

SOMETHING ABOUT Lexington's Chautauqua Seven Big Days---August 10th to 16th.

HON. BOURKE COCKRAN

If the title "The Greatest Living American Orator" rightfully can be given to anyone, it may be given to W. Bourke Cockran of New York. Writers of all times have attempted to define great oratory, but we know it only as we find it concentered in men. Demosthenes, Cicero, Burke, Webster, Lincoln—these men define oratory, and these men possess in common the same uncommon qualities. Bourke Cockran possesses them. He has their loftiness of thought, their originality of position, their towering distinction of personality; he has their strength in debate, their fearlessness in attack, their intellectual humor, their sudden wit and scathing sarcasm; he has their native gift of rhetoric, their instinctive knowledge of the force of words, their convincing development in construction; he has their speech-music in delivery and their whole creating conception of the supreme art of human speech.



Mr. Cockran, who has never been heard by the American public except in political and judicial oratory, and by very few Americans in that, has consented for the first time in his career to give a number of addresses, limited to ten, in the central west in the summer of 1914. He will discuss the tendencies of the times under the title "Democracy." This address, embodying the scholarship and experience of a great life, will be one of the classics of American oratory.

From an address delivered by Mr. Cockran in 1906 revealing the prophetic and lofty nature of his thought,—touching the questions of the hour, and stating his conception of the province of oratory in the solution of the problems of the race, we clip the following:

"What is this modern civilization of ours? What is its essential principle? It is Justice, that justice according to the Christian conception of it, that holds all men equal before the law. It is but the application to civil government of the Christian belief that all men are equal in the eyes of God. That equality of men has worked the ambition of servitude, and it must ultimately work the overthrow of despotism throughout the world. Already it has substituted free labor for slave labor, and that change has accomplished the most marvelous revolution in the world history of mankind. It has wonderfully uplifted the conditions of every individual. It has reinforced the productive power of his hands; it has multiplied the commodities available for his comforts; it has widened the scope of his knowledge; it has lengthened the span of his days; it has broadened the horizon of his hopes; but, besides the successes it has achieved, it has developed new dangers and new difficulties which are born of the very splendors which it has accomplished.

"The slave was ready to accept the crust of bread from the hand of his master as the reward of his day's toil, glad to escape the lash. The free laborer demands a fair share of the property in the commodity produced by his labor; and fixing this fair share is the great problem of civilization. It has provoked struggles more desperate and difficult than any that heretofore have perplexed the statesmanship of the civilized world. The questions of the future will not be to settle the boundaries of nations, but the conditions of the people who dwell in them. It will no longer be a question of dividing the surface of the earth among the different powers, but of the correct way of dividing the products of the earth among the different elements that have created them.

"These questions can not be settled by force; they must be settled by justice; and under the growth of Christian civilization it is no longer necessary to arm justice. Justice is no longer something to which men must be coerced; it is becoming the passion of Christians everywhere. The perplexing problem is not to obey justice, but to discover it; to ascertain precisely where justice lies. And how is justice to be discovered? By the interchange of human thought, by comparison of human views, by the exercise and use of that supreme power given to man, by that power which God himself invoked when he proceeded to establish His law and to sow the seeds of His civilization in this land. It must be done by the word spoken or written. It must be done by appealing to the conscience and the intellect of men and pointing out before their eyes the pathway through which their footsteps can reach the spot where justice is often concealed."

CHICAGO GLEE CLUB

The Chicago Glee Club as a male quartet remains unsurpassed.

For fifteen consecutive seasons it has been constantly before the public.

For thirteen consecutive seasons the Club has retained the present personnel.

These years of association and constant study and work together coupled with signal individual ability, have produced a perfection of ensemble truly remarkable. The Club has filled over 3,000 concert engagements in the United States and Canada. The repertoire of the Chicago Glee Club is probably more

extensive and varied than that of any similar organization.

The Trombone Quartet, first introduced to the Lyceum by the Chicago Glee Club and used only by them, is one of the most artistic and pleasing novelties ever presented. The trombone is the "king" of wind instruments and the effect of the four, as played by these artists, is a revelation of sweet tonal quality and organ-like volume. Such selections as the Pil-



HON. FREDERICK LANDIS

Hon. Frederick Landis is from Indiana. That is proof No. 1 of his fitness for the platform. For many years he was noted as one of the most brilliant orators of the republican party. He left that party to espouse a new cause, in spite of the fact that every material interest would have kept him with his former affiliation. His change cost him his seat in Congress, which he had won by one of the most brilliant oratorical campaigns ever known in the state. He was shoved unexpectedly upon the Chautauqua platform simply because of the demand of the people to hear the man the echoes of whose oratory had reached them after his campaign and during his term in Washington.



grim's Chorus from Tannhauser by Wagner, the Quartet from Rigoletto by Verdi and the March Militaire by Schubert appeal to the most critical while lighter selections lend a desirable variety.

