A STUDY OF THE CONTRIBUTIONS OF
MARY LIZZIE MC CORD TO DRAMA
EDUCATION AT SOUTHERN
METHODIST UNIVERSITY

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

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Denton, Texas
August, 1976

Although in 1915 there was no drama education in Methodist colleges and universities in Texas, today all Methodist schools of higher education in Texas have at least course offerings in drama. Southern Methodist University was one of the first Methodist schools to offer such courses which began with the hiring of Mary McCord to teach public speaking in September, 1915. The problem of this study is to explain the contributions of Mary McCord to the development of drama education at Southern Methodist University.

These contributions are examined in terms of the educational climate at the time she began her career and by means of both written and oral presentations by her contemporaries whether they be her own teachers or predecessors, colleagues, students, or personal friends. In addition to the usual bibliographical sources, the unpublished and catalogued materials in the McCord Theatre Collection, personal interviews (more than five hundred hours), and countless letters and other personal materials were used in the study.
This study is organized into five chapters. Chapter I introduces the study, and Chapter II delineates the theatrical milieu which existed in the United States, in Texas, and in Methodist colleges and universities in Texas prior to 1915. This background is developed further in Chapter III with a survey of the professional and the educational theatre in Dallas for the same period. Chapter IV describes Miss McCord's life and career. In Chapter V the findings of the study are analyzed and recommendations for further study are made.

Although Mary McCord was a dedicated teacher and the department burgeoned under her leadership, especially in the late twenties and early thirties, her lack of promotional skills and self-assertiveness limited her effectiveness. She never realized her dream of having her own theatre. For thirty years she worked in make-shift rooms, on steps, and in the woods on campus; especially with the Commencement Week play, the road trips, the play readings on radio, the various oratorical and debate contests, Miss McCord was given the spaces no one else wanted. The same history repeated itself when the theatre collection established in her honor and bearing her name was searching for a permanent home.
Yet Mary McCord was a popular and highly respected teacher. She counted as close friends bishops, movie stars, teachers, and playwrights. To her students, she was generous with time and money. Her legacies are her students and the McCord Theatre Collection. She has provided a solid base for the preprofessional theatre department at Southern Methodist today—one of seven such departments in the country that have been selected for membership in the National Endowment of the Arts.

It is recommended that the development of the department after Miss McCord retired be examined, that the students taught by Miss McCord who chose theatre as their life's work be interviewed about the effect of her training on their careers, and that a thorough study of the McCord Theatre Collection be undertaken.
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CHAPTER I

INTRODUCTION

Although in 1915 there was no drama education in Methodist colleges and universities in Texas, today all Methodist schools of higher education in Texas have at least course offerings in drama. Southern Methodist University was one of the first Methodist schools to offer drama courses, which were developed by the Department of Public Speaking. This department had been established in the earliest days of the college.

The history of drama education at Southern Methodist thus began with the hiring of Mary McCord to teach public speaking. In 1915, while Miss McCord was teaching speech at San Antonio Female College, a two year girls' finishing school affiliated with the Methodist Church, she was summoned to teach public speaking at the new campus by the recently elected president, Dr. Robert Stewart Hyer. Then, in April of the first school year, Dr. Hyer asked Miss McCord to produce Shakespeare's As You Like It as part of the first Commencement Week in June.

Although it appears that Miss McCord's teaching was a pioneering effort in drama education in Methodist schools in Texas, there exists no study of Miss McCord's life and
career. The number of people who knew Miss McCord and her work, of course, is gradually diminishing with time. Hence, if these primary sources are to be interviewed, the time for the study to take place is now.

Another justification for the study is the McCord Theatre Collection located in the old section of Fondren Library on the Southern Methodist campus. The collection holds a wealth of drama and circus materials and memorabilia, ready to be used for research and study. The drama collection is second in size in Texas to that in the Hoblitzzelle Museum of the University of Texas at Austin. Thus, most of the materials germane to this study are ready-at-hand.

Statement of the Problem

The problem of this study was to ascertain what contributions were made by Mary McCord to the development of drama in higher education at Southern Methodist University.

