the end of the fiscal year, which will be November 30, there will be a handsome sum to the credit of the association. The public has been generous in its support of the Exposition, which is regarded as one of the soundest and most solid of our institutions.

"There were a few bad weeks in the present season, when the attendance, owing to disagreeable weather, fell off considerably, but this is expected every year. The visit of the President was the means of attracting an enormous crowd of people, which compensated, in a measure, for the previous loss. On the whole, the attendance was up to the average, and the Exposition just closing has been as great a success as was anticipated. Next year the Exposition will be resumed with new and attractive special features which will still further assure its artistic and financial success."

Manager Frank Galennie said that, while the attendance this year compared favorably with that of any previous year in the history of the Exposition, he was unable to furnish an estimate in figures, owing to the fact that the books and accounts had not yet been made up. These would be completed, he said, by November 30, and the result would show that the public had been very generous in its patronage.

SHARP TRAP SHOOTING.

Gilbert and Elliott Win the Big Handicap From Scratch.

The \$5 live-bird handicap, the big event of the trap-shooters' tournament at DuPont Park yesterday, proved to be an interesting shoot. While the entries were not as large as had been expected, those who participated had an excellent opportunity to try their skill on the finest lot of birds which has been trapped this season. Contrary to the general outcome of such events, two scratch men—Gilbert and Elliott, both shooting from the limit mark—32 yards—were the only ones to score straight. The other experts who were entered were also very much in evidence, as Fulford scored 24, from the 31-yard mark, with his last bird dead out of bounds. McMurchy, too, shot well, scoring 23. Hirschy was the only one who failed to hold up his end, withdrawing on the fourteenth round, having then shot himself out of money. Dr. Smith, a local man, however, carried off the honors of the day. He made a great run of 80 straight on a superb lot of birds. Unfortunately for the doctor, his single loss occurred in the big event, he finishing with a score of 24. Sumpter also had 24 birds to his credit, his last bird being dead out of bounds. The other creditable performance worthy of mention is that of Sam Thompson, who only began shooting at the trap last summer. He lost two birds out of his first four and then finished out with a run of 21 straight. Billy Nold also shot well. He had 23 to his credit, with one dead out of bounds. Herbert Taylor and Bandmaster Sousa each got a piece of the money, they scoring 22. The complete score follows:

W. S. Thompson (26)—2 2 2 2 0 2 3 2 2 2 0 2
1 2 2 2 1 2 0 2 0 1 2 1—21.
Gilbert (32)—2 1 1 1 1 1 2 1 2 2 1 1 1 1 1 2 3 2
1 1 2 1 1 1—25.
McCaun (29)—2 2 2 2 2 2 0 3 2 2 2 2 0 2 1 2 2
2 2 0 2 2 0 2—21.
Sumpter (30)—2 1 2 1 1 1 2 1 2 1 2 2 2 2 1 1 2 2
* 2 2 2 2 1 1—24.
Campbell (26)—2 2 2 1 1 2 3 1 0 2 1 0 1 * 2 1 0 0
2 * 2 2 2 2 0—19.
Dr. Smith (30)—2 2 2 1 2 1 1 2 2 1 1 2 1 1 1
2 2 0 2 2 2 2—24.
S. Thompson (26)—2 2 0 0 2 2 3 2 2 2 1 1 2 1 1 1
2 1 1 2 1 2 2 1 2—23.
Elliott (32)—2 2 2 2 2 2 2 2 2 2 1 1 1 1 2 1 1 1
2 2 1 2 2—25.
Jule (28)—2 0 1 2 2 2 1 0 * 2 2 2 1 1 1 1 0 1 0
2 2 1 2 0—19.
Fulford (31)—1 1 2 2 1 1 1 1 1 1 2 1 1 2 2 1 1 2
2 0 2 1 2 2—24.
Taylor (29)—1 2 2 2 2 2 2 2 1 3 3 1 2 1 0 2 2 2 2
0 2 0 2 2—22.
Kling (30)—1 1 1 2 2 * 2 2 1 2 1 1 2 2 * 2 2 2 1
0 1 1 1 2 *—21.
McMurchy (31)—1 2 0 2 1 2 1 2 2 2 2 0 1 2 1 1 1
1 1 1 2 1 1 1 2—23.
Nold (28)—2 2 2 0 2 1 2 2 2 2 3 2 2 2 2 2 2 2 2
2 * 2 2—22.
Herschy (29)—2 2 2 0 2 2 * 2 2 0 2 2 2 *—W.