Mr. Dixon presents all his character impersonations in make-up. His types are taken from life—wholesome, refreshing, real, never overdrawn or exaggerated. His "Hoosier," an original sketch illustrated with poems by James Whitcomb Riley, and other original portrayals are acknowledged to be among the very best bits of characterization on the platform.

The following notice from the St. Paul Dispatch is an almost universal opinion of the club by those who have been fortunate enough to hear them:

"In the Chicago Glee Club the elements of art and popularity are closely combined. The voices are fresh and buoyant, and admirably managed. The pianissimo effects of the quartet were beautiful in quality and well sustained, while in the handling of larger intervals the voices produced an organ effect extremely pleasing."

HON. SAM JORDAN

Hon. Sam Jordan, of Sedalia, Mo., farm advisor of Pettis County, will be one of the most interesting speakers at the chautauqua session, and will deliver a message that will be instructive to everyone who hears him as well as to the farmer friends in the community. The Paris Mercury sums up in the following article the real worth of the man as a missionary among the farmers of Missouri:

"Jordan, the Corn Man—that is what they call him, and the name is as distinctive and as indicative as that of John the Baptist. In fact, Jordan is cast in prophetic mould himself. He is the apostle of dung and dirt and the forerunner of an evangelism that is to redeem the earth—also those who dig in it, plow in it, and those who live by it. He is an epoch-maker, is Jordan, and the herald of a new era. He is a child of the land, and its majesty and its faith, its goodness and its honor, are upon him and through him. It has told him secrets, and breathed into his being the mystery of the Corn, on which the Republic is built. No part of the story has been withheld and he has been sent with it as a message unto the people.

No prophet of old ever came bearing such a message of greater portent, and it will reclaim the waste places and make fruitful those that are desolate. It is a material gospel, with the tang of the barren furrow and the smell of the barn lot upon it; it has to do with cribs and plows and drains and ditches, with hogs and horses and cattle and sheep, but the vision behind it sees a poem almost epic in its beauty working out before his eyes. Jordan is the Voice of the Corn crying unto men and bidding them back to the Land, away from the clamor and the tumult of streets and the whirr of wheels. He is a living, breathing protest against ignorance and outworn methods, and the leaven of progress and of enlightenment. A man who can add two grains to an ear of corn is clearly worth the whole tribe of politicians and battleship-makers put together. He feeds hungry mouths and adds to the wealth of the world. He causes men and women to be happy, is their friend and benefactor. No pale faces confront him, no starlings submit to his exploitations. He is the poetry of genuine accomplishment and the beauty of actual service. We'd rather be Jordan any day in the week than be president. Jordan sees, and Jordan learns and daily is made happy in the acquirement of fresh knowledge of the simple, vital, elemental, all-important things on which all of life rests. He is the exhilaration and exultation of finding a new secret each day, and of delving into the romance and mystery of the land. There is no joy comparable to learning things and in learning them to be of service to others. The corn

touch of reality to it, a throbbing, human quality, that holds his audience in a grip of sympathy. He gave this lecture last summer in filling a number of engagements as a substitute for one of the well-known senators who was unable to keep his engagements on account of the session of Congress, and in every instance the audience and committee reported that he more than filled the place left vacant.

He is presenting a new lecture during the season of 1914, "Our Dawning of Civilization." Chautauqua audiences have heard so much about the perils of our country, that they will be delighted, we are sure, to hear this orator take an entirely new viewpoint and tell them what the spirit of unrest at the present time means, how the American people are developing into something better—something greater—than any people who have before. He gives those facts not in a boasting way. It is not the lurid oratory of the old story. But he is able in the course of an hour to open the eyes of his hearers to some of the changes that are taking place and what these changes really mean in the progress of the country.

Landis is more than an orator and a politician. He is a playwright and is the author of some of the daintiest plays which have been given to the public in many years. He is also an author. Those who enjoy a good story might well read "The Glory of His Country," a rousing historical story with a gripping plot and a clean thread of love running through it. He has also written a story of Theodore Roosevelt, which shows a very close knowledge of the former president and his affairs.