Purpose of the Study

The purpose of this study was to explain the contributions made by Mary McCord to the development of drama in higher education at Southern Methodist University. Such an explanation must also provide answers to the following questions:

1. What was the status of drama in higher education in the United States prior to 1915?
a. Who were the leading drama educators in the United States prior to 1915?

b. What courses in drama were available to students in colleges and universities in the United States prior to 1915?

2. What was the status of drama in higher education in Texas prior to 1915?

3. What was the status of drama in the city of Dallas prior to 1915?

4. What were Mary McCord's contributions to the drama program at Southern Methodist University?
   a. What was the drama curriculum?
   b. What was the relationship between the department and the community?

5. How does the McCord Theatre Collection contribute to drama education?
   a. Why was the collection established?
   b. What are the aims of the collection?
   c. What areas of drama are represented in the McCord Theatre Collection?
   d. What persons were involved in the establishment of the McCord Theatre Collection?
   e. Of what value is the McCord Theatre Collection?

6. What is the status of drama at Southern Methodist University today?
Background

To set the scene for drama education at Southern Methodist University, it is necessary to examine drama education in American colleges and universities prior to and in the early years of the twentieth century. "The first Harvard man who succeeded in making a living by practising a recognized form of literature" was John Crowne, a Restoration playwright, who attended Harvard College from 1657 to 1660 (5, p. 520). No doubt his playwriting was discouraged at Harvard, in view of the school's close ties with Puritanism. Many colleges were founded by religious sects with strong feelings against the theatre, of course, but the Puritans were particularly active in their opposition.

Yet despite the teachings against drama activities, young men in the colleges defied their elders. As a result, amateur theatricals began to be produced without the sanction of the colleges. When professional theatre became available, the students were quick to attend.

William and Mary College in Virginia, where the Church of England was dominant, has the distinction of producing the first and second dramatic performances by college students in what is now the United States. As early as 1702, the students performed a "pastoral colloquy," and in 1736 "the young Gentlemen of the Colledge" produced Joseph Addison's Cato (5, p. 521).
Then, in the nineteenth century, foreign language departments began to employ the techniques of drama to help students in the mastery of a language. Plays in French, German, Spanish, Latin, and Greek were performed as exercises for the display of expertise in the language. It is possible such activities may have increased the chances for drama courses in the colleges to gain respectability.

About this time, also, elocution courses in many colleges were beginning to use pieces of dramatic literature for exercises in reading and vocal training; and performers from the professional theatre were beginning to appear on the lecture platforms at American colleges and universities. Eventually, acted dramas became a part of the curriculum or the program on many campuses.

By 1900, in fact, some educators were "beginning to accept the idea that the theatre has a basically serious role in our culture, that the theatre is an instrument for the moral uplift of man" (8, p. 572). Today it is widely accepted that drama is a fine art that can be studied seriously in a university, but in 1900 the assumption that it was a fit subject for college curricula was being supported by college faculties for the first time. Two corollary principles grew out of this assumption: that modern and contemporary drama, and live theatre, constitute appropriate subjects for academic
attention, and that only in the theatre and in the workshops can the creative study of drama occur (8, p. 573). Most of the founders of drama programs at major colleges and universities were dedicated to this laboratory method of instruction.

Probably the most significant event in the genesis of theatre education in America was the playwriting course begun by George Pierce Baker in 1903 at Radcliffe. Baker later taught at Harvard and at Yale, where he founded the School of Drama in 1925 (22, p. 313). Baker was responsible for the development of many of America's leading playwrights, directors, designers, actors, and critics. Already by this time Brander Matthews of Columbia University had become the first professor of dramatic literature in America in 1900. He helped create ties between the collegiate theatre and the Broadway theatre. In 1914, Thomas Wood Stevens established the first department of dramatic arts offering an academic degree at Carnegie Institute of Technology. Both Thomas H. Dickinson of Wisconsin and Frederick H. Koch of North Dakota and later of North Carolina, taught dramatic arts and organized and directed successful college theatres. Alexander M. Drummond of Cornell taught, directed, and wrote plays; designed scenery, lights, and costumes; and trained actors. Drummond and Koch also promoted the writing of folk drama.
Although these men were only a few of the drama educators who established university drama programs throughout the United States, there was no drama education in the first decade of the twentieth century in the Methodist colleges and universities of Texas. The Methodist Church did not look favorably on the theatre as an entertainment; consequently, drama was not considered an academic discipline worthy to be included in the curriculum. Yet there seems to have been a pattern to the eventual development of drama education in Texas higher education. First, public speaking or its equivalent would be offered, and after some time, drama courses would be added to the curricula under the auspices of the speech departments. In the early 1900's a few church-related colleges had limited course offerings in speech, public speaking, or elocution; the state colleges and universities, however, particularly the University of Texas at Austin and Texas Agricultural and Mechanical College, did not offer any form of public speaking classes within their curricula at this time.

