

A Caravan of Culture: Visitors to Emporia, Kansas

by
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INTRODUCTION

What do Ulysses S. Grant, "Buffalo Bill" Cody, Susan B. Anthony, Will Rogers, Ethel Barrymore, and Dr. Werner Von Braun have in common? They were among the hundreds of famous people that have visited Emporia, Kansas during the past one hundred years. Individuals and groups of national and international fame, representing the arts, sciences, education, politics, and entertainment, have passed before Emporia audiences in a century long parade. Since 1879, this formidable array of personalities has provided information and entertainment to Emporia citizens at an average rate of once each fifteen days.

The occasional appearance of a famous personality in a small city may well be considered a matter of historical coincidence. When, however, such visits are numbered in the hundreds, are frequent, and persist for a century, it appears reasonable to rank the phenomenon as an important part of that city's cultural heritage.

Emporia, although located in the interior plains, never accepted the role of being an isolated community. It seems that the town's pioneers considered themselves not on the frontier fringe of America, but strategically situated near its heart. From the town's beginning, its inhabitants indicated an intention of being informed and participating members of the national and world communities.

To better understand why Emporia was able to attract so many distinguished guests, a brief examination of its early development is required. In the formative years of the city's history we may identify some of the events, attitudes, and preparations that literally set the stage for a procession of renowned visitors.

In 1857, Emporia was established near the confluence of the Neosho and Cottonwood Rivers in east-central Kansas. That its founders planned to create a center for trade and commerce is evidenced by the selection of the name Emporia, and the identifica-

tion of streets by such names as Market, Merchant, and Commercial. These early settlers erected mills, shops, offices, and service facilities and Emporia rapidly emerged as the focal point of commerce in a fertile new agricultural region.

Twelve years after the town's founding, the Missouri, Kansas and Texas Railroad reached Emporia. One year later, the Atchison, Topeka, and Santa Fe Railroad arrived and the settlement became a railway intersection. It had the beginning of both north-south and east-west transportation routes. Transportation, agricultural resources, and an enterprising population became the basis for a durable and economically sound community.

Paralleling the development of resources and transport facilities were other events that reflected the literate character of the early inhabitants, and were instrumental in the promotion of celebrity visits to the city. Especially significant was the establishment of educational institutions, and the early beginning of a journalistic tradition to keep the populace aware of the national and international scenes.

The town was barely a year old when the first school opened, and had been in existence only six years when it became the home of Kansas State Normal School (Emporia State University).¹ A few years later the College of Emporia, a denominational liberal arts college, was established. Both schools rapidly gained reputations for quality.

The eminent American poet Vachel Lindsay, writing about his first visit to Emporia, referred to the community as "The Athens of America."² He may have overstated the point slightly, but his remark does indicate the town had been recognized as an education corner.

Publication of Emporia's first newspaper, *The Kansas News*, followed the town's founding by only four months. It presented national and world news coverage in a manner comparable to larger urban publications. This tradition begun by Preston Plumb's *Kansas News* in 1857, and later brought to national attention by William Allen White's *Emporia Gazette*, has persisted throughout the city's history. With continuing availability of news, Emporians were aware of the world's famous personalities.

By 1879, the economic structure and logistical situation of Emporia was capable of supporting the importation of famous visitors. The intellectual and philosophical climates were conducive to the establishment of contacts with the world at large. Only two additional factors were necessary to initiate the century-long personality parade. First was the preparation of accommodations to lodge and



Fig. 1. Poet Vachel Lindsay. Mr. Lindsay referred to Emporia as the "Athens of America."

showcase the prominent guests. Second was the presence of people with the knowledge and contacts to promote a wide variety of celebrity appearances.

Hotels and restaurants were part of Emporia's early commercial structure. Some of the establishments offered quality food and the most modern lodging of the time. The Mit-Way Hotel proudly advertised accommodations on the "European Plan."

Theatre and auditorium facilities of the two colleges were sites of numerous public appearances by prominent individuals and groups. Albert Taylor Hall and Beach Music Hall on the Emporia State University campus have hosted an illustrious array of educational and entertainment events. Kenyon Hall, at the College of Emporia, was also the scene of many historic celebrity performances.

Emporia also experienced the era of the opera house. Although the city had more than one such institution, the foremost of these was the Whitley Opera House. For more than three decades it brought newsworthy personalities, a variety of cultural events, and the American theater to the city. With the end of the opera house era, local motion picture theaters provided partial replacement by supplementing their film fare with stage attractions. More recently, the Civic Auditorium has become an arena for many itinerant events of the type once drawn to the opera house.

Outdoor programming was accommodated by the parks and circus grounds. The primary center for this type of activity was Soden's

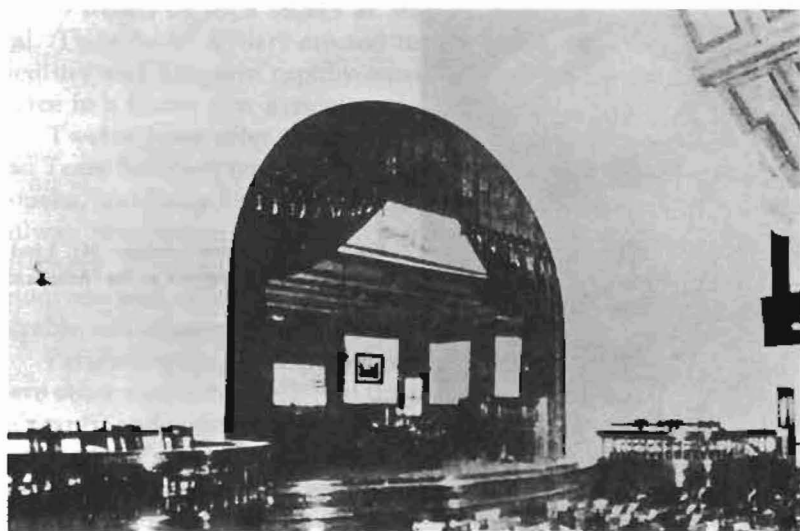


Fig. 2. Interior of old Albert Taylor Hall on the Kansas State Normal School campus. (Courtesy of William Allen White Library, Normaliana Collection)

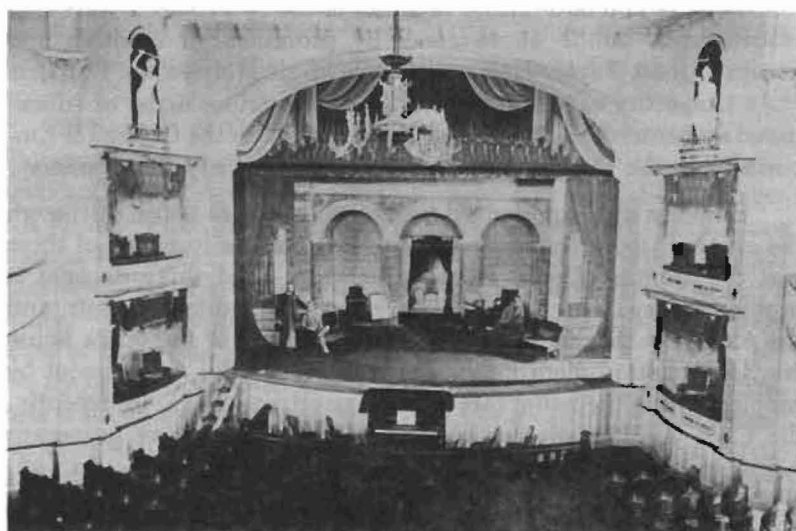


Fig. 3. Interior of the Whirley Opera House. (Courtesy of Lyon County Museum)

Grove, a park and camp ground area on the banks of the Cottonwood River at the south end of the city's main thoroughfare. Soden's Grove, in addition to public addresses and other activities, was the location utilized for Chautauquas.

Other sites hosting notable visitors were the public schools, churches, and the meeting halls of various social and professional organizations. For the presentation of some events, even the city streets were used.

It should be noted that the business establishments and meeting places previously referred to were accessible by public transportation for much of the time period being examined. Mule powered street cars were used in the late nineteenth century and were replaced by an electric street car system in the twentieth century.

Having established the prerequisites for inviting and accommodating renowned representatives of the world beyond Emporia, the final requirement was people with the contacts and know-how to extend the invitations. The city has been fortunate in this respect. It has had throughout most of its history an abundant supply of talented persons willing to assume the task of acquiring major attractions for Emporia audiences. Listing everyone who was instrumental in promotion of cultural events for the community would be difficult, but exemplary individuals from the colleges were D.A. Hirsehler of the College of Emporia and Frank Beach of Emporia State University. For almost a half-century, these gentlemen secured some of the world's foremost musical and theatrical talent for Emporia. From the commercial sector, one of the prominent promoters of the talent parade was H.C. Whitley, proprietor of the Whitley Opera House. Civic organizations such as the Emporia Women's City Club has sponsored many notable visitors.

Emporia's celebrity guests have been numerous. A simple listing of their names, dates of visit, and place of appearance would fill scores of pages. The prestige and stature of these people in their various fields is such that no embellishment by the author is needed. The following compilation is a selected sampling of the variety of visitors with representative examples. It is hoped that this categorical name-dropping will provide the reader a glimpse of Emporia's rich cultural heritage.

NOTES

¹Kansas State Normal School has had several changes of name. To avoid confusion, the present name, Emporia State University, will be used in most references to this school.

²Wachel Lindsay, *Adventures While Preaching The Gospel Of Beauty*, (New York: The McMillian Company, 1914) p. 82

POPULAR THEATRE

Popular theatre came to Emporia in 1881, when the Whitley Opera House opened and the city became a part of the "Orpheum Circuit." In the early 20th century, Emporia State University's Albert Taylor Hall began hosting additional stage celebrities, varied theatrical presentations, and touring Broadway shows. Productions at the two locations ran the gamut from melodrama, drama, comedy, and musicals to long-running Broadway hits. A superficial review of some of the performances and performers brought before the Emporia footlights during the past one hundred years reveals both variety and quality. The following are just a few of the stars and theatrical highlights of each decade from 1880 to the present.

Some of the stars of the 1880's were Madame Janauchek, Eva Mumford, George C. Milu, Belle Archer, Charles A. Loder, Adele Payne, and Mattie Vickers. Grace Courtland, translating from Sara Bernhardt's original script, drew excellent reviews for her reudition of "Camille." The team of Harry Webber and Charles Theodore attracted large erowds with their presentation of "Nip and Tuek."

