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The Ohio State University, Ph.D., 1965
Speech-Theater

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HISTORY OF SPEECH AND THEATRE AT OTTERBEIN COLLEGE

1847-1950

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

by

Charles Ward Dederill, A.B., M.A.

The Ohio State University

1965

Approved by

Roy H. Bowen, Adviser

The Ohio State University

1965
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ACKNOWLEDGMENTS

It is, of course, impossible to acknowledge all those persons who directly or indirectly were of assistance in the successful completion of this study. I would, however, like to express my gratitude to the following members of my doctoral committee of the Ohio State University for their sound advice and solicitous criticism: Dr. George Crepeau, Dr. Charles Ritter and Dr. Roy Bowen. I am particularly grateful for the incisive commentary of Dr. Ritter, and for the faith and encouragement of my adviser, Dr. Bowen, without whom the completion of this work would not have been possible.

I should also like to acknowledge the cooperation of Otterbein College in opening the complete archives of the institution for my inspection. The careful organization of all records by Dr. and Mrs. Robert Price greatly simplified the task.

Finally, I dedicate this study to my wife, "Pete," whose faith, encouragement, inspiration and valuable assistance has helped make this accomplishment possible.
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"Guest Artists in American Educational Institutions." Players Magazine,
May, 1965.

"Theatre Management Selected Bibliography." American Educational

Fields of Study

Major Field: Theatre

Acting and Directing

Theatre Management

Theatre History

Oral Interpretation
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CHAPTER I

INTRODUCTION

The purpose of this investigation is to trace the development of speech and theatre at Otterbein College (curriculum, forensics and theatre) from 1847 to 1950, indicating, where cogent, the relationship of its major characteristics to important national trends.

The principal sources for this study were the primary materials found in the historical archives of Otterbein College. Materials dating from the foundation of the institution to the present have been carefully collected and stored in this repository. Programs, pictures, catalogues and other institutional promotion pamphlets, literary society minutes, Faculty minutes, Board of Trustees minutes, yearbooks, alumni magazines and letters, and all student newspapers were available as primary source material. The materials reflect the traditionally conservative approach of the sponsoring church, the United Brethren, but also reflect the determination and zeal of many persons interested in creating a major educational institution. In many instances the growth of speech and theatre at Otterbein seems inconsistent or atypical, particularly when considered in relationship to the conservative philosophy of the institution and to the dominant national trends.
CHAPTER II

THE BEGINNINGS, 1847-1900

In May, 1846, the United Brethren Church purchased the vacant Klendom Young Men's Seminary in Westerville. The purchase consisted of 18 acres of land and two buildings, one a two-story frame building and the other a three-story brick dormitory, for the nominal sum of $1,300. . . .1

Following this insauspicious beginning a Board of Trustees was formed. It first met on April 26, 1847, and appointed R. W. Griffith Principal. Otterbein University opened its doors to eight students on September 1, 1847, the first college in the country to begin as a co-educational institution, and the first to hire women on its faculty. Eighty-one students finally attended during this first year, fifty-nine gentlemen and twenty-one ladies. For a number of years the school was little more than an academy. By 1849 there were four members of the faculty, and the first students were graduated on June 24, 1857, when M. Kate Winters, S. Jennie Miller, and the famous Benjamin R. Hanby received the first diplomas at commencement exercises.

The period from the beginnings of Otterbein to the Civil War was marked with great activity in the first of speech-theatre, a surprising development considering the great religious seal of the United Brethren Church:

From the beginning instruction and drill in composition and public speaking was given in some form. In the catalogue of 1848, the first ever issued, appear these words: "Particular attention is given to composition and declamation. Each student is required to read a composition every alternate Saturday, and two declamations are made each morning in the presence of the school." 2

These drills were later divided into rhetorical classes and assigned to different professors. Finally advanced students held public rhetoricals monthly and then later at longer intervals. 3

In addition to the catalogue statement of 1848, programs of exhibitions from the period contribute valuable evidence. One of the first programs ever printed by the University on August 3, 1848, shows the "order of exercises" to be one declamation, two essays, two orations and a debate (Figure 1).

Perhaps the most surprising item found in the whole period is the program of the "annual exhibition" held on July 1, 1851. This program contains several orations, a dialogue called the Infernal Council and scenes from The Merchant of Venice (Figure 2). According to the best evidence that Clark could find in his careful investigation of academic theatre prior to 1905, the first known performance of Shakespeare at an American college or university consisted of "scenes from A Midsummer

2Ibid., pp. 281-82.

3Ibid., pp. 282-83.
ANNUAL EXHIBITION
OF THE
OTTERBEIN UNIVERSITY.
THURSDAY EVENING, AUGUST 3d, 1848.
ORDER OF EXERCISES.

PRAYER.
DECLAMATION.

AMERICAN PROGRESS—
Josiah Ross, Mercer Co., Ill.

ESSAYS.

PEACE PRINCIPLES—
Reuben Schisler, Baltimore, Ohio.

THE BIBLE—
John H. Wilhelm, Vandalia, Ohio.

ORATIONS.

CHRISTIANITY THE TRUE PHILOSOPHY—
Israel Sloan, Seneca Co., O.

TALENT AND APPLICATION—
Abram Schisler, Baltimore, O.

DEBATE.

DO THE SIGNS OF THE TIMES INDICATE THE DOWNFALL OF THE AMERICAN REPUBLIC—
AFFIRMATIVE—
William O. DeWitt, Scioto Co., O.
NEGATIVE—
S. S. Dillman, Williams Centre, O.

BENEDICTION.

MUSIC BY THE GENOA CHOIR BETWEEN THE PERFORMANCES.

Figure 1
ANNUAL EXHIBITION
OF THE
OTTERBEIN UNIVERSITY.
YOUNG MENS' DEPARTMENT.
JULY 1, 1851.

ORDER OF EXERCISES.

PRAYER.

MUSIC.

1. The importance of well spent youth,—
   W. D. KNEPPER.

2. Select Oration,............. J. SLAUGHTER.

3 Man, and his obligations to the Deity,—
   S. S. CLARK.

MUSIC.

4. Ought the mails to be transported on the Sab­
   bath, (Discussion.)........... Aff., S. LEIB,
   Neg., J. HOLMAN.

MUSIC.

5 The Infernal Council.
   SATAN,... S. S. Clark,
   MOLOCH,... B. R. Hanby,
   MAMMON, N. Davidson,
   BELIAL,... W. HASTINGS,
   BEELZEBUB... R. COOK.

MUSIC.

6. Select Oration,............. J. BONER.

7. The improvement of the mind,.. N. DAVIDSON,

8. Our Country,.................... W. HASTINGS.

MUSIC.

9. Select Oration,............. R. COOK.

10. Religion and Science,........ B. R. HANBY,

MUSIC.

The Merchant of Venice.

DUKE OF VENICE,... J. HOLMAN.

ANTONIO, J. G. Adel, | PORTIA, W. D. KNEPPER.
SHYLOCK, S. LEIB, | GRATIANO, J. BENDER,
BASSANO, M. SHIESLER, | SALANIO, B. BUDD,
SALARIO, J. BONER, | NEISSA, E. CLARK.
GAOLE, W. BESSE.

MUSIC.

Figure 2
Night's Dream at the University of Illinois by members of the literary societies on the occasion of the University Anniversary Program in the spring of 1875.\(^4\) Thus, based on the available evidence, the presentation of The Merchant of Venice would appear to be of unusual importance since it preceded the University of Illinois presentation by twenty-four years.

Literary societies were formed at Otterbein very early in its development. On March 28, 1851, the Otterbein Lyceum was created for male students. This became the Philomathean Society in 1853, split into two divisions to handle the male students. In 1857 this society divided, one group continuing the Philomathean name and the other taking the name Philorhetian, later Philophronean. In 1852 the first literary society was organized by the lady students to which they gave the name Phila-lethian. In 1871 a second literary society was organized by the ladies, with the name Cleiorhetean.\(^5\) These societies, organized for social and educational purposes, were strongly competitive and made numerous contributions to the life of the University well into the next century. The typical public activity of these societies was perhaps best shown by the annual exhibition of the Otterbein Philomathean Society on June 20, 1853 (Figure 3) when two essays, two orations, a debate, an address by the president, and an original colloquy by B. R. Hanby called The Tobacco Chewing Minister were presented. The nine character colloquy indicated a form closer to that of a one-act play than a discussion.


\(^5\) Garst, pp. 168-69.
ANNUAL EXHIBITION
OF THE
Otterbein Philomathian Society.

WESTERVILLE, MONDAY EVENING, JUNE 90, 1868.

ORDER OF EXERCISES.

MUSIC.

PRAYER.

MUSIC.

An Essay—Habit, M. COOK, Sandusky Co.
An Essay—Education, Geo. HENRICKS, Hocking Co.

MUSIC.

An Oration—The Perpetuity of the Union, W. SPANGLER, Sandusky Co.

MUSIC.

A DISCUSSION.

Resolved, That the whites were justifiable in dispossessing the Indians of their lands.

AFFIRMATIVE.

NEGATIVE.
S. E. STERN, Bossingham Co., Va. J. T. ENSON, Baltimore, Md.

MUSIC.

An Address to the Society, by the President, B. R. HANBY, Circleville.

A COLLOQUIY.
The Tobacco Chewing Minister, B. R. HANBY, Circleville.

DRAMATIC PERSON.
Parson Weak-Will, F. M. COX.
Dr. Plain-Spoken, J. CLARK.
Capt. Luxury, T. BERRY.
Patrick O'FLANAGAN, W. SPANGLER.
Arthur Weak-Will, A. BROWN.
Clara Weak-Will, CLARISSA SLAUGHTER.
Jonny Jones, L. E. WEAVER.
Charlie Jones, C. STEVENSON.
Vendant, C. MATTHEWS.

MUSIC.

BENEDICTION.
The literary societies met weekly to conduct necessary business, to vote on membership, to socialize and to conduct their regular order of exercises. For example, when the Philomathean Society was formed on March 19, 1858, its Constitution recorded the following laws under "Exercises":

Section I. The regular exercises shall consist of Essays, Orations, Original and Select, Discussions and Extemporaneous speeches. The appointment for these duties, except the last, shall be made by the President two weeks previous to their performance.

The recorded minutes of the society meetings for every Friday evening of the school year disclosed essays, orations, a discussion (or debate) and extemporaneous speeches. The minutes of December 16, 1859, stated the following:

Discussion. Question. Resolved "That Theatres ought to be abolished."

Affirmative
J. Hills
Grade 24

C. Hanby
Grade 24

Negative
E. W. Savers
Grade 24

A. D. Kumpel
A Tie

It is interesting to note that one year later the Laws of Otterbein University prohibited theatre attendance.

The annual exhibitions of the University continued to show marked evidence of work in oratory, rhetoric, and the colloquy type of theatre activity. Progress from 1852, 1853, 1854 and 1855 indicate extensive work in oratory and discussion debates (Figures 4, 5, 6, 7). One unusual aspect was the size of the colloquies. The smallest cast was eight and the largest sixteen -- most true colloquies of the period used two to

---

6 Philomathean Society Minutes, Volume I, p. 2.

7 Ibid., p. 65.
ORDER OF EXERCISES.

PRAYER.

1. The Fallen Indian. - - - - A. CHALL, Richland County.
2. Man's State and Destiny. - - - - S. S. CLARK, Benton.
3. Remember the Sabbath Day to keep it Holy.
   S. EVERS, Rockingham County, Va.
4. The Folly of War. - - - - J. N. BIDDLE, Crawford County.

MUSIC.

5. No One Liveth for Himself. W. D. KNEPPER, Fairfield County.
6. Catholicism. - - - - M. H. MARK, Delaware County.
8. Obligations of Men to the Deity.
   B. N. LONGSWORTH, Guernsey County.
9. DISCUSSION.—Should our Government Interfere with arms, to assist the Hungarians against Russia?
   Affirmative—J. W. HASTINGS, Guernsey County.
   Negative—B. R. HANBY, Circleville.

Figure 4.—Annual Exhibition of the
Young Men's Department of the Otterbein University,
June 30, 1852.
ORDER OF EXERCISES.

PRAYER.

MUSIC.

1. The Sun...................... Miss E. M. Haynes, Hancock Co.
3. History of a Rocking-Chair..... N. A. Jones, S.

MUSIC.

4. The Clouds..................... Miss M. A. Jones, Williams Co.
5. The Morning of Life............. S. J. Rex, Summit.

MUSIC.

6. A Dream...................... Miss A. Westervelt, Westerville.
7. The Pleasures of Memory....... C. Slattery, W.

MUSIC.

The Literary Casket.................. Edited by Miss M. C. Winter, Etna.

Benediction.

MUSIC.


Mother............................. Miss R. Bexley, Delaware Co.
Annal Edith........................ E. J. McQuaid, Richland Co.
Mary.................................. B. Loos, Westerville.
Emma.................................. M. C. Westervelt, Westerville.
Louisa................................ M. C. Westervelt, Westerville.
Eva................................... M. A. Jones, Williams Co.
Cousin Hilda........................ N. A. Jones, Westerville.
Cousin Augusta..................... A. Westervelt.
Cousin Irene......................... E. Weaver.
Servant—Dinah...................... L. M. Bexley, Hancock Co.

Figure 5.—Annual Exhibition of the Young Ladies' Department of the Otterbein University, June 21, 1853.
Figure 6.--Annual Exhibition of the Young Ladies' Department of the Otterbein University, June 21, 1854.
Figure 7.—Annual Exhibition of the Young Ladies' Department of the Otterbein University, June 20, 1855.
four people. The Otterbein colloquies apparently were short plays or scenes, rather than the typical discussion colloquy.

Perhaps the most unusual item from the available programs of this period is that of the Young Men's Department presented in June, 1855. The normal colloquy form seems to have been followed in the "order of exercises," but this time it was labeled *A Life Drama*, by B. R. Hanby. The cast of approximately twenty included an "Orange Boy, Flower Girls, School Children" (Figure 8). Additional evidence as to the exact nature of this "life drama" has not been found, but the change in description indicates the colloquy label has been abandoned for that of the drama.

Though no further evidence exists as to the exact nature of these exhibitions nor the content or style of production for the "colloquies," the amount and type of activity seems most unusual for a beginning and very religion-oriented institution that had not yet graduated its first class. Some of the activity may be attributed directly to Benjamin R. Hanby (later author of such songs as "Darling Nelly Gray" and "Up On the Housetop") due to his obvious interest in writing colloquies, and considering that after his graduation in 1857 no further evidence of colloquies at the annual exhibition exists.

Information from the university catalogues is scanty, but worthy of mention. In 1853 students in the preparatory course were doing "composition, declamation and discussion weekly," the Junior class was doing work in "rhetoric" and the Senior class "weekly exercises in Composition, Declamation and Discussion throughout the Course." The

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8 *Otterbein University Catalogue, 1853*, p. 10.
Order of Exercises.

PRAYER.

MUSIC.

1. Oration—Ohio, - - - - - E. M. Hoffman.
2. Oration—Speak out, - - - - - H. C. Pennel.
3. Oration—The Ruins of the Past, - - - - J. A. Slaughter.

MUSIC.

4. Oration—The Beauties of the German Language, A. Zeimling.
5. Oration—The Triumphs of Christianity, - - - W. Kieffer.

MUSIC.

7. A. Poem—The Victim of the Inquisition, - - - M. H. Mann.
8. Discussion—Resolved, that the Native American Party is worthy of Support.
   Affirmative, - - - - - - - - - - Samuel Evers.
   Negative, - - - - - - - - - - J. A. Clark.

1855

Figure 8.—Annual Exhibition of the Young Men's Department of the Otterbein University, June 21, 1855.
catalogue for 1858-59 lists as a member of the faculty the Reverend S. W. Streeter "Professor of Rhetoric and Belle-Lettres," who was undoubtedly involved with speech activities. He left in 1859 and was not replaced.

In 1860 the "Laws of Otterbein University" were published; page seven lists the category of offences, particularly those for which a student might be expelled: "High offences . . . attending any ball, dancing party, dancing school, theatrical exhibition." One other Law on page nine is worthy of note: "There shall be no public exercise of any Class, Society or Rhetorical Division without Consent of the Faculty." Obviously this young but growing institution had totally restricted all types of theatrical activity.

1860-1870

Speech-Theatre activity from 1860 to 1870 was limited completely to rhetoric and oratory (Figure 9). The 1861 catalogue states:

"THROUGHOUT THE COURSE. -- Weekly Bible Lessons, Weekly Rhetorical Exercises, Orations, Essays and Discussions. Also, Public Rhetorical Exercises Monthly." Other interesting catalogue developments included the addition to the staff of John E. Guitner, A. B., Tutor in Languages, in 1863, and the formation of a College of Fine Arts in 1865 teaching Drawing, Painting and Music. In 1866 the word "Declamation" was added to the paragraph cited from the 1861 catalogue, and in 1868 the first "English Course" of study was added to the total curriculum. In 1870

9Otterbein University Catalogue, 1861, p. 18. The program file in the Otterbein Room contains numerous examples of Professor Guitner's Public Rhetorical Classes for many years.

10Otterbein University Catalogue, 1863, p. 5.
OTTERBEIN UNIVERSITY.

JUNIOR EXHIBITION.

PROF. J. E. GUITNER'S RHETORICAL CLASS.

Tuesday Evening, Dec. 22, 1868.

PROGRAMME.

Prayer.

MUSIC.

2. Silver Spray......................................ADA J. GUITNER.
3. The Province of Invention........................J. C. BRIGGS.
4. The Trio.........................................LILLIE A. RESLER.

MUSIC.

5. Independent Thought.........................T. H. KOHR.
6. "Life, like the sea,
   Hath yet a few green isles"........................LIZZIE HARDY.

MUSIC.

8. "Let us have Peace"............................D. R. SKEFF.
9. Thousands of years ago.......................LAURA B. GARDNER.
10. The Cradle of Liberty.........................W. A. BUCKINGHAM.
11. Fashion........................................A. J. MARSHALL.

MUSIC.

 Benediction.

Figure 9
the words "English Department" made their first appearance on the com-
mencement program along with the Classical and Scientific Courses of
Study.

The literary societies continued to flourish during this entire
period, and their continued nourishment of oratory, discussion and extem-
poraneous speeches suggests their feelings about speech-theatre and
numerous other subjects. For example, the discussion question for
November 22, 1861, stated: "Should Capital Punishment be Abolished?" The
affirmative won decisively, but when the question was repeated on
April 10, 1863, the negative won unanimously. On February 9, 1866, the
discussion question asked: "Have Theatres an immoral influence?" -- the
negative won unanimously, leaving one to wonder whether the students had
some purpose in mind. If so, no evidence has been found to date. On
August 21, 1868, the discussion question for debate asked: "Should
Shakespeare's work be placed in the hands of the young?" On April 15,
1870, the discussion question was: "Are Public Amusements Beneficial?" The
choice of questions indicates an interest in theatre on the college
campus.

Briefly, this decade was one of little speech activity beyond the
public rhetoricals in which all students of advanced standing participated,

12Ibid., p. 171.
13Ibid., p. 282.
14Ibid., p. 403.
15Ibid., p. 481.
the very pronounced and strong activities of all the literary societies every week, and the addition of the English course to the curriculum.

1870-1880

On the national level the 1870's were dominated by the formation of drama associations, the growth of modern languages, the rise of English courses and departments with some emphasis on such speech activity as rhetoric and oratory, the addition of teachers of elocution and the growth and change of curriculum. An examination of the catalogues for this period indicates that Otterbein, though perhaps a little tardy in keeping up-to-date with all the national trends, was nonetheless undergoing change.

The practice of public rhetoricals, annual exhibitions and the delivery of orations at commencements continued at Otterbein throughout the 1870's (Figure 10). Moreover, the practice of the literary societies, as evidenced by an examination of the Philomathean Society minutes, underwent very little change from the previous decade.

However, there were some changes of importance in the decade. The Otterbein catalogue of 1872 lists the addition of a new course title under the English Department offerings: "Rhetoric, Art of Discourse." As was the practice in college catalogues of the period, the course's text title followed the course name and the book referred to was Day's Art of Discourse, a book frequently used by colleges in the study of rhetoric and elocution. This leads us to conclude that the "English

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16 Otterbein University Catalogue, 1872, p. 27.
COLLEGE
Rhetorical Contest.

OTTERBEIN UNIVERSITY,

OCTOBER 18, 1875.

JUDGES.

PRES. THOMPSON,
PROF. MCFAULDEN,
REV. MILLS.

PROGRAMME.

PRAYER.

ANTHEM—"Praise the Lord."

Oliver Goldsmith..............EDWIN L. SHURY.
The Demon of the Pen........J. L. RESELR.
Culture..........................MADDA B. TRAYLER.

CHORUS—"Night Shades no Longer."
The Spirit of Beauty.............J. MILTON BEYER.
The Day of the Unknown and the Night of the Forgotten............M. DEWITT LONG.

DUET AND CHORUS—"Fawn-footed Nannie."

DECISION BY THE JUDGES.

CHORUS—Jubilee Song.

Statements Print.

Figure 10
Course" taught some speech during this term, a practice then in keeping with the national trend.

The catalogue of 1873 discloses that Mrs. Miriam M. Cole had been appointed an "Instructress in English Literature," the first faculty member thus listed, a move also in keeping with the trend of the period.\textsuperscript{17} This same catalogue also reveals that the course in Rhetoric using Day's \textit{Art of Discourse} was being taught in both the Classical and Scientific Courses, an invasion of considerable importance.\textsuperscript{18}

Perhaps the most important item found in the catalogues of 1874-75 and 1875-76 is the revelation that Otterbein had employed its first "Teacher of Elocution, Mr. De Witt Long."\textsuperscript{19} The trend towards specialized instruction in elocution, rather than "rhetorical divisions" under the supervision of various members of the faculty, had finally reached Otterbein.

Mr. Long left at the close of the 1876 school year and was not replaced immediately, probably because of lack of funds or the unavailability of a suitable replacement, but the two-year period was undoubtedly important in increasing the interest in oratory among Otterbein faculty and students. For example, the Philomathean Society minutes of 1875-76 reveals the following items: Oct. 29, 1875, "Should Women learn and practice public speaking?" -- affirmative won;\textsuperscript{20} Nov. 26, 1875, "Should

\textsuperscript{17}Otterbein University Catalogue, 1873, p. 6.
\textsuperscript{18}Ibid., p. 14. All students in the university now take this course, not just those enrolled in the English or Literary course.
\textsuperscript{19}Otterbein University Catalogue, 1874, p. 5.
\textsuperscript{20}Philomathean Society Minutes, Volume II, p. 42.
reported that the office. Scott Edwards gave a dramatic reading. It is believeable.

For example, Volume I, number 1, January, 1976, an article in the school's newspaper, The Open Season, school's newspaper, discusses the importance of the society's activities and the contributions of the members. The society's role in the community is emphasized, and the society's interest and support of the arts.

While it may be stereotypical to assume that the increased

culture and cultural center,

the scooter and a patrol of those who are interested in the arts. The scooter reported on the successful engagement of P.O. and the scooter's interest in the arts. On November 7, the scooter received a letter from the arts center. The scooter received a letter from the arts center. The scooter received a letter from the arts center.

On November 30, the scooter received a letter from the arts center. The scooter received a letter from the arts center. The scooter received a letter from the arts center.

On August 21, 1976, during the executive session of the society's board, the following topics were

mentioned:
December 8th and that the Otterbein Public Rhetorical on December 11 had afforded several "good orations," both in "content and performance." The former is particularly interesting since it was still against the laws to attend theatrical performances. Volume I, number 3, March, 1876, reported at great length on "the Oratorical Contest held at Springfield, Ohio, Feb. 10th." There were nine colleges in the state association and, at the Springfield contest and convention, Otterbein was selected as President for the coming year. Finally, number 11, November, 1876, published a long article entitled "The Metaphor of Hamlet," with an unusually well-written analysis of the metaphors.

Elocutionists of the period normally included works of Shakespeare in their performances, and English courses in rhetoric often studied Shakespeare as part of their class work in analysis. Consequently, though lacking in final proof, one may assume that a teacher of elocution for two years undoubtedly had some effect upon the level of interest. This might account for the increased interest in methods of public speaking, oratory, dramatic readings and Shakespeare.

Two other items of interest should be noted for this decade. The 1879 catalogue reported a new department called "English Language and History." In the description of courses was the following statement:

... in the Junior Year Day's Art of Discourse is taken.

In the Rhetorical Classes, one of which each student is required to join, special instruction is given in the use of capitals.

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26 Page 3.
27 Ibid., p. 5.
28 Page 27.
29 Pages 6-8.
punctuation, rhetorical figures, force and elegance of expression and delivery. . . . It is desired, also, that every student have a thorough acquaintance with English literature, and every means to secure this will be encouraged.\(^{30}\)

Prophetic words, as the next decade was to prove. Finally, two programs of 1879 (Figure 11) indicated the involvement of Otterbein in local and state-wide oratorical contests.

1880-1890

The decade from 1880 to 1890 was a period of great change in the area of speech-theatre throughout the country, and Otterbein shared the movement. Changes in curriculum, increased activity in oratory, and the study of and interest in Shakespeare and drama is abundantly clear after examining the college catalogues, the literary society minutes, the collected programs of the college, and The Otterbein Record, a student newspaper from 1880 to 1885.

The Philomathean Society minutes reported an oration entitled "Skylock" on May 14, 1880, by G. D. Brown,\(^{31}\) a book review by S. P. Burnbrake on December 2, 1881, of Taine's Criticism of Shakespeare,\(^{32}\) and an oration by C. E. Benebrake on December 9, 1881, entitled "Character of Hamlet."\(^{33}\) These records indicated a growing interest in Shakespeare.

\(^{30}\)Otterbein University Catalogue, 1879, p. 28.

\(^{31}\)Philomathean Society Minutes, Volume II, p. 250.

\(^{32}\)Ibid., p. 367.

\(^{33}\)Ibid., p. 369.
Orations.

MOZART—Figaro, Overture, 2 Violins and Piano.
W. L. Todd, E. E. Flickinger, Mrs. W. L. Todd.

PRAYER.

SCHILLER—Robin Adair, op. 34. Violin and Piano.
Mr. and Mrs. W. L. Todd.

BUCHTEL COLLEGE, Akron.
"Evolution of Mind,"
W. H. Jones, Jr., Jeffersonville, O.

OTTERBEIN UNIVERSITY, Westerville.
"Mount of Blessing."
Miss Mary Gardner, Westerville, O.

OHIO UNIVERSITY, Athens.
"Aborigines Americanae."
T. A. Jones, Jackson, O.

Buckeye—March Heroique, 4 hands, op. 34.
Mr. and Mrs. W. L. Todd.

OBERLIN COLLEGE, Oberlin.
"Mahometianism and its Enemies."
J. A. Barlow, Mansfield, O.

HEIDELBERG COLLEGE, Tiffin.
"Modern Doubt."
S. M. Douglass, Mansfield, O.

SCHILLER—God Save the Queen, op. 34. Violin and Piano.
Mr. and Mrs. W. L. Todd.

ANNUAL CONTEST

OTTERBEIN ORATORICAL ASSOCIATION.

College Chapel, Saturday evening, Feb. 25th

PROGRAM.

Music—"Sulle Rive del Missouri"...Guiseppe-Bellenghi
Philomathean Mandolin Club.
Oration........................"Territorial Expansion"
Mr. H. L. Gandy.
Oration........................"Whither Away"
Mr. R. J. Head.
Vocal Solo—"A May Morning,"..............Denza
Miss Alberta Fowler.
Oration........................"America in the Balance"
Mr. George McCulloch.
Oration........................"The Onward March of Civilization"
Mr. D. J. Good.
Music—"The Bridge"..............Herbert
Philophronean Quartet.
Decision of Judges.
Music...............................Selected
Philomathean Mandolin Club.

Figure 11.—Ohio Collegiate Association, Fifth Annual Rhetorical
Contest, March 19, 1879; Otterbein Oratorical Association, February 25, 1879.
The catalogue for 1882 revealed a change in divisions to three "COURSES OF STUDY," the Classical, Philosophical and Literary, the latter two new. Still, in all divisions, English courses were mandatory. For example, the catalogue cited for all three courses: "Third Term English -- Throughout the year, weekly exercises in Composition and Declamation" and "Essays and Orations before the class; two orations in Public." Moreover, in the senior year of all courses, the third term was devoted to "English Literature -- Critical Study of Shakespeare." This marked the first stated entrance of Shakespeare into the Otterbein curriculum, and the 1885 catalogue indicated this course required two recitations per week, while the rhetoric classes continued with five per week.

Immediate evidence of the influence of this course upon the students is perhaps best shown by an incident which occurred in the Philomathean Society. On January 5, 1885, the minutes recorded the following:

Jenkins, B. J. moved that a committee of one be appointed to select quotations from Shakespeare and assign them to the members of Society to be learned and repeated at final roll call on induction evening. . . . Reese, W. S. moved to amend the pending motion by substituting for the word "Shakespeare" the words "dramatic writer" -- carried.36

On January 12, 1883, induction evening for the new officers, the following report of addresses was recorded in the minutes:

Chaplain's Address: "The Drama as a Christian Institution."
Lorens, D. E.
President's Valedictory: "History of the Drama." Kummer, W. Z.