In 1915, when Southern Methodist University was opened in Dallas, the president, Dr. Robert Stewart Hyer, bowed to the public demand and agreed to include speech in the curriculum of the new school. He engaged Mary McCord to teach public speaking and physical education (18). As noted above, Miss McCord had been speech teacher at San Antonio Female School, a Methodist finishing school. Eight
months later, Dr. Hyer asked Miss McCord to produce a play to help celebrate the first Commencement at the college. He specifically requested a Shakespearean play to be produced in honor of the three-hundredth anniversary of Shakespeare's death. As You Like It was the play selected, and with its production on June 12, 1916, drama education had begun at Southern Methodist University (1, p. 5).

**Methodology**

Much of the data for this study has come from interviews with people who knew and worked with Mary McCord. Professor Ronald Marcello, director of the Department of Oral History at North Texas State University, was consulted for guidelines in conducting oral interviews. With his recommendations (11) and those of Dexter (6) the following approach was used.

1. Interviews were scheduled at a specific time and place convenient to the person who was interviewed. Preferably the setting for the interviews was in the home of the memorist.

2. Each interviewee was contacted, preferably by telephone, prior to the initial meeting, the purpose being to explain the study and his or her importance to the study.

3. An initial face-to-face meeting, called the pre-interview conference, usually was the next step. Its purpose
was to establish rapport and put the interviewee at ease. At this meeting, the interviewer explained further how and why the memorist was important. The interviewer also enumerated the various areas that were to be covered in the taped interview. This gave the memorist time to think about these topics in advance.

4. Some interviews were conducted by telephone, during either the initial call or a subsequent one.

5. The taped interview took place. Topics to be covered were placed on a three-by-five card.

6. The following people were contacted in person:
   a. Dr. George Thomas, who was in Miss McCord's first speech class and who played Sebastian in the first play;
   b. Mrs. Margaret Hyer Thomas, President Hyer's daughter and a close friend of Miss McCord's;
   c. Mrs. Kate Warnick, who is a former librarian at Bridwell Library, who still volunteers in the Bridwell Library every day, and who was a personal friend of Mary McCord's;
   d. Mrs. John Bowyer, who was a friend of Miss McCord's and whose husband taught at Southern Methodist with Miss McCord;
   e. Mrs. Virginia Lynn Hewitt, cousin of Mary McCord;
   f. Mary Miller, Dean of Continuing Education at Southern Methodist and a former student of Mary McCord;
g. Dr. Herbert Gambrell, a former chairman of the history department at Southern Methodist;

h. Dr. Edyth Renshaw, who is curator of the McCord Theatre Collection and a most valuable source, who studied and taught under Mary McCord, who earned her doctorate from Columbia University, who returned to Southern Methodist, and who, with David Russell, became co-chairman of the department upon Miss McCord's retirement.