Two exceptionally popular plays of the 1880's, were "La Belle Russe." directed by David Belasco, and "A Night Off" which featured the original New York cast directed by Augstin Daly. Other well received plays were "Hazel Kirke," "Richeleue," "Hilarity," "Oliver Twist," "Jayne Eyre," and Charles Dickens' "Old Curiosity Shop." Each production featured prominent actors of the period.

The quality and frequency of stage productions accelerated during the 1890's. The emiuent Broadway prodncer Charles Frohman brought his play "Charley's Aunt" and its Broadway cast to the Whitley Opera House. John F. Stowe, the nephew of Harriet Beecher Stowe, produced "Uncle Tom's Cabin" for local audiences.

Some of the headline performers of the era were Charles Hanford, Maude Adams, Marie Drofna, Louise Sanford, Charles Blaney, Louis James, and Earl Caldwell. Two of the actors, William S. Hart and Sidney Toler, later became well known for their motion picture roles. The former starred in westerns and the latter was best known for his title role in the Charlie Chan movies.

A few of the box office standonts of this period included "The Lady of Lyons," "Spartacus," "Around the World in 80 Days" and "The Man in the Iron Mask." The popnlarity of comedy and dramatized literary classics appears to have established a pattern that carried into the next decade.

From 1900 to 1910, the local marquee displayed such renowned names as William Gillette, Sanford Dodge, Edward Southern, Carlotta Gillman, Helen Strickland, Lou Streeter, and Rose Melville. Thomas Jefferson and the legendary Jefferson theatrical family performed their famous "Rip Van Winkle." May Robson, a frequent visitor to the city during the next 30 years, made her Emporia debut in this decade.

Among the classic productions were "Quo Vadis," "The Three Musketeers," "Dr. Jekyll and Mr. Hyde," "The Prisoner of Zenda," "Salome," and "The Clansman." Comedy was represented by "David Harum," "Buster Brown," "The Katzenjammer Kids," "The Rejuvenation of Aunt Mary," and "Sis Hopkins."

Between 1910 and 1920, theater suffered a temporary set-back. The Whitley Opera House burned in 1913, and World War I travel restrictions curtailed the visits of theatrical companies.

However, the decade did have several stage highlights. Before the war, Charles K. Mack starred in "Come Back to Erin." Local theatergoers were introduced to "The Shepherd of The Hills." Old favorites such as May Robson, Lewis Kimball, Rose Melville, and Viola Bancroft returned in new productions. The last two years of the period witnessed the beginning of a tradition that would bring the best of American theater to Emporia throughout the next four decades. Broadway shows, many with their original casts, made Emporia a regular stop on their road tours to the west coast.

The New York cast of the Bolton and Wodhouse musical comedy "Oh, Boy!" began the trend in 1918. Jerome Kern's "Oh Lady! Lady!" was booked for the following season. Other major attractions followed in rapid order. George M. Cohan's "Going Up" filled the theatre. Otis Skinner starred in "The Honor of the Family," and Margaret Anglin played the lead in "Billied."

Perhaps an omen of Emporia's theatrical future occurred at Albert Taylor Hall in 1919. Henry W. Savage, and the largest Broadway touring company ever assembled at the time, presented the play "Everyman" before a capacity audience.

The "roaring twenties" may well have been the most prolific era of Broadway in Emporia. Each year was rife with major attractions to delight theater buffs. Even a modest sampling of stage personalities becomes a lengthy list.

Some of the popular ladies of the 1920's stage were Helen Menken, Margaret Anglin, Polly Walker, Ruth Chatterton, and Minnie Maddern Fisk. Mrs. Fisk who performed at Albert Taylor Hall in 1925, made her Emporia debut as Minnie Maddern at the

Whitley Opera House in 1885. Fig. 4. A few formidable leading men were Frank Craven, Otis Skinner, Lou Powers, Norman Hackett, Charles Coburn, and Walker Whiteside. Mr Whiteside returned to Emporia several times during his career.

Among the many plays presented with New York casts were "The Student Prince," and "Seventh Heaven," "Irene," "The Vagabond King," "The Rivals," "The Arabian," and "Abie's Irish Rose." Broadway hits particularly popular in Emporia during the decade included George M. Cohan's "So This Is London," Ziegfeld's "Good Morning Dearie," Oscar Hammerstein's "Rose Marie," and George Bernard Shaw's "Saint Joan."

Depression and drought in the "dirty thirties" only slightly diminished the flow of stage talent to Emporia. The first six years of the 1930's were, perhaps, more endowed with famous performers than the previous decade.

Several names associated with the period will be familiar to show-business fans of today. Some will be remembered as great stars of the recent past, and others because their durable talents are still showcased on television and motion picture screens.



Fig. 4. Minnie Maddern Fisk. Mrs. Fisk performed at the Whitley Opera House in 1885 and at Albert Taylor Hall in 1925.

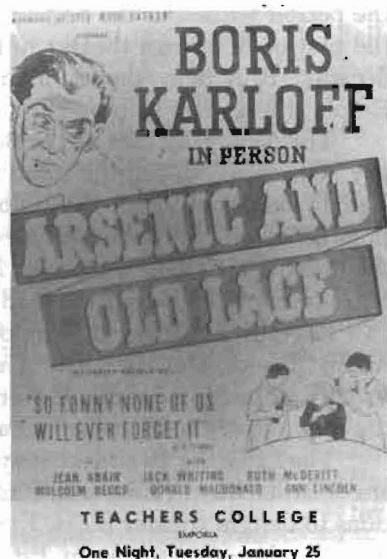


Fig. 5. Poster advertising Arsenic and Old Lace starring Boris Karloff. Presented at Albert Taylor Hall, 1944. (Courtesy of William Allen Whit Library, Normaliana Collection)

Both female and male performers of great professional stature shared the local spotlight. Magnificent actresses gracing the Emporia stage during the 1930's included Ethel Barrymore, Judith Anderson, Helen Menken, Gladys George, Mary Eaton, Billie Burke, and Hope Emerson. Actors Orson Welles, Fred Stone, Walker Whiteside, Gary Merrill, Lyle Bettger, Sheldon Leonard, and Basil Rathbone were representative of the famous male stars.

Some stand-out Broadway productions between 1930 and 1940 were "The Master of Ballantrae," "Flying High," "The Barretts of Wimpole Street," "The Old Maid," and "Green Pastures." Walter Hampden and a New York cast of seventy-five were featured in "Cyrano de Bergerac."

World War II caused severe restrictions on travel and somewhat reduced the number of visiting performers. Although fewer programs were presented, their quality remained undiminished. Eva Le Gallienne starred as "Hedda Gabler," and Ruth Chatterton was featured in George Bernard Shaw's "Pygmalion." Everette Marshall and Bette Davis were teamed in "Blossom Time." Louis Galhern and Dorothy Gish co-starred in "Life With Father." Helen McKeller was well received for her role in "The Glass Menagerie," and character actor Leo Carrillo appeared in the title role of "The Badman." Boris Korloff provided comedy diversion during the wartime years as the star of "Arsenic and Old Lace."

One of the unique theatrical events of the 1940's involved a former Emporian. Brock Pemberton, one of the nation's most prominent producers, played the lead in his own award winning production of "Harvey." The benefit program was presented in the Civic Auditorium before a hometown audience numbering in the thousands.

The second half of the 20th century was begun with a resurgence of stage activity. Productions of the fifties were frequently highlighted by the joint appearances of established stars. Charles Langton, Agnes Moorehead, Charles Boyer, and Sir Cedric Hardwicke co-starred in "Don Juan in Hell." Henry Fonda, Lloyd Nolan, and John Hodiak were featured in "The Caine Mutiny Courtmartial." Raymond Massey, Martin Gable, and Agnes Moorehead brought "The Rivalry" back to Emporia. In other major productions, Jessie Tandy and Hume Cronyn co-starred in "Face to Face." Catherine Cornell and Brian Aherne shared billing in "Dear Liar." Francis Lederer was featured in "The Diary of Anne Frank," and the renowned actress Elsa Lanehester made her Emporia debut.

The 1960's may have signaled the end of Emporia's golden age of popular theater. Railway passenger service was curtailed so drastically that the city became more isolated than at any time since the 1860's. It became difficult for large touring companies to reach the city. Television emerged as a competitor for leisure time weakening support for theatrical events. Popular theatre did not vanish from the Emporia scene, but the magnitude and frequency of presentations did enter a period of decline.

The sixties did have some stellar attractions. Patrice Maran and David Atkinson appeared in "Man From La Mancha." Robert Harris and Jeff Morrow were featured in "A Man For All Seasons." A New York cast presented "Half A Sixpence," and film star Dorothy Lamour led the cast of "Hello Dolly." Penny Singleton and Arthur Lake, known to a generation of movie fans as Dagwood and Blondie, headed the cast of "It's Never Too Late." Hans Conried and Ruth McDevitt contributed to the quality of comedy with "The Absence of A Cello."

Notable personalities who have visited Emporia in the 1970's include Jan Sterling, Patrice Munsel, and Vincent Price. Representing the more noteworthy plays were "Butterflies Are Free" and "Applause." The comedy "Three Men On A Horse" returned to the city with Arnold Stang in a featured role.

The foregoing sketch, although not comprehensive, appears to indicate a theatrical history unique for a city of Emporia's population and geographic location. Perhaps interested citizens will overcome the recent difficulties of bringing entertainment events to the city, and once again Emporia will give its regard to Broadway.

CLASSICAL THEATER

Shakespeare, Opera, and Ballet

The Emporia stage, in addition to a century long parade of popular theater, has hosted its share of theatrical productions in the classical mode. Shakespearian plays, operas, and ballet have each taken their turns before capacity local audiences.

Opera and Shakespeare came to Emporia with the opening of the Whitley Opera House in 1882. The great ballets began to visit more frequently during the decade of the 1920's. To facilitate a

representative sampling of these three art forms, highlights from two selected periods will be examined. The first period, from 1880 to 1920, will concentrate on operas and Shakesperian plays. The second unit, extending from 1920 to the present, will be expanded to include ballet attractions.

The doors of the Whitley Opera House had barely opened when a procession of opera companies began to enter Emporia. The first such organization was Alice Oates' Opera Bouffe, presenting "La Maseotte." This troupe was followed in rapid order by the St. Quinton Opera Company, Sargents' English Opera Company, and several other touring aggregations.

Emporia's quest for the best in entertainment soon resulted in the booking of some of the foremost operas. Early in the period, the Chicago Opera Company presented "The Mikado," and a few years later the Boston Opera Company performed the same work. Clara Louise Kellog of The New York Metropolitan Opera was featured in a traveling production of "Il Trovatore." At the turn of the century, this program was offered again by the Lombardi Grand Opera Company.