34 Otterbein University Catalogue, 1882, pp. 15-17.
President's Inaugural: "Dramatic Writers." John, S. F.
Oration: "The Dramatic Element in Man." Roch, R. 37

Still later, Society minutes noted "A Glimpse at Shakespeare" as an oration on March 30, 1883, 38 a discussion question "Resolved that the influence of drama is universal?" on October 5, 1883; 39 and an essay "The Theatre of Shakespeare's Time" by G. R. Hippard on September 12, 1885. 40

The Otterbein Record also shows the continued interest of the students in oratory and theatre activity from 1880 to 1885. Though the Record reported the "public rhetoricals" throughout the period, more space and attention is given to the public oratorical contests. For example, Volume I, number 3, November, 1880, reported "The contestants of the Home Oratorical Association of O. U. will contest on December 8, 1880, and the winner will represent the college at the Ohio Collegiate Contest." 41 This contest was delayed until February and the Record reported that Mr. A. E. Davis spoke on "Mission of Beauty" and "won the Home Oratorical Contest." 42 The same issue printed the oration "A Flea For the Man of Destiny" by P. F. Hoc, who had placed second in the

37 Ibid., p. 444.
38 Ibid., p. 456.
39 Ibid., p. 484.
40 Ibid., p. 534.
41 Otterbein Record, Volume I, number 3, November, 1880, p. 11.
42 Ibid., number 7, March, 1881, p. 104.
contest (the oration was about Napoleon). The April, 1881, issue reported on the State Oratorical Contest which had been held at Otterbein, with only Oberlin and Otterbein participating.\(^4\) The May issue printed Mr. Davis' oration,\(^5\) and the June issue printed the first Honor Oration of the Inter-State contest of 1881, won by Charles S. Coffin, Asbury University, entitled "The Philosophy of Skepticism."\(^6\) Similar reports and the printing of the winning orations continued throughout the history of the Record. The paper reported on the "annual contest of the Otterbein Oratorical Association" in Volume 3, number 8, April, 1883, and also reported that "a class in elocution has been organised by Professor Virgil Pinkley. We are glad to see the boys take an interest in this kind of drill. A general lack of skill in delivery exists throughout the college, and nothing but rigid and continued drill can overcome the defect."\(^7\)

Frequent discussion of the quality of the "public rhetoricals" is found in the later issues of the Record.

The pages of the Record also disclosed the students' and faculty's interest in the drama, particularly in Shakespeare. Just prior to the time of Harvard's production of Oedipus Tyrannus in 1881, Professor J. E. Guittner contributed an article to the Record entitled "The Attic Drama." This article is an excellent short history of the origin and development


\(^5\) *Ibid.*, number 8, April, 1881, pp. 121-22.

\(^6\) *Ibid.*, number 9, May, 1881, pp. 130-134.

\(^7\) *Ibid.*, number 10, June, 1881, pp. 147-150.
of Greek tragedy and comedy. Volume 2, number 9, May, 1882, contained an interesting three-page article as to the actual authorship of Shakespeare's plays entitled, "Shakespeare or Bacon?" Volume 3, number 3, November, 1882, had an article by the Reverend J. S. Mills entitled, "Shakespeare, a Teacher of Morality," in which the author referred to "indelicate words and allusions in the great poet" but attributed them to "defects of style, belonging to his age;" the author then referred the reader to the excellent editions of Hudson, and of Rolfe, from whom these defects are expurgated.

In addition to the reading and study of Shakespeare, students wished to see the plays in production. Apparently the "Laws of Otterbein University" were relaxed in March, 1882, for forty students went to Columbus by special train to see Edwin Booth in Shakespeare. Two years later, in answer to a student request to attend *Julius Caesar* in Columbus, the faculty agreed to discourage such attendance but to authorize the president to grant permission at his discretion.

Another article in the Record stated: "Through the kindness of Joseph Crosby, the distinguished Shakespearean scholar, there has been recently placed in the college library a book entitled *Shakespearean Examinations*. This little book is full of information and suggestions..."
for both teachers and students of the immortal poet." The November, 1883, issue printed an article by "An Otterbein Professor" entitled "A Study of Shakespeare," which was devoted to Shakespeare's use of magic and the supernatural as in Macbeth, A Midsummer Night's Dream, The Tempest and Richard III. Finally, Volume 5, number 6, February, 1885, reported that "On Saturday evening, February 8th, the Sophomores held their first reading circle this term. The subject for reading was Hamlet. Mr. Macy took the part of Hamlet and read it excellently."

In the latter half of this decade the same basic trends continued, but several items of interest and importance occurred. The catalogue of 1886 reported that "Reverend William J. Zuck, A. M." had been hired as a "Professor of English Language and Literature," a position he was to hold for many years and through which he was to exert great influence. The 1887 catalogue recorded staff members "Reverend Henry A. Thompson, D. C., LL. D., Professor of Logic, Rhetoric, Evidences of Literature" and "Robert K. Porter, Instructor in Elocution." The 1888 catalogue described the content of the Shakespeare course as a "Critical Study of Shakespeare: Hamlet, Merchant of Venice, King Lear." The Class Day program of June 13, 1888, listed as part of the order of exercises the inclusion of an "Interpreter -- G. R. Hippard" and of a "Dialogue --

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53 Otterbein Record, IV, number 1, October, 1883, p. 6.
54 Ibid., number 2, November, 1883, pp. 35-37.
55 Page 91.
56 Otterbein University Catalogue, 1886, p. 6.
57 Otterbein University Catalogue, 1887, p. 7.
58 Otterbein University Catalogue, 1888, p. 17.
J. W. Shanley and B. E. Moore." This is the first appearance of the word "Interpretor" and the first for "dialogue" since the 1850's. Finally, the 1889 catalogue reported, "The whole of the third term is given to the study of Shakespeare. Dowden's Primer is used as an outline, and is accompanied by the critical study of three or four plays. Subjects are assigned to the members of the class for oral discussion." The intent and meaning of "oral discussion" is not clear, but it might have been a discussion of scenes, characters, or the play -- or the oral reading or dramatization of scenes. The description indicated change, and since the national trend was towards oral recitation or dramatic interpretation, this may have been the intent.

Several items relating to the theatre, culled from the 1885-1890 minutes of the Philomathean Society, gave an indication of the topics in which students were interested. The discussion question of May 7, 1886, "Was Lady Macbeth more to blame than Macbeth for the killing of Duncan," was won by the affirmative, and an oration of April 15, 1887, was devoted to "Shakespeare's Works." A most interesting event occurred at the May 6, 1887, meeting shortly after Edwin Booth had appeared in Columbus. The Otterbein Laws still forbade attendance at the theatre, but during the extemporaneous speech portion of the exercises the president asked J. H. Gilbert to "Tell us whether or no there is harm in hearing an actor like Booth" and R. K. Bahier to tell about

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59 Otterbein University Catalogue, 1889, p. 18.
60 Philomathean Society Minutes, Volume II, p. 616.
61 Ibid., p. 664.
"His Experiences on the Stage." On January 6, 1886, J. H. Francis was asked "to give his opinion of the bill to allow theatres to be opened on Sunday." An intriguing discussion question, on which no decision was reached, was debated at the March 30, 1888, meeting: "Should the College educate for the Drama and Theatre?" Finally, two extemporaneous speeches on then contemporary happenings are worth noting: "The Modern Minstrel Show" on January 11, 1889, and "Othello as played by Booth and Barratt" on April 19, 1889.

1890-1900

While the previous decade had witnessed many innovations in curriculum and oratorical activity, it remained for the last decade of the century to develop those changes that signal the beginning of a new era of activity in speech and theatre. Otterbein University was rapidly undergoing many changes. The number of students enrolled and faculty employed increased throughout the period. In keeping pace with the "world at large" and the academic world specifically, many changes of curriculum followed soon after their adoption at other colleges and universities. In general, the growth and development of curriculum and extra-curricular activity lagged a few years behind the country's major

62 Ibid., pp. 657-668.
63 Ibid., p. 692.
64 Ibid., p. 708.
65 Ibid., p. 748.
66 Ibid., p. 767.
institutions, but often preceded other church-related liberal arts institutions similar to Otterbein.

The first major changes occurred in 1892 when the Otterbein University catalogue announced the addition of a new course in the English Department, bringing the total number of courses offered in the department to six:

THE ENGLISH DRAMA. The origin of the Drama. Consideration of the Miracle and Morality Plays. The progress of the drama. Shakespeare, Midsummer Night’s Dream, Julius Caesar, Macbeth. Bowden’s Shakespeare Primer, and Hudson’s or Rolfe’s editions of the Plays.

Spring Term — Four hours a week
In 1893 the class will study the selected dramas of Marlowe, Ben Jonson, Beaumont, Fletcher, and Webster, concluding with Shakespeare’s Othello.67

The addition of such a course must have had some influence upon the attitudes of the students and faculty towards the theatre. Available evidence gives no indication of the way the course was taught, but practice common in the period would indicate a predominantly literary approach with perhaps some oral recitation and interpretation.

The 1893 catalogue changed the earlier course description slightly:

THE ENGLISH DRAMA. The origin of the Drama. Consideration of the Miracle and Morality Plays. The progress of the Drama. Selected dramas of Marlowe, Ben Jonson, Beaumont and Fletcher, and Webster, concluding with Shakespeare’s Romeo and Juliet, and The Tempest.68

Apparently the English department was not wholly satisfied with the course, for the 1894 catalogue made a further change in content and

67 Otterbein University Catalogue, 1892, p. 20.
68 Otterbein University Catalogue, 1893, p. 23.
introduced a totally new element that gave some indication of the approach that may have been taken:

**ENGLISH LITERATURE.** The English Drama—its origin; the Miracle and Morality Plays, the progress of the drama. Dowden's Shakespeare Primer is used as a basis for the study of the plays of Shakespeare. The class will read with critical comment Romeo and Juliet. The Merchant of Venice, King Lear, and The Tempest. Character Theses will be required. 69

The "character theses" required were probably some kind of character sketches and descriptions. The inclusion of this course in the curriculum and the changes noted in the content, including the choice of plays and the addition of "character theses," heralded an extracurricular event of some importance that occurred in 1896 (to be discussed later).

After a five-year tenure the Record failed in 1885, but a new student newspaper began publication in 1890. The Otterbein Aegis, published monthly by the Philophronean Society, reported campus and national activity, published articles by students, faculty and alumni on a wide variety of subjects (including travel in Europe), and devoted a large amount of space to athletics at Otterbein.

In addition, the Aegis devoted a large amount of editorial space to exhort Otterbein student to excel in oratory. For example, in January, 1892: "The movement to organize an oratorical association in Otterbein ought to be favorably regarded by everyone who has interest in the school. It has promise of good in it. Fusses? Well, maybe; but we had better have a fuss occasionally than not to have an oratorical . . ." 70

The same issue further reported that the faculty had given permission for

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69 *Otterbein University Catalogue*, 1894, pp. 2k-25.

an Otterbein Oratorical Association and that a constitution was being prepared. The February issue, 1892, reported:

Verily it is a year of progress. The latest movement is the organization of an Otterbein Oratorical Association. During the years that have passed since the old association disbanded there has been little to stimulate one to attain in oratory anything beyond an ordinary degree of excellence, and while the work done in the various societies has been of very meritorious character, it has not any time developed extraordinary literary skill.

The Oratorical Association was formed and, as if in answer to the students' prodding, by September, 1893, the Aegis indicated that "the Elocutionary Department under the supervision of Edwin C. Williams of King's School of Oratory, Pittsburg, Pa.," had begun to work on the Otterbein campus. In November, 1893, the Aegis further related:

Byron W. King, of King's School of Oratory, Elocution and Dramatic Culture, Pittsburg, Pa., is expected here about the 15th of December. This will be an opportunity to see and hear one of the best elocutionists and impersonators in the United States .... His programs are of varied character, but his readings and representations of Shakespeare's dramas are probably his best.

Not only was interest in elocution rising but the administration was openly sanctioning dramatic performances under the names of "lectures" and "oratory." These items were of some consequence because the name Edwin O. Williams appeared in the 1894 catalogue as an Instructor in Elocution.

In September, 1894, the Aegis informed its readers that the "public rhetoricals," after having been stopped during the preceding

71 Ibid., p. 263.
72 Ibid., number 6, February, 1892, p. 273.
73 Ibid., Volume IV, number 1, September, 1893, p. 3.
74 Ibid., number 3, p. 16.
year, were to be started again, probably because sixty per cent of the students did not belong to the literary societies and would thus have no speaking activity.\textsuperscript{75} The April, 1895, \textit{Aegis} reported that the State Oratorical Association had voted down a proposition to enlarge its membership. Not being members, Otterbein, Miami University, the University of Cincinnati, Heidelberg and Antioch were considering the formation of a new state association.\textsuperscript{76}

By the fall of 1895 interest in oratory was at a fever pitch.

The new State Association was formed at a meeting in the Neil House in Columbus.\textsuperscript{77} By January, 1896, the \textit{Aegis} triumphantly related:

\begin{quote}
The local oratorical contest will take place Friday evening, February 7th. Considerable interest is already being manifested, and it is hoped that every student and others interested in oratory will be present at the first contest.\textsuperscript{78}
\end{quote}

The February issue devoted eleven of its twenty pages to this local oratory contest -- the manner in which the contest was conducted, the success of each speaker's approach to material and delivery, the ratings of each speaker by the judges, and a total rating showing that C. R. Franklin had won. With this great enthusiasm one wonders how Otterbein could lose at the state contest, but lose it did because "our Mr. Franklin was suffering from the effect of a severe cold" and placed last.\textsuperscript{79}

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{75}Ibid., Volume V, number 1, September, 1894, p. 6.
\item \textsuperscript{76}Ibid., number 8, April, 1895, pp. 17-18.
\item \textsuperscript{77}Ibid., Volume VI, number 3, November, 1895, p. 5.
\item \textsuperscript{78}Ibid., number 5, January, 1896, p. 15.
\item \textsuperscript{79}Ibid., number 7, March, 1896, p. 15.
\end{itemize}
\end{footnotesize}
The growing interest in and emphasis upon oratory and speech activity was evident in the spring of 1896 when Frank S. Fox, Director of the Capital School of Oratory, Columbus, Ohio, was employed as a part-time instructor to teach a class in Elocution. An editorial in the Aegis urged the students to participate, declaring that "a large class in elocution will be a boon to a new department. . . ." The Aegis continued to exhort the faculty and students to "talk it up" and to prepare capable students and, as a means of encouragement, "had made arrangements with Professor Fox for the training and preparation of the contestant for the state meeting. All that is required of the winner here is that he shall give whatever time Professor Fox ask of him for the preparation and we shall meet the expense." In March, 1897, R. J. Head was listed as the local winner and his oration, "The Trend of Events," was printed in the April issue along with the news that he had placed third in the state contest.

Apparently some alumni reading the Aegis became quite concerned about the state of oratory at Otterbein. In May the Aegis related that "a valued and wealthy friend of Otterbein, taking a proper interest in the improvement of the students in oratory, has offered three prizes, $25, $15 and $10 for the best orations in an oratorical contest which has been appointed for one day of Commencement week." Apparently Mr. R. J.

80 Ibid., number 8, April, 1896, pp. 17-18.
81 Ibid., Volume VII, number 5, January, 1897, pp. 5-6.
82 Ibid., number 7, March, 1897, pp. 7-8.
83 Ibid., number 8, April, 1897, pp. 17-19.
84 Ibid., number 9, May, 1897, p. 19.
Head was the best because he won this contest with an oration entitled "Arbitration vs. War."\footnote{Ibid., number 10, June, 1897, p. 26.}

An event of great importance occurred on the Annual Class Day, June 10, 1896 (Figure 12). The class day program revealed that scenes from The Merchant of Venice (along with parodies and pantomimes) were included on this occasion. How strange that they picked the same play as the apparent first production back in 1851, but with one notable difference -- this time Portia was played by a girl. The class day program of 1897 indicated some kind of theatrical activity (Figure 13) and though earlier class day programs do not exist, one wonders if this type of theatrical activity had not been going on for several years.

The next four years witnessed considerable activity in all areas of speech-theatre. The commencement program of June 24, 1896, disclosed that Lackey Rachael Steward, Westerville, had written her thesis on the subject "The Ancient Drama," and in 1898 the class day program revealed continued dramatic activity as W. S. Baker gave a dramatic interpretation of "Anthony's Oration Over Caesar's Dead Body." The 1898 catalogue listed the Lecture Series for the year, which included on "December 18, Edward H. Frye, impersonator, 'Rip Van Winkle', and a lecture by Dr. J. J. Lewis on the 'Passion Play at Oberammergau.'"\footnote{Otterbein University Catalogue, 1898, p. 13.}

In addition, the college apparently established a debating league, for the Aegis reported, "The debating league between Denison and Otterbein is definitely agreed upon. Joint and local constitutions have been
Musical Recital.—Concluded.

Piano Duo / Edith Creamer, Martha Newcomb / Anna Knapp, Mattie Roloson.

March—"Prepy."—Written in their honor by Mendelssohn.

And now right glad are we to part,
That this blame thing is thru,
And may they never sing no more
Till they make their last debu.

BUSINESS DEPARTMENT IN PANTOMINE.

Activity Personified.

"The moth and the rust doth corrupt,
The cob webs fill the air,
"Kentucky" sits by her lone, lone self
And wishes she again were there."—Jonah.

Parody .................. E. E. Hostetler
"On the Freshmen."

PART SECOND.

Scene from the Merchant of Venice.

Act IV, Scene 1.

Venice .... A Public Place.

Explanation of Previous Acts—Bassanio sues for Portia's hand. In order to do this, borrows money from the merchant Antonio, who in turn borrows from Shylock, the Jew; money to be paid in three months or the forfeiture of a pound of Antonio's flesh. Antonio fails to pay the money and Shylock proceeds by law to obtain his forfeit.

Dramatis Personae.

Duke ............... N. E. Cornetet
Shylock ................ J. E. Eschbach
Antonio ............... W. R. Rhodes
Bassanio ............... F. O. Clements
Gratiano ............... L. K. Miller
Nerissa ............... Katharine Thomas
Salarino ............... J. M. Martin
Portia ................ Helen C. Shauck

Figure 12.—Class Day
Exercises of '96, June 10, 1896.
Program.

Address by President, Ada Markley-Frankham
Class Poem............................................J. B. Gilbert
Class History.................................W. E. Crites
Class Prophecy......................................Neil Sneddy
Stereopticon Views, embracing first twenty-five years of the college, by M. H. Stewart, the snap-shot photographer.

Scene from old college farm.
O. U. students leaving for the war.
Burning of Old Building,  By Laura Ingalls '97 as Junior Preps—A vivid scene of that noted prep social in which prep blood was ruthlessly spilled and "all went home in a body" by advice of "Beardy" Anderson.

How the first Senior gowns that appeared in Otterbein were bedewed with acid—A vivid and realistic scene of how it was done.

Program.

Honest confession is good for the soul.

SCENE I.
Mid-night depredation.

SCENE II.
Faculty astonished.

SCENE III.
The Confession.

Boguses—Past and Present, M. H. Mathews
How Martin stole the watermelons, By those who aided him in the attempt
Stereopticon views of the last twenty-five years of college.

Class Song..............................................Class '97
Words by J. B. Gilbert.

NOTE.

Classes '91 and '94 are requested to remain quiet during the exercises. Special warning is given "Kid" Leas and Irve Krumler that they do not become too greatly excited.

Figure 13.—Class Day
Exercises, June 22, 1897.
formulated and adopted by both universities. . . . This is a new feature in these schools and no doubt will prove very beneficial.\textsuperscript{87}

Though debates had been included in the order of exercises of the literary societies since their beginning, this marked the first intercollegiate debates in which Otterbein participated. Intercollegiate debating started January 14, 1892, when Harvard and Yale met at Springfield to debate the topic "Resolved, that a young man casting his first ballot in 1892 should vote for the nominees of the Democratic party."\textsuperscript{88} Intercollegiate debating quickly spread to other institutions and within four years it had spread across the continent.\textsuperscript{89} According to Professor E. I. Fulton, of Ohio Wesleyan University, the Ohio Intercollegiate Debate League was organized at Delaware on January 2, 1897, and included Ohio Wesleyan, Western Reserve, Oberlin, and Ohio State University. The first debates were held in May of that year.\textsuperscript{90} Otterbein was not far behind the leaders, beginning its debate program in 1898.

On April 14, 1898, the Ohio State Oratorical Contest was held at Otterbein (Figure 14). The entire April issue of the \textit{Aegis} was devoted to this contest.\textsuperscript{91} The orations were printed with the judges' decisions and rankings for each contestant. Interest in oratory, debate, and limited types of theatrical activity seemed to be at its highest peak.

\textsuperscript{87}\textit{Otterbein Aegis}, Volume VIII, number 6, February, 1898, p. 6.
\textsuperscript{89}\textit{Ibid.}, p. 260.
\textsuperscript{90}\textit{Ibid.}
\textsuperscript{91}\textit{Otterbein Aegis}, Volume III, number 8, April, 1898.
Third Annual Contest

Ohio State + + +

Oratorical Association

Otterbein Chapel, Westerville, Ohio

April 14, 1898, 7:00 P. M.

Program

Music—Waltz—Night in Paris......................Neil Otterbein Orchestra

Invocation........................................Rev. Henry Garst, D. D.

Music—Hottentots.................................Neddermeyer Otterbein Orchestra

W. H. James, Miami................Scholarship and Country

R. J. Head, Otterbein........The Struggle of Civilization

Music—Comrades in Arms.......................Adolphe Adam Otterbein Glee Club


W. M. Dawson, Antioch........This One Thing We Do

Music—Piano Solo..............................Selected Miss Martha Roloson

Ora J. Shoop, Baldwin..........Mission of College Men

Ernest R. Meyer, University of Cincinnati....Elocution

Music{(a) March—Garden du Corps........R. B. Hall

{(b) Two-step—Uncle Remus...............Bean Otterbein Orchestra

Decision of Judges................Reception

Figure 14
The 1899 catalogue showed that the English department had ten courses, including one in Rhetoric and Composition, with oral recitations (probably oratory and some speech activity) and the course in drama (previously described). The oratory and debate activity continued, along with the work in oratory under the direction of the Capital School of Oratory.

The first year of the new century ushered in a new era of study and activity in speech-theatre. The catalogue of 1900 listed a new Instructor in Elocution, Linda B. McNamee, and announced a new division for the first time, Oratory and Public Speaking.

Those who desire to take this work will find here two courses of study, offered by an experienced instructor: First, elocation, voice and gesture, systematic training in speech, voice culture, tone formation, gesture, recitation work, Delsarte, etc. Second, oratory and public speaking, including higher elocation and expression, analysis and delivery of selected compositions, the philosophy of voice and gesture.\(^\text{92}\)

In addition, the March issue of the Aegis printed an article on the Editorial pages entitled, "Does the Stage Educate?" (Figure 15):\(^\text{93}\) The positive approach of this article clearly indicated a complete change in attitude toward theatrical activity. This attitude is clearly borne out in the activity of the following decade.

**Summary**

The history of Speech-Theatre at Otterbein College from 1847 to 1900, though fairly typical of the church-related liberal arts college of this period, does reveal some interesting and unusual developments.

\(^{92}\)Otterbein University Catalogue, 1900, p. 57.

\(^{93}\)Otterbein Aegis, Volume I, number 7, March, 1900, p. 67.
Those who most admire the drama are sometimes apt to give it more virtues than are really entitled to it. But when the stage is viewed in its proper light—neither as something dazzlingly good nor hopelessly wicked—it passes as an instructor and educator. Of course its primary aim is to amuse. Those who enumerate its benefits should never lose sight of this; but in the tempting dish of amusement there lies many a sound maxim and decree of virtue.

A man of public business who has made sacrifices to the state is apt to pay for them with melancholy; the scholar becomes a pedant; and the people pant for relaxation. They find what they want at the play. "The stage," says Schiller, "combines amusement with instruction, rest with excitement, where no faculty of the mind is overstrained, no pleasure enjoyed at the cost of the whole."

This instruction most often takes the form of mental relaxation. We dip into the history and annals of by-gone days; we recall what we have forgotten as those living pictures of men and manners pass before us. The fields of fancy lie ahead, and history repeats itself; great criminals of the past live over again in the drama, and thus benefit indignant posterity. It is here that sight grows into belief. "Sight is always more powerful to man than description, hence the stage acts more powerfully than morality or law." The story of a play may warn as well as impress. The theater should be a school of practical wisdom, a guide for civil life, and a key to the mind in all its sinuosities.

Stray chapters read at random in a book, stray scenes witnessed in a play, may, and often do, leave lasting impressions. The idea received remains, and acts silently. It makes us think, and we give it firmer grasp if it has been a stage representation, because we have seen it. The influence of the play is felt. The theater has the happy gift of blending intellectual amusement with its instruction. Says Steele: "A good play, acted before a well bred audience, must raise very proper excitement to good behavior, and be the most prevailing method of giving young people a turn of sense and breeding."
The period from 1847 to 1860 witnessed a surprising amount of activity. The typical university of this decade included the study of rhetoric and elocution, declamation, oratory, dialogues and colloquies were not unusual. However, at Otterbein the acting or interpreting of scenes from *The Merchant of Venice* in 1851, the production of student-written colloquies with eight to sixteen characters, and the production of *A Life Drama* by Benjamin R. Hanby were quite unique and indicative of a period of considerable theatrical productivity. The available evidence however, indicates that this activity ceased after 1857.

From its beginnings, Otterbein University followed the national trend in organizing literary societies which held weekly meetings and featured essays, orations, discussions or debates, and extemporaneous speeches in their regular order of exercises. The Philomathean Society discussion of "Should theatre be abolished?" foreshadowed the prohibition of attendance at theatre dictated by the 1860 Laws of Otterbein University.

The decade from 1860 to 1870 was characterised by continued activity in rhetoric and oratory, as each student was still required to take a class in rhetoric and give a "public rhetorical" each month. In 1866, declamation was added, and in 1868 the first English course appeared in the curriculum.

The 1870-1880 period was perhaps best characterised at Otterbein by a growing interest in oratory and Shakespeare. The "English Course" or division became a separate area of study in 1868, and in 1872 the textbook *Art of Discourse* by Day was required for the course in rhetoric. In 1873 the first English teacher was hired and in 1874 the first teacher...
of elocution. Elocutionists visited the university frequently during this period, and Otterbein was an active member of the Ohio Oratorical Association.

In the 1880-1890 period the interest in Shakespeare and oratory caused a major change. A course entitled "Critical Study of Shakespeare" was introduced in 1882 in the English Department, and "Essays and Orations before the class, two orations in public" were included in the English courses. During this decade, literary society minutes, articles in the student newspaper, and the amount of participation in local and state-wide oratory contests reveal an increase of interest in oratory, Shakespeare, and the theatre in general. By 1888-89 the course in Shakespeare included some performance work that may have been dramatic interpretation. Finally, though opposed by the faculty, students were attending theatre in Columbus from 1882.

The 1890-1900 period included several changes that ultimately resulted in intercollegiate debating, the production of pageants or scenes, and a special course in "Oratory and Public Speaking." Otterbein students formed their own Oratorical Association, joined the new Ohio Oratorical Association, and attended oratory classes regularly from 1896 to the end of the decade. The English department made a major change in 1892 when the first course in "English Drama" was added to the curriculum. The production of pageants on class days and scenes from The Merchant of Venice in 1896 indicate a great change in attitude toward and interest in theatre. Finally, an article in the student newspaper of 1900 stated that the theatre can educate and entertain, thus summing up the change that had occurred since the Laws of 1860 prohibited theatrical attendance.
CHAPTER III

DEVELOPMENT AND GROWTH -- 1900 TO 1927

Throughout the United States the last decade of the nineteenth century foreshadowed the intensive developments in speech and theatre that were to come in the first quarter of the twentieth century. Intercollegiate debate which had started in 1892 developed considerably by 1900; oratory had been a staple of practically all institutions and the intercollegiate oratory contest had been active for the last third of the century; dramatic clubs had started as early as 1866 and numerous groups were regularly producing plays by the end of the century; and, finally, a few courses in rhetoric, elocution and drama were to be found in some English departments prior to 1890. The last decade witnessed the beginnings of specialised autonomous schools of elocution and oratory, and the onset of the trend which led to departments of public speaking or speech.

The real development of curriculum devoted to speech and theatre on the national level started in the 1890's, and with the increase of special departments in the 1900's the proliferation of courses resulted in a well-developed curriculum by the 1920's. Extra-curricular activities begun in oratory and debate came to full fruition in the early 1900's, with the development of national honorary forensic fraternities and the increasing practice of affording academic credit for involvement in such
activities. Extra-curricular theatrical work was limited in the nineteenth century, but the first decade of the twentieth century witnessed a tremendous flowering of production activity, particularly in the Junior and Senior classes of most institutions. Soon courses in dramatic interpretation led to courses in play presentation, and by the early 1920's many institutions could offer a major course of study in theatre.\footnote{For a complete study of this period, see Wallace, Chapters 12, 19, 20, 21, 23, 25.}

The growth of speech and theatre at Otterbein can be related to these important national trends. As was previously shown, during the last decade of the nineteenth century Otterbein had witnessed a tremendous amount of increased activity in the general area of speech and theatre. The work of the School of Oratory, the increased activity of the students in intercollegiate debate and oratory, the inclusion of courses in drama in the English department and in dramatic interpretation in the School of Oratory, and the practice of including dramatics in class-day activities at commencement were all solidly entrenched. Thus, as the new century began, the study of speech and theatre at Otterbein, as on the national level, was truly on the threshold of complete academic acceptance.

The period from 1900 to 1927 was one of growth, change and experimentation in many directions; in the curriculum, in the teaching staff, in oratory and debate on the intercollegiate level, in dramatic activity outside the classroom that ultimately led to practical work in the classroom, and finally, in the growth of local clubs and national honorary fraternities devoted to speech and theatre. The changes were frequent and numerous during this time span, but beginning in the fall of 1927 one
faculty member was to guide all speech and theatre work at Otterbein until the spring of 1941, thus bringing a period of some stability.

In order to examine the individual growth and advancement of curriculum, forensics and dramatics, the entire period will be reported in arbitrarily selected time spans of nine years. By this method it is hoped that a total picture showing the successive phases of important growth and their interrelationships can be created.

1900 to 1909

At the beginning of the twentieth century the status of Otterbein University in regard to speech and theatre curriculum was similar to that in the vast majority of all other academic institutions. The only related course for which college credit was received was in the English department:

ENGLISH LITERATURE. The English drama—its origin, the Miracle and Morality Plays; the progress of the drama. Woodbridge's The Drama is used as a basis for classroom work. The class will read with critical comment three of Shakespeare's plays. Reports on assigned subjects will be required. Lectures.