Altogether, Frederick Landis is one of the big men of the nation who has come to the Chautauqua platform and many an audience will be delighted and many a community will be benefited by his uttered words during the present chautauqua season.

CAP'S ORCHESTRA

Cap's Orchestra is a new departure in musical entertainment, and their playing has a snap and style which is original and entirely different from the ordinary musical attraction. There are no dull moments during their program—something different each number and no waits between numbers. Each of the members of the organization plays more than one instrument, and they change instruments during the



rendition of numbers, using the instrumentation best suited to the different movements of the selection.

Every number is improved by some bright, new idea, either in the manner of playing or in the combination of instruments used. The audience is kept in expectancy as to the nature of the next "stunt." The quality of the music is not sacrificed for these

"stunts" however, and favorite classical numbers such as "Il Trovatore," "Tannhauser," "Faust," "Lohengrin," "Tales of Hoffman," and others, take on a new and added interest, from the unique solo and ensemble work of these musicians. This organization will be a delightful and refreshing change from the usual orchestra program.

The members of the orchestra are all clean-cut, refined American gentlemen, as well as able, versatile musicians. They have been playing together continuously for more than seven years. They are full of life and vigor, as only Americans can be, and they show this in the bright, happy, "snappy" manner in which they play, and in the "go" given to the music. This is contagious and they readily have their audience in a like happy frame of mind.

C. C. Cappel, the director, is a thorough musician of wide experience, has successfully conducted bands and orchestras, and served as organist for five years in a leading city church, before entering the Lyceum field. These varied musical activities have given him an extensive knowledge of music, from religious and classical to popular, all of which are embodied in his programs. He arranges the music for nearly all the numbers played, knows the ability of each man, and keeps him busy at all times. The versatility of the musicians enables Mr. Cappel to produce results with his small orchestra, hard to attain with a company of twice the number.

The St. Augustine (Florida) Evening Record voices the following opinion:

"Unique solo and ensemble work and a snap and style which adds much to the programs rendered without detracting in the slightest from the splendid musical talent shown, makes Cap's Orchestra, playing at the Chautauqua, a feature of interest and pleasure. Both classic music and 'stunts' that surprise and please, make up excellent programs.

It is a splendid, well balanced organization and is delighting all who attend the Chautauqua sessions."

DELANO'S BAND

In August, 1905, Edward Jewett Delano was invited to come to Chicago to re-organize the band of the Naval Reserve stationed there.

Mr. Delano re-organized this band most successfully so that, in a remarkably short time it not only won back its lost prestige but gained new laurels.

For this work he was signally honored by being made a commissioned officer with the rank of ensign. With the exception of the leader of the Washington Marine Band, he is the only bandmaster in any branch of the United States service who was ever honored with a commission.

Ensign Delano served on the training ship Dorothea and on the U. S. S. Nashville for six years and in this time filled many important engagements in addition to his regular duty. His term as band-



master may be called the high-water mark of the musical affairs of the Illinois Naval Reserve.

In September, 1911, Mr. Delano resigned from the Naval Reserve, taking with him his entire band, with the purpose of devoting himself entirely to concert work.

In addition to the best of concert music he gives a most interesting and unique portrayal of Navy Life Set to Music, which embraces bugles calls, drills, flag signal work, (beautiful) and many other features of life aboard a warship.

The above are embraced in his composition, "A Day on a Man-o'-War," a feature number that takes forty minutes to perform, and holds an audience spell-bound until the end of the grand finale, which is a variation on the "Star Spangled Banner" played to the thrilling accompaniment of volleys of musketry!

Miss Gramling, the vocalist appearing with Delano's Band, is one of the few opera or concert singers of note who can be heard to advantage with military band accompaniment. In this particular line of work it is universally acknowledged that she has no superior.

This talented young woman, but a short time out of her teens, has sung in opera and concert from coast to coast, and for the last two seasons has been the feature attraction at Chicago's most aristocratic summer garden, the Bismark, where she sang to the accompaniment of a band of 50 men.

Her voice is a mezzo-soprano quality with an immense range, and wonderful purity, richness and power. Her enunciation, that item where so many great singers are at fault, is perfect.

Miss Gramling is called by those who know her work "The Junior Gadski."

"What is the matter with our town?" is a question that may always be well asked. Charles H. Plattenburg answers that question in his Chautauqua lecture. It will be worth your while to hear him.

Rev. Father J. M. Cleary, orator, lecturer, man of affairs, humanitarian—all that a priest should be and a combination of the noblest elements of man.