The final decades of the first era introduced an expanded list of opera companies to the city. Among these were the Cassallueci Italian Grand Opera, the Aiden Benediet Company, the Mantelli Opera Company, and the San Carlo Opera. "Carmen" was brought to Emporia for the first time by the Andrews Company.

Between 1880 and 1920, Shakespearian plays far exceeded in numbers the operatic offerings. The Whitley Opera House began the tradition in 1882 with "Romeo and Juliet," featuring Graec Courtland and John Murray. During the decades that followed, local Shakespeare buffs were treated to almost all of the bard's plays. Most of the plays were presented on more than one occasion, but the most popular appear to have been "Romeo and Juliet" and "Maebeth."

Scores of prominent Shakespearians came to Emporia. Some of the distinguished actors of the period were George C. Miln, Thomas Keene, Charles Hanford, Sanford Dodge, John Griffith, Edwin Rostell, and Walker Whiteside. The internationally acclaimed Shakespearians George C. Miln, Edwin Rostell, and Walker Whiteside each played several return engagements.

A few of the better known ladies of the stage in this period were Marie Drofna, Lelia Wolston, Claire Scott, and Madame F. Janauschek. The durable Madame Janauschek's many return visits to Emporia spanned twenty years.

One of the more unique Shakespearian experiences of this earlier era was staged by the Ben Greet Woodland Players. This group presented an outdoor performance of "A Mid-Summer Night's Dream" on the campus of Emporia State University.

Beginning in 1920, ballet joined Shakespeare and opera on the "high-brow" theatrical bill-of-fare. Although the plays and operas declined slightly in number, ballet more than off-set this numerical loss in classical events.

When ballet debuted in Emporia, its promoters began their scheduling with the most renowned names of the time. Anna Pavlova and The Ballet Russe were booked for Albert Taylor Hall in 1922. Within the year, the acclaimed ballerina Olga Petrova and a second Russian ballet troupe ascended the same stage. During the 1920's and 1930's, other prestigious groups included The New York Metropolitan Ballet, the Pavley Oukralnsky Dancers, the Kreutzberg Dance Troupe, and the Mordkin Imperial Russian Ballet. Perhaps the most colorful unit during these years was the Monte Carlo Ballet Russe. This organization was comprised of fifty dancers and a full symphony orchestra. Its props were painted by several of Europe's most famous contemporary artists, and required three freight cars to transport.

By 1940, ballet appears to have become an established part of Emporia's entertainment pattern. The new Civic Auditorium began to co-host ballet troupes with Albert Taylor Hall and larger audiences could be accommodated.

The 1940 appearance of the San Francisco Ballet set the standard for the second half of the era. Other major attractions that followed included The Ballet Russe de Monte Carlo, the American Ballet Theater, the Harkness Ballet, and The Royal Winnipeg Ballet. The National Ballet of Canada has paid at least two visits to Emporia, and the Oakland Ballet has performed in the city three times in recent years.

Since 1920, Shakespearian productions have been fewer than in the preceding period but the quality of performing companies and actors has remained high. Some of the most popular theatrical personalities of the twentieth century have delighted local theater patrons. Rather than an extensive roll call of plays and players, perhaps the identification of several outstanding events will serve as an indication of theatrical quality in recent times.

During the 1920's, Jane Cowl and a New York supporting cast presented "Romeo and Juliet." The 30's featured the distinguished actor Maurice Evans as "King Richard III." The Shakespearian

Players of New York presented "The Taming of the Shrew." The decade of the 40's saw the return of the Ben Greet Players for a rendition of "Macbeth." In 1957, The Stratford Players of Canada produced "Hamlet" for local audiences. In more recent years, Dame Judith Anderson appeared as one of the few female portrayers of "Hamlet." The most recent production has been the 1978 presentation of "The Comedy Of Errors" by the Oxford-Cambridge Shakespeare Company.

Opera has also had its great moments since 1920. The San Carlo Opera Company was the most frequent visitor. This organization provided a broad range of operas to suit the preferences of local fans. Their performances have included "Aida," "Madame Butterfly," "Pagliacce," "Faust," and "Carmen."

Two unique operatic events occurred early in the period. In 1921, the Dunbar Company sang an English language version of "Carmen." The following year, the renowned Japanese prima donna Tamaki Miuri starred in "Madame Butterfly." This opera was seldom performed by Japanese artists at that time because they considered its theme insulting to the Japanese culture.



Fig. 6. Program for Madame Butterfly featuring prima donna Tamaki Miuri (1922). (Courtesy of William Allen White Library, Normaliana Collection)

The Boston Opera Company, which first played Emporia in 1893, returned for four visits in the modern era. In 1947, they presented "Madame Butterfly." The following year, the company featured Laura Costellano and Edward Nyberg in "Romeo et Juliet." They twice presented "La Boheme" starring Elaine Malbin.

Although the preceding account of Ballet, Shakespeare and Opera in Emporia is not a complete listing, it would seem to indicate those activities have been a significant part of Emporia's cultural character. The frequency and quality of these events certainly added variety and balance to the city's theatrical programming.

THE VOCALISTS

Featured Operatic Soloists

Recognized vocalists have equalled, both in number and quality, the other outstanding representatives of the music world who have visited Emporia. Although the local musical taste has ranged from ballads and popular renditions to grand opera, an overwhelming number of prominent opera stars have drawn capacity audiences during the past ten decades. It appears that the operatic aria has been one of the favorite art forms in the community.

Since the 1880's, almost two hundred performers from the world's great opera companies have been featured vocalists in Emporia. Their credentials have included performances with the operas of Boston, Philadelphia, San Francisco, Chicago, Tokyo, Naples, Vienna, Milan, and New York City. More than half of these individuals have, at some time in their careers, sung with the New York Metropolitan Opera.

To accommodate several examples of opera stars, the list will be surveyed chronologically. A few of the 19th century personalities will be noted first; then those singers visiting the 20th century will be identified by decade.

Sopranos Clara Louise Kellog and Ellen Beach Yaw typified the caliber of 19th century voices. Although Miss Kellog of the New York Metropolitan was very well received, the most dynamic and popular personality of the period was Mrs. Yaw. This lady toured extensively in Europe and America and sang locally many times. One of her most ardent fans was Arthur Sullivan of the team Gilbert and Sullivan. On one of her Emporia visits, Mrs. Yaw presented an operetta especially composed for her by Mr. Sullivan.

Between 1900 and 1910, only a few major solo vocalists visited the area, but the final year of the period was prologued to a seventy year procession of magnificent talent. With the 1909 appearance of Metropolitan baritone David Bispham at Emporia State University, that institution became the show case for a continuing "Who's Who" of opera greats.

In the second decade of the century, Emporia hosted the New York Metropolitan sopranos Madame Lillian Nordica, Madame



Fig. 7. David Bispham, Metropolitan Opera baritone, who sang at Emporia State in 1909.



Fig. 8. Soprano Anna Case of the New York Metropolitan Opera, 1915.

Johanna Gadski, and Anna Case. Miss Case, a mere rookie with the Met at the time of her Emporia debut in 1915, captivated not only her audience but most of the city's population.

Anna Case's popularity was such that the local press reported accounts of her shopping trips, wearing apparel, and sales of her Edison Machine records. Case noted the advance sales for her performance would fill the hall to capacity and indicated her sadness that many persons, including the elderly and "shut-ins" could not be present. The town telephone company responded by installing phone cables on the stage so those absent had only to lift their telephone receivers to hear Miss Case's voice.

During the same decade, many other headline performers sang before sell-out crowds. Contraltos included Merle Alcock, Jean Vincent Cooper, Christine Miller, and Madame Ernestine Schuman-Heink. Paul Althouse, Bechtel Alcock, and Albert Lindquist were some of the tenors. Baritones were represented by Cecil Fanning Royal Dadmun, and James Goodard. The eminent bass-baritone Arthur Middleton of the New York Metropolitan Opera sang twice in Emporia during this period.

The decade beginning in 1920 brought a multitude of talented vocalists to the city. Among these were dozens of the foremost established stars of the era. Many sang second and third engagements. Each year of the decade had its operatic highlights.

Sopranos of the 20's included Marion Talley, Lucy Gates, Frieda Hemple, Cara Jane Dick, Maria Tiffany, Suzanne Keener, and Dusolina Gianini all of the New York Metropolitan Opera. Sopranos affiliated with other companies at the times of their visits were Lucy Weston, Claire Dux, Jeanette Vrceland, and a youthful Miss Helen Trauble.

The recital of Claire Dux produced an interesting first for Emporia musical events. The Dux program was sold out far in advance of its scheduled date in 1922. It was decided to utilize the infant radio medium to provide those with crystal sets or receivers an opportunity to hear the performance. Transmitters were installed and a local amateur broadcaster placed a twenty foot antenna atop his automobile dealership to ensure maximum range. It was then discovered that permits were required for the presentation of radio broadcasts. Hurried messages to Secretary of Commerce Herbert Hoover resulted in the issuance of a special one day permit for an Emporia State University broadcast. The venture's success was indicated by telegrams from "Radio clubs" in distant Kansas towns stating that they could hear "almost every note." This broadcast preceded the establishment of most major radio stations in the state by at least five years.

Outstanding contraltos heard in Emporia in the 1920's were Francis Ingram, Sophie Braslau, Madame Schuman-Heink, and Maria Montana, a member of the San Carlo Opera Company of Naples. Madame Erenstine's visit was her second to the city.

A long-time resident of the Emporia area, and a fan of Madame Shuman-Heink, recently related to the author an anecdote revealing the humor of this talented songstress. The gentleman attended both her 1912 and 1923 performances. Following the latter, he decided to go back-stage to talk to her. Arriving on the scene, he noted the rather rotund diva was having difficulty ascending a narrow stairway. A helpful member of the stage crew suggested that her task would be easier if she turned sideways. Madame Heink, in her frustration, turned to the embarrassed young man and replied, "Damn it sir! vce haff no sidevazes."

Several prominent male voealists also sung in Emporia during the decade of the 20's. Metropolitan tenors Rafaelo Diaz, Paul Althouse, and Ricardo Martin took their turns on the local stage. Bass-baritone Arthur Middleton returned for his third visit. Baritones Ralph Maitlaud, Barre Hill, and Louis Graveure also entertained local opera buffs. Mr. Graveure's 1926 tour brought him to Emporia after engagements in Vienna and Berlin, and a com-

mand performance for the presidential party at the White House.