Winter term--Senior, elective. Four hours a week.

Two courses, for which college credit could not be received, were given in the School of Oratory and Public Speaking (sponsored originally by the Capital School of Oratory, these were outside courses for which the students paid fees).² Also, as previously indicated, the departments of foreign languages made a thorough study of the plays of Plautus, Terence, Aeschylus, Corneille, Racine, Molière and Schiller.

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²These courses remained much as previously cited on page 43. The oratory courses were taught by Ludi B. McNamee from 1899 to 1901, Lavinia P. Shallenberger in 1903-02, and Chestora M. Carr from 1902 to 1906.
In the area of forensics, Otterbein students were active in oratory, as they had been for several years:

The sixth annual contest of the Ohio State Oratorical Association was held at Tiffin, Ohio, Friday night, March 15th. The colleges represented were Otterbein, Heidelberg, Antioch and Baldwin. H. H. Rohy, of Otterbein, won first place. His subject was "America's Place in the Twentieth Century." \(^3\)

The campus interest manifested in this activity can be determined by the large amount of space allotted to it in the monthly newspaper, the *Aegis*. In addition to giving a complete report of the contest, the paper printed the winning oration in full, a practice which was to continue for many years. \(^4\)

The only available evidence of theatrical endeavors in this first year of the new century was a "burlesque" given by the class of 1901 at the annual commencement celebration. The exact nature of this project is unknown, since it was not reported in detail.

**Curriculum -- 1901 to 1906**

The period from 1901 to 1906 was one of considerable development in curriculum, culminating in the formation of a separate college Department of Public Speaking in 1907. At the outset of the period, two very interesting changes appeared in the 1901-02 catalogue, the revision of an old course and the addition of a new one:

**SHAKESPEARE AND THE DRAMA.** -- Four hours a week for the second term. Lectures on the English Drama -- its origin and growth. The study of Shakespeare's Life and Character, with the close and critical examination of at least three plays to determine the aesthetic and...

\(^3\) *Otterbein Aegis*, Volume XI, number 7, March, 1901, p. 1.

oral qualities of his work. The text books are the Arden Shakespeare, and Lee's Life and Works of Shakespeare.\(^5\)

This represents the first known deviation from a strictly literary approach to Shakespeare's plays at Otterbein. The new course, also found in the Department of English Language and Literature, is of even more interest:

ARGUMENTATION AND DEBATE. -- Two hours a week for the third term. Recitations and practice in both oral and written discussion. Alden's The Art of Debate will be used as a textbook. Required for Juniors in both courses.\(^6\)

Though some institutions had offered courses in debate previously, the addition of this course in 1902 puts Otterbein among the earliest institutions to offer credit for debate.\(^7\)

The catalogue for 1903-1904 indicates the School of Oratory and Elocution was still operating outside the college, but college credit was now granted for work in elocution, oratory and debate.

These courses are designed both to teach the science and develop the art of public speaking. The underlying principles of self-expression are taught rather than mere imitation. Special care is given proper breathing, that makes for the powerful, resonant, and magnetic voice. Poise and grace receive attention from the beginning. Public recitals each term give students practical platform work in Oratory, Recitation and Dramatic Art. Students receive credit in the regular college course for work in this department.\(^8\)

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\(^5\) Otterbein University Catalogue, 1902, p. 25.

\(^6\) Ibid., p. 24.


\(^8\) Otterbein University Catalogue, 1904, p. 44.
This catalogue statement is important not only because it shows the trend towards permitting college credit for speech activities, but because it indicates, for the first time, that students could acquire some training in dramatics. The Faculty minutes of October 21, 1904, verify this trend. Apparently some agitation for more complete course work in oratory and elocution had begun among the Faculty, for a committee composed of President Beckwarter, Mrs. Carr (elocution teacher) and Dr. Sherrick (English teacher) had been appointed to study the matter. The committee reported:

1st. We recommend the adoption of the outline presented by Mrs. Carr.

2nd. The completion of the course shall require an educational basis equivalent to our college entrance requirements.

3rd. On graduation a certificate shall be granted to candidates, signed by the proper authorities.

4th. Work in this department shall be recognised in the regular college courses by credit in same proportion as work in other departments.

The Faculty adopted the report and the results of this decision appeared in the catalogue of April, 1905 (Figure 16). This new statement for the School of Elocution and Oratory listed the fees for individual lessons and for classes, and clearly indicated that dramatic training in "pantomime" and "rendition of scenes" was to be included.

Manda Truxal, of the class of 1907, reported in an interview on August 2, 1905, that she had participated in some of Mrs. Carr's elocutionary and pantomime classes. Miss Truxal performed the pantomime "America" in one recital and "The Holy City" in a second recital, both deserving special mention in the Aegis. She recalls that the classes

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9A complete report of two of these recitals may be found in the Otterbein Aegis, Volume XIII, number 8, April, 1903, p. 19, and number 9, May, 1903, p. 19.
School of Elocution and Oratory.

CHESTORA MCDONALD CARR, Principal.

JUNIOR YEAR.
Breath Control; Voice Culture; Articulation; Physical Culture; Principles of Gesture; Study of Selections; Study of Julius Caesar and rendition of principal scenes.
Text-books: "Emerson's Evolution of Expression," Vols. I., II., III., and IV.

SENIOR YEAR.
Pantomime; Study of Sculpture and Art; Original cuttings from good literature; One original full evening monologue arranged from some good book; Study of a Shakespearean play and rendition of principal scenes.

ORATORY.

SENIOR YEAR.
Study of Ancient and Modern Oratory; Principles of Debate; Team Work; Extempore Speaking; Bible and Hymn Reading; Declamations, Original Orations, Analysis of a Shakespearean play and rendition of principal scenes.
Text-book: "Southwick's Steps to Oratory."
The completion of the course requires an educational basis equivalent at least to the college entrance requirements.

TUITION.
First term, private lessons ........................................ $18 00
Second and third terms each, private lessons .................. 15 00
Special private lessons, each ..................................... 1 00
First term, classes of six to eight ............................... 9 00
Second and third terms, classes of six to eight .............. 7 00
Larger classes at reduced rates.

Source: Otterbein University Bulletin,
Volume I, Number 4, April, 1905.
were very small and that Mrs. Carr was a very capable teacher, particularly in the art of pantomime.

The next major step was faculty approval of a separate department of speech within the college framework. At the meeting of the Board of Trustees on June 11, 1906, President Bookwalter's report recommended "the organization of a chair of Rhetoric and Oratory and the election of a capable man to fill it." The next day the Trustee Committee on Faculty advised "that a chair of Rhetoric and Oratory be established and that the election of an instructor for this chair be referred to the executive committee." The Finance Committee recommended that "the salary of the instructor in Eloquence and Oratory be $900.00." Thus the Department of Public Speaking was born in the fall of 1906.

Forensics -- 1901 to 1906

Apart from the curricular developments, the extra-curricular activities in forensics undoubtedly contributed greatly to bringing about the new Department of Public Speaking. For example, in 1903 the February issue of the Aegis contained a full report of the local oratorical contest, and in March the Aegis reported Heidelberg had cancelled a scheduled debate with Otterbein "on account of lack of preparation."11

In October, 1902, the Aegis editorialized:

... we feel that some action should be taken by which arrangements might be made to have a debate with some good college each year. Some effort was made in this direction last year, but on the account of some unavoidable obstacles the effort proved futile.

10 Ibid., number 6, February, 1903, p. 13.
11 Ibid., number 7, March, 1903, p. 18.
This should not be left until the latter part of the year, as other colleges will have their contracts made. It has not been because we have not had an interest in the work, nor has it been because we lack material. All that is needed is that it be agitated and someone be appointed to take the initiatory steps. Would not an organization similar to our local Oratorical Association be a suitable body to interest this matter.\footnote{\textit{Ibid.}, number 2, October, 1902, p. 5.}

Apparently the agitation brought action for in December, 1902, the \textit{Aegis} reported that an intercollegiate debate with Wittenberg College had been scheduled:

The conditions agreed upon are that there should be three contestants from each college; that Otterbein should have the selection of the question and Wittenberg the choice of sides. Both societies elected their representatives on Friday evening, Dec. 16th. C. M. Bookman, '04, will represent the Philomathean society as first man, and C. O. Callender, '03, the Philophronean. In addition to these each society selected a second man from which two, the third man will be chosen by lot. C. G. Wise, '05, was second choice of the Philomathean society and B. F. Cunningham the Philophronean.\footnote{\textit{Ibid.}, number 4, December, 1902, p. 14.}

This same issue of the paper further revealed that the two male societies had their first public debate on February 21 in the college chapel.\footnote{\textit{Ibid.}, p. 21. The societies had held their own weekly debates for many years.}

A full report of the first intercollegiate Otterbein debate since 1898 was given in the \textit{Aegis} of March, 1903. The debate question was "Resolved: That the government of the United States should own and operate the coal mines and railroads of this country." Wittenberg won the debate, but Otterbein's twentieth-century program in intercollegiate debate was launched with great enthusiasm and support.\footnote{\textit{Ibid.}, number 7, March, 1903, p. 14.} This same issue of \textit{Aegis} revealed that thirteen Otterbein students had made the
long trip to Antioch in order to attend the State Oratory Contest in which E. E. Burtner ranked second.\textsuperscript{16} The second university yearbook, The Sibyl of 1903, revealed the importance of these activities to the students, for ten pages (the same amount given to athletics) were allotted to such forensic activities as the inter-society debate, the intercollegiate debate, Mr. Burtner's oration, and a brief history of oratory at Otterbein.\textsuperscript{17}

Early in the fall of 1903 a debate was scheduled with Wittenberg.\textsuperscript{18} Apparently there was some agitation for debate credit, for the Faculty Minutes of November 9, 1903, revealed that the Committee on Credits was ready to report on Intercollegiate Debate Credit:

1st. That preparation for intercollegiate debate be under the direct supervision and instruction of one or more of the college faculty.

2nd. That such credit be allowed to those who participated in debates as may be determined by the instructor or instructors in charge, as a rule not exceeding two hours for the local contest, and four hours for the debate proper.

3rd. That proper steps be taken to ascertain the practice of other Ohio colleges regarding credits for intercollegiate contests, before announcing our final decision in this matter.

4th. That provisionally our contestants be allowed credit in the debate of 1903-04 equal to the credits offered by Wittenberg to her contestants.

The Faculty approved academic credit for debaters and appointed Professors Sherrick and Snively of the English and History departments respectively to supervise the debaters. Apparently as a result of this action the Aegis of December, 1903, could report: "A class will be formed

\textsuperscript{16} Ibid., pp. 14-15.
\textsuperscript{17} Pages 105-113, 176.
\textsuperscript{18} Otterbein Aegis, Volume XIV, number 1, September, 1903, p. 21.
after vacation in charge of one of the professors in which all the members of the team will be thoroughly trained."\(^{19}\)

Although no newspaper report was made, the first local Debating Association was formed during 1903-04, for the 1904 Sibyl stated that C. M. Bookman was "President of the Debating Association." The evidence became much clearer in 1904-05, when the Aegis reported, "due to the persistent correspondence of Secretary R. E. Offenhour a debate has been arranged with Wooster. . . ."\(^{20}\) A preliminary debate contest was held immediately in order to select the members of the affirmative team that would face Wooster, and R. E. Offenhour, A. P. Bosselet and W. O. Snively were selected, with William Diller chosen as alternate.\(^{21}\) The debate was held on March 17 with Wooster the victor. (The program of the Wooster debate is reproduced in Figure 17; it is typical of the program style of the period and it further reveals that a charge of twenty cents was made for admission.) The heightened activity and interest in forensics was reflected in the Aegis of April, 1905, which contained news items on the election of officers for the Debating Association, the recent recital of the Elocutionary Department which included a one-act comedietta, a report on the Wooster debate, and the Ohio State Oratorical Association content in which Otterbein had placed third.\(^{22}\)

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\(^{19}\) Ibid., number 3, December, 1903, p. 7.

\(^{20}\) Ibid., Volume XV, number 5, January, 1905, p. 135.

\(^{21}\) In an interview held on July 28, 1965, Dr. A. P. Bosselet recalled that the debaters were selected by contests held in each of the two male literary societies, Philomathes and Philophonea. Each society picked its number one and two debaters. The first was automatically on the team and the seconds chose lots to determine who would be alternate. The alternate did research, typed speeches, kept the card file with all the team materials, and became very familiar with the three team speeches so he could substitute if the need arose.

\(^{22}\) Otterbein Aegis, Volume XV, number 8, April, 1905, pp. 224-225.
Intercollegiate Debate

OTTERBEIN

vs.

WOOSTER

College Chapel, Friday, Mch. 17, 1905

8:00 O'clock P. M.

QUESTION—Resolved, That assuming the adoption of adequate constitutional amendments, courts should be established in the United States for the compulsory arbitration of disputes between employers and employees.

Music—College Band.

1st Aff.

R. E. Offenhauer ........................................ Otterbein

1st Neg.

H. Blankenhorn .......................................... Wooster

2nd Aff.

A. P. Roscelot ........................................ Otterbein

2nd Neg.

H. H. Hayman ........................................ Wooster

3d Aff.

W. G. Snavely ........................................ Otterbein

3d Neg.

C. Laughlin ........................................ Wooster

Neg. Rebuttal

H. Blankenhorn ...................................... Wooster

Aff. Rebuttal

A. P. Roscelot ........................................ Otterbein

Music—College Band

Decision of Judges.

Prof. George Knight,

Judge C. C. Williams,


Admission—20 cents.

Chairman—R. L. Wildermuth

Figure 17
Theatre -- 1901 to 1906

The years 1901 to 1906 were not as productive in theatre as in forensics, but the signs of impending progress were apparent. The 1902 Sibyl noted that a "College Minstrel" which included dancing in the "Floradora Sextet"-style and a musical comedy titled "The Explorers" was presented on March 25.23 Prior to 1900 theatrical performance and attendance had been discouraged by University rules with the power of authorization resting in the hands of the faculty and the President, but when the rules were changed in 1900 such activity became legal. Almost immediately the Aegis began reporting frequent student trips to Columbus to see Field's Minstrels, Joe Jefferson in Rip Van Winkle, Richard Mansfield in Julius Caesar, and the spectacular production Ben Hur. Not only were the rules on attendance rescinded, but performances were also permitted. Both girls' societies soon established a tradition of annual productions. The Philalethia Society presented the playlet The Minister's Wife on March 12, 1903,24 and the Cleorhetean Society offered a play at their Senior Open session of March 2, 1905, Something New by Mrs. Frank Lee, described as a "parlor play in two scenes."25

Curriculum -- 1906 to 1909

As a result of the Board of Trustees' decision in June, 1906, the Department of Public Speaking opened the following September with Professor Edwin B. Evans as teacher. The October, 1906, Otterbein

23 Pages 94-95.
24 Otterbein Aegis, Volume XIII, number 7, March, 1903, p. 20.
25 Ibid., Volume XIV, number 7, March, 1905, p. 197.
University Bulletin listed eight courses in Public Speaking: The Principles of Vocal Expression, Interpretation of the Printed Page, Debate, Public Speaking, The Vocal Interpretation of Literature, Public Address, Extemporaneous Speaking and The Pedagogy of Reading. However, the regular catalogue bulletin of April, 1907, listed nine courses (Bible and Hymn Reading added) in Public Speaking. The course title and descriptions are reproduced in Figure 18 because they represent the typical Otterbein practice for many years. One additional course was offered in the English department:

THE LAW AND TECHNIQUE OF THE DRAMA. -- Four hours a week for the second term. Critical reading of several of Shakespeare's plays, followed by the reading of a number of plays illustrating the development of Shakespeare's dramatic art and his place in Elizabethan literature. Open to Juniors and Seniors.26

The initiation of Otterbein's Department of Public Speaking and of the English course in drama stand out as very early developments within the national picture. Coulton's comprehensive survey, The Trends of Speech Education in American Colleges, 1825 to 1935, indicates there were only five departments of public speaking formed between 1900 and 1910 (there were, however, twenty-eight schools or departments of elocution, oratory or expression in 1910). Coursework in elocution, oratory and interpretation had appeared in several colleges prior to 1900, but courses in "public speaking" made their first appearance during the 1900 to 1910

26 Otterbein University Bulletin, Volume III, number II, pp. 11-12.

27 Ibid., number IV, April, 1907, pp. 34-36.

28 Ibid., p. 25.
PUBLIC SPEAKING.

Professor Evans.

I. THE PRINCIPLES OF VOCAL EXPRESSION.—This is a fundamental course. The work includes correct breathing, articulation, purity, flexibility, and volume in tone production; clearness, force, earnestness, ease, and dignity in the use of voice and body before an audience; good pronunciation and the cure of speech defects; correct carriage as a valuable asset for health and effective personality. Selections from the best literature are analyzed and presented. Required of all Freshmen. One hour, one year.

II. THE INTERPRETATION OF THE PRINTED PAGE.—In this course the student is trained to grasp the meaning of the printed page. The eye is directed to see, the mind to assimilate, and the voice to interpret. The basis of the study is the phrase. The student translates these phrase units into mental, emotional, and volitional values. Accurate observation, thorough analysis, and reading aloud with simplicity, ease, and naturalness, are the objects of this course. Required of all Sophomores. One hour, one year.

III. DEBATE.—This course begins with a study of the essentials of argumentation. In brief-writing, special stress is placed on thought analysis and skillful presentation. Then the student receives training in the actual platform work of debate. Elective for Juniors. Two hours, first term.

IV. PUBLIC SPEAKING.—In this course the student studies great speeches as models. First they are examined structurally, then they are delivered according to the criteria of effective speaking. This course is preparatory to the more advanced work of original speeches. Elective for Juniors. Two hours, second term.

V. THE VOCAL INTERPRETATION OF LITERATURE.—The psychology of vocal expression is the basis of this study. The relation of time, pause, pitch, inflection, melody, quality, force, and rhythm to the absolute life of literature is shown. The elements that make up the interpretative form are discussed and analyzed. That spiritual assimilation must precede vocal interpretation, is the criterion of the course. Elective for Juniors. Two hours, third term.

VI. PUBLIC ADDRESS.—This course deals with the various forms of public address, the eulogy, the after-dinner, the commemorative, the political, the dedicatory, the deliberative, and the inaugural speeches. Great care is taken in speech structure. The psychology of public speaking is discussed. Special attention is given to the nature of the subject, the relation of the audience to the subject, and the relation of the speaker to the audience or subject. The relative merits of the manuscript, the memoriter and the extempore methods of delivery are investigated. Elective for Seniors. Two hours, first term.

VII. EXTEMPORANEOUS SPEAKING.—The plan of the speech is formulated in advance, the actual phraseology is left to the moment of speaking. The student is urged to think quickly and accurately and to speak with spontaneity and power. Ease in gesture is sought. Subjects are chosen from politics, law, ethics, history, economics, sociology, and letters. Elective for Seniors. Two hours, second term.

VIII. THE PEDAGOGY OF READING.—This course is for those students who expect to teach reading. It aims to give a knowledge of the psychology of expression, to discuss methods suited to the different grades in school work, and to train the student in reading aloud. Elective for Seniors. Two hours, third term.

IX. BIBLE AND HYMN READING.—The elements of this course aim to remedy many common errors in Bible and hymn reading. Then attention is given to the lyric, narrative, epic, and dramatic literature as related to vocal expression. Elective for Seniors. Two hours, one term.
The wide range of courses taught at Otterbein is very comprehensive in comparison with the total national picture.

The great importance attached to the new Department of Public Speaking can be somewhat assessed by comparing the quantity of newspaper space devoted to it in the Aegis. Professor Evans' arrival was greeted with a story and picture (Figure 19), and the library's immediate acquisition of new books in oratory, public speaking and drama received considerable notice. The October, 1907, Aegis printed an article by Professor Evans entitled "The Art of Speaking." In addition to curriculum, the real impact of this department can be judged by evaluating its effect on the extra-curricular activities in forensics and theatre.

Forensics -- 1906 to 1909

In the spring of 1907 debates were scheduled with Heidelberg and Ashland, representing the first time that debates were arranged with more than one school a year. For this debate the Otterbein team was to argue each side of the question, and so the preliminary contests to select the debaters had to choose both an affirmative and negative team (this is the first report of two teams). The negative team

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29 Coulton, p. 29.

30 Otterbein Aegis, Volume XVII, number 4, December, 1906, pp. 18-19, and number 6, February, 1907, p. 12.

31 Ibid., Volume XVIII, number 2, October, 1907, pp. 11-14.

32 Ibid., Volume XVII, number 7, March, 1907, p. 23.
The faculty has received a valuable addition in the person of Mr. Evans, who is enthusiastic in his work and will give it his best energy. He expects to give readings extensively through the state, emphasizing the work of Otterbein University and of his own department in particular. Some of the Shakespearian selections and such standard poems as Idylls of the King will receive most of his attention. The college is fortunate in having a department of oratory and rhetoric under the direction of so capable a man as Prof. Evans.

Prof. E. B. Evans, whose portrait appears on this page, graduated from University of Wooster in 1901. He spent two years as instructor of English at the University of Oklahoma. The next year he was called to the Central High School of Kansas City, Mo., one of the largest schools of the country, having over 1500 pupils in attendance. Two years he was connected with Lane Seminary, Cincinnati, the last year being also with the Central University of Kentucky.

Prof. Evans has been well prepared for work in his department, having taken post-graduate studies in Harvard. He graduated from King's School of Oratory, Pittsburg, and studied during this last summer at Chautauqua, New York.
defeated Heidelberg in the home debate while the affirmative team lost to Ashland away. 33

Debating activities continued during the 1907-08 season, and the teams lost to Heidelberg and defeated Denison. 34 Perhaps the most interesting item this year, however, was the attempt to form a ladies' debating team. In December, 1907, the Aegis reported: "The Girls debating team will contest with the girls of Earlham College on April first," but since no further mention is made of such a debate in any of the college publications we can assume that it did not take place. 35

An attempt was also made to create more interest in and improve the quality of oratory. Professor Evans and the Oratorical Association sponsored the first Freshman-Sophomore oratorical contest in the fall of 1907. Apparently many students auditioned, and the Sophomores won the contest on December 11. 36 One of the Sophomore contestants, W. L. Mattis, became the representative to the State Oratorical Contest and won. 37 This was the last year for the State Oratorical Association, and Otterbein immediately joined the Ohio Inter-Collegiate Oratorical Association (composed of Mount Union, Buehnel, Wooster, Wittenberg, Hiram, Miami, Ohio Northern and Otterbein). 38

33 Ibid., number 9, May, 1907, pp. 16-17.
34 Ibid., Volume XVIII, number 7, March, 1908, p. 13.
35 Ibid., number 4, December, 1907, p. 19.
36 Ibid.
37 Ibid., number 9, May, 1908, p. 13.
38 Ibid.
One other major organization resulted from the formation of the Department of Public Speaking and the increased activities; the Public Speaking Council was formed in the fall of 1908 to sponsor and control all forensic activities. The Faculty Minutes of November 23, 1908, reported: "Professor Cornetet moved that the proposed constitution of the Public Speaking Council be adopted" and "Professor Evans, Professor Snavely, Professor Sanders were elected to members of the council." Student membership on the council included two representatives from each of the four literary societies. Control of all major intercollegiate speech activities rested with this council for several years.

Theatre -- 1906 to 1909

The 1906 to 1909 period witnessed the first concentrated activity in theatre. The first significant event took place at the commencement exercises on June 10, 1907, when the Senior class presented the first complete major production at Otterbein, an open-air presentation of As You Like It, under the direction of Professor Evans.

"As You Like It" is the most ideal of Shakespeare's plays. It is a pastoral drama, in which the interest arises more out of sentiments and character than out of actions or situations. It is not what is done, but what is said that claims our attention. The action is wholly in the open air, and the drama is redolent of woods and green fields and all the charms of a pastoral or rustic life. For this feature the rendition of the play is best conducted on the campus where the trees and grass suggest a forest.39

Apparently everything did not go as planned for the Aggie Commencement Supplement reported:

Notwithstanding the rain which began one hour before the time set for the performance of "As You Like It," the Seniors presented in

splendid form their production, the result of two months of hard work. The stage hurriedly set up in the chapel was a trifle small, but presented a fair representation of the forest of Arden, and with the Elizabethan costumes added much to the play. The large audience gave one round of applause after another, and not merely to one actor, but to every character in the play. The rendition was excellent, and the class is to be congratulated, while Professor Evans is deserving the highest mention for his sacrifices and interest.

The production of this play was such a success that the Otterbein University Bulletin of July, 1907, gave a full report of the new venture and of the meritorious work being done by Professor Evans. Full pictorial evidence concerning this major production has been preserved (Figures 20, 21, and 22).

Maude Truxal, who played Rosalind in this production, remembers that Professor Evans carefully planned and directed the movement and vocal interpretation of the play. They had planned to present the play behind the old Administration building. A platform had been built between two trees and costumes were rented from the Kampmann Costume Company of Columbus. Rehearsals had been held both in the chapel and outdoors, some in the evening and many in the very early morning hours. The plan had been to seat the audience on bleachers and to hang a string of bare lamp bulbs above to provide the necessary light. No scenery other than necessary properties, such as a log, were provided for the action. The above preparations for outdoor performance were standard for many years.

After Otterbein's first real theatrical success, Professor Evans went on to establish in 1907 the first drama club at Otterbein. First
Figure 20.—Cast of *As You Like It*, June 10, 1907.
"As You Like It"

Presented by
Senior Class of Otterbein University

Monday Evening, June 10
1907

Figure 21
E. C. Youman
BARBER SHOP
North State Street
Your Ear Once More!
I sell every first class article to be found in the modern Grocery.
SATISFACTION A SPECIALTY
FRANK BOOKMAN,
The Grocer,
Holmes Block.

Special Shoes for College Men and Women.

Queen Quality,
Douglass, Nelson,
Crossett and Swan Lines.

McFarland's Shoe Store
Holmes Hotel Block.

Westerville Art Gallery & High Grade Photos

Dramatis Personae

DUKE—Living in Banishment .......................... Mr. Sam Postlethwait
FREDERICK—His Brother and Usurper of His Dominions .......................... Mr. Frank Risley
AMBASSADORS—Lords Attending on Banished Duke .......................... Mr. E. L. Porter
JACQUES—Sons of Sir Roland de Bois .......................... Mr. W. D. Kring
ORLANDO—Daughter to Banished Duke .......................... Mr. Clark Worman
ADAM—Servants to Oliver .......................... Mr. Frank Sayre
DENNIS—Servants to Oliver .......................... Mr. L. E. Myers
TOUCHSTONE—A Clown .......................... Mr. Vinton Singer
CORIN—A Country Fellow in Love with Audrey .......................... Mr. W. E. Schear
SYLVIA—Shepherdess .......................... Mr. L. E. Myers
WILLIAM—A Country Fellow in Love with Audrey .......................... Miss Mary Weinland
A Person Representing Hymen .......................... Miss Mary Truxal
ROSALIND—Daughter to Banished Duke .......................... Miss Made Truxal
CELIA—Daughter to Frederick .......................... Miss Nola Boring
PHOEBE—A Shepherdess .......................... Miss Gertrude Barnett
AUDREY—A Country Wench .......................... Miss Mary Lambert

SCENE—Forest of Arden.

M. C. DUTTON, Public Stenographer.

Figure 21
Tony's Fruit Store
W. W. Jamison

Barber
Fine Fruits and Confections
Up to date Hair Cutting, Common Sense Shaving, and Electric Massage.

North State Street. WESTERVILLE, O.

W. M. GANTZ, Dentist, Market Bldg. Westerville, O.

SYNOPSIS OF PLAY.


ACT III. Duke Frederick punishes Oliver, Scene 2. Rosalind and Orlando meet in Arden; Touchstone discovers Audrey.


D. S. SEELEY, Pres. GEO. W. BRIGHT, Vice Pres. F. E. SAMUEL, Cashier

For convenience and safety deposit your money with

The Old Reliable—
Bank of Westerville

Deposits, $280,000 Profit and Surplus, $12,000

J. H. REESE, the New Barber, South State Street.
The Old Reliable Book Store

MAGAZINES AND BOOKS

J. L. Morrison
N. STATE ST.

The Sifrit Co.
Furniture & Undertaking
Picture Framing Upholstering

BELL PHONE 17.

W. C. Phinney
FURNITURE DEALER

Picture Framing and Matting a Specialty.

BELL PHONE 66.

Corner State and Main Streets.

Walk in, run in, any way to get in

RANK'S
Up-to-date
DRUG STORE
for anything in our line.

Our Fountain is bubbling over with the
LATEST FRUIT SODAS.
Sundaes, Phosphates.

Lorbeer's Candies, Always Fresh.

Personel of Senior Class

Ayer, James Warren
Bailey, Benjamin Carl
Bailey, Otterbein Andrew
Bale, Ora Leta
Barnett, Frances Helen
Barnett, Gertrude Louisa
Boring, Nellie Lenore
Charles, Bertha
Charles, Oscar Henry
Courtright, Mary
Fank, Nellie Rebek
Kring, Walter Devaine
Lambert, Mary Esther
Moore, Doris Bennett
Myers, Lewis Edwin

Park, Georgia
Porter, Elmer Lloyd
Postlethwait, Samuel Leroy
Ridgely, Frank Asher
Rymer, Karl Holteman
Sawyer, Harry Fagan
Shear, Edward Waldo Emerson
Singer, Vinton Darby
Smith, Floyd Loucks
Snively, William Garfield
Truax, Zetta Maud
Weinland, Mary Shanck
Werman, Eugene Clark
Worstell, Hiram Maynard

CLASS YELL
Baruche, Barumale! Zip, guy, yay!
Mic, Zica, Lic-a-pic! Guy, guy, guy!
Bing-a-ling! Bing-a-ling! Bing-a-ling a-leavey.
Otterbein! Otterbein! Nineteen Seven.