The 1930's witnessed the Emporia debut of additional dozens of artists, and the return of many old favorites. Depression had struck the economy, but not the quality of vocal offerings. Sopranos Dusolina Gianini, Kathryn Witwer, and Jeanette Vreeland each returned. The superb voice of the Metropolitan's Helen Jepson was heard for the first time in the city. Mezzo-sopranos Fernanda Doria, and Helen Oelheim made their initial visits. Philadelphia Grand Opera was represented by coloratura-soprano Josephine Lucehese. Only two famous contraltos made appearances in the 1930's but the ability of these two Metropolitan Opera standouts was exceptional. Kathryn Meisle and Gladys Swarthout, on separate occasions, sang in Albert Taylor Hall. Miss Meisle returned for a second performance during the period.

Tenors of the 30's included Judson House and Richard Crooks of the Met and Albert Rappaport of the Chicago Opera. Italian tenor Enzo Aito, and Kurt Brownell of the New York Opera Comique also gave popular renditions.

For sheer numbers, baritones led the song parade from 1930 to 1940. David Blair McCloskey, who came to Emporia while a member of the Boston Opera Company returned two years later as a member of the New York Metropolitan Opera, was indicative of the stature of singers in this range. Another formidable star of the period was Igor Gorin of the Czechoslovakian State Opera. A few of the other noted baritones were Robert Crawford, Cameron McClean, William Wright, Theodore Harrison, and Herbert Gould.

The decade which began in 1940 featured few female vocalists. The most renowned of those who did appear were soprano Laura Costelano, contralto Marian Anderson, and mezzo-soprano Rise Stevens.

The number of distinguished male voices, by contrast appears to have increased. Tenors included Jan Peerce, William Horne, Victor Laderoute, John Anglin, and Edward Nyberg. Baritones Conrad Thibault, John Brownlee, and Richard Bonelli came from the Metropolitan Opera. Thomas L. Thomas, the acclaimed Welsh baritone, also sang in Emporia.

Two prominent bass-baritones, John Gurney and Nicola Moscona of the Metropolitan Opera, visited the city. Mr. Gurney appeared twice during the 1940's. A survey of the male vocalists of this period must certainly recognize the Met's powerful basso Alexander Kipnis.

Perhaps the foremost operatic visitor thus far in the 1970's has

been the Metropolitan tenor Jan Peerce. This veteran performer first sang in Emporia almost thirty years earlier. During his 1972 visit, Mr. Peerce also participated in a seminar at Emporia State University.

The internationally acclaimed soprano Marilyn Horne appeared for an Emporia engagement in March of 1979. Perhaps her performance signaled a renewal of the local operatic tradition.

THE VOCALISTS

Groups

Vocal music in Emporia, in addition to the hundreds of talented soloists, has featured scores of renowned groups. The musical organizations have ranged from symphonic and popular chorales to boys choirs and folk singers. Rather than an extensive enumeration of names and dates, a liberal sampling will be utilized to illustrate the nature of visiting vocal groups. Emphasis will be placed upon representative types of singing aggregations, instead of their chronological order of appearance.

Although many of America's best known singing groups have vocalized in Emporia, the city's musical heritage has a strong international flavor. Among these foreign visitors have been outstanding attractions from Wales, Russia, England, Sweden, Norway and Austria.

The influence of Emporia's early Welsh emigrants is, in part, illustrated by the popularity of singers from Wales. As early as 1909, the Cambrian Glee Singers of Wales performed at the Normal School (Emporia State University). As recently as 1961, The Royal Welsh Choir sang at the same institution. During the intervening years, several other organizations from that region have entertained in the city. Included among these have been The Welsh Imperial Singers, The Royal Welsh Male Quartet, The Rhondda Welsh Singers, and The Mountain Ash Welsh Choir. The Mountain Ash Choir sang on several occasions early in the 20th century.

There seems to be no major ethnic link between Emporia and Russia, but a great number of attractions from that area have sung

locally. Some of these have been The Russian Symphonic Choir, The Moscow Cathedral Choir, The Russian Cossack Choir, and The Ukrainian National Chorus. The Don Cossack Choir has appeared at least three times during the period, and The Ukrainian Chorus twice.

Other distinguished foreign vocal groups performing in Emporia were the Westminster Cathedral Choir, the St. Olaf Choir, the Karlsrud Chorale, and the Vienna Aeademy Chorus. The Westminster Cathedral Choir appeared in Emporia as a replacement for a scheduled address by Thomas R. Marshall the Vice-President of the United States.

Several popular American vocal companies have visited Emporia throughout the century. Among them were the Norman Luboff Choir, the Dayton Westminster Choir, the Robert Shaw Chorale, Fred Waring and the Pennsylvanians, and the Roger Wagner Chorale. During the decades of the 1950's and 1960's, the Roger Wagner Chorale has sung three times for local music fans. During the same period the Fred Waring organization paid four visits to the community. Another popular vocal ensemble making return trips to the city was the Air Force's Singing Sergeants, their most recent visit being in 1975.

Devotees of folk, ballad, and spiritual renditions have been treated to outstanding offerings during both 19th and 20th centuries. The Tennessee Jubilee Singers began the parade in the 1890's. In ensuing years they were followed by such groups as the Fisk University Jubilee Singers, and the Eve Jessye Choir. During the 1930's the Hal Johnson Choir twice performed in Emporia. Their highlight performance was a presentation of "Green Pastures." In the 1940's both the Boston Madrigal Singers and the American Ballad Singers appeared at Albert Taylor Hall. The former was conducted by Earl Weidner and the latter directed by Elie Siegmester.

Several smaller singing combos performed the popular music of the 1950's and 1960's. Representing these were The Guardsmen Quartet, The Continental Aires, The Sand Pipers, The Four Freshmen, and many other contemporary groups.

The 1978 performance of the Vienna Boys Choir in Albert Taylor Hall is a reminder of yet another vocal form popular in Emporia. This historic Viennese organization first visited Emporia in 1935, and has returned for four additional engagements. Other boys choirs performing for local audiences were the Singing Boys of Norway, the Tucson Boys Choir, and the Los Angeles Boys Choir.

On occasion, famous choral directors have visited Emporia's

educational institutions to instruct and lead local vocal groups. Examples of these would be Walter Aschenbrenner, director of the Chicago Symphonie Choir and Richard Condie, director of the Mormon Tabernacle Choir. Each of these gentlemen directed the Emporia State University Chorus.

THE MUSICIANS

Virtuoso Soloists

Virtuoso instrumental soloists have performed in Emporia with even greater frequency than the famous orchestras and bands. For almost a century, musicians of international acclaim have been featured in the city's halls and auditoriums. Although a majority of these performers have been violinists or pianists, talents representing dozens of other instruments have also been hosted.

To provide representative examples of the quality and frequency of solo attractions, a brief three part survey will be utilized. Attention will first be focused on the violinists, the second part the pianists, with the final portion a survey of virtuoso performers associated with a variety of other instruments.

Violin masters began appearing in Emporia during the early 1880's. Two of the foremost talents of this early period were the Hungarians Camilla Urso and Remenyi (Hoffman). The former played in the city three times between 1880 and 1900, and the latter performed on at least four occasions during the same era. Remenyi was one of the most eminent violinists of the late 19th century. His international tours spanned almost fifty years. Remenyi's popularity in England was such that he was proclaimed "The Violinist to Queen Victoria."

Ole Theobaldi was the most famous of the several visiting violinists of the early 20th century. Mr. Theobaldi, who twice performed in Emporia, was regarded by many western European authorities as the successor to the great masters of the 19th century.

The 1920's signaled the start of a fifty year era during which the names of most of this century's best known violinists headlined pro-

grams at Emporia music halls. To permit a more extensive identification of violin virtuosos during the era, a sampling of stellar performers by decade is required.

Programs of the 1920's included such names as Fritz Kreisler, Mischa Elman, Olga Eitner, Juan Manen, Francis McMillen, Erna Rubenstein, and Jacques Thibaud. Kreisler and McMillen each played return engagements during later decades.

Performers of this era were indicative of the international background of Emporia's guest artists. They represented not only the finest American talent, but the foremost musicians of many other nations. Fritz Kreisler was an Austrian born American citizen of world-wide reputation. Juan Manen was one of Spain's leading composers as well as instrumentalists. Mischa Elman was an established Russian musician. Olga Eitner was German. Jacques Thibaud was a French violin master of great prominence.

Highlighting the 1930's were recitals by Albert Spalding and Nathan Milstein. Other programs featured Sylvia Lent, Frances McMillen, David Voll, Jascha Brodsky, and Rubinoff. Rubinoff, a veteran of both concert hall and radio, visited Emporia several times during his career.

During the 1940's both Albert Spalding and Fritz Kreisler returned for engagements at Albert Taylor Hall. Other major attractions included James De La Fuentes and the Polish artist Bronislaw Hubermann.

Between 1950 and 1960, two of the most celebrated violinists of recent times ascended the local stage. Isaac Stern played the first of his two Emporia recitals in 1953. Three years later, the former child prodigy Yehudi Menuhin included Emporia on his national tour. Other outstanding soloists of the decade were Joseph Knitzer and Eric Friedman.

The tradition of violin virtuosity prevailed through the 1960's. Two well know individuals, exemplary of the continuing quality during the decade, were Isaac Stern and Sinichi Suzuki. In 1963, Mr. Stern paid his second visit to Emporia. Suzuki, internationally recognized teacher of violin technique, was a guest on the Emporia State campus in 1966.

Exponents of the piano have equalled in duration, and exceeded in number, the violin virtuosos who have entertained Emporia audiences. Each decade, beginning in the 1880's and extending through the 1970's, has hosted talented and renowned keyboard performers. The exceptionally high number of pianists is partially a result of the instrument's use for both classical and

popular music. To avoid compiling an overly extensive list of names, individuals from four selected periods will be mentioned to represent the history of solo piano performances in Emporia.

Prior to 1900, most visiting professional pianists were associated with traveling theatrical companies. There were, however, early indications, of local interest in acquiring accomplished piano talent. In the 1880's, one of the town's churches featured E.B. Perry, a musician of national stature. The next decade, a local music hall advertised as its "Grand Opening Attraction" Miss Neally Stevens. Miss Stevens, it was noted, had been a student of Franz Liszt.

Between 1900 and 1940, a veritable deluge of established pianists streamed through Emporia. Many of these nationally and internationally recognized artists returned to the city for two or more engagements during the period.

Some of the piano virtuosos of the early 20th century were Erhart Snyder, Thuel Burnham, Frank Mannheimer, Maurice Dumesnil, and Mischa Levitsky. The noted Russian pianist Levitsky played in Emporia in 1919, 1924, and 1937. The most durable of these early musicians, however, was Frank Mannheimer. Mr. Mannheimer performed at the dedication of Albert Taylor Hall in 1917, then returned to the Emporia State campus for numerous other appearances during the next fifty years.

From 1920 to 1940, the number and variety of piano artists continued to increase. The musical format ranged from classical and folk music to contemporary popular.

Piano in the classical motif was provided by such eminent individuals as Ignaz Friedman, Mischa Levitsky, Rudolph Reuter, Dalies Frantz, Alexander Gretchinoff, and Abram Chasins. Friedman, a Polish composer and interpreter of Chopin, played in Emporia twice. Rudolph Reuter appeared on three separate occasions.

Vaudeville companies, entertaining at local theaters, and contemporary bands visiting the colleges were the primary vehicles for most of the period's popular pianists. Perhaps one of the better known solo performers representing this music form was Zez Confrey. Mr. Confrey's own composition, "Kitten on The Keys," had become something of an American standard at the time of his Emporia visit.

Two accomplished and widely recognized figures in the field of folk or ethnic music were Percy Grainger and Thurlow Lieruance. Mr. Grainger, who visited Emporia on two occasions, was noted for his arrangements of English folk songs. Mr. Lieruance was an authority on American Indian music, and provided local audiences

his piano interpretation of that art form.

Key board variety and quality has persisted from 1940 to the present time. Piano devotees have had opportunity to select from the piano artistry of the blind Welsh pianist Alec Templeton, jazz renditions by Randy Weston, turn of the century "Ragtime" produced by Max Morath, or classical masterpieces performed by Van Cliburn. Van Cliburn and Max Morath each paid multiple visits to the city.

A list of well know pianists visiting Emporia in recent times may emphasize the continuing local appeal of the instrument. Without regard to type of musical style, a few of the more readily recognized performers of the modern era have been Thaddeus Kozuch, Daniel Ericourt, Oscar Levant, Stan Freeman, Marshall Izen, and Byron Janis. The most recent decade has featured such gifted performers as Van Cliburn, Lili Kraus, and Gary Graffman.

A wide range of other instruments, although less frequently featured, has been represented by renowned artists. The following survey reflects a random sampling of varied instruments and Emporia performances by their masters.

The cello has been very popular locally during the 20th century. Among the nationally and internationally acclaimed cellists visiting the city were Edith Adams, Arthur Hepner, Stephen Deak, Phillip Abbas, and Daniel Vandershall. Cornelius Van Vliet, the noted Dutch cellist performed in Emporia in 1914, and returned for a second engagement twenty-one years later. Perhaps the most prominent cellist to play locally was the Russian Gregor Piatigorsky.

Guitarists Gene Bertoncini, Michael Lorimer, and Sila Gody have recently applied their talents on the Emporia State campus. Senor Gody, one of the world's foremost classical guitarists, gave instruction to local students during his tenure in the area.

Organists included Edward Eigenschenk, Harvey Gaul, George Markey, Mario Salvador, and Marilyn Mason. Miss Mason had the distinction of being the first American woman to play at Westminster Abbey.

Wind instruments have been highlighted by able talents. Rafael Mendez, Al Hirt, and "Doc" Severinson impressed audiences with trumpet mastery. During the 1930's the distinguished flutists Emil Midicus and Ary Van Leeuwen both played in Emporia. The eminent saxophone artist Sigurd Rascher has visited the city on more than one occasion.

Examples of other first-class instrumentalists are numerous and varied. They range from drummer Gene Krupa and Violinist Paul

Doktor, to accordionist Lloyd La Vaux, and Albert Salvi who was billed as the world's foremost harpist.

THE MUSICIANS

Symphony Orchestras, Bands, and Other Ensembles

Music has been an important part of the Emporia lifestyle since the town's founding. Musical aggregations of many varieties have received warm receptions in the community since 1879. The local attitude concerning music may have been best stated by Walter Damrosch, longtime director of the New York Symphony, during one of that symphony's visits to the city. Mr. Damrosch told a reporter that he especially enjoyed Emporia engagements because he knew of no other place where music was more appreciated or better understood.

Two major factors appear most responsible for bringing great music to Emporia. Emporians, from the time of the earliest settlers, have indicated a genuine interest in a variety of musical forms. The two colleges developed exceptional music departments and attempted to acquire some of the world's finest performing groups for the education of their students and the entertainment of the community.

Symphony orchestras from the farthest reaches of the nation have performed in Emporia. Concerts have also featured outstanding foreign orchestras.

The New York Symphony has, on at least six occasions, set a record for being the largest such organization to perform in the state of Kansas. Each of its engagements were at the two colleges in Emporia. In most instances, the director and several individual artists also conducted clinics or workshops for students.

The frequent philharmonic guests were the Minneapolis Symphony and the Kansas City Symphony. The former has appeared on no less than eight occasions, and the Kansas City group has played dozens of engagements in Emporia.

Other outstanding metropolitan orchestras have provided concerts for local audiences. Among the cities represented have been Chicago, Dallas, San Francisco, Oklahoma City, and St. Louis, with some making more than one appearance.

Prominent foreign orchestras have also found the way to the area. Before the turn of the century, the Scottish Grand Concert Company performed at the Whitley Opera House. Shortly thereafter, the Royal Austro-Hungarian Orchestra thrilled local music devotees. The Mexican National Orchestra, on separate dates, has played at both the Whitley Opera House and Albert Taylor Hall and one of the most recent foreign attractions has been the Prague Symphony.

Beginning in the Post-Civil War period, and continuing until the present era, the military or march bands have been popular in Emporia. These have included commercially organized units, official military bands, and ceremonial bands from other nations. Some early representatives of this musical category were the J.H. Webb Military Band, the Innes Band, and the P.S. Gilmore Band. Mr. Gilmore led the most prominent marching band of the 19th century. Although Mr. Gilmore may not be readily recalled by the current generation, there are a couple of sidelights of his career that may be familiar. Gilmore, using the pseudonym Louis Lambert, composed the famous Civil War song "When Johnny Comes Marching Home." Those with a keen ear for detail may remember references to the P.S. Gilmore Band in the Broadway and motion picture musical "The Music Man."

John Philip Sousa, the "March King," brought the Sousa Band to Emporia many times. His first appearance was in 1897, and his final performance was in 1927. Mr. Sousa and the city of Emporia seemed to have had a mutual high regard for each other. When preparing for one of his annual tours in the 1920's, Sousa was interviewed by a New York journalist about his itinerary. Mr. Sousa specifically mentioned Chicago, Los Angeles, and Emporia. He pointed out that he especially looked forward to returning to Emporia. The remainder of the interview was devoted to relating anecdotes from his earlier visits to the city.

Official service bands representing each of the United States military branches have performed in Emporia. Army, Navy, Marine Corps, Air Force, and Women's Army Corps bands have been reviewed by local residents. The Army, Navy, and Air Force units have appeared more than once, with the Navy being the most frequent visitor.



Fig. 9. "March King" John Phillip Sousa. Program for one of the Sousa band's many Emporia Performances. (Courtesy of William Allen White Library, Normaliana Collection)



Fig. 10. Duke Ellington. The Duke Ellington band was one of the first groups to perform in the Civic Auditorium. (Courtesy E.S.U. Information Services)

Internationally renowned bands from abroad have also presented programs of martial music.

In this category were the British Guard Band, the Irish Regiment Band, the Royal Italian Band, and the Caledonians. The Kilties of Canada made multiple visits. One of the more unique band events in Emporia was a performance by the Royal Hawaiian Band in 1895.

Bands presenting music in the "popular" vein have been numerous, and have provided that type of entertainment through each decade since 1880. Names of groups from the earlier years would undoubtedly be obscure to the present generation. It should be noted, however, that many bands of the period were well known nationally, and some were international favorites.

The period of 19th century music ended with the final visit of Bohumir Kryl's internationally acclaimed organization. Those people who remembered the days when the Bohumir Kryl Band entered Emporia with its private train probably felt that his last visit did, indeed, signal the end of a musical age.

The appearance of Paul Whiteman's orchestra ushered in a new and memorable musical phenomenon. The era of the "Big Band" sound had arrived Emporia. Among the "Big Bands" were those

organized by Benny Goodman, Russ Carlyle, Ray McKinley, Glenn Yarbrough, Tex Beneke, Pete Fountain, Morton Gould and Woody Herman. Woody Herman played Emporia on at least three separate dates.

Leaders of several "Big Bands" have come to the colleges to share their experiences. They have directed, performed with student bands, and conducted workshops. Some of the more recent individuals who have participated in this type of activity have been "Skitch" Henderson, Mitch Miller, and "Doc" Severinson.

During the same period many bands well known to the exponents of jazz were performing for their fans. Formidable names in this field were Duke Ellington, Stan Kenton, Mort Wells, Louis Armstrong, Lionell Hampton, and Count Basie. In more recent years, the Preservation Hall Jazz Band and Mac Frampton's Jazz Ensemble have continued the tradition. Some Emporians who gathered to hear the 1978 version of the Duke Ellington orchestra, conducted by his son Mercer, recalled when Duke fronted that group at the Civic Auditorium dedication almost four decades ago.

Legions of smaller musical aggregations have passed in almost continual parade across Emporia stages. For economy of space, a few examples must represent them.

The New York Baroque Ensemble, the Hans Lang Little Symphony of Chicago, and the Chicago Woodwind Ensemble were some of the smaller groups. Five piece combos include the Boston Harp Quintet and the New York Brass Quintet. Among the quartets were the London String Quartet, the Netherlands String Quartet, and the Zoellner String Quartet. The Chicago Symphony String Trio, the Harp Trio, and the Cherniavsky Trio are samples of the three-musician offerings.

Through the years hundreds of other organizations, ranging in size from trios to huge orchestral units, have offered a variety of musical performances wide enough to touch almost every preference. The auditorium that was filled with the powerful reverberations of Sigmund Romberg's orchestra and the lyrical strains of Montovani's orchestra, also echoed the "western swing" of Bob Wills' Texas Playboys. Halls that have accommodated the aristocratic sounds rendered by the New York Baroque Ensemble have been vibrated by contemporary folk and rock groups.

POETS AND AUTHORS

Scores of nationally prominent poets and authors have addressed Emporia citizens since the late 19th century. They have included individuals whose names and publications have been familiar to three generations of readers. Several have been recipients of Pulitzer Prizes, National Book Awards, and other literary citations. At least one of the authors received both the Pulitzer and Nobel Prizes for literature.

Well known poets began making Emporia appearances during the 1880's. Those who recall the dialect poems "The Frost Is On The Punkin" and "The Old Swimmin Hole," may remember James Whitcomb Riley. Mr. Riley, one of the earliest noted poets to visit the city, was a popular attraction at the Whitley Opera House in both the 1880's and 1890's. Carl Sandburg, a visitor in both the 19th and 20th centuries came to Emporia many times. On the occasion of his final speaking engagement before local audiences, Mr. Sandburg reminisced about his first public performance in the city. He recalled spending the night in a hobo encampment near the water tower, and that even then he was required to recite in order to earn a share of stew for dinner.