CLASS—COLORS—Purple and White.

CLASS FLOWER—Violet.

Figure 21
Know ye, that ye Senior Class of Otterbein University will present Shakespeare's brightest, best and wittiest Comedy.

"As You Like It"
on the College Campus
Monday, June 10
7:30 P. M.

Come see
The Gallant ORLANDO,
the love-sick SYLVIUS,
the melancholy JACQUES
and the fair ROSALIND.

Costumes after original
Shakesperian style.

Admission, - 25 Cts.
mention of the Otterbein Dramatic Club appeared in the November Aegis:

"The Dramatic Club under the leadership of Edwin B. Evans is deserving of your attention and your cooperation. The training that they will give is a legitimate part of a liberal culture." In March, 1908, the Aegis reported that the Dramatic Club produced two plays:

On Saturday evening, April 4, the Otterbein Dramatic Club presented the two plays, "Lend Me Five Shillings," and "An Engaging Position" in the college chapel. A large audience was well pleased with the presentation. The club is preparing another comedy of four acts entitled "For One Night Only," which it will give in the near future. This play also will be given for the benefit of the I.H.G.A. and Athletic Association.

A program from this first performance of the Dramatic Club has been preserved (Figure 23). The benefit performance of For One Night Only was presented on Wednesday, May 6. Then, apparently for their own monetary coffers, the club sponsored the first Otterbein "touring production":

"The Club presented the same play at Sunbury, Ohio, Monday evening, May 18. Professor Evans, who has developed the club at Otterbein, and several students will accompany the club on this trip." The club apparently failed after 1909, for no further mention was made of it.

Professor Evans, continuing the practice he had begun in the spring of 1907, directed the Senior class plays of 1908 and of 1909, The Rivals and She Stoops to Conquer. One of the most intriguing items relating to the production of The Rivals was the Faculty action of May 28, 1908: "On motion of Professor Sanders, the Seniors taking part in

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42 Otterbein Aegis, Volume XVIII, number 3, November, 1907, p. 9.
43 Ibid., number 7, March, 1908, p. 17.
44 Ibid., number 9, May, 1908, p. 20.
"All the world's a stage"

College Chapel, April 4, 1908

OTTERBEIN DRAMATIC CLUB

Presents a Comedy by Lewis E. Mac Brayne

"An Engaging Position"

DRAMATIS PERSONAE

Theodore De Winks, A young man with a fortune of poetical inclinations, but said to be shy Mr. Fred Kline
James Moncicle, An artist of reputation, but as yet no considerable fortune Mr. James Weaver
Thomas Bulmer Todd, With a name, if no occupation Mr. Leroy Hensel
Imogene Tremwell, Third cousin to De Winks Miss Hazel Bowman
Annette Golde; An heiress, but also an advanced woman Miss Mary Sechrist
Marcia Ladner, A graduate of a law school Miss Katharine Stofer

"Lend Me Five Shillings"

A Farce by J. M. Morton

DRAMATIS PERSONAE

Mr. Golightly, A young man of extreme financial and social flexibility Mr. Will Gardner
Captain Phobbs, An irascible and pompous army officer with suspicions Mr. T. B. Mower
Captain Spruce, A brother officer Mr. Crist Welch
Moreland, A man of society Mr. Fred Kline
Sam, An Ethiopian waiter Mr. De Witt Zuerner
Mrs. Major Phobbs, Widow of the late Major Phobbs Miss Rhea Parlette
Mrs. Captain Phobbs, Wife of the esteemed captain Miss Katharine Stofer

When in need of anything GOOD TO EAT call up B. B. Wilson's Cash Grocery.
the Commencement play were excused from class work." Such an action on behalf of theatre was unprecedented in the history of Otterbein.

Perhaps the most unusual theatrical event of this period at Otterbein was the first public production of a foreign language play, on Wednesday evening, May 20, 1909, under the direction of Professor A. P. Rosselot:

... a large audience witnessed the French society play, "La Poudre aux Yeux." The play was given by Professor Rosselot's fourth year French class and was a decided success. Though few understood what was said, the audience was attentive throughout. The cast was selected by the professor and each member did his part creditably. The rendition of some French drama is now a part of the fourth year's work. Professor Rosselot and the members of the class are to be congratulated on their good work. The practice of producing French plays was to continue for many years.

The faculty and administration were apparently very satisfied with Professor Evans' work for the President's report to the Board of Trustees on June 10, 1907, stated: "Professor Evans has brought this department to recognition as one of value coordinate with others." By 1909 the Department of Public Speaking was firmly established as an integral and vital part of Otterbein University.

1909 to 1918

The period of 1909 to 1918 at Otterbein University was characterized by the most intensive speech and theatrical activity to date. The Department of Public Speaking became more firmly entrenched in academic life, as did the traditions of intercollegiate forensic activity and local theatrical production. The period was also noted for frequent

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45 Otterbein Aegis, Volume XIX, number 10, June, 1909, p. 23.
changes in curriculum and in teaching staff, continued experimentation in theatrical activity, and increasing excellence in debate. For purposes of clarification the period is broken into two segments, 1909 to 1913 and 1913 to 1918.

Curriculum -- 1909 to 1913

Three years after the Public Speaking department was established, the first curriculum changes were reported; the catalogue for the 1910-11 academic year reveals that the number of courses was reduced from nine to seven by deleting Extemporaneous Speaking and The Pedagogy of Reading; the required Sophomore course in Interpretation was made elective; and the descriptions of the remaining courses were considerably altered. Two major alterations occurred, combining the two interpretation courses into one semester and adding a course in Dramatic Interpretation, clearly intended to be a course in play presentation: "The great part of the course will be given to the analysis and presentation of one or two of Shakespeare's plays."46 The summer of 1910 brought the first Public Speaking courses ever taught in the summer school; the two courses were The Vocal Interpretation of Literature and Effective Speaking.47

Professor Evans resigned in 1910 to accept a new position and was replaced by Professor Harry J. Heltman. Under Professor Heltman's influence the speech curriculum underwent some slight changes, such as the substitution of Dramatic Reading for The Vocal Interpretation of

46 Otterbein University Bulletin, Volume VI, number 5, April, 1910, p. 69.

47 Ibid., number 5, February, 1910, pp. 16-17.
Literature, and the addition of a course in Public Address, for "men the first semester and for women the second." 48

The course structure was revised again in the catalogue of April, 1912, when courses were added and several descriptions were changed. The important revisions included the following: the addition of two semesters of Parliamentary Usage and one semester of two hours credit for participation in intercollegiate debate and oratory; the substitution of a course called Oratory and Criticism for one previously called Effective Speaking; the offering of Dramatic Interpretation "for those who wish instruction in the principles of dramatic art as applied to the public production of the drama"; and permitting credit to members of "organizations presenting public performances" who could meet "certain scholastic requirements." 49 This is the first clearly defined statement of a provision allowing academic credit for producing plays at Otterbein. 50

Thus, members of the Junior and Senior classes and the various literary societies could now produce plays and receive credit for their work. These additions and changes brought the number of departmental courses to thirteen, an increase of six over 1910. 51

Whether or not these curricular changes affected the extra-curricular activities or vice-versa is a question to be considered. An

48 Ibid., Volume VII, number 4, April, 1911, pp. 68-70.
49 Ibid., Volume VIII, number 4, April, 1912, pp. 70-72.
50 According to Clifford Eugene Hamar, "The Rise of Drama and Theatre in the American College Curriculum, 1900-1920" (unpublished Ph.D. dissertation, Stanford University, 1951), pp. 251-252, only fourteen institutions had such a course prior to Otterbein.
51 Otterbein University Bulletin, Volume VIII, number 4, April, 1912, pp. 70-72.
analysis of the forensic and theatrical activity may clarify the inter-
relationship.

Forensics -- 1909 to 1913

Under the continued sponsorship of the Public Speaking Council, Otterbein was soon involved in its first triangular debate league with Denison and Heidelberg. 52 This form of debating style, in which the affirmative and negative teams of each school debated each other on two separate dates, became more prevalent after 1905. 53 Unfortunately, Otterbein's first attempt at triangular debating did not occur because Denison withdrew. However, dual debates were scheduled with Heidelberg and the negative teams of both schools won.

The continued interest in debate and oratory was rewarded in the spring of 1910 when Dr. Howard H. Russell, founder of the Anti-Saloon League, established the Howard H. Russell Oratorical Contest with a prize of twenty-five dollars. 54 This was the first monetary prize ever offered to the University. The contest, to be between the best Junior and Senior orators, was held at the Commencement exercises. 55 Dr. Russell added a second prize in the fall of 1910, twenty-five dollars for the Dr. Howard H. Russell Declamation Contest to be held between the Freshman and Sophomore classes. 56 Following a preliminary contest to

52 Otterbein Agis, Volume XX, number 3, November, 1909, p. 20.
53 Wallace, pp. 265-266.
55 The first contest was won by Ira D. Warner, Junior: Otterbein University Bulletin, Volume III, number 2, July, 1910, p. 3.
56 Otterbein Agis, Volume XXI, number 1, September, 1910, p. 24.
select the contestants, the first college-sponsored declamation contest
was held on December 19, 1910. The contest included speeches, orations,
monologues, poetry and dramatic interpretation (Figure 24).

Soon after Professor Heltman's arrival in the fall of 1910 the
constitution of the Public Speaking Council was revised and published.
This important document clearly indicated the rules governing the mem-
bership, organization and method of promoting intercollegiate forensic
activity. The Council consisted of nine members, two from each literary
society and one faculty member. Any other college student that desired
could become a member by "signing the constitution and the payment of
the initiatory fee of fifty cents." It was the further responsibility of
the Council to organize and arrange "for all debating and oratorical
contests, both local and intercollegiate." 57

In 1910-11 the Council was successful in obtaining two triangle
debates, one with Buchtel and Heidelberg, the other with Ohio University
and Marietta. 58 The Review reported that fifteen men participated in
the debate tryout on January 21 at which an eight-member team was
selected. 59 In March the Review reported that the Westerville mayor, a
former Otterbein student named Fred Bale, "who was captain of the Ohio
State team for two years, has recently been giving his efficient services
to the local debaters." 60 Mr. Bale was the first debate coach not

58 Ibid., number 15, October 24, 1910, p. 1.
60 Ibid., number 32, March 13, 1911, pp. 1-2.
FIRST ANNUAL RUSSELL-PRIZE DECLAMATION CONTEST

At the College Chapel To-night,
MONDAY, DECEMBER 19
Eight O'clock

MUSIC BY COLLEGE ORCHESTRA

Program

Overture, "Manon" - - - - - Wisenborn
College Orchestra

Invocation - - - - - President Clippinger

"How the Church Was Built at Kehoe's Bar" - - - Bennett
John D. Good

Bower Scene from "Becket" - - - Lord Tennyson
Valva Burns

"At the Turn of the Road" - - - - - Glaspell
Lydia A. Nelson

From the Oration on the Centennial of the Birth of O'Connell - - - Wendell Phillips
Ernest C. Russell

"The Painter of Seville" - - - - - Wilson
Camp W. Felts

Program

Music.

"Spartacus to the Gladiators" - - - - - - Anon
Horace L. Mayne

From the "Supposed Speech of John Adams" - - - Webster
James M. Livengood

From "Toussaint L'Ouverture" - - - Wendell Philips
H. Earl Bon Durant

"The Honor of the Woods" - - - - - - - Adapted
Harry E. Richer

From "The Old South and the New" - - - - - - Grady
Roscoe H. Brane

Music

Report of Judges - - - - Judge C. M. Rogers
Presentation of Prizes - - - - Dr. T. J. Sanders

Music

JUDGES:
JUDGE C. M. ROGERS, Columbus,
PROF. R. I. FULTON, Delaware,
COL. E. S. WILSON, Columbus.

Admission (For Expenses Debating Team) 15 Cents
Seats Reserved by Coming Early and Sitting In 'Em.

Come and Hear This Fine Program!
directly employed by the University. The debates with Buchtel and Heidelberg, held on March 17, resulted in a double victory for Otterbein. The *Review* reported that "the debate was well patronized by the student body and faculty as well as a good number of citizens of Westerville." These debates, to which spectators paid fifteen cents admission, partially resembled athletic contests in that they were complete with special music, cheers and cheering sections.

Unfortunately Otterbein's winning ways did not continue; in the State Peace Contest which was held in the College Chapel on April 28, 1911, Otterbein's representative W. L. Mattis (who had previously won the State Oratorical Contest in 1908) did not place among the twelve colleges represented. As a result of the enthusiastic work done in forensics, an editorial in the *Review* of May 15 urged the creation of an insignia for public speaking honors, corresponding to the athletic varsity "O", a suggestion which soon became a reality.

The interest in debate in the fall of 1911 was higher than ever:

... since the granting of the "Debate O's" to all those representing Otterbein in intercollegiate debate, this type of activity has taken its rightful place as the highest and most intellectual of all undergraduate achievements, receiving proper recognition and honorable rewards and the permission to wear the college letter bearing the debate insignia.

The *Review* further reported that Fred Hale had been hired to coach debate.

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and that two hour's credit were to be allowed to all participants.\textsuperscript{65}

Thirty men came out for debate in the fall and spent almost two months preparing for the local contest on December 15-16 in which the men's team was finally selected.\textsuperscript{66} The December 18 \textit{Review} listed the winning debaters and stated the entire "Debate Provisions" for the scheduled triangle debates (Figure 25).\textsuperscript{67} While preparations were going forward for the men's debates, a girl's debating team was selected on February 28 and a triangular debate was scheduled with Muskingum and Ohio University for April 26.\textsuperscript{68}

The origin of girls' debate in this country is not clear; Cowperthwaite and Baird report:

Women's societies began in earnest to promote debating activities at about the beginning of the third decade of intercollegiate forensics (1914-1923). Not until the postwar period, however, did appreciable numbers of women debaters actually appear on the intercollegiate platform. On May 12, 1921, purportedly the first women's intercollegiate debate in the Middle West occurred when a women's team from the University of Indiana visited the campus of the State University of Iowa to debate the issue of Philippine Independence.\textsuperscript{69}

Ohio Wesleyan University, long a leader in intercollegiate debate, apparently had its first women's debate team in 1920.\textsuperscript{70} Otterbein had

\begin{footnotes}
\item[65] Ibid.
\item[66] Ibid., number 2, September 25, 1911, p. 5.
\item[67] Ibid., number 11, December 18, 1911, pp. 5-10. The "Debate Provisions" are the only extant material that reveals the exact nature of those contests, the selection of a question, the arrangements, the number of debaters on each team and the length of speeches, and the method for choosing judges.
\item[68] Otterbein \textit{Aegis}, Volume XXII, number 7, March, 1912, p. 27.
\item[69] Wallace, pp. 269-270.
\end{footnotes}
DEBATE PROVISIONS.

Articles of Agreement for Otterbein Debate Triangles.

I. The executive committee of the league shall consist of three members, one representing each university in the league, and shall have charge of all matters pertaining to the league, subject to the provision herein contained. The officers of the league shall be a president, vice-president, and secretary, whose duties shall be those usually pertaining to those officers. They shall be chosen by the committee from its membership. The committee shall meet at least once a year, on the Saturday next following the Friday of the annual debate. The debate shall be held on the following dates:

1911-12.

1912-13.

1913-14.
Same as 1911-12.

VIII. The decision of the three judges shall be made separately and placed in sealed envelopes and handed to the moderator who shall open the same and announce the decision. The only instruction that shall be given the judges shall be that the decision shall be awarded to the team showing the most effective debating. The award shall be made on the merits of the argument presented in the debate, and not upon the merits of the question. (The foregoing sentence shall be printed on the programme for each debate.)
three members, one representing each university in the league, and shall have charge of all matters pertaining to the league, subject to the provision herein contained. The officers of the league shall be a president, vice-president, and secretary, whose duties shall be those usually pertaining to those officers. They shall be chosen by the committee from its membership. The committee shall meet at least once a year, on the Saturday next following the Friday of the annual debate. The debate shall be held on the following dates:

(To be decided later.)

II. The league shall hold three intercollegiate debates annually, under the following plan:
All three debates shall be held on the same evening and upon the same question, each university being represented by a team maintaining the affirmative and a team maintaining the negative. At each debate, the negative of the question shall be upheld by the visiting team. The schedule of debates shall be as follows:

1911-12.

1912-13.

1913-14.
Same as 1911-12.
For the Girls' triangle substitute Muskingum for Wittenberg.

III. The question for debate shall be selected in the following manner: On or before October 1st of each year, each university shall submit to the secretary of the league, in sealed envelopes, two formulated questions for debate. The secretary shall immediately notify the secretary of the debate committee of each university. On November 1st each university shall submit to the secretary of the league its order point. The question thus receiving the greatest total number of points shall be deemed to have been chosen. In the event of a deadlock, the universities shall take another ballot, to decide between the two questions highest on the list. The secretary shall in all cases promptly notify the three universities of the result of the balloting.

IV. The university under whose auspices each debate is held shall have charge of all local arrangements, and shall assume all financial obligations thereof, excepting all the expenses of the visiting delegation.

V. Each university shall select for each team three representatives and an alternate from its student body, but no one shall be chosen who is not a bona fide student and a candidate for a degree, and no member of the Graduate School shall be chosen.

VI. Each debater shall be allowed two speeches, one of twelve (12) minutes' duration, the other of five (5) minutes. The first series of speeches shall be opened by the Affirmative and shall alternate between the Affirmative and Negative speakers. The Rebuttal series shall be opened by the Negative and alternate as the first, and either side may, if it chooses, vary the order of its speakers.

VII. The contest shall be judged and decided by three judges who shall be disinterested persons, not holding a degree from either institution or connected therewith in any relation; and chosen in the following manner:

At least two months before the debates, the visiting university shall nominate to the university holding the debate, twenty-five persons to act as judges, of whom the latter university shall secure any three to act. The university holding the debate shall always be privileged to reject any nominee without assigning any cause, and immediately upon rejecting any name on the list shall notify the other university of the persons rejected. The visiting university shall thereupon at once forward the same number of new

(continued on next page.)
attempted to form a girls' debate team in 1908 but was unsuccessful, apparently due to the lack of an opponent. Nonetheless, the Otterbein University girls' debate team must have been one of the earliest in this country.\textsuperscript{71} The early development of girls' debate is quite in keeping with the Otterbein tradition regarding college women; Otterbein was one of the first institutions to open its doors to female students (1847) and to hire female teachers (1852).

Interest in debate ran so high in the spring of 1912 that a season ticket was sold to all three home debates (two away).\textsuperscript{72} Elaborate programs were printed for all home debates and advertisement space was sold in the programs. The culmination of these intensive activities came when the men won two of their three debates\textsuperscript{73} and the girls won both of theirs.\textsuperscript{74} The editorial pages of the Aegis and Review sang the praises of the debaters and their coach for weeks.

The 1912 season ended with the report that a petition had been sent to the Board of Trustees to retain Mr. Bale as debate coach; the petition was signed by all four literary societies, the Oratory "O" Association, and the Public Speaking Council.\textsuperscript{75} So impressive were the year's advances in debate that the 1912 President's report to the Board

\textsuperscript{71} The members of this first girl's team, debating on the "Woman's Suffrage" question, included: Affirmative, Luciana Snyder, Esther Graff, Ila Bale and Bessie Keck, alternate: Negative, Mildred Cook, Fern Parsons, Ila Grindell and Katherine Karg as alternate.

\textsuperscript{72} Otterbein Review, Volume III, number 27, April 1, 1912, p. 7.

\textsuperscript{73} Ibid., number 28, April 15, 1912, p. 1.

\textsuperscript{74} Ibid., number 29, April 29, 1912, pp. 1-3.

\textsuperscript{75} Ibid., number 33, May 27, pp. 1-6.
of Trustees included considerable mention of all debates and oratory activities, and the Treasurer's report revealed the first college public speaking expenses: fifty dollars was awarded Mr. Bale for coaching the debate teams.

Forensic productivity continued to be excellent in 1912-13 when the men's debating teams won three of four debates in the triangle league and defeated Ashland in a dual meet. Apparently there was no girls' debating team this season. In April, 1913, Otterbein formed a local league of the Intercollegiate Prohibition Oratorical Association.76 About forty students joined. A contest was held on April 22 to decide upon Otterbein's entry, and when the first Ohio Intercollegiate Prohibition Oratory Contest was held on May 9, J. D. Good of Otterbein placed third.77 The activities of the year were so successful that the 1913 Silvyl included a picture and story of the eleven members of the Oratory "O" Association (Figure 26). The Oratory "O" Association had been formed in 1911 to bring merit to those participating in intercollegiate debate and oratory by rewarding them with a pin of gold with the public speaking symbol on it. According to Mrs. Howard Elliott (Mildred Cook, 1914) the president of the Association, C. R. Layton, was responsible for organizing the first intercollegiate debating league for women.78

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76 *Otterbein Aegis*, Volume XXIII, number 8, April, 1913, pp. 14-15.
78 Interview, July 28, 1965.
Oratory "O" Association

Officers

C. R. Layton________________________President

H. E. Richer________________________Secretary and Treasurer

In any department of college or business life, a thing worth doing at all is worth doing well and therefore is deserving of some degree of merit whether great or small. Such has been the case with Public Speaking in Otterbein. It seems evident that after many weeks of hard research, study and preparation with a try-out and a contest ahead, the effort is deserving of more than two hours credit, in the college course. The evidence of and the desire for such merit resulted in an organization known as the Oratory "O" Association, formed in the spring of 1911. Any one may be eligible to membership in the organization who has appeared in intercollegiate debate or oratorical contest, or has been chosen and has represented the college in any form of public speaking contest. The sign of the association is an Oratory "O" pin of gold, with the college colors and the public speaking symbol on it. The style of the pin is very similar to the athletic varsity "O" pin. The association has helped to encourage all lines of public speaking.

Figure 26
Theatre -- 1909 to 1913

One would suspect that the quantity of work in debate and oratory might have limited the theatrical activity of the period, but such was not the case. The Senior class produced *A Midsummer Night's Dream* under Professor Evans' direction in 1910, and *College Chums*, the first Junior class play ever produced, was presented on February 7, 1911. Both the *Aegis* and *Review* reviewed the production of *College Chums*:

The entire play was throbbing with characteristic college life and activities, from hazing a Freshie to a football game, and as all the parts were handled with considerable skill and good acting the play readily found a place in the hearts of the audience. The proceeds, amounting to $130 will be applied to the publication of the SIBIL.

On Friday evening, Feb. 17, the entire troupe went to Centerburg and staged "College Chums" there. It was well received and played to nearly a full house, the receipts being well above $60. 79

Encouraged by the success of *College Chums*, the class formed a Senior Dramatic Club in the fall of 1911 and presented *Dobson's Wife* on December 20. 80 This was the first drama club since the Otterbein Dramatic Club of 1907-1909; the senior club lasted for only one year.

The Junior class of 1912 presented *The Young Mrs. Winthrop* on February 7, under the direction of an outside coach, Mr. C. B. Robbins. (The review of this production, which gives accolades to each performer and person involved in the production, is reproduced in Figure 27.) 81

The Senior class was duly impressed with the work of Mr. Robbins and hir-d him to direct their commencement play. Under his influence they

79 Otterbein Aegis, Volume XXI, number 6, February, 1911, p. 17.
81 Ibid., number 19, February 12, 1912, p. 1.
JUNIOR ACTORS STAR

"The Young Mrs. Winthrop"

Pleasant Large Audience.

The large and enthusiastic crowd, which heard "The Young Mrs. Winthrop", given by the Junior class Wednesday night, was very much pleased with the delightful little drama and the extraordinary work of the well selected cast. The drama itself was somewhat different from anything heretofore presented at Otterbein. The comedy was sparkling but entirely incidental to the heart-stirring pathos of the truly dramatic plot. Many commented on the beneficial moral of the play which was practical to conditions of the day.

Caste Is Strong.

Those who participated in the production are to be particularly congratulated upon the careful and pleasing rendition of the various parts. Miss Lydia Nelson as Mrs. Winthrop carried the star role in a manner which demonstrated splendid ability and power of interpretation. She executed the difficult part magnificently. Mr. Roscoe Brain as Mr. Winthrop supported Miss Nelson by high'y satisfactory acting which displayed native ability and earnest effort. Miss Brown played the part of the mother of the unhappy couple with a quiet dignity which added much to the enjoyment of the production. Miss Bertha Richards employed her delightfully natural vivacity and versatility in portraying the character of the Mrs. "Bob"—"Dick" Chetwyn. Mr. Camp Foltz and Miss Wilda Dick very quaintly and amusingly demonstrated an earnest lover declaring a blind love to a blind girl in somewhat of a blind fashion. Buxton Scott, the shrewd old lawyer, as ably impersonated by Mr. Elmer Funkhouser, led one to believe that there is some good in a lawyer after all. Mr. Hawley Nelson and Mr. Ray Druhot were very appropriate in their respective parts, the doctor and the footman.

The play as a whole, and the work of each individual performer clearly showed very efficient coaching. Mr. Robbins, who acted in the capacity of coach for the Juniors, has again demonstrated to Otterbein people his unquestioned ability in dramatics.

The College Orchestra under the direction of Prof. Gilbert rendered very delightful music both in accompaniment and between acts.

Play is Financial Success.

Mr. C. V. Roop, business manager, and Mr. H. M. Croghan, stage director, put forth every effort to perfect each detail of their work. Mr. Roop is to be congratulated upon the financial success of the proposition. The efforts of Mr. Croghan are particularly commendable on account of the magnificent stage setting and scenery which were important factors in the success of the play.

Show at Dayton.

It is reported that the Juniors will present the drama at Dayton in the near future.
decided upon Ingomar the Barbarian (described as a "Greek Drama"). This appears to be the first production in which an attempt was made to sell seats by mail order, a procedure made possible because folding chairs, rather than the normally used bleachers, had been rented for the outdoor production. Fortunately two pictures exist from this production which reveal something about the manner in which the play was staged and costumed. Figure 28 shows the stage as it was set up on the main campus, complete with false proscenium and curtain, and Homer Lambert, who played the leading role of Polydor in this production, wearing a rather unique Greek costume! This production also motivated the first known newspaper advertisement for a theatrical production at Otterbein.

The Senior class of 1913 presented Twelfth Night on June 11, under the direction of Charles H. Orr of Columbus, "a man of great reputation as an instructor in Shakespearean plays. Mr. Orr received his training under the instructor who had Edwin Booth as a pupil." Three items of interest occurred in relation to this presentation: first, it was announced that the seniors were rehearsing from "9 to 12 each morning and 3 hours two evenings each week;" second, tickets were placed on sale at the Westerville First National Bank with the highest ticket prices ever charged -- thirty-five, fifty and seventy-five cents; and, third, the

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82 Otterbein Aegis, Volume XIII, number 9, May, 1912, p. 15.
86 Otterbein Review, Volume IV, number 34, June 2, 1913, p. 1.
money made from this production was utilised to help pay for the class of 1913 gift, the present gateway at the northeast entrance to the main campus of Otterbein College.

Curriculum -- 1913 to 1918

Though the course descriptions remain principally the same from 1913 to 1918, three events occurred that eventually brought basic revisions. While the catalogues since 1910 had stated that plays were presented as part of classroom work, the first full-length production performed outside the classroom took place in the fall of 1913 when Dr. Sarah M. Sherrick's class in English Drama presented *The Rivals*. Professor Anthony F. Blanks assisted Dr. Sherrick in this enterprise and, as a result of the success of the project, he planned productions for 1913-14 in the Public Speaking Course in Dramatic Interpretation. Professor Don Burks followed through with this proposal, and the first Public Speaking Class presentations were *Twelfth Night* on December 7, 1914, and *You Never Can Tell* on January 20, 1915. As a result of the latter classroom project, the catalogue issued in April, 1915, shows the deletion of the courses in interpretation and the addition of two courses in dramas:

**DRAM A. Section A. Dramatic Technique.** In this course the theory and technique of dramatic composition will be studied from an analytical viewpoint. The development of the classic tradition will be studied from Greece to modern France. The English conceptions of technique will follow, after which a more minute study will be made of our modern dramatists, such as Ibsen, Tolstoi, Maeterlinck, Hauptmann, Sudermann, Galsworthy, Brieux, Shaw, Pinero, Phillips and Moody. An original play by each member of the class. This course is taken over from the Department of English Literature and will be offered during 1915-16. Two hours per week. First semester.
Section B. Dramatic Presentation. A Shakespearean drama and a modern play will be studied in reference to emotional content of each character. Two hours per week. First semester.

DRAMATIC PRESENTATION. A continuation of course 63B. Two hours per week. Second semester. 87

Section A of this course was devoted to "theory and technique of dramatic composition," while Section B was an actual production course. The addition of these courses represents the most concrete step of the period towards unifying practical and academic classwork. Only fourteen schools in the United States had courses in dramatic presentation prior to Otterbein, and all of these were larger institutions. 88

Apparently there must have been some discontent with these extensive changes, for the April, 1916, catalogue deleted the drama production courses and re-instated the courses in Interpretation of Literature and Dramatic Interpretation, though the latter obviously remained a dramatic presentation class:

DRAMATIC INTERPRETATION. In this course a study will be made of several scenes from the modern and the Shakespearean drama. Attention will be given to the interpretation of the lines and the working of the stage technique of each scene. Two hours. Second semester. 89

The course structure of the Public Speaking Department was unchanged throughout the remainder of the period.

Forensics -- 1913 to 1918

During the period from 1913 to 1918, annual tryouts for the debate team were held each fall; frequent report was made of the progress in

87 Otterbein University Bulletin, Volume XI, number 4, pp. 90-91.
88 Wallace, pp. 582-583, 594.
89 Otterbein University Bulletin, Volume XIII, number 6, p. 95.
debate and in oratory; the girls' debate teams won consistently; academic credit was offered for course work and participation in intercollegiate debate and oratory; and students participated in the Russell, the Peace, the Ohio Oratorical and the Prohibition oratory contests annually. Several important items are worthy of detailed mention.