Another famous poet and frequent visitor during a thirty year period was Vachel Lindsay. It was in one of Mr. Lindsay's books

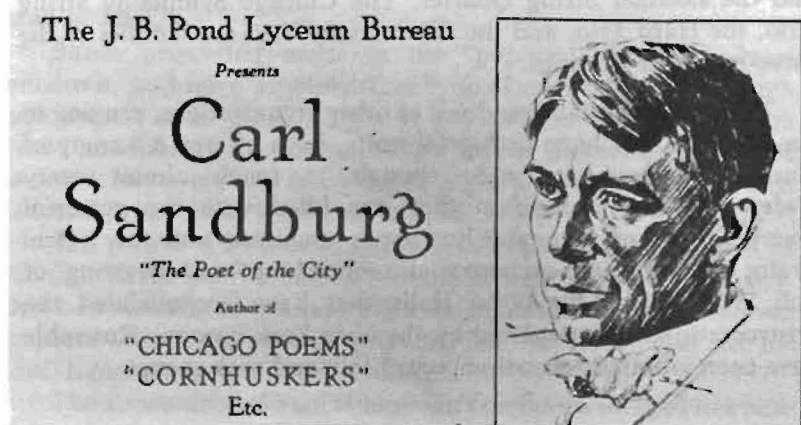


Fig. 11. Carl Sandburg on the occasion of one of his several Emporia appearances. (Courtesy of William Allen White Library, Normaliana Collection)

that Emporia was labeled "The Athens of America." His statement would seem rather magnanimous considering his initial reception. After a narrow escape from a mad dog, he had been turned away from the home of one of the town's prominent citizens who believed him to be a bum. It was only after contacting friends at the college that he was received as a welcome guest.

Edwin Markham, composer of "Lincoln Man of the People" and "The Man With a Hoe," was yet another distinguished poet guested by both colleges. In addition to his addresses, Mr. Markham wrote an original poem to be displayed in the "Teachers College" Library.

Other notable representatives of the world of poetry who have been in Emporia were Arthur Guiterman, Louis Untermeyer, John Neihardt, and Lew Sarett. Mr. Neihardt and Mr. Sarett each paid return visits to the Emporia State University campus.

Authors of renown have outnumbered the visiting poets at least twenty-fold. Each decade since the 1880's has registered several literary figures at the speaker's rostrum in Emporia. The majority have been hosted by Emporia State University.

Before the turn of the century, essayist William Dean Howells and clergyman Henry Ward Beecher were indicative of the notoriety of visiting authors. Edgar W. "Bill" Nye author of *Humorous History*, and "Eli Perkins" (Melville De Lancey) were writers in the lighter vein.

The early 20th century brought such notable writers as Ida M. Tarbell and John Kendrick Bangs. Other literary figures popular at the time were Frederick Kenyon Brown and evangelist-author John Merit Driver. By 1920, a great number of prominent authors began to frequent the Emporia State University campus.

During the 1920's, the quality of authors was represented by folklorist John Lomax, the eminent British writer Hugh Walpole, and American novelist Edna Ferber. Miss Ferber's credits included *Show Boat*, *Cimarron*, and *So Big*. In 1924, she was awarded a Pulitzer Prize for the latter work. Edna Ferber's renown was such at the time that the railroad delayed its Kansas City departure schedule to accomodate her Emporia visit.

Among the 1930's authors were the Pulitzer Prize winners Hamlin Garland, Will Durant, and Herbert Agar. Both Mr. Garland and Mr. Durant paid multiple visits. Movie fans may recall the motion picture adaption of Mr. Agar's prize winning novel *The People's Choice*. Two other renowned visitors of the 1930's were American novelist Mary Austin, and poet-author Sonora Babb.

Between 1940 and 1950, some celebrity literary personalities were Burton Holmes, Cornelia Otis Skinner, J. Frank Dobie, and C. William Duncan. Will Durant returned for a second speaking engagement.

In the decade of the fifties, the western novelist and folklorist J. Frank Dobie addressed Emporia audiences twice. George S. Counts and William Campbell were guests of Emporia State University, and C. William Duncan made a return visit.

Several outstanding authors were featured in the 1960's. Robert Penn Warren, the Pulitzer Prize winning author of *All The King's Men*, spoke at the university. National Book Award winner William Stafford visited Emporia in 1968. Pearl Buck, who earned both the Nobel and Pulitzer prizes for *The Good Earth*, spoke to a large assemblage at Albert Taylor Hall. The popular critical author Vance Packard was also a guest in the 1960's.

Two well known authors thus far in the 1970's have been Truman Capote and Vince Bugliosi. Mr. Capote's book on the murder of a Kansas farm family, *In Cold Blood*, became a motion picture. Vince Bugliosi's expose of the Charles Manson cult, *Helter Skelter*, was presented as a television feature.

A separate category of talented authors, with a special significance to Emporia, are the winners of the William Allen White Children's Book Award. The recipients of this recognition have visited the Emporia State University campus annually for a quarter of a century. Many of the White Book Award winners were famous for both juvenile literature and works of unlimited age appeal.

A few of the White Book Award winners have been William O. Steele, Barbara Corcoran, Zachary Ball, Sheila Burnford, Keith Robertson, and Elizabeth Yates. Catherine Owens Peare, author of *The Helen Keller Story*, visited the university in 1962. Scott O'Dell who wrote *The Island of Blue Dolphins*, spoke the following year. One of the more recent members of this group was Walt Morey, whose *Gentle Ben* became both a motion picture and television favorite of the nation's children.

The aforementioned poets and authors are merely a representation of those creative writers that have shared their talents with local residents. Literature, and those who compose it, have not been strangers in Emporia.

SCIENTISTS AND SCHOLARS

A quest for knowledge has been part of the Emporia heritage throughout its history. The city's colleges and professional organizations have hosted hundreds of distinguished individuals representing a myriad of scholarly disciplines. To list all their names and specialities would require a considerable volume.

If investigation of these visitors had revealed experts with credentials in Quilting and Zylophone, it could be said literally that their field of specialization ranged alphabetically from A to Z.

The scientific roster could begin with the eminent astronomers Harlow Shapley and Walter Nininger, and extend to zoologist H.H. Newman who lectured at Emporia State early in the 20th century. The intervening space would include such entries as Nobel Prize winning geneticist George W. Beadle, rocket scientist Werner Von Braun, and the internationally recognized nuclear physicist George Gamow.

Medicine, psychology, and psychiatry have also sent their share of formidable representatives to Emporia. Two of the several noted visiting physicians were Dr. Phillip S. Hench and Dr. David Allman. Dr. Hench of the Mayo Clinic was the recipient of a Nobel Prize for medicine. Dr. Allman, at the time of his visit, was president of the American Medical Association.

Psychology and psychiatry sent such notable names as H.H. Goodard, Karl Menninger, Bird T. Baldwin, Elsie Heilpern, and W. Walter Menninger. Dr. Heilpern, a former associate of Sigmund Freud, joined the Menninger Clinic late in her career.

Social Sciences were also abundantly represented. A few examples from selected social science disciplines will, perhaps, illustrate the stature of these visiting scholars. Two of the noted historians were James H. Breasted and Henry Steele Commager. Dr. Breasted gained international fame as one of the world's foremost authorities on Egyptology.

Visiting economists included Leon Keyserling and Dr. Irving Fisher. Dr. Fisher, of Yale University, authored economics textbooks used both in America and western Europe during the early 20th century.

Sociology, anthropology, and archaeology have each featured renowned guest lecturers. Some notable examples were anthropologist Richard E. Leakey, archaeologist Count Byron de Pro-

rok, and sociologist Edward Steiner.

Geographers W.W. Atwood and G. Etzel Pearch represented that discipline. Dr. Pearch was the United States Department of State Geographer at the time of his Emporia lecture. W.W. Atwood, one of the nation's foremost authorities on physical geography, was a frequent visitor on the Emporia State campus. The fact that Dr. Atwood's sister taught geography at Emporia State for many years may have influenced the frequency of his visits.

Political science profited not only from the multitude of visiting political personalities, but several other scholarly speakers. Among these were E. Douglas Booth, director of The Institute of International Affairs, and No-Yong Park an expert on east Asian politics.

Emporia State University developed a national reputation as an outstanding teacher training institution. The school's stature probably accounts, in part, for the scores of education authorities that have visited Emporia. With apologies for the many noteworthy educators not named, the following random sample is offered as a cross-section of education representatives during this century.

During the early part of the century a few of the well known visitors were Booker T. Washington, Anna E. George, Robert J. Aley, and Will C. Wood. Booker T. Washington discussed the status of negro education with local citizens. Anna George, the first American Montessori student and translator of Madame Montessori's work, lectured about this teaching method on the Normal School campus in 1914. Robert J. Aley was the president of the National Council of State Departments of Education.

Since 1925, some of major names associated with the teaching profession have been Alice Temple, Ned H. Dearborn, William Scott Gray, Howard E. Dawson, Oliver Coldwell, and Ruth Stout. Alice Temple was an authority on elementary education, and president of the Association for Childhood Education. Mr. Dearborn earned national recognition for his work in adult education. William Gray visited Emporia State while Dean of Chicago University School of Education. Mr. Dawson was director of the National Education Association and Mr. Coldwell was the United States Commissioner of Education. Ruth Stout was president of the National Education Association.

The preceding summary does not do justice to the wealth of distinguished visiting scholars who have brought their expertise to Emporia. Its intent is to identify yet another facet of the Emporia tradition of being informed as well as entertained by famous visitors.

EXPLORERS AND TRAVELERS

The Emporia tradition of expanding its global awareness is well illustrated by the number of explorers, travelers, and adventurers that have addressed local audiences. The cavaleade of explorers, beginning in the 19th century and extending well in to the 20th century, featured those persons engaged in the examination of the planet's final unexplored regions. The geographic information supplied by these people was supplemented by detailed accounts and photographic portrayals of exotic areas presented by famous travelers and adventurers.

Explorers of the two polar regions have been most numerous. They include some of the most renowned names historically associated with polar investigation. Admiral Robert E. Peary, the first man to reach the North Pole, was the initial member of this hardy fraternity to speak in Emporia. Other notable speakers associated with the early exploration of the North Polar and Arctic region were Lewis Lindsay Dyche, Evelyn Briggs Baldwin, and Frederick Cook.

Frederick Cook was initially recognized as the first person to reach the North Pole, but his claim was subsequently discredited. Mr. Cook, during his Emporia visit, indicated his bitterness that Peary's claim of being first to the pole had been accepted by the major geographical societies.

Among the more recent Arctic investigators to speak in Emporia were Captain Peter Freuchen in 1935, and Commander Richard Dobbins in 1959. Commander Dobbins, although a recent voyager to the North Pole, had his own claim to a "first" in exploration. He had served as an officer on the submarine Nautilus during the initial sub-surface passage to the pole.

Antarctic explorers have been represented by equally eminent personalities. Roald Amundsen, the famed Norwegian navigator, and discoverer of the South Pole, addressed an audience in Albert Taylor Hall. Admiral Richard E. Byrd, one of America's most famous leaders of polar expeditions, spoke from the same stage just one decade later. Larry Gould, second in command on Admiral Byrd's first expedition, spoke in Emporia on yet another occasion.

Travelers and adventurers of international prominence have also frequented Emporia during the past century. Perhaps a sampling of the well known names and areas of interest will indicate the renown of these visitors.

African geography was presented by such notables as Peter Mac Queen, Osa Johnson, and Martin Johnson. Mr. Mac Queen, photographer and traveler, lectured and displayed photos from his turn of the century expeditions. Martin and Osa Johnson, on separate occasions, related their Africa adventures. Many Kansans will undoubtedly recall this husband and wife team and their Johnson Safari Museum in Chanute, Kansas.

Asia's lands and cultures were highlighted by such eminent travel lecturers as Caraveth Wells, Burton Holmes, and Richard Halliburton. Mr. Halliburton authored memorable books based on his experiences in Tibet and other regions of Asia. Mr. Wells, and his expeditions to Mt. Ararat, were cited in a recent motion picture production. This distinguished member of The Royal Geographical Society lectured three times in Emporia.

Travels in the remote regions of South America have been reported by Elizabeth Steen, John Godard, Sir Carl Von Hoffman, and others. Elizabeth Steen, and intrepid anthropologist-explorer, did extensive studies of the Amazon Basin. Mr. Godard compiled a formidable pictorial record of South America's sparsely inhabited interior.

Other scholarly lectures and travelogues have been provided by such recognized geographic observers as Lowell Thomas, William Seabrook, and Robert St. John. Because of motion picture, television, and radio exposure, Mr. Thomas is perhaps the best remembered of the more recent travelers.

A somewhat specialized group of visiting explorers has been those engaged in the investigation of ocean frontiers. Three persons involved in this endeavor, who have informed Emporia assemblies, were John D. Craig, Jon Lindberg, and Scott Carpenter. Mr. Craig achieved fame as an underwater photographer. Jon Lindberg, son of aviator Charles Lindberg, gained recognition in the field of oceanography. Scott Carpenter, although an accomplished oceanographer, is best known for the role as an astronaut in the early space program.

At least two persons whose travels entailed the challenge of distance rather than the unknown have shared their experiences with Emporia citizens. Captain Allan Villiers, who gained an international reputation for transoceanic sailing feats, recounted his adventures. Amelia Earhart, America's first lady of aviation, discussed aircraft and flying at Emporia's Junior High school just a few years before her ill-fated Pacific flight.

CORRESPONDENTS, NEWS ANALYSTS, AND EDITORS

The Emporia heritage of being a well informed community is evidenced, in part, by the establishment of educational institutions and the continuing tradition of quality newspaper service. The quest for information is also reflected by the multitude of newsworthy personalities that have visited the city throughout its history. Final evidence of the importance of global awareness to the local citizenry is provided by that category of renowned visitors specializing in the gathering, dissemination, and analysis of news. An attempt will be made to identify selected representatives of the media professionals designated as correspondents, commentators, and editors. Examples indicative of distinguished journalistic visitors to Emporia since 1890 will be noted.

The earlier years of the period being examined are dominated by editors, correspondents, analysts, and writers for popular magazines. Beginning in the late 1930's, and extending to the present, radio and television commentators have expanded the ranks of media representatives.

In 1890, Edgar Wilson "Bill" Nye lectured at the Whitley Opera House and began a procession of journalistic visitations that has reached into the present decade. Mr. Nye brought with him a background that included both the owner-editorship of a frontier newspaper in Wyoming and staff experience with the prestigious *New York World*.

The early 20th century counted such noted individuals as Strickland Gillian, Kellogg Durland, and Frederick Kenyon Brown. Mr. Durland, a war correspondent during the Russo-Japanese conflict, discussed war and politics in East Asia. Mr. Brown, at the time of the Emporia lecture, was recognized as a featured writer for *Outlook* magazine.

During World War I and the decade that followed an avalanche of eminent journalists descended upon Emporia. Among these were Boardman Robinson, foreign correspondent for the *New York Herald*, Kirby Page, correspondent for *Atlantic Monthly*, and Irvin S. Cobb of the *Saturday Evening Post*. William Allen White of the

Emporia Gazette also lectured before hometown audiences about his wartime observations in Europe.

Although these people were selected as examples of distinguished journalists hosted during the era, they were also multi-talented individuals who may well be remembered for their other achievements. Boardman Robinson is better known to some as the artist who painted the murals of New York's Radio City and the murals in the Department of Justice Building in Washington D.C. Irvin S. Cobb was journalist, author, playwright, composer, and screen writer at various times in his career.

Several influential and well known editors also spoke in Emporia during the post-World War I period. Four of these were E.E. Slosson, Anna Steese Richardson, Percy Boynton, and Clark M. Eichelberger. Mr. Slosson was literary editor of the *Independent*, and Anna Richardson was the associate editor of *Women's Home Companion*. Clark M. Eichelberger, an established authority on international affairs, was the associate editor of the *League of Nations Chronicle*.

The 1930's, beset with crime, depression, and rumblings of war, provided fertile ground for journalistic investigation and reporting. These phenomena were matched by a corresponding increase in the number of media lecturers frequenting Emporia. Some of the more prominent news gathers and analysts of the 1930's were A.B. McDonald, Margaret Kaiser Harnisch, William Hard, Kirby Page, and S. Miles Bouton. Mr. McDonald was the recipient of a Pulitzer Prize for his investigative crime reporting. Margaret Harnisch, a prominent Berlin journalist, spoke with authority about Europe's troubled political situation. William Hard, twice a speaker in Emporia, was a veteran newsman and an outstanding political analyst. S. Miles Bouton, a foreign correspondent assigned to the coverage of pre-World War II Germany, was internationally recognized for his series of interviews with Adolph Hitler.

Visiting editors also ascended the speaker's platform with some regularity during the 30's. They represented diverse publications. They included Emily Newell Blair of *Good Housekeeping*, Louis Untermeyer of *American Mercury*, Walter E. Meyer of the *American Observer*, and Paul Hutchinson of the *Christian Century*. Mr. Meyer's address in Emporia was something of a homecoming since he was a former member of the Kansas State Normal School (Emporia State University) faculty.

One of the most distinguished editors to speak in Albert Taylor Hall during the period was Norman Hapgood. Mr. Hapgood had

served as editor of *Colliers*, *Harper's Weekly*, and *Hearst's International Magazine*. He had also held the post of United States Minister to Denmark.

Between 1940 and 1970, visiting radio and television commentators became as numerous as writers and editors. Many of the earlier radio media personalities will probably be remembered by those whose recall goes back to the World War II era. Several of the television news analysts, and some of the radio reporters, are currently active and may be familiar to younger members of our society. Some of the well known radiocasters of the 1940's were Cedric Foster, Fulton Lewis Jr., and Howard Pierce Davis. In more recent years, radio has been represented by such familiar names as William L. Shirer, Joseph C. Harsch, Drew Pearson, and Paul Harvey.

Newmen and analysts primarily associated with the television medium (most have also had radio experience) have been very much in evidence. In 1958, Bea Johnson, an award winning analyst, was one of the earlier T.V. personalities to speak in the city. In the 1960's and 1970's, such television notables as Eric Sevareid, Harry Reasoner, and Morley Safer spoke in Emporia.

Among the prominent newspaper figures who have lectured since 1940, have been several well established writers. William C. Duncan of the *Philadelphia Public Ledger* began the era in 1941. The Marquis of Donegal, one of Europe's widely read war correspondents, spoke at Albert Taylor Hall in 1949. In ensuing years, United Nations Correspondent Alexander Gabriel, Canada's distinguished journalist Gene Telpner, and American columnist Carl Rowan each took his turn before Emporia audiences.

Editors of well known publications, lecturing in recent years, include Howard Davis of *Newsweek*, Alex Poinsett of *Ebony*, James G. McManaway of the *Shakespeare Quarterly*, and Edwin Canham of the *Christian Science Monitor*. Other notable visiting editors were T.R. Newsi, Gerhart Seger, Sigmund Spaeth, and M. Stanton Evans.

In keeping with the news service theme, there is a temptation to conclude this brief summary with -30-. This would not be appropriate however because the story does not appear to be finished.

POLITICAL PERSONALITIES

Scores of prominent political figures have addressed Emporians during the past ten decades. Among these have been presidents, vice-presidents, governors, senators, congressmen, ambassadors, and cabinet officials. There were also persons of considerable political fame who did not attain high office.

At least nine men who have served as President of the United States have delivered speeches in Emporia. Two early members of the presidential fraternity to visit Emporia were Ulysses S. Grant and Rutherford B. Hayes. Grant's popularity in the area was evidenced by the throng of 5000 that gathered at Soden's Grove to hear his remarks. Although President Hayes may not have had the public appeal of the Civil War hero, his joint address with General William Tecumseh Sherman drew a large audience. Benjamin Harrison and William McKinley each followed the campaign trail to Emporia. Both gentlemen predicted victory and both were, indeed, successful in their bids for the presidency.



Fig. 12. Ulysses S. Grant. The first of nine Presidents to speak in Emporia. Grant's speech drew an estimated crowd of 5,000.

Theodore Roosevelt, William Howard Taft, and Herbert Hoover each came to the city on more than one occasion. Theodore Roosevelt and Herbert Hoover were frequent visitors. "Teddy" Roosevelt, while campaigning on the Bull Moose ticket, used part of

an Emporia week-end to record his political message with a fine new "talking machine."

Franklin D. Roosevelt spoke to Emporians during his campaign for a second term as president. He elicited chuckles from the crowd gathered at the depot when he insisted on having William Allen White, the staunchly Republican editor of the *Emporia Gazette*, join him at the platform.

Harry S. Truman also came to the city during his bid for reelection. He brought with him the bill authorizing the printing of the William Allen White commemorative postage stamp. The president used the occasion of his visit to sign the bill in Mr. White's hometown.