The Aegis of April, 1914, devoted eight full pages to debate and oratory in its "Forensic Number," listing the activities of the men's and girls' debating teams and the excellent work of the coach, Professor Anthony F. Blanks (Bale was no longer living in the Westerville area, but was a lecturer for the Redpath Bureau).\(^9\) This article revealed that the girls' team was scheduled to debate the men's team from the University of Pittsburgh on the question "Resolved, that the women of the United States should have equal suffrage with men." The debate was scheduled for May 11 (Figure 29), and though the girls, ironically perhaps, had to debate against suffrage and thus, themselves, the Review of May 13 reported "that the decision was rendered unanimously in favor of the negative."\(^9\) The Otterbein students and faculty were justifiably proud of this victory. An even greater source of pride was the story in the Review: "An article appeared in the Public Speaking Review of New York stating that Otterbein had the only women's intercollegiate debating league in the world."\(^9\)

In the fall of 1914, representatives from Mount Union, Ohio Northern, Wittenberg, Muskingum and Otterbein met in the Association

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\(^9\) Otterbein Aegis, Volume XXIV, number 8, April, 1914, pp. 7-13.
\(^9\) Otterbein Review, Volume V, number 31, May 18, 1914, pp. 1-5.
\(^9\) Ibid., number 29, May 4, 1914, p. 1.
PITTSBURGH—OTTERBEIN

DEBATE

QUESTION:
"Resolved: That the Women of the United States should be granted the privilege of suffrage on equal terms with men."

PITTSBURGH Affirmative vs. OTTERBEIN Negative

COLLEGE CHAPEL

Monday Evening, May 11, at 8:00 O'clock

Presiding Officer—President W. G. Clippinger

—JUDGES—
Mr. Harry Baker, Rev. Ernest F. Tittle, Columbus, Ohio. Delaware, Ohio.

Program

Music—Selected

Constructive Series—Twelve Minutes Each.
1. T. Brynmor Morgan Pittsburgh
2. Miss Lucy Snyder Otterbein
3. Louis Broido Pittsburgh
4. Miss Myrtle Winterhalter Otterbein
5. Harry J. Applestein Pittsburgh
6. Miss Ila Grindell Otterbein

Rebuttal Series—First Four, Five Minutes Each
Last Two, Seven Minutes Each.
1. Miss Lucy Synder Otterbein
2. Louis Broido Pittsburgh
3. Miss Myrtle Winterhalter Otterbein
4. Harry J. Applestein Pittsburgh
5. Miss Ila Grindell Otterbein
6. T. Brynmor Morgan Pittsburgh

Music—Selected
Decision of Judges.
Building on the Otterbein campus and formed the Central Ohio Intercollegiate Debate League. The object of the league was to "place intercollegiate debating among the various schools of the league on a more systematic basis." Rules governing the number of speakers (three), the length of speeches (twelve-minute constructives and five-minute rebuttals), and a complicated system of judge selection were adopted. It was further decided that representatives from each institution would meet each year to decide the debate question for the following year.  

Finally, a series of debates was scheduled for March 12 and 19, 1915; Otterbein's male teams won one debate and lost three during this initial season of the new league while the girls continued to win with two victories.

The Public Speaking Council had encountered difficulty in meeting their necessary expenses during the previous years, and so in 1915 it adopted a resolution favoring a public speaking fee of twenty-five cents to be paid by each student at registration. After the adoption of this proposal, admission was no longer charged for the debates. The Treasurer's report to the Board of Trustees in June, 1916, indicated the plan must have been successful for the income from fees was $94.00 and the expenditures were $91.25. At this Trustee meeting the committee on Student Life and Organizations recommended the annual speaking fee be raised to fifty cents, and the Board approved this action. Thus, the Treasurer could report an income of $177.00 and an expense of $168.00 in June, 1917.

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92 Otterbein Aegis, Volume XXV, number 3, November, 1914, pp. 22-23.  
The reorganisation of the Public Speaking Council in October, 1915, resulted in the adoption of a new approach to oratory contests:

The constitution specifies that each literary society shall hold a contest for the choice of a contestant for the inter-society contest in oratory. The winner of each society contest shall then meet his opponent from the other literary society, and the winner of this contest shall represent the college in inter-collegiate contests. One hour of college credit is given to each of the winners in the society contests, while an additional hour of credit is given to the one who will represent Otterbein in the intercollegiate contests.  

Apparently the Council was searching for some method of bolstering interest in oratory. However, contestants in the next three years did little better than their predecessors. There can be little doubt that oratory was completely overshadowed by the excellence of the debate teams during this period.

Theatre -- 1913 to 1918

Two innovations in theatrical ventures occurred in 1913. Since the debates had not been very well attended during the 1912 season and the Public Speaking Council had acquired a considerable debt, two new dramatic programs were instigated in an effort to erase this debt. The new Public Speaking teacher, Professor Anthony Blanks, presented a public recital of The Conquest of Canaan and the class in drama under Dr. Sherrick presented The Rivals on December 16 (Figures 16 and 17 for program and pictures): "The play will be taken up and studied in class and then presented in the college chapel. There are thirteen students

95 Otterbein Aegis, Volume XXVI, number 2, October, 1915, p. 25.
96 Otterbein Review, Volume V, number 6, October 20, 1913, p. 1.
in the class and a very successful play should be staged."\(^{97}\) Professors Blanks and Sherrick served as directors for the play. Receipts from the programs completely cancelled the debt and supplied additional funds for the council.

In the winter of 1911, Professor Blanks arranged three programs of monologues; he read *The Merchant of Venice* on February 3, Ruth Allen Jackson of Ohio Wesleyan read *Romeo and Juliet* on February 17, and Mary Alice Dunham of Wooster College presented *As You Like It* on March 14. In the spring the Senior class presented *The Merchant of Venice* as their annual commencement play. According to the *Review*, several staging innovations were attempted:

"The intention is to put on a spectacular performance of the play. It will be given out of doors on the campus and this will add to its beauty.

The play will open with a typical street scene in Venice. Skylock’s house will be seen to the right while on the left will be the Rialto. The stone curbing of the canal will be very prominent in this scene and a real gondola will glide across the stage in full view of the audience. This part of the scene will be given in pantomime. Later in the play there will be representations of Venetian revels, with singing, dancing, and merry making. The costumes for these events will be both elaborate and accurate."

Later the *Review* reported that "the natural amphitheatre of the campus will be entirely closed in with canvas walls. This will have the effect of making the stage more prominent and the audience will be able to hear better."\(^{99}\)

According to Mrs. Howard Elliott (Hildred Cook, 1914), who played Jessica in this production, the play was presented in the small natural


\(^{98}\) *Ibid.*, number 26, April 6, 1914, pp. 1-5.

\(^{99}\) *Ibid.*, number 34, June 10, 1914, p. 3.
amphitheatre between Towers Hall and the Association Building. Unlike the production of *Ingozar the Barbarian* in 1912, no stage platform was utilised for *The Merchant of Venice*. The play was performed on the ground. Rented scenery was erected stage right and left with the stone curbing placed across the up center area. A gondola was painted on a cut-out flat and a stage hand moved it across the stage from left to right. Mrs. Elliott further disclosed that the real use for the canvas enclosing the seating area was to keep people from watching the play without paying admission. The "canvas walls" were the bottom half of a tent hung on wires and posts erected for the occasion. Mrs. Elliott also remembers that "bare light bulbs were hung across the stage for lighting purposes."100

Professor Donald Burks replaced Professor Blanks in the fall of 1914 and, as previously indicated, coursework in play presentation was instituted. Consequently, the drama class presented *Twelfth Night*, with Professor Burks as Malvolio, on December 7, 1914. Advance reports of this production in the *Aegis* indicate that a new stage and new scenery were purchased.101 The review of the play noted the deviation from former production practices employed in the college chapel and reported the success of the venture:

*The scenery and stage fixtures were a marked improvement on that used on former occasions. It has always been customary to rent scenery from Columbus for plays given here. This however will not be necessary in the future. Professor Burks and the members of his class have purchased material and have made a framework which screens off the ante room on either side of the stage and have built up a strong and beautiful stage front. New scenery and curtains have been secured and purchased which are far superior to any*

100Interview, July 28, 1965.
101*Otterbein Aegis, Volume XXV, number 3, November, 1914, p. 21.*
used here in the past. A splendid system of foot and headlighting of different colors have been arranged. All these changes have been made at a very reasonable expense and are a wonderful improvement over the old scenery and stage.¹⁰²

This review is particularly enlightening as it reveals something of the major problems faced in producing plays in the college chapel, and it is the first indication of actual attempts to enhance theatrical effect with lighting. The description indicates that a false proscenium was utilized, thus masking the backstage areas and making the use of lighting possible.

Professor A. P. Rosselot, student and teacher at Otterbein from 1901 to 1965, believes that this production of *Twelfth Night* was probably the first real attempt at Otterbein to achieve theatrical illusion through scenery and lighting. The production of *The Rivals* used some kind of footlights (Figure 30), but Rosselot believes that, prior to Burk's arrival, no attempt had been made to mask lights or to light the stage properly. Professor Rosselot further suggests that bare light bulbs suspended above the stage had provided the only illumination prior to this attempt.¹⁰³ The smallness of the college chapel stage was apparently not very conducive to theatrical ventures. An existing floor-plan of the college chapel dated 1906 indicates that the basic size of the chapel was 56 feet wide and 50 feet in length. The chapel also included a small balcony and the seating capacity was nearly 700. The platform or rostrum area of the chapel which was utilized for theatrical production was 24 feet wide and 14 feet deep. Apparently a curtain was

¹⁰² *Otterbein Review*, Volume VI, number 12, December 14, 1914, p. 2.
¹⁰³ Interview, July 28, 1965.
THE RIVALS
A Comedy in Five Acts

By RICHARD BRINSLEY SHERIDAN

PRESENTED BY
THE DRAMA CLASS
OF OTTERBEIN UNIVERSITY
TUESDAY EVENING, DEC. 16, 1913
COLLEGE CHAPEL, 8:00 P. M.

The Cast

Sir Anthony Absolute  E. H. Dailey
Capt. Jack Absolute   H. E. Richer
Squire Faulkland      C. M. Arnold
Squire Bob Acres      Alex Newman
Sir Lucius O'Trigger  J. H. Hott
Pag                   C. S. Harkness
David                 C. S. Harkness
Thomas                C. M. Arnold
Mrs. Malaprop  Miss Irma Martin
Miss Lydia Languish   Miss Mary Alkire
Julia                  Miss Mildred Cook
Lucy

Scene—Five hours of a Fashionable Day in Bath about 1775.

Act I
Scene 1. The North Parade in Bath
Scene 2. Miss Lydia Languish's Boudoir

Act II
Scene 1. Capt. Absolute's Lodgings
Scene 2. The North Parade

Act III
Scene 1. The North Parade
Scene 2. Miss Lydia Languish's Boudoir
Scene 3. Bob Acres' Lodging's

Act IV
Scene 1. Bob Acres' Lodgings
Scene 2. Miss Lydia Languish's Boudoir
Scene 3. The North Parade

Act V
Scene 1. Miss Lydia Languish's Boudoir
Scene 2. The North Parade

ADMISSION 25c, RESERVED SEATS 10c BY MAIL
AT WILLIAMS.

Furniture used in play furnished by the W. C. Phinney Furniture Store

Figure 30
Picture in Appendix C.
hung across the front of this platform from wall to wall and the off-stage space was used as dressing rooms. Thus, the addition of the false proscenium, a new curtain and stage lighting must have improved theatrical illusion considerably.

In 1915-16 the Junior class attempted to produce a play with an outside director, without securing faculty permission. The Faculty reacted negatively to this, and subsequently, on March 23, 1916, refused to give permission and insisted that "no coach outside the faculty shall be used." The Junior class of 1916-17 thereby worked out a new production scheduled with Professor Fritz that would enable him to direct all the major productions. In former years both the Junior and Senior class plays had been presented in the spring semester. In order to avoid the obvious problems in such scheduling the Juniors presented The Touchdown on November 23, 1916, rather than in February or March as they had in former years.104 The pattern of a fall production by the Juniors and a spring one by the Seniors was now established, as was the permanent use of faculty to direct all plays.

The spring of 1917 witnessed the revival of an earlier theatrical venture when the French department presented La Poudre Aux Yeux in chapel, June 5, under the direction of Professor A. P. Rossalot.105 An annual production was to be given by the French department until the late 1930's. The Seniors also broke their established pattern this year and decided to produce Melièrè instead of Shakespeare, and to stage the

play, The Miser, in the chapel rather than outdoors, "so visitors need worry neither about the rain nor the hordes of night bugs which the lights always attract." In addition, "a special set of new scenery has been painted for this production so the inevitable red-walled room will be absent." 106

The chapel stage continued to be a perplexing problem for many years. Further attempts were made to make it more suitable as a theatre in the spring of 1918: "Recently the Public Speaking Council purchased an entire new outfit to be used on the stage of the College Chapel." 107

The Tan and Cardinal of June 10 revealed "the new scenery for the chapel stage consists of plain dark green curtains, an adaptation of the cyclorama of the professional stage." 108 Despite the chapel stage handicaps, drama classes, French classes, the literary societies and the Junior and Senior classes continued to use it for their productions.

1918 to 1927

The period from 1918 to 1927 began as inauspiciously as the preceding period had ended. The effects of World War I were seriously felt on the Otterbein campus. In general, from 1918 to 1921 all college activities suffered from a lack of available manpower, and consequently some phases of the extracurricular program were either cut-back sharply or dropped entirely. The Sibyl of 1919 showed how completely the war affected campus activities by displaying only one picture related to

106 Ibid., Volume VIII, number 34, June 11, 1917, p. 1.
107 Tan and Cardinal, Volume I, number 27, April 29, 1918, pp. 1-5.
108 Ibid., number 39, June 10, 1918, pp. 1-2.
speech functions, that of the Public Speaking Council, which was for the first and only time in its history completely composed of girls. The French, Junior and Senior class plays were given in 1919, but forensic activity was dropped completely.

All forensic and theatrical activities resumed in the fall of 1919. The Tan and Cardinal of March 1, 1920, disclosed that J. O. Cox of Valparaiso, Indiana, had donated a prize of twenty-five dollars for a Freshman-Sophomore debate prize. According to the catalogue of 1920, three of the six academic awards now offered by the college were given to oratory, declamation and debate. The first Freshman-Sophomore debate for the J. O. Cox debate prize was held on December 7, 1920. The upswing of interest and activity continued through 1921; the 1921 Sibyl reflects this revitalization by allotting five full pages to speech activities, including pictures of the Public Speaking Council, the Russell Oratorical Contest winner O. A. Jaynes, the two affirmative and one negative debate teams, the Sophomore winners of the Cox debate, the twelve holders of the Oratory "O", and a page of pictures of the three French plays under the direction of Professor and Mrs. A. P. Rosselet.

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110 Otterbein College Bulletin, Volume XVI, number 1, May, 1920, p. 39. The name Otterbein University was changed to Otterbein College at the winter meeting of the Board of Trustees in 1917.


112 The Sibyl, Volume XIV, 1921, pp. 78-82.
Curriculum

The major growth and development of this period occurred between 1921 and 1927. Professor Fritz was granted sabbatical leave in 1922 to continue his study at Harvard, and Professor Bromley Smith was employed to replace him. In addition, Horace Troop, star debater and orator, was employed as the first student teaching assistant in the Department of Public Speaking. The courses offered in the department were two semesters of Public Speaking (now required of all Sophomores), Argumentation and Debate, Advanced Debate, Oratory, Literary Analysis and Interpretation, Dramatic Interpretation (vocal interpretation and stage technique), and a two-semester course in Public Speaking for Ministers (the latter was first listed in the 1921 catalogue). The January 16, 1922, Tan and Cardinal also reported that the work in Oratory, formerly a two-semester course, would be condensed into a single semester; the work would consist of a study of "Sherrter's Rhetoric of Oratory" and great orations of the past, as well as the different types of addresses. The course in Dramatic Interpretation would include attention to "staging, makeup, coaching, vocalization and action." Apparently the course included training in acting, and it is the first mention of makeup as an academic subject.

113 Mr. Troop's principal duty was to manage the debate team. Remuneration was partial credit on his tuition. Interview, August 7, 1965.

114 Otterbein College Bulletin, Volume XVIII, number 4, April, 1922, pp. 88-89.

The two changes in the course structure begun by Professor Smith were continued by Professor Frits upon his return to the campus in the fall of 1922. In the catalogue of 1923, a course in Extemporaneous Speaking was reintroduced, The Forms of Public Address was added, and the descriptions of interpretation courses were changed as follows:

**ORAL INTERPRETATION OF LITERATURE.** This course involves the study of the principles of interpretation; training in reading poetic and prose selections from memory and from the printed page, training in impersonation; the presentation of scenes from plays.

**DRAMATIC INTERPRETATION.** A study of the problems involved in producing amateur plays. Several short plays are studied and presented in class.

The descriptions were further simplified in the *Otterbein College Bulletin* of April, 1924, so that the latter course was described as "a study of the interpreting and staging of plays." 117

Professor Leon McCarty was employed as Professor of Public Speaking in the fall of 1924 and the next significant changes in curriculum offerings were recorded in the catalogue of April, 1925 (Figure 31). 118 The entire speech structure was revised and the first major in Public Speaking was offered. Prior to this time the major was in English, with emphasis in public speaking. This also marked the first time since the department began in 1906 that the beginning course in public speaking was not required for all students. On February 23, 1925, the Faculty had approved a motion that "6 hours of English literature or 6 hours of

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116 *Otterbein College Bulletin*, Volume XII, number 12, April, 1923, pp. 88-89.
PUBLIC SPEAKING

Professor McCarty

A major in Public Speaking shall consist of the required number of hours in Public Speaking, Rhetoric, and English Literature. Minor, sixteen hours.

Public Speaking 581-2 is a prerequisite to all courses except Junior and Senior play.

581-2. ELEMENTS OF PUBLIC SPEAKING. The first semester is devoted to the study of platform deportment, gesture, and voice training; the second to a study of debate and extempore speaking. This course is the foundation for all the work in the department. Open to Freshmen.

Three sections. Classes limited to 24.
7:30, T., Th.; 9:00, M., W., 9:00, T., Th. 2 hours

583. INTERPRETATIVE READING. Each selection is analyzed, memorized, and delivered before the class. Masterpieces of poetry and drama are used. Prerequisite, 581-2.
11:00, M., W. F. 3 hours

584. ADVANCED INTERPRETATION. This is a continuation of 583. More difficult work is attempted. Those intending to take Junior and Senior play should take these courses. Prerequisite, 583.
11:00, M., W. F. 3 hours

585. EXTREMPORE SPEAKING (Not offered 1925-26). It is a practical course in Public Speaking. A study and the delivery of speeches given in business and professional life. Practice is the keynote of the course. Prerequisite, 581-2.
2:00, M., W., F. 3 hours

586. RHETORIC OF ORATORY. A study of the theory, the writing, and the delivery of an oration comprises the work. Students are not eligible to tryout for the college orator unless they have taken or are taking this course. Prerequisite, 581-2.
10:00, T., Th., S. 3 hours

587. ARGUMENTATION AND DEBATE. The theory of debate is mastered. Frequent debates are held. All those who wish to tryout for debate or are on the squad without this work should take this course. Prerequisite, 581-2.
10:00, T., Th., S. 3 hours

589-590. DEBATE SEMINAR. The application of debate theory to the debate questions of the year. Open only to the debate squad.
Hours to be arranged. 2 hours

591-2. ORATORY SEMINAR. A continuation of Course 586. Open only to the college orator. Prerequisite, 586.
Hours to be arranged. 1 or 2 hours

593. JUNIOR PLAY. A study of play selection and production is made. Many plays are read. An intensive tryout and rehearsal is made. Open only to Juniors.
Hours to be arranged. 2 hours

594. SENIOR PLAY. The course is much the same as Junior play. Suggestions for direction of plays are given so that the student could coach high school plays. Open only to Seniors.
Hours to be arranged. 2 hours
Advanced Public Speaking" would meet graduation requirements. Perhaps the most unusual addition was the approval of two hours of academic credit for participation in the Junior or Senior play.

The course revision and the adoption of a major continued to strengthen and solidify the position of speech and theatre as a major element in the Otterbein academic scene. On the national level the first public demands to separate departments of Speech from departments of English had been issued in 1913. The formation of the National Association of Academic Teachers of Public Speaking in 1914 undoubtedly hastened this development. From this date forward departmental separations became more numerous, with the principal developments occurring after 1920.  

The Otterbein catalogue issued in 1926 did not list credit for the Junior and Senior play, but the other courses remained the same. However, coursework specified for the first time as required for the major included Elements of Public Speaking, Interpretation, Debate and the Rhetoric of Oratory.

Professor Lester Raines replaced Professor McCarty in the fall of 1926, and the catalogue of April, 1927, denotes still further changes in the requirements and the course structure. Departmental majors were now required to take Public Speaking, Interpretation, Debate, and a new course entitled The Teaching of Public Speaking. This new course was necessary because of the new departmental major and the specific training required for speech teachers. Other new courses included Play Production,

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119 For a thorough discussion, see Wallace, Chapter 14.

120 Otterbein College Bulletin, Volume XXIII, number 4, April, 1926, pp. 85-86.
Interpretation of the Bible, and Public Speaking for Religious Workers.

The course in Play Production was the first such course clearly labeled for its actual content:

PLAY PRODUCTION. Intended for those who are interested in the acting or producing of amateur plays. Discussions, reports, and laboratory work. A detailed study is made of costumes, lighting effects, stage settings, acting and make-up. Prerequisite, 581-582 or permission of the instructor.

2:00 to 5:00, Thursday 3 hours

Advanced Interpretation had been replaced by Dramatic Interpretation, really an acting course: "several one-act plays and a longer play will be studied from the standpoint of vocal interpretation and stage technique." Offering a departmental major and adding new courses resulted in an increased enrollment and in new activities, such as the production of original one-act plays and student-directed one-act plays.

Forensics -- 1921 to 1927

The number of courses and students grew concurrently with the forensic and theatre activities. As mentioned previously, Horace Troop was the first student teaching assistant in the department. A member of the affirmative debate team, his duty consisted principally of coaching the other debaters. Most of the debaters from the previous season's winning team had graduated, and the 1922 team lost all four intercollegiate debates. However, two of these losses marked the insuspicious

\[\text{Ibid.}, \text{Volume XXIII, number 4, April, 1927, pp. 93-95.}\]

\[\text{Ibid.}\]
beginnings of forensic rivalry with Otterbein's arch-rival, Capital University. 123

In addition to his debate activities, Mr. Troop also won the annual Russell Oratorical contest, held on January 12, 1922, with an oration entitled "A Man's a Man,"124 and he placed second in the Ohio Intercollegiate Oratorical Association Contest held at Wooster on February 17. 125

During the 1922-23 academic year Mr. Troop continued his work as an assistant in public speaking and as manager of the debate team, and on January 18, 1923, he again won the Russell Oratory Contest with an oration entitled "The Man or the Party."

Mr. Troop appeared upon the floor with the confidence and ease that marks a trained speaker who has mastered his subject. The winning oration dealt with the over-organization of present-day American politics, and condemned the system by which the party man with a strong "machine" at his back may attain office regardless of his personal fitness to serve the people.126

The state contest, held at Baldwin-Wallace on February 16, was won by Mr. Troop, and the Tan and Cardinal made the following report:

He fought an uphill battle and met with obstacles from the time he left Westerville at 7:15 Friday morning. First he was held up by a wreck near Mt. Vernon and then the engine of his train ran out of water, necessitating still further delay. After an all day trip he and Professor Frits arrived in Cleveland about eight o'clock in the evening. A wild taxi ride brought them to Berea and to the auditorium just as the first speaker was finishing his oration.

124 Ibid., number 15, January 16, 1922, pp. 1-2.
125 Ibid., number 20, February 27, 1922, p. 2.
126 Ibid., Volume VI, number 15, January 22, 1923, pp. 1-7.
Professor Frits, who was to have been one of the judges, was thus unable to act as judge and Troop had the further disadvantage of facing five unfavorable judges, the heads of the departments from the other schools participating, while representatives from those schools faced only four unfavorable judges.

After the orations by the representatives of Wooster, Muskingum, Wittenberg, Hiram, Baldwin-Wallace and Heidelberg, Troop represented Otterbein with the oration with which he won the college oratorical contest and received three votes for the first place, one vote for second and one for third. 127

As a result of Troop's winning the state contest, Otterbein was selected to host the interstate contest on April 18, 1923, with representatives from Ohio, Indiana, Wisconsin, Illinois, Michigan and Pennsylvania participating. Three of these six contestants were to go to the national contest: Indiana, Michigan and Ohio were selected. Horace Troop became Otterbein's first participant in a national contest (Figure 32 for picture and complete story). 128

The three winners of the Eastern Interstate Contest entered the National Oratorical Contest held at Northwestern University on April 27, 1923. R. F. Gallagher of Notre Dame University placed first, Harold Johnson of Carlton College, Minnesota, placed second, Simon Heemstra of Hope College, Michigan, placed third, and Horace W. Troop of Otterbein, representing Ohio, placed fourth. 129 This represents the finest oratorical achievement made to date by Otterbein.

As the college flourished after World War I, considerable agitation developed to allow national honorary fraternities on the Otterbein campus, and on June 6, 1923, the Faculty approved this concept. Probably

127 Ibid., number 18, February 19, 1923, pp. 1-2.
128 Ibid., number 24, April 16, 1923, pp. 1-2.
129 Ibid., number 26, April 30, 1923, pp. 1-2.
Ohio, Indiana and Michigan
Orators Win Sectional Contest

Winners of State Oratorical Contests
Compete In Sharp Forensic
Encounter.

TROOP IN FINE FORM

Intense Interest and Marked Difference of Opinion Shown by
Capacity Audience.

H. W. Troop, of Otterbein, Raymond M. Gallagher, of Notre Dame, and Simon Hemstra, of Hope College, won in the hotly contested Divisional Contest of the Interstate Oratorical Association held last Friday evening in the College Chapel.

The local orator, winner in the state contest, was in fine form and was picked by practically everyone to win. The announcement of his victory caused as wild a demonstration as any local athletic event in several years.

The contest was easily the most important forensic contest ever held at Otterbein and the capacity audience seemed to be aware of the fact and enjoyed a most worth-while evening. Every oration was of an extra high

Figure 32

H. W. Troop
Otterbein Representative in the National Oratorical Contest to be held at Northwestern University April 27.

standard and every orator finished according to his personal style. Fine thought and delivery were shown in every number.
as a result of the recent forensic successes, the Faculty further invited the "inauguration of a chapter of a national debating and oratory society." At the Faculty meeting of October 29, 1923, "Dean Cornetet reported for Professor Fritz that the Pi Kappa Delta National Debating Fraternity had elected Otterbein as a member with the designation 'The Ohio Epsilon Chapter.'" The local chapter of Pi Kappa Delta was installed on January 18, 1924, as the first national honorary on the campus (see appendix for charter members, first year initiates and story of initiation). Within several weeks the Tan and Cardinal reported the appearance of various types of PKD keys on the campus (apparently there was great pride in being able to wear the key, the various types indicating the ranks or orders of debate and oratory).^{130}

The Tan and Cardinal of February 18, 1924, reported that Otterbein defeated Indiana Central College in a debate on the question "Resolved, that the Congress of the United States should provide a Soldiers' Bonus."^{131} This marks the first interstate debate in which an Otterbein men's team had ever participated (the girls debated Pittsburg in 1914), fittingly with one of its sister-church-related institutions. Women's debate, which had ceased in 1915, was revived in 1924, and the girls' team met Wittenberg on March 31.^{132} Otterbein won the state Inter-Collegiate Peace Contest on May 1, when Earl Hoover won over nine contestants with his oration "The Way to Peace," which was then entered in

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^{130}Ibid., Volume VII, number 17, February 11, 1924, p. 1.
^{131}Ibid., number 18, February 18, 1924, pp. 1-5.
^{132}Ibid., number 23, March 24, 1924, p. 2.
national competition, but apparently to no further success. The Sibyl of 1924 provides a strong clue to the importance of these activities, for it devoted eight full pages of pictures and stories to Public Speaking.

In the fall of 1924, Professor Leon McCarty became head of the Department of Public Speaking. The State Oratorical Contest was held at Otterbein on February 20, and Earl Hoover, representing Otterbein by virtue of winning the Russell Contest, placed second. In addition, Otterbein hosted the first statewide Pi Kappa Delta convention, held simultaneously with the oratory contests. On March 24, the first Forensic Day was held on the Otterbein campus in recognition of the excellence of the department and of the student participants in forensic activities. The March 24 Tan and Cardinal was called the "Pi Kappa Delta Number," and it devoted several pages to pictures and stories of the year's events. The issue also announced that under Professor McCarty's guidance a departmental major would become possible in the fall, the intercollegiate orators would be required to take the course in Rhetoric of Oratory, Juniors and Seniors would be able to get credit for the class play, and tryouts for debate would be held in the spring rather than in the fall.

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133 Ibid., number 28, May 5, 1924, p. 1.
134 The Sibyl, Volume XVII, pp. 143-150.
136 Ibid., number 22, March 24, 1925, pp. 1-7.
The quantity of forensic activity did not hinder the amount of theatrical activity in the 1921 to 1927 period. When Professor Bromley Smith arrived on the campus in the fall of 1921 one of his first goals apparently was the formation of a dramatic organization to replace the long extinct Otterbein Dramatic Club of 1907-09:

A new organization has come into being, one that has long been needed at Otterbein. It is an organization of those who are interested in dramatic art. The purpose of the promoters is partly educational and partly recreational. Both aims will be attained through the study of the stage from practical and theoretical stand-points. Occasionally the results of study will be demonstrated in the presentation of plays.

The original group which promoted the enterprise consists of Professor Bromley Smith, Katherine Kahler, P. J. Harris, Marjorie Whistler and Henry Olson.

To them have since been added by trial tests, Miss Virginia Blagg and Miss Bonnibel Yarney.

Candidates for membership are given an opportunity to display their abilities in histrionic lines, especial emphasis being laid upon enunciation and dramatic action. The name by which the organization will be known is "Cap and Dagger," signifying comedy and tragedy.137

The Tan and Cardinal of December 5, 1921, further reported that twenty-four persons had presented themselves for membership in Cap and Dagger, that eleven were chosen at auditions, and that officers had been elected:

President, Catherine Kahler; Secretary-Treasurer, Marjorie Whistler;
Business Manager, Paul Harris.138

137 Ibd., Volume V, number VIII, November 14, 1921, p. 1.

138 Ibid., number 10, p. 7. The new members were Bonnibel Yarney, Virginia Blagg, Virgil Drayer, Lucille Barry, Kathleen White, Grace Hill, Leland Pace, George Bechtolt, Platt Wardell, Cecil Conley, Lester Mitchell.
presented its first dramatic presentations, *Rooms to Let* and *Land's End.* (See Figure 33 for cast and story; appendix for picture of first year's members.)

When Professor Fritz returned in the fall of 1922, Cap and Dagger began holding meetings every second and fourth Wednesday. On February 28, 1923, Cap and Dagger presented three one-act plays for the benefit of the Sibyl: *The Cloc, The Stepmother,* and *Rococo.* The review indicates that considerable emphasis was placed upon the technical aspects of production, particularly the lighting which "gave an extremely realistic touch to the atmosphere of the play," in this instance designed and executed by a student, P. J. Harris.

The French plays, the girl's literary society plays and entertainments, and the Junior and Senior class plays were by now yearly attractions on the Otterbein theatrical scene, but as time passed more attention was paid to the activities of Cap and Dagger and the practical coursework offered in the Department of Public Speaking. In the fall of 1924, Professor Leon McCarty arranged credit for participation in the Junior and Senior class plays. In addition, the *Tan and Cardinal* of November 24, 1924, announced that "at the beginning of the second semester, a class comprising the entire membership of the club will be organized under Professor McCarty's instruction," the class to provide "study and practical work in play production, with an aim towards aiding

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140 *Ibid.*, Volume VI, number 2, September 25, 1922, p. 3.
THE TAN AND CARDINAL

DRAMATIC CLUB ENTERTAINS

Cap and Dagger Presents Two One-Act Playlets, "Rooms to Let" and "Land End", In Creditable Style.

All doubts concerning the honest intentions of the new Dramatic Club vanished at the entertainment given Saturday night. Although the Club has scarcely enough stars to be called a constellation the members displayed real dramatic ability in their interpretation of the two one-act plays produced. The comedy "Rooms To Let," by M. N. Beebe, got across in fine style and provoked beauxoup laughter from the enthusiastic audience. "Land's End," a tragedy by A. Cholmondeley, furnished an excellent opportunity to portray real human emotion, and the characters made the most of their opportunity. The roles of both plays were well cast and the director, Prof. Bromley Smith, is to be congratulated.

The Dramatis Personnæ was as follows:

"Rooms To Let."

Mrs. Smythe .................. Vergyl Drayer
Dick Bush .................. George Becholt
Tom Warren .................. Cecil Conley
Betty Breeze .................. Catherine Kahler
Madge Wales .................. Bonnibel Yanney
Matilda Judd .................. Virginia Blagg
Jerry .................. Paul Harris

"Land's End."

The Country Woman

Marjorea Whistler
The Poet's Wife .................. Lucille Ewry
Nora .................. Grace Hill
The Waif .................. Kathleen White

Music was furnished by an orchestra formed by Josephine Cridland, Lucy Kelser, H. D. Cherrington, Paul Claxton, D. M. Cramer, and John Mayne.

Figure 33
those who may desire to coach dramatics after graduation." College credit was given for the work done by the class. In these early days a student gained membership in Cap and Dagger by presenting a scene from a play involving some characterization, thereby demonstrating his talent.

Regardless of the group or class which produced the various plays, many Cap and Dagger members and departmental majors were closely involved in all phases of production from 1923 to 1927. The major plays produced included *Twelfth Night*, *Clarence* and *Tweedles* by Booth Tarkington, *Icebound* by Davis, *La Malade Imaginaire* and *The Importance of Being Earnest*. The Junior class production of *Tweedles* on February 12-13, 1925, was the first play presented for more than one performance. A year later on January 20, 1926, the Juniors presented *The Goose Hangs High*, the first Otterbein production given in the Westerville High School auditorium. As modern techniques of theatrical production advanced, the use of the college chapel as an adequate theatre facility decreased. The high school auditorium was to function frequently as the college theatre until after World War II.

One of the more colorful and difficult chapters in the history of Cap and Dagger transpired during the winter and spring of 1926. The first official mention of any problem appeared in the Faculty Minutes of February 15, 1926, when "Professor Bosselot moved that the matter of

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1h3 *Ibid.*, number 14, January 20, 1925, p. 3.
abolishing the Cap and Dagger Club be referred to the Dean's Cabinet."

The Dean's Cabinet minutes of February 23, 1926, disclosed that the cabinet discussed the matter:

President Clippinger moved that the Cap and Dagger Club be approved, provided: first, that the members present a constitution which will be approved by the faculty; second, that this constitution provide that the head of the Department of Public Speaking be recognized as sponsor and that when plays are to be given in public the club provide a coach to be approved by the faculty.

Apparently the students finally got involved in the controversy and the Tan and Cardinal reported on March 4, 1926:

Cap and Dagger has been disbanded and a new club is to be organized. The old club had been organized without a definite constitution, and as a result, did not have any definite aim or purpose. It seemed best to start all over again and organize a new club on a firm foundation.145

The club was reorganized, the name kept, and the new constitution subsequently submitted to the Dean's Cabinet and approved on September 21, 1926, and approved by the Faculty on September 27, 1926. This constitution, which is typical of that of most dramatic clubs of the period, has been preserved (Figure 34).

In the fall of 1926 Lester Raines replaced McCarty as Professor of Public Speaking. The Tan and Cardinal reported that Raines came to Otterbein "from the University of Minnesota. He also taught at the University of Pittsburg and at Iowa State College. After having received his A. B. and A. M. degrees from the University of Illinois, Professor Raines took his graduate work at the Carnegie Institute of Technology. The National Collegiate Players Association claims him as vice-president.146

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Figure 34.—Constitution of Cap and Dagger, 1926
Article I

Section 1 - Name. This organization shall be known as the Cap and Daggo Dramatic Club of Otterbein College.

Section 2 - Object. It shall be the aim of this club to provide opportunities for the literary and social culture of its members through the study of the art of play production and the study and presentation of high grade plays.

Section 3 - The Club shall be subject to the general supervision of the Dramatics Committee of the Faculty.

Article II.

Section 1 - Membership. There shall be two classes of membership as follows:

A. Active membership, composed of faculty members or members of the department of Public Speaking, and such students of the college as have been duly elected to membership and have in the judgment of the faculty director faithfully rehearsed and creditably portrayed, subsequent to election, a speaking part in a public performance of a play to which admission has been charged, when given under the auspices of the club or in the regular Junior or Senior class play; also, such students as shall have hereafter qualified for such membership under provision of Section 2 of this article.

B. Associate membership, composed of such students of the college as have already been elected to membership but who have not had a speaking part in a public performance of a play to which admission has been charged when given under such auspices as specified above; also such students as shall hereafter qualify under Section 2 of this article.

Section 2 -

A. Eligibility. Any student of the college above freshman rank who is in good standing at the time of election shall be eligible to tryout for membership.

B. Tryouts. At a time and place to be decided upon by the president of the club in consultation with the faculty director tryouts shall be held for the examination of candidates. This should be done by October 1st, of each year. The nature of the tryout shall be determined by the faculty director in consultation with a tryout committee. The tryout committee shall consist of three student active members appointed by the president and the faculty director. The tryout committee shall sit in judgment at the official tryouts and shall have power to select for associate membership such candidates as are deemed worthy of these honors, subject to limitations of
this section. Such election shall be by majority vote of the committee, except no candidate may be admitted to Associate membership without the approval of the faculty director, who shall also decide in case of a tie vote.

D. Distribution of Membership.

1. Active membership shall be composed of all who qualify under paragraph A of this Article.

2. Associate membership. The candidates, who, in the judgment of the tryout committee, show most promise shall be chosen to such membership. Associate members shall have all the club privileges except voting and holding office.

D. Termination of membership. Membership in this club may cease by (1) graduation or removal from college; (2) by resignation duly accepted at a business meeting; (3) by a unanimous vote of the faculty members; (4) by request of four-fifths of the active members; (5) by continued absence (not to exceed three) from the regular evening meetings of the club without excuse acceptable to the club; (6) failure to pay special assessments.

Article III.

Section 1 - Officers. The officers of the club shall consist of a president, vice-president, a secretary, and a treasurer, and the faculty director. The faculty director shall be the professor of Public Speaking. The student officers shall be elected at the last regular business meeting of the school year by a majority vote of the student active members only. Their terms of office shall continue throughout the ensuing year. If for any reason the active membership of any officer shall terminate during the year, a successor chosen at the next regular business meeting following the termination of such membership shall serve the remainder of his or her term of office.

Section 2 - Duties of the officers. President. It shall be the duty of the president to preside at all business and literary meetings of the club, appoint committees, and to discharge such other duties as would normally pertain to his office.

Section 3 - In case of the president's absence, the vice-president shall assume the duties of his office. (Stricken out by order of Deans' Cabinet)

Section 4 - The secretary shall keep a careful record of the attendance of both active and associate members and of the minutes of all business and literary meetings. This record shall be kept in a book provided by the club for that purpose, which book shall also contain the minutes of meetings of the faculty director and the club, and the names of all those present at such meetings.
contain a copy of this constitution, and a roll of the active and associate members of the club. The secretary shall also see that proper announcement of all meetings is made, also see that due written notification of election is given to all candidates elected by the club, and shall see that active and associate members affix their signatures to this constitution.

Section 5 - The treasurer shall have charge of the collection and expenditures of all money. He shall authorize no disbursements without the approval of the faculty director. The director may authorize expenditures for dramatic equipment or supplies. All banquets, feeds, or picnics must be met by special assessments. No equipment of the club may be loaned or rented. The treasurer shall collect all dues and special assessments. He shall see that strict accounts are kept in compliance with the recommendation of the auditor for student accounts.

Section 6 - The faculty director shall select and cast all plays, shall have complete charge of all public performances of the club, and shall act in an advisory capacity in relation to its literary and social activities.

Section 7 - Executive Committee. An executive committee consisting of the faculty director and the student officers of the club, shall have authority to transact all business of an immediate nature subject to the later approval of the club.

Article IV.

Section 1 - Meetings. The president or the faculty director shall have power to call after chapel meetings of the club at such times as they may be needed to transact business of an immediate nature or to make necessary announcements. Evening meetings of the club shall be arranged each year to suit college conditions by a special program committee appointed by the president. There shall be no less than eight such meetings during the school year. Those meetings shall be mainly social and literary in their nature.

Section 2 - Quorum. A quorum at any business meeting shall consist of a majority of the student active members and one faculty member. In case of a lack of a quorum business may be transacted subject to the later approval of the club.

Article V.

Section 1 - The membership dues shall be $1.00 yearly.

Section 2 - Assessments. Special assessments may be levied to meet expenses. Failure to pay such assessments automatically removes the delinquent member until payment has been made. Payment must
Article VI.

Section 1 - Methods of amendment. This constitution may be amended by either of the following methods:

A. By the concurrence of two-thirds of the student active members and one faculty member present at a regular business meeting of the club, provided such amendment has been formally presented to the club at a previous meeting, or,

B. By submitting to the president and faculty director a typewritten statement of the proposed amendment. If they approve they shall sign it and return it to the member proposing it. It shall become valid when two-thirds of the student active members of the club have signed it, and it has been officially entered by the secretary as part of the constitution.
Professor Haines' keen interest in dramatics soon became apparent. The October 10 Tan and Cardinal reported that fifty students auditioned for membership in Cap and Dagger and that twenty-three were accepted.\(^{147}\) The Faculty Minutes of November 1, 1926, contained a request from Francis N. Bechtolt to seek affiliation with Theta Alpha Phi, National Honorary Dramatic Fraternity, a request which the Faculty approved. As noted above, the course in Play Production was introduced in 1926-27, further reflecting Professor Haines' major interest.

The first full-length play produced by Cap and Dagger was *If I Were King*, presented on January 14-15, 1927. The entire production reflected an air of competency never before experienced at Otterbein. Even the advance publicity, which included the first picture printed in Otterbein's student newspaper publicizing a college theatrical attraction (Figure 35), reveals a depth of professionalism in production approach which was unprecedented at Otterbein.\(^{148}\) Certainly the large cast, special music, elaborate settings, rented costumes, and art work by the Art Department indicate a rather ambitious undertaking. The Tan and Cardinal review by Mary Thomas called *If I Were King* "the most elaborate performance ever staged in the Otterbein chapel." The review further commented on the excellent stage effects:

Much of the effectiveness of the play was due to the stage scenery and lighting effects, which were more elaborate than anything undertaken here in recent years. The balconies used on the stage added an artistic note, and the gallows scene in the final act was startlingly realistic. The wings for the

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Cap and Dagger Will Present Play
"If I Were King" January 14 and 15
Francis Bechtolt and Alice Propst in Leading Roles

In the above scene are pictured Alice Propst and Francis Bechtolt, who play the leading roles in the play. Practices have been going on for several weeks and the dress rehearsal is scheduled for Thursday evening. The play was written by Justin Huntley McCarthy. The musical play, "The Vagabond King," which had its first night in Columbus at the Hartman Theatre last night, is based on "If I Were King." The cast of the local play will see the Columbus production before presenting its own version.

Elaborate Sets

The Cap and Dagger production will have elaborate settings, and special costumes designed by Fritz Schoenitzer of Chicago. Special art work under the direction of Mrs. Delphina Dunn, head of the Art Department, with Ruth Asire, Boyd Rensmssion and Fred Owens assisting, will be a feature of the sets.

Music from "The Vagabond King" will furnish entertainment during intermissions with Sarah Baitselle at the organ, Ruth Haney, violin, and Arrine Harrod, cornet. Under the supervision of Prof. A. R. Spessard vocal solos will be given by Edna Hayes and John Hudock.

Everett Boyer is the business manager and in charge of the ticket sales. Karl Humer, assisted by Wendell Rhodes and Franklin Foderbaugh, is the stage manager. Roy Schwartskopf is the electrician, George Griggs, head usher, and Lucy Hannah, Helen Clemens and Margaret Tryon are members of the property committee. Miss W. B. McCahon is responsible for the photography.

"First Produced In 1903.
"If I Were King" was first produced in 1903 at the St. James Theatre in London, and later was made famous by E. H. Sothern in the title role. The play deals with the adventures of Francois Villon, vagabond poet, who roamed the avenues of the French cities, from 1521 to 1551. "A careworn, laughing vagabond, his feet sometimes in the gutter, sometimes among the stars."
garden settings of the second and third acts were painted by Ruth Asire, Boye Rennison, and Alfred Owens under the direction of Mrs. Delphine Dunn.

All members of the cast were well costumed for their parts, the costumes worn by Villion and Katherine in Act II having been made by Frits Schoultz of Chicago. 149

Professor Raines was obviously well versed in the theatre and his contribution to Otterbein's growing theatrical tradition cannot be underestimated (pictures of If I Were King in appendix). According to Professor John F. Smith, Professor of Speech at Otterbein from 1927 to 1950, Professor Raines was probably the most competent theatrical director ever employed by the college, and the production of If I Were King was one of the finest productions staged at Otterbein.

In the spring of 1927 Cap and Dagger, Theta Alpha Phi and the Play Production class presented four original one-act plays on April 30, Clare Again, written by Otterbein students Verda Evans and Ernestine Nichols, was directed by Miss Evans. Samurai, a Japanese tragedy, was written and directed by Otterbein student Lillian Shively. Road to Agincourt and Undercurrents, written by students at the University of Minnesota, were directed by Otterbein students Alice Propst and Margaret Kumler. These original plays were the first directed by Otterbein students as partial fulfillment of the requirements for classroom credit.

The Faculty Minutes of April 18, 1927, stated, "the petition of the local dramatic group to affiliate with Theta Alpha Phi Honorary dramatic fraternity was accepted and the constitution placed in our files." The local chapter was eventually designated Ohio Zeta, and the

149 Ibid., number 11, January 18, 1927, pp. 1-2.
formal initiation was held at Ohio Wesleyan on May 31, 1927.150 (For a complete report of the initiation for charter and additional members, see the appendix.)

Dramatic activities concluded in June of 1927 with the presentation of the Senior play, As You Like It. The Seniors were directed by Professor Raines and assisted by several Theta Alpha Phi and Cap and Dagger members. This constitutes the first affiliation of Theta Alpha Phi with a full-length production at Otterbein. This production was unique in that it was presented in a large tent, with the front steps of McFadden Science Hall serving as a stage.

Summary

The years 1900 to 1909 were important ones for speech and theatre at Otterbein. The development of a Department of Public Speaking and of a comprehensive curriculum under the capable hands of Professor Edwin B. Evans solidified the position of speech and theatre as legitimate and important academic pursuits. Intercollegiate debate joined oratory as a major forensic activity. In addition, full-scale productions by the Senior classes of 1907, '08 and '09, under the direction of Professor Evans, and the development of the Otterbein Dramatic Club firmly established theatrical endeavors as an integral and vital part of the Otterbein liberal education.

The years 1909 to 1918 were flourishing ones for speech and theatre at Otterbein. New teachers such as Heltman, Blanks, Burks and

150 Ibid., number 32, June 7, 1927, p. 6.
Fritz contributed to the curriculum by adding courses in play production and by continually revitalizing the forensic and theatre programs with new ideas and approaches. The work of Fred Bale with the debating teams from 1911 to 1913 resulted in an unsurpassed victory record, in the first girls' intercollegiate debating team in the country in 1911, and undoubtedly led to the formation of the Central Ohio Debating League in 1914. The Howard H. Russell prizes in oratory and declamation, the first college monetary prizes, provided added stimulus in 1910, and the public speaking fees paid by all students in 1915 provided the necessary financial support for all forensic activities. Finally, the period witnessed continual development in theatrical enterprises, with the addition of an annual Junior class play, classwork credit for theatre, and the first attempts to use scenery and lighting to achieve theatrical illusion.

The period of 1918 to 1927 began inauspiciously but soon witnessed important changes that led in time to excellence. Each year brought some noteworthy development. In 1920 the J. O. Cox Debate prizes were established. In 1921-22 Professor Bromley Smith formed the Cap and Dagger Dramatics Club (an organization which still exists today), and Horace W. Troop was hired as the first student teaching assistant in the Public Speaking Department. In 1923, Mr. Troop placed fourth in the national oratory contest, the highest honor achieved by an Otterbein student to date; the first interstate debate for men was held with Indiana Central College; and Otterbein secured a chapter of Pi Kappa Delta National Honorary Forensics Fraternity, the first national honorary permitted by the Faculty. In March, 1925, the speech students were honored with the first campus-wide Forensics day. Experimentation to make the
Chapel more suitable as a theatre continued yearly, and by 1926 the plays were so well attended (enrollment had increased to 516 students) they were being presented for two performances. The theatrical advances of the period culminated in 1927 with Professor Lester Raines' success in producing several original plays under student directors as curricular activity, and in the acquisition of a chapter of Theta Alpha Phi National Honorary Dramatics Fraternity for Otterbein.
 CHAPTER IV

STABILIZATION — 1927 TO 1950

The history of speech and theatre at Otterbein from 1927 to 1950 was controlled by one person, John Franklin Smith, employed as Professor of Speech in 1927 and retired as Emeritus Professor in 1950. During these twenty-three years Otterbein had three college presidents: Walter G. Clippinger, 1910-39; John Ruskin Howe, 1939-45; and J. Gordon Howard, 1945-56. The college enrollment in 1927 was 515, but by 1935 it had dipped to 330. The reduction in the number of students, due to the economic depression, resulted in a cut-back of faculty salaries, building programs, and student activities. From the depths of the depression the institution slowly grew; by 1945 the enrollment had reached 465, but aided by the post-war "college bulge" it reached the unprecedented heights of 928 by 1949.

The previous period, 1900 to 1927, had seen Evans, Heltman, Blanks, Burks, Fritz, Smith, McCarty and Baines as Professors of Public Speaking. With this great diversity in faculty had come experimentation, changes and growth. Otterbein's physical facilities in the speech department during the first quarter of the twentieth century were inadequate but typical of most small educational institutions. The constant search for an adequate physical plant for theatrical productions was not to be rewarded until the end of the second quarter of the century. The four
literary societies had provided great emphasis and activity in oratory and debate from the beginnings of the institution, but the growth of social fraternities and sororities at Otterbein in the 1920's quickly succeeded in destroying the literary organizations and thus de-emphasized forensics.

The depression problems of Otterbein College were reflected in the history of speech and theatre from 1927 to 1950. Professor Smith's long tenure brought badly needed stabilization to the department, but the death of the literary societies reduced the quality of the intercollegiate forensic programs, and the inadequate physical facilities hindered the artistic development of theatrical productions. Furthermore, the lack of money to hire additional teaching staff until very late in the period, leads one to wonder how Professor Smith managed to find time to teach overcrowded classes, coach forensics and direct theatrical productions.

Still, within this framework of problems, many interesting and important steps were taken. The specific purpose of this chapter is to report the major deviations from the previous pattern of curriculum and forensic activity, the addition of interpretation and radio, and the steps taken to improve the theatrical program.

Curriculum

The curriculum had undergone continual change from 1907 to 1927, but with Professor Smith's tenure a degree of stabilization ensued. The catalogue of April, 1928, reveals slight changes in requirements for the major: "A major in the department of speech consists of 18 hours advanced
Public Speaking in addition to the 6 hours required in English Composition and 6 hours in English Literature. Departmental offerings included Elements of Public Speaking, Interpretative Reading, Dramatic Interpretation, Argumentation and Debate, Rhetoric of Oratory, Oratory Seminar, Play Production, Interpretation of the Bible, Public Speaking for Religious Work, and The Teaching of Public Speaking.1

Two changes were made in the catalogue of April, 1929: "Advanced Public Speaking. The theory of debate and oration" replaced Argumentation and Debate; and Play Production was expanded to "1 to 6 hours" credit.2 Apparently the latter course was constructed so as to allow students to take as little or as much practical work in producing plays as desired. This course included, for the first time, the art of makeup:

Unusual interest in the art of Makeup was shown last Thursday night when a dozen people enrolled in the first meeting of the class, which is a preliminary part of the regular Play Production Class, to be offered next semester.

Permanent organisation of the section will be affected Wednesday night, when the class will meet at the regular time, 8:30 until 10:00. This is the last time new members will be received.

Negotiations are being made with various companies for obtaining Makeup sets, and as soon as these are settled satisfactorily, work will begin. Students will first practice on themselves, then work on other members of the class.3

The catalogue of April, 1932, reveals that the title Department of Public Speaking was changed to Department of Speech. In addition, the course Advanced Public Speaking was replaced by separate courses in Persuasion and Argumentation, while a course in Advanced Interpretation

1Otterbein College Bulletin, Volume XXIV, number 4, April, 1928, pp. 94-96.
2Ibid., number 4, April, 1929, pp. 92-93.
was added. In 1934, the departmental requirements for the major were further changed by limiting the six hours of English Literature to two of three courses, The Drama, Shakespeare or Modern Drama.

In October, 1935, Otterbein issued a bulletin entitled *The Fine Arts in Otterbein College*, which included music, art and speech. The pamphlet devoted a section to dramatics, with the following description:

"The study of dramatics is definitely not an end in itself. It is the medium through which the student discovers and develops by practice appreciation, cooperation, imagination, and an enlarged power of expression." In an interview, Professor Smith indicated the aim of the department was "to develop well-rounded students who could coach plays, rather than to train students to become professional theatre apprentices." In 1938-39, a major in "Dramatic Art" was offered for the first time.

A major in Dramatics shall consist of sixteen hours of speech chosen under the direction of the department and four hours each of English Literature and of Fine Arts. Courses in Scene Design and Painting, Nos. 7 and 8, and the History of Costume, No. 27 or 28, are especially recommended. A minor in Dramatics shall consist of twelve hours of selected Speech subjects and six hours of either Literature or Fine Arts.

The courses in Design and Costume were specifically created to meet the needs of the Dramatic Art major.

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1 *Otterbein College Bulletin*, Volume XXVIII, number 4, April, 1932, pp. 90-91.
4 Interview, August 15, 1965.
5 *Otterbein College Bulletin*, Volume XXXIII, number 4, April, 1937, pp. 98-99, 119-120.
Several changes also occurred in the departmental offerings of 1938-39: debate classes, to be taught by Dr. Paul B. Anderson, Chairman of the English Department, were rearranged to allow a basic class in "Argumentation -- 2 hours," a "Freshman-Sophomore Debate Seminar -- 1 hour," and a "Varsity Debate Seminar -- 4 hours." Professor Smith once again altered his class in Play Production, this time to two hours each semester, added a class in "The Art of Makeup -- 1 hour," and offered the first course in "Speech Correction -- 2 hours" and "Phonetics -- 2 hours." 

In 1940 the college Faculty adopted the "division plan," in which all departments were grouped under five general divisions: Language and Literature, Science and Mathematics, Social Studies, Fine Arts and Professional. It is interesting to note that in the first catalogue report of the "divisional system," made in February, 1943, Speech was listed under the Language and Literature Division, and Dramatic Art under the Fine Arts Division. A related activity was offered by the Science and Mathematics division in 1943 when the Department of Physics offered "a course in the fundamentals of radio, consisting of two recitations and two laboratory hours per week." This marks the introduction of academic work in radio on the Otterbein campus.

With the growth of the student body after World War II, the speech teaching staff was enlarged. Mrs. Junella T. Anderson was employed in 1946 as a part-time instructor to teach the basic course in public speaking.

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9Ibid., Volume XXIV, number 4, April, 1938, pp. 119-121.
10Ibid., Volume XXXIX, number 1, February, 1943, p. 39.
11Ibid., p. 60.
Dr. Paul B. Anderson had continued to supervise the debate program until 1945 when John H. Smith was employed as an "Assistant in Modern Languages and Debate Coach." Finally, two courses were offered in radio by the Speech Department, which Norman H. Dohn, part-time instructor in journalism and radio, was employed to teach.

305. RADIO SPEECH. An introductory non-professional course in the field of radio broadcasting, including an historical survey of radio and its present and future possibilities and opportunities as a profession. Consideration of the special problems involved in adapting the principles of effective speaking to the radio in the composition and delivery of talks. . . . 3 hours

306. RADIO WRITING. An introductory course to familiarize the student with the various forms of radio writing; news, drama, feature, interviews. Students required to present original script for radio presentation. . . . 3 hours.12

Dr. Paul Anderson also made a significant change in the English Department: "330-340. WORLD DRAMA. Development of drama from Aeschylus to the present day. . . . 6 hours."13 This course is still recommended for theatre majors today.

The final addition was made in 1949-50:

311-312. STAGECRAFT. 3 hours
What goes on backstage in producing a play. Scenery, lighting, staging, painting. Strictly a laboratory course.14

This final change in Professor Smith's last year before retirement presaged numerous changes to come in the following years under Professor James A. Grissinger and Professor Marion Chase.

12 Ibid., Volume XLIII, number 1, February, 1947, p. 59.
13 Ibid., p. 54.
14 Ibid., Volume XLVI, number 1, February, 1950, p. 62.
Forensics

At the outset of the 1927 to 1950 period Otterbein's speech students expended considerable energy in debate and oratory. They participated in six intercollegiate men's debates, four intercollegiate women's debates, four intercollegiate oratory contests, and the local Russell and J. O. Cox contests during the first year of the period. The men's debate team tied with Heidelberg and Wittenberg in the Ohio Conference. The National Convention of Pi Kappa Delta, Forensics Fraternity, was held jointly at Otterbein, Heidelberg and Baldwin-Wallace on April 2-3, 1928. The men's events were split between Heidelberg and Otterbein for the preliminary rounds, girl's preliminary events were held at Baldwin-Wallace, and all the finals were at Heidelberg.

Local arrangements for housing, lodging and scheduling were made entirely by Otterbein's Ohio Epsilon chapter of Pi Kappa Delta, under the direction of Robert Knight, President, and John Hudeck, Housing Chairman. Representatives from twenty-five institutions came to Otterbein to participate in fifty debates, three extemporaneous speaking contests and two oratory contests. The Faculty suspended classes on Monday afternoon, so that all students might attend, and citizens of Westerville

17 Ibid.
18 Ibid., number 26, April 24, 1928, p. 2.
19 Faculty Minutes, March 19, 1928.
provided housing for visiting Pi Kappa Delta students and faculty sponsors, with some repercussions.  

In 1928-29 Mrs. Mary Barnhill, Assistant in English and Assistant Dean of Women, volunteered to serve as the women's debate team coach for the five scheduled debates. The debate of March 25, 1929, with West Virginia Wesleyan was the first girl's inter-state debate with another girl's team. In 1930-31 the men's debate team tied for second in the Ohio Conference, a position which they were not to attain again for many years.

The depression created monetary problems at Otterbein, just as it did at most other educational institutions. According to the Treasurer's Annual Report to the Board of Trustees, the Public Speaking Department's expenses decreased from $4,491.0 in 1929 to $73.40 in 1934. No debates were held during the 1933-34 academic year. Nevertheless, Professor Smith and the Otterbein students engaged in as many inter-collegiate events as financially feasible and in 1935 the Pi Kappa Delta

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20. *Public Opinion*, March 22, March 29, April 5, April 12, April 19, 1928. Under normal circumstances the weekly Westerville paper carried few news stories throughout the period concerning student forensic and theatrical activity at Otterbein, mostly simple announcements of events. For this convention, however, the *Public Opinion* was unusually generous with space and carried requests for lodging for visiting Pi Kappa Delta members. The request was for free lodging, but some townspeople expected to be paid and so the local citizenry was soon in an uproar. The final blow came when the Westerville Business Men's Association condemned the college for soliciting free rooms and then charging the visiting students for meals in the college dormitory. Professor Smith believes these difficulties would have been avoided if the student leadership had desired faculty help and supervision.