Some interesting unsuccessful presidential candidates have also ascended the speaker's platform in Emporia. In addition to the two major political parties, candidates representing the Women's Rights, Greenback, Socialist, and Prohibitionist parties have taken their turns at the podium. A few of the candidates were William Jennings Bryan, Robert LaFollette, Belva Lockwood, Eugene V. Debs, and Norman Thomas. The renowned orator William Jennings Bryan was a frequent visitor to the city. On one occasion, he engaged Wisconsin's colorful Senator Robert LaFollette in a three hour verbal battle at an Emporia Chautauqua.

The seemingly perpetual Socialist party candidates, Eugene V. Debs and Norman Thomas, lectured local gatherings at various times. Mr. Debs received less than complimentary reviews for his efforts, but Norman Thomas appears to have been a rather popular speaker.

Belva Lockwood, who delivered her political message at the Whitley Opera House, was the second woman to run for President of the United States. Her presidential aspirations were not fulfilled, but it should be noted that this political minded lady was an accomplished attorney and the first woman to practice law before the United States Supreme Court.

Governors representing several states have informed Emporia citizenry of regional political issues throughout the past century. They range from Governor R.L. Taylor of Tennessee, discussing Civil War reconstruction problems, to Governor Paul Laxalt of Nevada, talking about the political mood of the 1970's.

Two exceptionally interesting gubernatorial characters were William "Alfalfa Bill" Murray, the controversial Oklahoma governor, and Nellie Ross of Wyoming, the nation's first woman gover-

nor. Mrs. Ross later returned to Emporia as the country's first woman director of the U.S. Mint.

United States Senators have periodically reported that chamber's activities to local inhabitants since the 1870's. They extend from Senator James H. Berry of Minnesota, relating senate matters of the late 19th century, to Senator Sam Ervine of North Carolina, reporting on senate proceedings in the late 20th century.

Complete coverage of the delegation of politicians within the time period being examined would become tedious and encyclopedic. A political role call of this nature would contain a myriad of state and national officials. The roster would encompass such varied entries as Charles Curtis, Vice-President of the United States, James "Champ" Clark, Speaker of the U.S. House of Representatives, and William S. Dodd, United States Ambassador to Germany. The list could also identify such cabinet level officials as Postmaster General James A. Farley and Stewart Udall, United States Secretary of the Interior.

Perhaps it is appropriate to point out the names of two Emporians on this list of distinguished American political figures. Preston B. Plumb, the founder of Emporia's first newspaper, served as a United States Senator from Kansas. Emporia's William S. Culbertson, U.S. Ambassador to Chile, addressed assemblies at Albert Taylor Hall.

Additional officials from the League of Nations, the United Nations, and several foreign countries have spoken to local audiences. They have represented such diverse regions of the globe as Britain, Germany, Bulgaria, Costa Rica, Korea, Japan, and India.

Considering the variety and number of politicians brought before the community, it seems apparent that the townspeople of Emporia have had ample opportunity to monitor the political life of the nation.

UNUSUAL VISITORS NOT EASILY CLASSIFIED

Throughout its history, Emporia has hosted an array of people and events that seem deserving of special note beyond a mere categorical listing. These personalities and events, representing the colorful, the spectacular, and the unique, tend to season or punctuate the formidable list of famous Emporia visitors. They may not exemplify the grand world of art, sophisticated literature, or profound science, but they do provide variety and humor that samples a century of Americana.

Among the large scale attractions were the "Wild West" shows and circuses. Both were staged with great fanfare and generally involved hundreds of performers and technicians. Two stellar representatives of the Wild West shows were those presented by "Buffalo Bill" Cody, and by the 101 Ranch. The foremost of these was "Buffalo Bill's Wild West Show" which played Emporia before the turn of the century. This western cavalcade featured Buffalo Bill, sharpshooter Annie Oakley, and a cast of hundreds. The event set an Emporia attendance record that has never been surpassed. Their matinee performance sold 15,000 tickets, and the evening show drew an additional 10,000 spectators.



Fig. 13. "Buffalo Bill" Cody. His wildwest show drew the largest crowd of any event in Emporia's history.

Most of the more renowned circus troupes stopped in Emporia during the late 19th and early 20th century. Western motion picture actor Tom Mix brought a circus company of 800 to stage an Emporia performance. The same year, Cole Brothers featured famed animal trainer Clyde Beatty, western actor Ken Maynard, and a supporting crew of 1,080 people. On yet another occasion, the Ringling Brothers-Barnum and Bailey Circus presented Antoinette Concello, one of the foremost aerialists of all time.

Vaudville and burlesque came to the city with some frequency in both the 19th and 20th centuries. Many of these companies and their individual stars were nationally recognized. Vaudville in the 19th century included such highlights as the original "Alphonse and Gaston." The popular team of Harry Webber and Charles Theodore also brought their routines to the city.

Twentieth century vaudville included such groups as the Seaman Players, and the Lewis and Love Company. It is probable that youngsters would not recognize these names, but at least one of the star performers with the Seaman Players may be familiar to youthful T.V. viewers. Irce Noblette Ryan became known for her characterization of "Granny" on a television program entitled "The Beverly Hillbillies."

Burlesque was considered less common in Emporia than vaudville, but the Whitley Opera House did book an occasional show of this type. Two examples of these were "The London Gaiety Girls Burlesque," and "The Little Egypt Extravaganza." Little Egypt gained national notoriety as a highly publicized attraction at the Columbian Exposition. She was evidently good box office material at the opera house, but the local press indicated that some Emporians thought her a bit brazen.

Variety shows were relatively numerous and seemingly popular events in Emporia. Three memorable characters featured locally in variety productions were Will Rogers, Sir Harry Lauder, and Ted Lewis. Will Rogers' humor, liberally spiced with commentary about Emporia and its citizens, received good reviews. Sir Harry Lauder, Scottish humorist, singer, and composer, made at least four of his famous "farewell" appearances in Emporia. The singer-comedian Ted Lewis, although best known for his nightclub work, performed at the Civic Auditorium in 1941.

An exceptional array of sports figures have also visited the city during the past ten decades. Basketball notables have ranged from Dr. James Naismith, the inventor of the game, and Bill Russell one of its more prolific professional performers, to John Wooden, one of



Fig. 14. Humorist Will Rogers. Rogers was featured in a variety show at Albert Taylor Hall.

the foremost coaches of the recent era. Football has been represented by such legendary figures as Amos Alonzo Stagg and Glenn Dobbs. Track celebrities have included Glenn Cunningham and Jim Ryan. Andre Bobo Schmid, Olympic gold medal gymnast has been a relatively recent visitor to the city. The diverse range of premiere performers extends from Frank Tabersky, "World's Pocket Billiard Champion," to Charlie Schultz, the foremost rodeo clown of his era.

A number of interesting and unique individuals have presented addresses or displayed their unusual talents for Emporians. The following sketches, although a bit rambling, are intended to sample the variety and exotic character of those persons.

The challenge of flight has been an engaging topic in Emporia during the past century. The town has witnessed aerial demonstrations and listened to discussions of the subject on many occasions. In 1871, Madame Agnes Lake, the "world's foremost female aeronaut," came to the city to expound the merits of lighter than air flight. She proceeded to thrill her audience with a death defying flight over Emporia. Approximately a half-century later, Putt Humphreys, the National Aerobatics Champion appeared in the city to demonstrate the versatility of airplanes. Fifty years later, Dr. Werner Von Braun was in Albert Taylor Hall to discuss flight to outer space.

Other visitors were exponents of the strange and mystic. Three prime representatives of these people were Lulu Hurst, Allah Rageh, and Kreskin. In the 1960's, Frank Edwards, an author and radio

personality, lectured at Emporia State University. His narrative was concerned with strange phenomena and unusual people. One of his stories was about Lulu Hurst, a teenaged miss purported to possess super-human physical power. The author of this article, during his research, discovered that Miss Hurst had demonstrated this strange talent at the Whitley Opera House in 1884. With reputable local witnesses on stage, she performed feats that amazed those assembled. Miss Hurst evidently recalled the visit because she specifically mentioned the Emporia engagement in her autobiography.

Alleh Rageh, a self-proclaimed mentalist, came to Emporia almost five decades after Lulu Hurst. He displayed his talent at the Strang Theater. The finale of his 1928 performance entailed the driving a "new Nash sedan" through the streets of Emporia while blindfolded.

Most recent of the billed mentalists was Kreskin, a noted television and nightclub performer. He plied his "psychic" art at the Civic Auditorium in 1969.

A potpourri of interests are represented by dozens of other unusual visitors to the city. The woman's reaction to the reality of the Civil War was provided by La Salle Corbett Pickett. Mrs. Pickett recounted her version of her husband's famous Gettysburg charge.

Those fascinated by the U-Boat menace of World War I were given an insight into the topic by Count Felix Von Luckner. Von Luekner, a German nobleman, had been a submarine commander during the "Great War." For persons more interested in American heroes of that conflict, Congressional Medal of Honor winner Sergeant Alvin York also lectured in Albert Taylor Hall.

The evangelist Billy Sunday, although probably not challenged so severely in Emporia as in Chicago, ascended the local pulpit.

Richard Wyche, President of the National Story Tellers League, lectured at Albert Taylor Hall in 1918. He extolled the artistic and social value of stories well told.

Ventriloquist Edgar Bergen visited the city in 1938. Royal Talcott, one of the world's foremost imitators exhibited his talents locally, and "Bartron" presented the art of pantomime at one of the public schools.

In the 1960's, George Gallop III lectured about the phenomenon of national poll taking. During the decade of the 1970's, Emporia was the place to learn about the art form of cartoons from Mel Blanc, the voice of "Bugs Bunny."

Unusual visitors to Emporia, some famous and others somewhat obscure, offer an almost unlimited variety.

RETROSPECT

Performers, reformers, poets, presidents, and scholars have brought dimension and color to Emporia's cultural heritage. The local citizenry has been front row center for Broadway plays with Broadway casts. They have listened to the magnificent sounds of the world's great symphony orchestras, kept cadence with the Sousa Band, and applauded arias sung by the brightest stars of the Metropolitan Opera. They have witnessed suffrage rallies conducted by Susan B. Anthony, and heard many American Presidents discuss national policy. Emporians have explored with those who sought new horizons, shared history with its makers, and looked toward the future with world renowned scientists and scholars.

The town's founders envisioned Emporia becoming an informed and participating member of the national community. Their optimism appears to have been well rewarded. For more than a century the city remained in the cultural mainstream of America. The formidable parade of famous visitors to Emporia was, undoubtedly, one of the factors responsible for this phenomenon.