Province of the Lakes Convention was held at Otterbein. Two years later at this convention, held then at Kalamazoo, Michigan, Evelyn Brehm of Otterbein tied for first place in Women's Oratory. This represents the only notable oratorical achievement of the entire period.

Though Otterbein continued to participate in the Ohio Intercollegiate oratorical contest, as it had since 1876, and the various Peace and Constitutional contests, the results were certainly disappointing. The Russell Oratory and Russell Declaration contests were held annually, but apparently the Otterbein participants did not have adequate experience for intercollegiate contests. The literary societies had provided this experience previously, but with their decline in the 1920's and demise in the 1930's, both oratory and debate suffered.

The up-swing of interest and success in debate started in 1938-39 when Dr. Paul B. Anderson, Chairman of the Department of English Literature, became debate coach. This year also marked the end of the three-man team, that had dominated intercollegiate debating since its beginning in 1892, and the beginning of the modern two-man team. The debaters won nine of fifteen debates and tied for third in the Ohio Conference Tournament during the first season under Dr. Anderson. Dr. Anderson subsequently entered the debaters in the Tri-State Tournament at Manchester, Indiana, in the spring of 1939. The Tri-State Tournament was one of the largest debate tournaments in the country, represented Otterbein's first

23 Ibid., Volume XXI, number 5, December 16, 1938, pp. 1-4.
entry into out-of-state tournaments, other than those of the Pi Kappa Delta province or national tournaments.  

In 1940 "for the first time in the history of Otterbein, the men's debate team received the rating of 'Excellent,' which is the highest ranking next to the national championship, at the thirtieth biennial national convention of Pi Kappa Delta at Knoxville, Tennessee." Out of 120 participating schools from all parts of the United States, only nine teams received this high rating.

The war years hindered intercollegiate debate because gas rationing limited travel, and in some instances, potential and practicing male debaters were drafted into the service. Such was the case at Otterbein. In fact, in 1943-44 the all-Freshman Varsity Debate team had to be disbanded because two of the members were suddenly drafted. Manpower was apparently no problem in 1944-45, for the Varsity Debate team coached by Dr. Anderson, tied for the Ohio Conference crown with Ohio Wesleyan, won the Bowling Green Invitational Debate Tournament, tied for second in the Pi Kappa Delta Province Tournament in Toledo, and DeWitt Kirk won first in the Pi Kappa Delta "discussion" contest. In 1945-46 the Debate team, coached by Professor Davis C. Bryan, Associate Professor of

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24 Ibid., number 7, February 3, 1939, p. 1.
25 Ibid., Volume XXII, number 12, April 19, 1940, p. 1.
26 The Sibyl, Volume XXXVII, 1944, p. 5.
27 Ibid., Volume XXXIX, 1945, no pagination.
29 Ibid., April 19, 1945, p. 1.
Education, won the joint Pi Kappa Delta Province of the Lakes and Southeast Province tournament by winning all seven debates.30

In December, 1946, Otterbein hosted sixteen other schools in its first annual debate tournament. Denison University won the tournament and Otterbein tied for second with Capital University.31 This event has been held annually at Otterbein ever since. Otterbein’s teams placed second in 1947, 1948, and finally won their own tournament in 1949.32 Otterbein’s debate teams continued to achieve laudable results throughout the remainder of the period. Former Otterbein student John H. Smith served as debate coach from 1946 to 1947, while completing graduate work at Ohio State University; Richard Gantz, instructor in Business Administration, was debate coach from 1947 to 1949; and James A. Tessler, a former Otterbein student then doing graduate work at Ohio State, coached the 1949-50 team. Additional victories included winning the Kent State Buckeye Invitational Tournament over twenty-one other institutions in 1948,33 placing first in the invitational meet at Bowling Green in 1948,34 and tying for first at Ohio Wesleyan in 1949.35 Debate had once again taken its place as one of the strongest student activities on the Otterbein campus.

30Ibid., April 25, 1946, p. 5.
34Ibid., number 21, April 9, 1948, p. 1.
Interpretation and Radio

One of Professor Smith's first innovations in the department was the inclusion of public recitals for the interpretative reading class. The first such recital was presented on December 19, 1928, with each member of the class reading a selection. Such recitals were held for many years and, according to Professor Smith, were often turned into exciting contests.

Professor Smith also introduced "the first graduating recital in Interpretive Reading and Dramatic Interpretation in the history of Otterbein College" when Gladys Frees and Robert Copeland gave a joint recital on June 7, 1932 (for their selections see Figure 36). Later Senior recitals, given intermittently throughout the period, follow the pattern of the first recital and included all types of literature.

During the early thirties the member institutions of the Ohio Conference began holding individual events contests, which included oratory, extemporaneous speaking and interpretation, for both men and women. In 1935 Otterbein's first entry into the interpretation contest won:

Miss Ruth Jackson won the State Interpretative Reading Contest which was held at Capital University, April 15. The prize was twenty-five dollars. The colleges which participated were Wittenberg, Ohio Wesleyan, Ohio University, Heidelberg, Capital University, Wooster College and Otterbein. Miss Jackson's reading was an excerpt from the play, "Barbara Frietchie."}

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36 Ibid., Volume XII, number 5, October 16, 1928, p. 1.
37 Ibid., Volume XIV, number 13, June 11, 1932, p. 2.
38 Ibid., Volume XVII, number 11, April 19, 1935, p. 4.
Frees and Copeland
Give Dramatic Recital

The first graduating recital in Interpretative Reading and Dramatic Interpretation in the history of the Public Speaking Department of Otterbein College was given Tuesday night in the college chapel. It was a dual recital, for Miss Gladys Frees and Mr. Robert Copeland shared the platform.

It had been originally planned for each to give a separate recital but due to a full schedule of activities of commencement week it was thought best to combine the two. The program was varied with Miss Frees giving the humor and feminine numbers while Mr. Copeland gave, for the most part, the heavier and more dramatic selections. However, each of them included sufficient variety to show their versatility.

All the selections were well received by the audience. Miss Frees did her best work in "The Ancient Beautiful Things" and Mr. Copeland was most effective in "The Glory Road." There was not a weak spot in the entire program and both of the participants showed finish in their interpretations. They closed the program effectively with a dialogue.

Figure 36
Otterbein continued to participate in these annual contests, but did not claim another victory until Judy Edworthy won the interpretation contest of the Ohio Speech Association on February 18, 1949.\(^{39}\)

As mentioned previously, the Physics Department had added a radio course in 1943, and the Speech Department had employed Norman H. Dohn to teach two courses in radio beginning in the fall of 1947. Student interest was obviously very high in this new campus program, for the

Tan and Cardinal reported:

The members of the Radio-Speech class were privileged to make a tour of station WCOL in Columbus October 16. Accompanied by their instructor, Professor Norman Dohn, the students were permitted to attend the program, "Listen Ladies," where four members of the class participated on the program.\(^{40}\)

Apparently this new class sparked interest in creating a campus radio station, for the Tan and Cardinal of January 23, 1948, reported:

"Pipeline radio broadcasting" will soon be a daily reality on the campus, according to Professor L. L. Shackson. Professor Shackson was Chairman of the Audio-Visual Committee.

The "pipe-line" system of broadcasting is relatively new. It was started at Brown University several years ago and is now being used by more than 100 colleges and universities.

At present the local station is still in the experimental stage. There are still many problems to be worked out, such as selecting the best frequency to avoid interference with community stations in the area; engineering difficulties and general operating procedures.

Don Boose, Jim Yost and Professor Shackson have built a transmitter and have been broadcasting experimentally on different frequencies this week.

With further development, the eventual goal is to establish a station which will be operated by and for the students. The station will operate on a very limited amount of power and it will be designed for campus use only.

\(^{39}\) Ibid., Volume XXXI, number 13, February 24, 1949, p. 1.

\(^{40}\) Ibid., Volume XXX, number 4, October 24, 1947, p. 4.
Future plans call for the radio production class to play a major role in the operation of the station. Many opportunities will be offered the class such as script writing, producing and directing, announcing, newscasting and other features of broadcasting. \(^1\)

By February 13 the Tan and Cardinal could report that Professor Norman H. Dohn had been "named over-all supervisor of the station and program director," and that "the station would open on March 1." \(^2\)

The college Alumni magazine, Otterbein Towers, reported "the radio courses are an outgrowth of the college's audio-visual aid program pioneered by Professor L. L. Shackson. A two-room studio was built on the third floor of the Administration Building, which is well equipped with microphones, recording and play-back machines, a record library of fifty recordings, and other equipment." \(^3\) A later edition of the Otterbein Towers included a picture of the radio station, WOBC, with some of its operating equipment (Figure 37). \(^4\) The broadcasting schedule was limited to approximately two hours each day during its first season of operation, 6:30 to 7:30 a.m. and 4:30 to 5:30 p.m. (Figure 38). \(^5\)

Apparently some difficulties were encountered, for the Tan and Cardinal of April 9, 1948, reported:

WOBC is temporarily off the air. This shut down is in effect because of changing transmission systems to increase reception and clarity of programs. The station was formerly coupled to the water pipes as a means of extending its range. The method was not satisfactory because of its inability to be heard plainly by various dormitories and houses surrounding the campus.

\(^1\) Ibid, number 13, January 23, 1948, p. 1.
\(^2\) Ibid., number 15, February 13, 1948, pp. 1-4.
\(^3\) Otterbein Towers, Volume XX, number 2, December, 1947, p. 10.
\(^4\) Ibid., Volume XXI, number 2, December, 1948, p. 15.
\(^5\) Tan and Cardinal, Volume XXX, number 18, March 5, 1948, p. 1.
Station WOBC is Oberlin's campus radio station. Courses in radio are offered and valuable experience is gained in actual broadcasting.

Plays ranging from the Shakespearean to the light melodrama are presented by Cap and Dogger, dramatic organization, and by the play production class.
WOBC On Airways Monday

Monday, radio station WOBC will become a regular campus activity. The college will take to the airways at 4:30 p.m. from its studios in the Administration building towers.

Broadcasting on a frequency of 640 kc, the first day's program will be of one an hour's duration. A special half-hour's dedicatory program will feature Dr. J. Gordon Howard, Mr. Sanders Frye, Prof. J. P. Smith, Prof. L. L. Shickerson, and Mr. Norman H. Dohn. Members of the studio staff will also be introduced.

Campus news, sports and popular and semi-classical music will round out the rest of the opening day's program.

Beginning Tuesday morning, "Disc Jockey's Parade" will be presented from 6:30 to 7:30. The program will feature popular recordings along with the weather report, news briefs and frequent time checks. A five-minute devotional period will be heard each morning. It will consist of brief scripture reading and a hymn.

The station's schedule calls for two hours of programming each day, Monday through Friday. Campus and local news, sports interviews, classical and popular music, dramas and talk will make up the week's program.

In addition to its regular scheduled broadcasts, the campus station will carry the daily chapel service and also the Sunday morning services from the First Evangelical United Brethren church. Special athletic events, musical concerts and addresses by prominent campus visitors will be aired.

The station is of limited power so that it will not interfere with nearby commercial stations. However, the signal is strong enough to be heard clearly in the college dormitories, fraternity houses, and other nearby student living quarters.

Roose, Albert Hold 'Destiny' Of WOBC

The success of the Campus radio station, WOBC, rests largely upon the shoulders of Jim Albert and Don Roose. Albert, program director and Roose, chief engineer, are the two persons who will contribute most to the development of the station.

Albert, a transfer student from George Washington University, Washington, D. C., has experience behind him in the programming field. While in the Navy, Jim was assigned to the Entertaineing Division of the Welfare and Recreation Department at Camp Elgin, N. Y.

After his discharge from the service, Jim became affiliated with the Tallahassee branch of NBC in Washington, D. C. In this field he was concerned, as he is now, with programming. He participated in a show, called the "Disc Jockey's Parade." This show was broadcast to an East coast network.

Jim says that, "Programming is for the benefit of all. We will appreciate all criticism and comments which the listeners may have."

Seated at the controls, working in close conjunction with Jim is the chief engineer, Don Roose, Barberton senior, is in charge of the technical end of things in the studio. Many hours have been spent by Don and his assistant, Jim Yost, in setting up the station. They have had difficulties which may still prove trying, but they are ready to work things out.

Other departmental directors are: Stan Schutz, who has charge of the announcers; Lloyd Savage who will direct the classical music hour and arrange the programming of local talent from the Music Department; Ken Potter who will handle Dramatics, and Jack Marks, Tom and Cardinal editor who will be in charge of the studio's news bureau.

Patty O'Neal will handle the recording library and Nellie Crites will be in charge of continuity writing.

WOBC RADIO LOG

MONDAY, MARCH 8
4:30-6:00 p.m.
Dedication Broadcast of Station WOBC
Campus News and Sports
Popular Music
Semi-classical Music

TUESDAY, MARCH 9
6:30-7:30 a.m.
Disc Jockey's Parade
Jim Albert and Don Roose
Builders Of Destiny
Ben Hanby
Ohio College News and Sports
Semi-classical music

WEDNESDAY, MARCH 10
6:30-7:30 a.m.
Disc Jockey's Parade
Jack Marks and Dick Pope
Drama
Radio Production Class
"Heart of the Piano Concerto"
Popular and semi-classical music

THURSDAY, MARCH 11
6:30-7:30 a.m.
Disc Jockey's Parade
Stan Schutz and Kenny Neff
Student Music Hour
Campus and Sports News

FRIDAY, MARCH 12
6:30-7:30 a.m.
Disc Jockey's Parade
Bill Taylor
The new method, which it is hoped will go into working order April 12th, will utilize the power lines. In April 12th, will utilize the power lines.

Student Jim Yost, Professor L. L. Shackson and Business Manager Sanders A-Frye were largely responsible for the ensuing excellent operation of the transmitter, according to Professor Smith.

Professor Norman Dohn was replaced by Robert Horn (then currently news director at radio station WRFD in nearby Worthington) in the fall of 1943. The weekly radio broadcasting schedule was considerably enlarged (6:30 to 9:00 a.m. and 9 to 11 p.m.) and included coverage of special features such as convocation programs and lecturers. The complete schedule was published weekly in the Tan and Cardinal. When Otterbein's new football stadium opened on October 2, 1943, WOBC was on hand for another special feature, the first football broadcast. The station operated throughout the period, functioning exclusively under student management. It continued on AM frequency until the fall of 1958 when it began operation as a ten-watt FM station, WOBN, the status currently maintained.

Theatre

By 1927 the annual pattern of theatrical productions at Otterbein included class plays by both the Juniors and the Seniors, some literary society playlets or operetta, and several one-act productions by members of the Cap and Dagger Dramatics Club. Under Professor Smith's energetic

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46 Ibid., number 21, April 9, 1948, p. 1.
47 Interview, August 15, 1965.
48 Tan and Cardinal, Volume XXXI, number 1, October 1, 1948, p. 1.
direction, the entire 1927 to 1950 period witnessed continual dramatic productions in spite of seemingly impossible odds. Numerous attempts had been made in the preceding period to make the college chapel more suitable as a theatre. These failing, productions had been frequently given outdoors in the areas to the south, west and north of the main campus building, and after 1926 the Westerville High School Auditorium was used for productions. Totally inadequate physical facilities and equipment were Professor Smith's inheritance in 1927, but during the next twenty-three years over eighty-five major productions were to be presented under his direction and supervision (see Appendix A).

College progress during the period was hampered by a serious lack of money. For example, as a result of a loss in both advertising and student income in the fall of 1930, the student newspaper Tan and Cardinal became a bi-weekly publication. By Board of Trustee action in June, 1931, faculty salaries were reduced ten per cent for 1931-32, and in 1933 the reduction became twenty per cent. Faculty salaries were not fully restored until 1941. The prospects of acquiring adequate physical facilities for theatre were likewise hindered by the severe lack of money. The theatre's need was not met until near the end of the period.

Within this framework of limitations, Professor Smith seems to have been determined to bring the best possible theatre to Otterbein. One of his first steps was the offer to direct the class plays free of charge. His next major move was designed to make Theta Alpha Phi a functioning dramatic organization:

The Otterbein Zeta Chapter of Theta Alpha Phi National Honorary Dramatics Fraternity will present A. A. Milne's "Mr. Pim Passes By"

49 His predecessors, Professors McCarty and Raines, had charged the classes $50 to $100 for directing.
in the college chapel next Friday and Saturday, January 21-22, 1928 evenings at eight o'clock. Admission is fifty cents.

This first fall production sponsored by Theta Alpha Phi was very successful and was re-staged in 1930 to tour Dayton and other Ohio cities.

After his first full year as a faculty member Professor Smith began making changes in the production methods and schedules. The Play Production classes were designed to help train the students in "how to put on a play," according to Professor Smith. Consequently, a place was needed for the students to practice and perform; the need was met in the fall of 1929:

The Play Production class discovered for Otterbein a little theatre and the other Friday dedicated it before an enthusiastic audience by producing two one-act plays, "The Crumbs That Fall" and "The Man Upstairs."

The south annex of the Philophronean reception rooms makes a very admirable stage and by the intensive efforts of Baker and Charles, assistants in the department of speech, a fine set was placed in the room that gave a fitting background for the plays. One spot and a set of foots constituted the lighting and the plays were on.

This little theatre was used by the Play Production classes throughout the 1927-1950 period for rehearsal and performance.

In the matter of production schedules, Professor Smith's first change was to move the early spring Cap and Dagger production to the annual May Day celebration. This was first achieved on May 9, 1929, when the Ship was presented. The practice of presenting a play as the

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50 Ibid., Volume XII, number 14, January 17, 1928, pp. 1-2.

51 Ibid., Volume XII, number 11, December 13, 1929, p. 1.

52 Ibid., number 27, April 29, 1929, pp. 1-2.
evening highlight of the annual May Day celebration continues to the present.

Though the Junior and Senior plays were still presented each year, Professor Smith was determined to have annual plays by Cap and Dagger and by Theta Alpha Phi. With the May Day date assured for Cap and Dagger, a fall semester date was selected for Theta Alpha Phi, which presented *The Dover Road* on December 13, 1929, under the direction of Professor Smith and Verda Evans (a former Otterbein student employed as an Assistant in English and Dramatics). This December production persisted until the first Homecoming play, *The Importance of Being Earnest*, was produced by Theta Alpha Phi on October 17, 1931. The tradition of the annual Homecoming play continues today.

Although a theatre workshop was established and the yearly production schedule was re-arranged, Professor Smith indicated in an interview that every effort extended to make the chapel suitable for theatre was unsuccessful because the small projecting stage, pipe organ and inadequate lighting were not conducive to theatre. Early attempts to improve the physical theatre situation included the construction and painting of scenery rather than renting it for the May Day production of *East Lynne* in 1930, the purchase of new stage curtains as a class memorial by the Juniors and Seniors in 1930, and the gift of a complete

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box set for a production of *Honor Bright* in 1930. When these attempts failed to achieve the desired results, Professor Smith and his dramatics students looked elsewhere.

A new college building, the Alumni Gymnasium, dedicated on November 2, 1929, became a theatre for the May Day production of *Nightmare* in 1933. "This will be the first time that any such use has been made of that building, but Professor Smith and his assistants have studied the place well, and have arranged things so that the acoustics will be favorable." One of the most unusual productions in the gymnasium was that of *Pomander Walk* at Commencement in 1935. Settings for this production were rented from the Armbruster Scenic Studio of Columbus, and they extended almost the entire length of the basketball court. Pictures of *A Scrap of Paper*, presented on May 5, 1935 (Figure 39), show the gymnasium floor, footlights, and two of the overhead floodlights used for the production. Professor Smith recalls that some footlights, olivettes and floodlights constituted the lighting equipment until 1947.

Another theatre site was attempted in 1936, shortly after the city of Westerville had completed the city park bandshell under the auspices of the Works Progress Administration. This amphitheatre was located at the foot of a small hill, upon which were placed benches which afforded adequate seating for a large crowd. Its first public use was for the Senior class production of *Dorothy Vernon of Haddon Hall* on

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June 13, 1936. A picture of this production (Figure 140), shows the wing and drop setting and the bandshell spotlights which supplied the lighting.

At some time during his twenty-three year tenure Professor Smith utilized nearly every available spot on the main campus for productions. For example, The Rivals was presented north of the Administration Building on June 13, 1931, Merry Wives of Windsor was presented east of the Administration Building on June 11, 1932, and A Midsummer Night's Dream was presented in the sunken garden on the corner of Grove and Park Streets on June 5 and 9, 1934.

The annual productions by the Junior or Senior class, by Cap and Dagger and Theta Alpha Phi, and by the Play Production classes continued in much the same manner until after World War II. There was much competition between Cap and Dagger and Theta Alpha Phi as to which organization could produce the best plays. According to Professor Smith this competition led to a sustained rivalry between the two organizations. By the fall of 1936, joint organization meetings were held in an attempt to help reconcile their differences. This apparently failed for the rivalry intensified until Theta Alpha Phi began, in 1940, a ten-year period of inactivity. During this decade all plays were sponsored either by the classes or by Cap and Dagger.

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60 Ibid., Volume XVIII, number 15, June 5, 1936, p. 1.
61 Ibid., Volume XIX, number 5, November 6, 1936, p. 4.
62 According to information obtained from the national office of Theta Alpha Phi, April 3, 1961, Samuel M. Harks, National Secretary-Treasurer, no Otterbein students were initiated from 1940 to 1950.
The next major innovations in theatrical production at Otterbein came in the fall of 1947. Albert Sanders was employed by the college as an electrician in 1947; he recalls that he and Professor Smith managed to secure $200 from the administration with which they purchased six new spotlights and a used dimmer board, the first such equipment purchased by the college. 63 This equipment was used for Papa is All on November 1-2, 1947, the first production for which costumes were rented from a New York costume house, the Eaves Costuming Company. This production also marked the first time two performances were given the Homecoming play. 64

After the slight decline of the war years the fall of 1947 witnessed a revival of interest in Cap and Dagger. The club was reorganized and began work on an all-student production of Laura to celebrate, belatedly, its silver anniversary. Eugene Reynolds was chosen director and Kenneth Potter production manager. A committee was selected to find a suitable workshop for the group, and they succeeded in securing the garrett of Lambert Hall as their studio. 65 Here sets were built and painted for the presentation of Laura on the Westerville High School stage February 28, 1948 (Figure 41 for program).

Perhaps the ultimate importance of Laura rests not in the all-student production, but in the acquisition of a studio where scenery could be built and painted. Students Eugene Reynolds, Ken Potter and Stanley

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63 Interview, August 13, 1965. Mr. Sanders continued to help with all theatrical lighting and was rewarded for his service by the first honorary membership ever granted by Cap and Dagger in the spring of 1950.


65 Ibid., number 14, February 6, 1948, p. 2.
CAP AND DAGGER
PRESENTS

“Laura”

SILVER ANNIVERSARY PRESENTATION

FEBRUARY 28, 1948

AN ALL STUDENT PRODUCTION

Figure 41
This play is presented through arrangements with Dramatists Play Service Inc., 6 East 39th. Street, New York 16, New York.

This program printed by the Lawhead Press, Athens, Ohio.

Photography and Portraits appearing in this program by William Drenten.

Our special thanks to the Westerville High School for the use of their auditorium.

We Honor

Professor John F. Smith, the helmsman of the department of speech at Otterbein College since the fall of 1927. For the past twenty years he has been advisor of Cap and Dagger, our dramatic club, and Pi Kappa Delta; the national honorary forensic society. During the two decades that he has been a member of the Otterbein faculty, he has directed and produced nearly 70 plays. To complete his load of work, he has, at various times coached debate, oratory, declamation, and extempore speech teams, aside from a complete schedule of classes.

Most outstanding among the many successes which he has given to Otterbein audiences are: "Dark Victory," "Magnificent Obsession," "Admiral Creighton," and "Dorothy Vernon of Haddon Hall." Even though he plans only two more years with us, he looks forward with his usual agile anticipation. He dreams of the day when we will have a stage of our own, and longs for the opportunity to produce "WinterSet" and "Romeo and Juliet" while he is still with us.

His background, rich in the Otterbein heritage, traces back to the days in 1910, when he was graduated from Otterbein, and appeared in the Senior Class Play. True to his personality and philosophy of life, the following statement sums up his discouragements of the past, "the fun has greatly overshadowed any trials and difficulties I may have had."

—As time goes by we shall be forever cognizant of the great friend and counselor we have in "our" Prof. Smith.

Figure 41
DONALD M. STEARNS was graduated from Lima Central High School, Lima, Ohio. During his tenure at Otterbein he has maintained an active interest in dramatics and at present is President of Cap and Dugger. He formerly appeared in "Famous Mrs. Fair" and served as co-stage manager for "The World Within."

JOYCE KELLY GORDON was graduated from Fairmont High School, Dayton, Ohio. An active trouper in high school she carried roles in "Best Foot Forward," "Cry Havoc," and "The Man Who Came to Dinner," serving as student director for the latter. Her college days have seen her in "The World Within." She is a former president of Cap and Dugger, and has served faithfully on many production crews.

JAMES R. HAFF was graduated from Lorain High School, Lorain, Ohio. While in high school he was active in dramatic class productions and appeared in two operettas. A former appearance at Otterbein was made in William Shakespeare's "The Merry Wives of Windsor."

RICHARD WILLET was graduated from Upper Arlington High School, Columbus, Ohio. As a high school Thespian he was seen in "Snafu," "Junior Miss," and "Night of January 16th." In college he has appeared in "The Merry Wives of Windsor" and "Each In His Time."

GENE CLARK is a graduate of Central High School of Columbus, Ohio. He was active throughout his high school days and has carried this interest into college. Since coming to Otterbein he lists the Shakespearean play, "Merry Wives of Windsor," among his dramatic accomplishments.

SUPPORTING CAST

ROBERT LEE HAMLIN is a graduate of Fairview High School, Dayton, Ohio. His high school dramatic activities were highlighted by his appearance in the sophomore class play. At Otterbein he appeared in the Centennial play "Each In His Time" and was a member of the production staff for "The Merry Wives of Windsor" and "Papa Is All."

MARThA TROOP was graduated from Westerville High School, Westerville, Ohio. In high school she was cast in "Huckleberry Finn," "Brother Goose," and "Spring Fever." Since entering college she has appeared in "Arms and The Man" and served as property chairman for "Susan and God."

JUDY EDWORTHY is a graduate of Stonewall Jackson High School, Charleston, West Virginia. In high school she appeared in "You Can't Take It With You," also serving as assistant director for that play and the plays "Spring Green," "Double Door," and "Still Stands The House." College has found her appearing in "Each In His Time" and "Papa Is All."

Figure 11
Bill of the Play

CAST IN ORDER OF APPEARANCE

Mark McPherson.........................James Haff
Danny Dorgan...........................Richard Willit
Waldo Lydecker........................Donald Stearns
Shelby Carpenter.........................Robert Hamlin
Bessie Clary..................Martha Troop
Mrs. Dorgan.....................Judy Edworthy
Laura Hunt..........................Joyce Kelly Gordon
Officer Olsen.........................Gene Clark

SYNOPSIS

ACT I
SCENE I

Scene: The living room of Laura Hunt's apartment on the third floor of a remodeled house on the Upper East Side of New York.
Time: An evening in late August.

ACT I
SCENE II

Scene: The same.
Time: Later the same evening.

ACT II
Scene: The same.
Time: The Next morning.

ACT III
Scene: The same.
Time: Evening of the second day.
Kenneth Potter was graduated from Hereford High School, Hereford, Texas. His varied theatrical experience began in high school with an appearance in "Angel Unawares" and a series of one act plays. He carried this enthusiasm for drama into the U.S. Navy, and while in the service produced and directed plays from Eugene O'Neill's "The Long Voyage Home." At Pearl Harbor he established and directed a theatre workshop, and through this worked in conjunction with the Honolulu Community Theatre in their production of "Kiss and Tell." Since entering college he has appeared in "Arms and The Man," "Each In His Time" and was co-stage manager for "Papa Is All." He is, at present, Vice President of Cap and Dagger.

Eugene C. Reynolds is a graduate of Stonewall Jackson High School, Charleston, West Virginia. During his high school days he appeared in William Saroyan's "The People With Light Coming Out Of Them," "Cyrano de Bergerac" and "Wagon To A Star." His contribution to college dramatics has been roles in George Bernard Shaw's "Arms and The Man" and "Each In His Time." He did work for "The Merry Wives of Windsor" and was co-stage manager for "Papa Is All".

STAGE MANAGER

Stanley Morris was graduated from Westerville High School, Westerville, Ohio. He was a dramatic student for two semesters and spent three years working with stage sets. During his high school days he was engaged in stage work on a dozen plays. Among these were "Tish", "Connecticut Yankee in King Arthur's Court" and others of like quality. As a student at Otterbein he has worked steadily as stage manager and crew man on a number of presentations. The stage which was built in the Alumni Gymnasium was largely due to his efforts.

Production Staff

STAGE CREW
Robert Ditmer
Bill Hunt
Phil Macomber
Dick Monroe

PUBLICITY
Jack Marks, Director
Maybelle Hudson

PROPERTIES
Wendell Hayes, Chairman

TICKET SALES
Regina Arnold, Chairman

MUSIC
James Montgomery, Chairman

MAKE-UP
The Cast

COSTUMES
Laura's costumes by Maybelle Hudson

USHERING
Jeanette Elliott, Chairman
Mary Rose Schaffner
Marilyn Steiner
Marvin Hummel
Stanley Schutz
Jack Marks

Figure 41
We find that Cap and Dagger is in its twenty sixth year, but due to the recent world conflict it was not until this year that our membership would allow us to celebrate our Silver Anniversary. The past is filled with many fine things and at the head of them all stands Professor Smith, whom we honor with this production. Our predecessors have worked against almost all conceivable odds. They have presented their plays in the cramped chapel, the gymnasium, The Westerville High School, on the lawns, and in the city park. They have held rehearsals in dim rooms, hallways, and obscure corners. Their scenery has often been borrowed or rented when what they had wouldn't hold together. From all this has emerged fine productions and a rich heritage for today's club, in spite of the obstacles. But—we do need a stage.

We Look Forward......

Tonight, with optimism, we view the future. We are already thinking of the productions to be given next year, with an eye to better plays and an ear to popular demand. Our workshop will expand to the place that it will take its accredited position with other courses in the speech department. In the not too distant future we hope to be able to present to the campus our own "Little Theatre." We know that in our brief years we can do little more than start a project, but perhaps with a good foundation laid now the things will grow to completion. Most things of worth are the result of some man's dreams—we are dreaming ours, with our eyes wide open and a determination and enthusiasm to make them come true.
Morris were very active in this movement. Plays produced throughout the remainder of the period were undoubtedly the best designed and technically executed in Otterbein's history. Professor Smith indicates one of the principal reasons for adding the Stagecraft course was to provide academic credit for work already being done by numerous students.66

The revival of interest in Cap and Dagger, the introduction of modern lighting practices and custom-built scenery undoubtedly contributed to the administrative awareness of the need for a new and better theatre plant at Otterbein. President Howard's report to the Board of Trustees in June, 1948, points out the "severe limitations" and the need to improve the situation: "Our dramatics department is an orphan without a home, a situation that cannot long be tolerated."67 The improvement was not long in coming, for the President announced to the Board of Trustees in June, 1949, that $100,000 had been given by alumnus Clyde E. Cowan, 1904, for a chapel-auditorium (Figure 42 for story on Cowan and the architects' drawing of the building). In planning the building, "it was also decided there should be adequate although not extravagant provisions for dramatics, with a stage, wings and storage room for stage properties."68 Construction began in April, 1950, with completion scheduled for February, 1951. The finished building was one of the finest theatre-auditoriums in Central Ohio.

66 Interview, August 15, 1965. News releases and review reflect the increased attention given to the technical aspects of production.
67 President's Report to the Board of Trustees, June, 1948, p. 40.
68 President's Report to the Board of Trustees, June, 1949, p. 13.
OTTERBEIN'S GREATEST BENEFACCTOR DIES

Donor of Chapel Auditorium
A TRIBUTE BY WADE S. MILLER

Otterbein College has lost a great friend—a man who gave more than lip service to his alma mater. The friend and benefactor was Dr. Clyde E. Cowan, '04, of Greensburg, Pennsylvania.

Your TOWERS editor first met the acquaintance of Dr. Cowan in the fall of 1945. There was an immediate feeling of admiration and respect for him. In the few years intervening, it was my privilege and pleasure to call upon him many times, both at his home and at his office; it was my honor to perform the ceremony which united him in marriage with his secretary who had shared his industrial burdens for many years; I was present when he died, and sorrowfully conducted his funeral.

DR. COWAN WAS A BRILLIANT SCHOLAR.
His record at Otterbein attests to his scholarship. His library of good books is another evidence. He was well informed on many and varied subjects.

HE WAS A MAN OF STRONG CONVICTIONS.
He spoke clearly and positively, leaving no doubt in one’s mind as to his attitude on any specific issue. Whether you agreed or not, you always admired him.

HE HATED SHAM AND PRETENSE.
"Boiled shirts" was a term he used in my presence many times. By that he meant people who pretended to be what they were not.

HE WAS GENEROUS AND UNASSUMING.
Our institution confers upon him its highest honor—a Doctor of Law degree. Not he wanted no publicity. When he gave $40,000 for a new chapel-auditorium, he requested that no publicity be given during his lifetime.

HE WAS APPRECIATIVE.
His gift of the chapel-auditorium was in appreciation of his Otterbein teachers, all of whom preceded him to death. He called them "absolutely men of great vision, with broad understanding and a high ideal of education." It is the writer’s humble opinion that a man cannot appreciate these qualities in others without possessing them himself.

Yes, Otterbein lost, and I, personally, lost a great and a good friend.
Professor Smith's final year before retirement, in June, 1950, was marked by productions of *The Butler and Egg Man* for Homecoming, the all-student production of *My Man Godfrey*, a May Day production of *On Whitman Avenue*, and the Commencement play, *Twelfth Night*. When asked about his favorite plays produced at Otterbein, Professor Smith stated his preferences as *Pomander Walk* in 1935, *Our Town* in 1948 and *Twelfth Night* in 1950.

**Summary**

For the 1927-1950 period, the lack of interest in the literary societies, of adequate physical facilities for theatrical productions, and of sufficient money with which to develop and sustain various programs hindered the rapid growth of the department so apparent in the preceding period. Still, within this framework of limitations, Professor John F. Smith maintained continual progress in curriculum, forensics, interpretation, radio and theatre, while also teaching an average of fifteen semester hours of classes.

The curriculum was stabilized to meet the demands of the department during Professor Smith's tenure. The class in Play Production became a practical course in "how to put on a play" to satisfy the needs of the students, most of whom were preparing for teaching careers. The Department of Public Speaking became the Department of Speech in 1932, and a major in Dramatic Art was added in 1937. Additional courses were added in the English and Fine Arts departments to fulfill the requirements of a drama major. The first courses in speech science were added in 1938, and the first course in radio was introduced in the Physics
Department in 1943. Final departmental curriculum changes occurred after World War II when additional teaching staff was employed; courses in radio were offered in 1946, and courses in stagecraft were first taught in 1948.

Participation in debate and oratory remained strong throughout the period. However, the decline of the literary societies reduced the opportunity for gaining experience, and the calibre of the participants and of the intercollegiate meets suffered correspondingly. Evelyn Brehm won the women's state oratory contest in 1935, the only significant oratorical achievement in the period. Dr. Paul Anderson coached debate from 1938 until 1945 and succeeded in winning the Ohio Conference, and in achieving an "excellent" at the national Pi Kappa Delta tournament. The first Otterbein-sponsored debate tournament was held in 1946, and the home team placed second for three years and won in 1949. Debate coaches Bryant, Smith, Gantz and Tressler led the teams to many important victories from 1945 to 1950, including first in the Pi Kappa Delta province, in the Buckeye Tournament at Kent, in the Invitational tourney at Bowling Green, and in the Ohio Wesleyan tournament.

Professor Smith's classes in interpretation presented public recitals frequently, and departmental majors often gave graduation recitals. Otterbein female students won state interpretation contests in 1935 and in 1950. The first campus radio station, WOBC, began operating in 1948. The "pipe-line" transmitter, installed on the third floor of the Administration Building, was student-managed and operated.

Though staging facilities were inadequate, theatrical productions were presented throughout the period. Cap and Dagger presented the first
May Day play in 1929, and Theta Alpha Phi, National Honorary Dramatics Fraternity, the first Homecoming play in 1931. In spite of inadequate funds and facilities, Professor Smith directed or supervised over eighty-five major productions at Otterbein. The choice of plays clearly reveals the conservative nature of the institution. Plays were presented in the college chapel, in the gymnasium, in the bandshell, in the Westerville High School Auditorium and various outdoor sites on all areas of the campus. The strongest advances in production were accomplished in the post-war years when the student body was growing in numbers and additional money was allocated to support the program. In 1947 lighting equipment was purchased and a scenic studio was created in the garrett of Lambert Hall. This soon resulted in the first stagecraft course and the use of custom-built and painted scenery for each production. Student interest grew and the first major all-student production, Laura, was presented in the spring of 1948. The period closed on a strong note of anticipation; in 1949 Clyde E. Cowan donated $1,000,000 for a new chapel-auditorium, and in 1950 construction began on the finest academic theatre in Central Ohio.
CONCLUSION

When Otterbein University first opened its doors in 1847 the founding fathers had wisely included speech activity in the basic academic framework of the institution. This activity was in the form of oral class recitation and "public rhetoricals," the latter including extensive work in oratory. Speech, as a basic element of a liberal arts education, has maintained this position of central importance to the present day.

The early faculty of Otterbein reinforced this concept of speech by not only granting permission for the formation of literary societies where oratory, extemporaneous speaking and debate were the heart of the meetings, but also by nourishing the activities of these societies in every way. Consequently, in addition to required classwork which included speech, extra-curricular speech activities were a recognized part of the student's education.

Guided by the United Brethren Church, the basic philosophy of Otterbein was that of a conservative, Christian, liberal arts college with a very strong evangelical religious orientation. During the 103 years under consideration, some of the more advanced and exploratory speech and theatre activities seem inconsistent with this basic philosophy; and when considered in relation to many other similar Christian-related
liberal arts institutions, the history of speech and theatre at Otterbein seems notably atypical. Certainly one would not expect to find theatrical presentation in an institution sponsored by a church openly opposed to the theatre, but the first academic production of Shakespeare in this country appears to have been presented at Otterbein in 1851, when scenes from *The Merchant of Venice* were offered as part of the Annual Exhibition of the Young Men's Department. In addition, the large number of colloquies or "discussions" produced during the early 1850's were obviously plays presented in theatrical form, including much work by Benjamin R. Hanby as author and actor. Again this practice seems highly unusual for a conservative religious school strongly opposed to all forms of theatrical endeavor. Other nineteenth-century developments that either parallel or precede national trends include the early inclusion of academic work in an English department in 1872, with the resulting focus on Shakespeare and dramatic literature, the employment of an elocution teacher in 1874, the continued participation in intercollegiate oratorical contests beginning in 1876, and the participation in intercollegiate debate beginning in 1898, only six years after it had begun nationally.

Otterbein created courses in debate and oratory in 1902 and 1903, again a very early adoption of academic credit when related to dominant national trends. The next major advance occurred in 1906 when Otterbein established a Department of Public Speaking, one of the first five such departments in the country, with a curriculum offering of nine courses. In 1910 a course in "play presentation" was added, a step previously taken by only fourteen institutions. A year later, the first women's intercollegiate debate team in the country was established at Otterbein
when student representatives succeeded in forming a triangular debating league. Speech and theatre led the way on the campus when the Otterbein faculty approved national honorary fraternities; Pi Kappa Delta became the first such honorary in 1923, followed closely by Theta Alpha Phi in 1927. Finally, the records reveal, a continual presentation of full-length plays, 133 being produced between 1907 and 1950.

In many instances Otterbein was one of the first institutions in the country to adopt new academic speech-theatre curricular or extra-curricular activities. The records also reveal extensive participation in speech-theatre. Students began participating in oratory and debate in the 1850's (through the literary societies), in intercollegiate oratory in 1876, in debate in 1898, and in theatre in 1907; all activities continue unbroken to the present day. From 1906 to 1950 the academic and extra-curricular work was normally guided by a one-person department of public speaking or speech, with some occasional part-time help employed to coach debate. Although Otterbein was economically deprived in the depression years, extensive participation in debate, oratory and the theatre continued. The college facilities for theatrical production were woefully inadequate, but forty-two full-length plays were presented between 1907 and 1927, and eighty-six between 1927 and 1950. Plays were presented in every available location, both indoors and outdoors, showing the great resourcefulness of the teaching staff in coping with a severe limitation. Great pride in the scope and quality of the speech and theatre activities is revealed by all the college publications from the first catalogues through the student newspapers and the alumni publications.
Otterbein College owes its present position as a leader in the field of speech and theatre to the foresight of the founding fathers, and particularly to the dedication and resourcefulness of its faculty and students in the first half of the twentieth century.
Dramatic Presentations at Otterbein, 1847-1950


2. July 1, 1851: Colloquy: The Infernal Council and a presentation of scenes from The Merchant of Venice, Young Men's Department.


10. June 20, 1855: Colloquy by A. C. Walker and S. J. Miller, seventeen characters: Rural Scenes, Young Ladies' Department.


12. June 25, 1856: Colloquy: A Meeting of the Young Ladies' Literary Society, Young Ladies' Department.

13. June 26, 1856: Colloquy by Benjamin R. Hanby: The Education of a Man, Young Men's Department.


15. March 25, 1902: The Explorers, a "side-splitting musical comedy" presented as part of the "College Minstrels" by the Athletic Association.


18. April, 1905, Comedietta in one-act: Who's to Win Him, under direction of Mrs. Chestera Carr and the Elocutionary Department.

19. May 1, 1905, farce in one-act: My Turn Next, under direction of Mrs. Chestera Carr and the Elocutionary Department.

20. June 10, 1907: As You Like It, first complete stage production ever given at Otterbein, presented by senior class, under the direction of Professor Edwin B. Evans.

21. April 4, 1908: Lend Me Five Shillings by J. M. Morton and An Engaging Position by Lewis E. Mac Brayne, presented by the Otterbein Dramatic Club. Though one-acts were frequently produced by clubs and classes, they will not be included in the listing hereafter. Only full-length major productions will be listed.

22. May 6, 1908: For One Night Only, Otterbein Dramatic Club.

23. June 8, 1908: The Rivals, Senior Class.

24. June 7, 1909: She Stoops to Conquer, Senior Class.


26. February 7, 1911: The College Chums, Junior class; played three touring performances.

27. June 14, 1911: As You Like It, Senior Class.

28. February 7, 1912: The Young Mrs. Winthrop, Junior Class.

29. June 12, 1912: Ingemar, the Barbarian, Senior Class.

30. February 26, 1913: The Ulster, Junior Class.

31. June 11, 1913: Twelfth Night, Senior Class.

32. December 16, 1913: The Rivals, English Drama class under Dr. Sarah Sherrick.

33. February 27, 1914: Brains, Breakfast Food and Basketball, Junior Class.

34. June 10, 1914: The Merchant of Venice, Senior Class.

35. December 7, 1914: Twelfth Night, Speech Drama class under Professor Donald L. Burk.

37. March 19, 1915: At the End of the Rainbow, Junior Class.

38. May 4, 1915: Sweet Lavender, Speech Drama class under Professor Donald L. Burk.


40. June 14, 1916: Much Ado About Nothing, Senior Class.


42. June 13, 1917: The Miser, Senior Class.

43. May 4, 1918: Little Mrs. Cummins, Junior Class.

44. June 12, 1918: A Scrap of Paper, Senior Class.

45. April 15, 1919: Husbands on Approval, Junior Class.

46. June 11, 1919: Green Stockings, Senior Class.

47. May 4, 1920: Robin in Search of a Husband, Junior Class.

48. June 11, 1920: Fanny and Her Servant Problem, Senior Class.

49. May 14, 1921: All-of-A-Sudden-Peggy, Junior Class.

50. June 15, 1921: The Pillars of Society, Senior Class.

51. May 27, 1922: Mrs. Bumpstead-Leigh, Junior Class.


53. May 16, 1923: Nothing But the Truth, Junior Class.

54. June 10, 1923: Twelfth Night, Senior Class.

55. April 24, 1924: Clarence, Junior Class.

56. June 10, 1924: Icebound, Senior Class.

57. February 12-13, 1925: Tweedles, Junior Class (first presentation for two consecutive performances).

58. June 16, 1925: The Importance of Being Earnest, Senior Class.

59. December 8, 1925: The Goose Hangs High, Junior Class.
60. June 15, 1926: Kempy, Senior Class; first presentation in Westerville High School Auditorium.


63. June 14, 1927: As You Like It, joint presentation of Cap and Dagger and Theta Alpha Phi National Honorary Dramatics Fraternity.

64. November 18, 1927: The Admirable Crichton, Junior Class.

65. January 20-21, 1928: Mr. Pim Passes By, first Theta Alpha Phi presentation.


67. June 12, 1928: Robin Hood, Senior Class.

68. March 12-13, 1929: Gone Broke, Junior Class.


70. June 11, 1929: Parvenue, Senior Class.

71. December 13, 1929: The Dover Road, Theta Alpha Phi.

72. March 19, 1930: Mr. Pim Passes By, Theta Alpha Phi.

73. May 3, 1930: East Lynns, Junior Class.

74. June 14, 1930: She Stoops to Conquer, Senior Class.

75. November 23, 1930: Honor Bright, Cap and Dagger.

76. January 12, 1931: The Black Creek, Theta Alpha Phi.

77. May 2, 1931: The Rising Sun, Junior Class.

78. May 21, 1931: A Noble Outcast, Play Production class.

79. June 13, 1931: The Rivals, Senior Class.

80. October 17, 1931: The Importance of Being Earnest, Theta Alpha Phi, first homecoming production.


82. May 7, 1932: Back Stage, Junior Class.

84. October 12, 1932: *Attorney For the Defense*, Cap and Dagger.


86. March 25, 1933: *The Prodigal Son*, Theta Alpha Phi.

87. May 6, 1933: *Nightmare*, Junior Class.


89. October 14, 1933: *Oh, Susan*, Cap and Dagger.


94. June 5 and 9, 1934: *A Midsummer Night's Dream*, Senior Class.

95. October 27, 1934: *The Late Mr. Costello*, Theta Alpha Phi.


102. June 13, 1936: *Dorothy Vernon of Haddon Hall*, Senior Class, first presentation at city bandshell.

103. October 17, 1936: *The Double Door*, Junior Class.


105. May 1, 1937: *The Importance of Being Earnest*, Theta Alpha Phi.

106. June 12, 1937: *She Stoops to Conquer*, Senior Class.


111. October 22, 1938: **Glass Houses**, Theta Alpha Phi.

112. April 14, 1939: **When the Dawn Comes**, Cap and Dagger.

113. May 6, 1939: **The Late Christopher Bean**, Junior Class.


115. October 21, 1939: **Peg O' My Heart**, Theta Alpha Phi.


118. October 12, 1940: **Many Mansions**, Dramatics class.

119. May 3, 1941: **Dark Victory**, Cap and Dagger.


121. October 25, 1941: **Abie's Irish Rose**, Cap and Dagger.

122. May 9, 1942: **The Barretts of Wimpole Street**, Cap and Dagger.

123. October 31, 1942: **Yes and No**, Cap and Dagger.

124. April 30, 1943: **To Have and To Hold**, Speech Department.


126. October 16, 1943: **Shubert Alley**, Speech Department.


130. May 5, 1945: **Mr. Pim Passes By**, Cap and Dagger.


134. November 9, 1946: **Susan and God**, Cap and Dagger.

136. June 5 and 7, 1947: *Each in His Own Time*, Centennial play, directed by Professor John F. Smith.

137. November 12, 1947: *Papa is All*, Cap and Dagger.


140. May 6 and 8, 1948: *Robin Hood*, Cap and Dagger and Music Department.


142. October 16, 1948: *Deep are the Roots*, Cap and Dagger.


Teachers of Speech and Theatre at Otterbein, 1847-1950

1. M. DeWitt Long, Elocution, 1874-76.
5. Luda B. McNamee, Elocution, Pantomime and Dramatic Interpretation, 1899-1901.
7. Chestora M. Carr, Elocution, Pantomime, Monologues and Dramatic Interpretation, 1902-06.
8. Edwin B. Evans, Department of Public Speaking, 1906-10.
11. Anthony F. Blanks, Department of Public Speaking, 1913-14.
17. Leon McCarty, Department of Public Speaking, 1924-26.
18. Lester Baines, Department of Public Speaking, 1926-27.
20. Mary E. Barnhill, Debate Coach, 1927-29, Assistant Professor of English.


The Cap and Dagger Club

The Cap and Dagger Club is one of the newest in the college and from the title one might infer that its program is one round of pleasure. Such is not the case, however, instead of the light entertaining programs suggested by the title they have lectures on make-up, stage setting and gesture, together with reports concerning the careers of the great actors of the time. The club is essentially dramatic and was organized only last year, hence it is really in the process of development.

The members, who are limited to fifteen in number, will present three one-act plays, "Rooms to Let," "Will-O' the Wisp," and "A Girl to Order," in the spring. These are three very different types of plays and will give the members of the club an opportunity to study different roles as well as to furnish a highly entertaining evening for everyone.

Membership in the club is secured through a try-out and election system thus assuring the club members who have some dramatic ability. The present members are enthusiastic about the possibilities of their new organization and under the leadership of Miss Catherine Kahler are planning great things for the future.

Source: *Sibyl*, Volume XV, 1922, p. 105
PI KAPPA DELTA IS INSTALLED

Ohio Epsilon Chapter of Pi Kappa Delta Installed Friday Night.

HOWARD IS PRESIDENT

Thirteen Students, and Professors Initiated As Charter Members of Honorary Fraternity.

Following the initiation of thirteen students, professors and former students to active membership in Pi Kappa Delta, National Honorary forensic fraternity, Friday night, the Ohio Epsilon Chapter of Pi Kappa Delta was installed at Otterbein. Professor Brecs, a member of the Michigan Beta Chapter of Pi Kappa Delta initiated the various members and later presented the local organization with its charter.

Philalethean Hall was the scene of the first Pi Kappa Delta initiations Friday afternoon when Professor Brecs initiated Professors Lyon, Ros selot and Fritz and Don Howard into active Pi Kappa Delta membership in order that they might help with the initiation ceremony in the evening. At the later initiation service nine more became members of the national forensic society. Professors Schear and Troop, Messrs. Myers, Hoover, Wood, McGuire, V. Willit, '21, Dwight Arnold and L. O. Perry, former students, were initiated as charter members of the Otterbein Chapter. Following the initiation of all the members, the local chapter known as the Ohio Epsilon Chapter was installed with Don Howard as President, V. E. Myers as vice-president, F. E. McGuire as secretary and treasurer and Earl Hoover as corresponding secretary.

The initiation and installation ceremonies were witnessed by only two invited guests other than the initiates and officers themselves. President Clippinger and Dean Cornetet were invited guests to the initiation and installation of Otterbein's first national honorary fraternity.

Following the ceremonies in Philalethean Hall the new members of Pi Kappa Delta and their guests adjourned to the Maple Tree Tea Room where a banquet was served. The president of the local chapter presided over the extemporaneous speaking after the banquet at which time most of the older members of the chapter were called upon to give their opinions of the significance of the occasion.

Professor Brecs in the concluding talk of the evening congratulated Otterbein on her choice of a national fraternity in the interests of forensics and on her future in forensics. Professor Brecs wears three keys from forensic organizations and declares Pi Kappa Delta the best suited to the needs of Otterbein.

Membership in Pi Kappa Delta is open to anyone who has represented the college in intercollegiate debate or oratory, provided he be elected to membership by the members of the chapter. Various degrees are awarded according to the caliber of the work done and the number of contests in which a member participates. Special Distinction is the highest degree that any member can receive, and it is saying much for Otterbein forensics that three of the original members of the Epsilon Chapter of Pi Kappa Delta are awarded the degree of special distinction. The three who are permitted to wear the highest insignia of the fraternity are Professors Fritz, H. W. Troop and Virgil Willit.

Both men and women are entitled to wear Pi Kappa Delta keys and Miss Lyon is among those making up the original members of the local organization.

The Otterbein Chapter installed Friday night is the 88th chapter if the fraternity in the United States. Pi Kappa Delta has the largest enrollment of any national forensic fraternity in America. The chapter here is expected to stimulate interest in local forensics as permission to wear a Pi Kappa Delta key is a distinction that marks one as having outstanding ability and the key is recognized all over the country. The Otterbein chapter is the fifth to be granted to an Ohio school, Heidelberg, Hiram, Baldwin-Wallace and the University of Akron already have chapters. The keys for the local members failed to arrive in time for presentation at the initiation ceremony but will soon be seen about the campus.

Figure 45

PI KAPPA DELTA
Figure 46
Source: Sibyl, Volume XVII, 1921, p. 144
"Love, will you marry me here at the foot of the gallows?"

"If I Were King"

THE CAST

Francis Bechtolt
Edward Hammon
Fred White
Henry Gallagher
Wilburn Bargdill
Robert Bromeley
Wendell Williams
Richard Sanders
Franklin Puderbaugh
Lawrence Hicks
John Hudock
Alfred Owens
Quentin Kintigh
Everett Snyder
Karl Kumler

Wendell Rhodes
Oliver Spangler
Boyd Rennison
Alice Propst
Isabelle Ruehrmund
Jean Turner Camp
Jeanne Bromeley
Helen Clemans
Lucy Hanna
Margaret Haney
Margaret Baker
Maurine Knight
Gladys Snyder
Marian Dew
Margaret Tryon

PRODUCTION STAFF

Business Manager, Everett Boyer; Stage Manager, Karl Kumler; Assistant Stage Managers, Wendell Rhodes and Franklin Puderbaugh; Electrician, Roy Schwarzkoph; Properties, Lucy Hanna; Sara Baltimore at the Organ; Edna Hayes, Soloist.

Figure 47

Source: Sibyl, Volume XX, 1927, p. 142
"A fair fight, conducted according to the honorable laws of sword and lantern."

"If I Were King"

"If I Were King," presented by the Cap and Dagger Club in the Otterbein chapel Jan. 15, 1927, was one of the most outstanding performances in the dramatic history of the college.

Francis Bechtolt, in the leading role of Francois Villon, displayed exceptional ability, his acting being highly artistic and his dramatic scenes, especially, being played with much power.

Alice Propst was charming in her role as Katherine de Vancelles.

Much of the credit for the success of the play goes to the skill and zeal of its director, Professor Raines, who is the head of the Public Speaking Department.

The stage scenery and lighting effects combined with the acting to secure reality and effectiveness. The art department, under the direction of Mrs. Delphine Dunn, is responsible for the painting of the wings for the garden setting used in two of the acts.

Figure 43

Source: Sibyl, Volume IX, 1927, p. 113
THETA ALPHA PHI HOLDS INITIATION
AT WESLEYAN, TUESDAY, MAY 31

The Ohio Zeta Chapter of Theta Alpha Phi was installed on Tuesday evening, May 31, at Ohio Wesleyan University by the Ohio Alpha Chapter. Professor R. C. Hunter of Wesleyan who is province director of the Central States presided at the ceremony.

Following the installation service a banquet was held at the Sigma Chi house. President Turner of the Wesleyan Chapter was the toastmaster. Professor Breese and members of the Wittenberg Chapter spoke at the banquet. F. M. Bechtolt, President of the Otterbein chapter responded for Otterbein. Those initiated as chapter members were:

Francis M. Bechtolt, Jean Turner Camp, Edward Hammon, Betty White, Duane E. Harrold, Alice L. Probst, Mrs. Delphine Dunn, Dr. Sarah M. Sherrick.

Other members initiated at the same time were Ruth Asire, Wilburn Bargdill, Everett Boyer, Verda Evans, Henry Gallagher, Karl Kumler, Alfred Owens, Isabelle Ruchmund, Boyd Remnison and Frederick White. The local chapter is the 64th chapter created. Wesleyan, Otterbein, Heidelberg, Ohio Northern, Wittenberg and Baldwin-Wallace have the six Ohio chapters.

The local chapter will hold its first initiation on June 13 when several active and alumni members will be initiated. Ernestine Nichols, Lillian Shively, and Robert Bromeley have been selected as active members and Kathleen White Dimme, Wanda Gallagher, Lester Mitchell, Henry Olson, Mildred Swab as alumni members.

Officers for 1927-28 have been selected as follows: President, Fred A. electrician, and Martha Alsop as Ticket Manager. Other members of the production staff are Everett Boyer, Ruth Asire, Alfred Owens, and Wilburn Bargdill. Costumes for the play are being made at Sullivans Studio in Columbus, which will also provide elaborate fighting equipment. Miss McCahon of Westerville is in charge of the photography.

The parts of Rosalind and Orlando, the romantic leads, will be taken by Kathryn Steinmetz and G. Harlan McConaughy, Audrey and Touchstone, the comic leads, by Margaret Tryon and Francis Bechtolt, Celia and Oliver, the second romantic leads, by Elizabeth White and Kenneth Millet, and Phoebe and Sylvius, the second comic leads, by Gertrude Wilcox and Reginald Shipley.

Other Seniors who will take part, in the order of their appearance, are: Adam, Margaret Baker; Duke Frederick, H. Ressler Brown; Court Ladies, Charlotte Owen and Ernestine Nichols; Jaques, Edward Hammon; First Page, Amy Morris; Second Page, Ruth Musselman; William, Robert Snavely. Several minor parts will be taken by underclassmen of the Cap and Dagger Club.

Books


Otterbein College and Campus Publications

(In order of first publication)

Otterbein College Catalogue, 1848-1950.


The Otterbein Dial. Volume I, 1876. Monthly magazine, published by the faculty.


The Otterbein Weekly. Volume I, No. 1-13, March 5 to June 4, 1906.


Quiz and Quill, 1919-1950. Literary magazine, published annually or semi-annually by the Quiz and Quill Literary Club.

The Sibyl, 1901-1950. Published annually 1901-1905, biannually 1905-1917, annually 1917 to the present. Otterbein College Yearbook.

Otterbein College Original Records and Papers

Otterbein College (Otterbein University), Board of Trustees. Minutes, 1846-1950. Seven volumes.

Otterbein College (Otterbein University), Board of Trustees. Executive Committee Minutes, 1855-1948. Five volumes.

Otterbein College (Otterbein University), Faculty. Minutes, 1855-1950. Nine volumes.

Otterbein College (Otterbein University), Treasurer's records, 1853-1950.

Philomathean Literary Society. Minutes, 1858-1928. Four volumes.

Programs. Hundreds of programs, circulars, and additional printed material from 1847 to 1950.

Unpublished Materials


Other Sources

Interview with Mrs. E. E. Burtner, August 2, 1965.

Interview with Mrs. Howard Elliott, July 28, 1965.

Public Opinion, January 7, 1880, through 1950, Westerville, Ohio
Interview with Dr. A. P. Rosselot, July 28, 1965.

Interview with Mr. Albert Sanders, August 13, 1965.

Interview with Professor John F. Smith, August 15, 1965.

Interview with Judge Horace W. Troop, July 31, 1965.