7. The following persons were interviewed by telephone alone:

a. Dr. John Cook, a student teacher for Mary McCord, who returned to Southern Methodist to chair the Spanish department;

b. Mrs. Norma Jean Ballard Stanton, a student of Mary McCord's and her close personal friend;

c. Miss Lois Boli, a student of Mary McCord's who also taught for her;

d. Dr. George Bond, an actor in the first Shakespearean play and a retired chairman of the English department at Southern Methodist;

e. Colonel John Smith, whose sister studied under Miss McCord at San Antonio Female College;

f. Catherine Fleming, former drama major under Mary McCord;
g. Mrs. Moneta Storey Speaker, Jr., a drama major under Mary McCord;

h. Mrs. Mae Sandlin Fee, who studied under Mary McCord (her husband was also a McCord student);

i. James Kilgore, who knew Mary McCord, whose father taught in the theology school, and in whose home Mary McCord lived for several years;

j. Dr. Howard Grimes, a former student of Miss McCord's, he now teaches at Perkins School of Theology;

k. Mrs. Claudia Robinson, student of Miss McCord's;

l. Allen Maxwell, editor of the *Southwest Review* and a former student of Miss McCord's;

m. Lynn Murray, director of the University Interscholastic League one-act play contest;

n. Reverend Tom Shipp, who is pastor of Lover's Lane Methodist Church and who had private speech lessons with Miss McCord;

o. Mr. and Mrs. Jake Lynn, cousins of Miss McCord;

p. Mrs. Zula Pierson, a former chairman of the theatre department at Lon Morris Junior College.

Chief among bibliographical sources were Southern Methodist University catalogues from 1915 to 1943 (Mary McCord's retirement), which list and explain the course offerings of the department. *The Rotunda*, the University yearbook, was a valuable source regarding the reporting of theatre events. The school newspaper and the Dallas
newspapers present critical reviews and the happenings of
the department which were valuable to the study. The
archives at Southern Methodist contain the personnel files
kept by Dr. Hyer from the beginning of the school. Mr. Lee
Malazzo, chairman of the archives, opened all files for
this study. The only book which deals with the founding
of Southern Methodist (19) was of particular importance.
Records and policy decisions of the Methodist Church and
its schools were valuable to this study (13, 4, 12).
Bridwell Library, the repository for a five-state region
of the Methodist Church, cooperated fully with the project.
Finally, there were two theses of special interest. One
is located in the Southern Methodist library and is a
comprehensive study of the Arden Club, the drama club at
the University (1); and the other is a doctoral disserta-
tion by Rose Mary Rumbley of North Texas State University
(17).

The background study of drama education in the United
States relies on the writings of such authors as Oscar
Brockett (2), Robert Findlay (3), Kenneth Macgowan and
William Melintz (10), Karl Wallace (21), and Garff
Wilson (22), along with other theatre historians. Early
journal articles (7, 15) such as those found in The
Drama (20) were used.
From these and other sources the following definitions were established for this study.

a. Drama: taken from the Greek verb "to do" or "to act," drama has classically referred to a body of work written to be acted out in front of an audience; drama elements are said to be story or plot, the theme or idea, the characters that play out the drama, language or dialogue, the mood or atmosphere the play strives to create, and spectacle, the physical picture created on the stage.

b. Theatre: derived from the Greek verb "to see," in this study theatre will be used interchangeably with drama as it refers to the play that is to be acted out along with the action which reveals the sense of the play through its characters; theatre also refers to the place where the play is acted out.

c. Drama Education: uses the techniques of teaching to provide the student with theatrical experiences which allow him or her to take part in the actual creation of a production; drama education allows the student to experience the many different aspects of theatre as craft, fine art, vocation, and as avocation; it creates an environment to enable the student to learn about himself as he learns about others through plays and through the experience of working closely with others toward a common goal.
The contributions of Mary McCord to drama education at Southern Methodist University are thus presented in terms of the educational climate at the time she began her career and by means of both written and oral presentations by her contemporaries whether they be her own teachers or predecessors, colleagues, students, or personal friends. Chapter II lays the groundwork for the theatrical milieu which existed in the United States, in Texas, and in Methodist colleges and universities in Texas prior to 1915, when Mary McCord began her teaching duties at Southern Methodist. The background study continues in Chapter III with a survey of the Dallas theatre scene, both in the professional theatre and in the Dallas schools prior to 1915. Chapter IV describes and analyzes Miss McCord's life and career. Finally, in Chapter V the findings of the entire study are analyzed with recommendations for further study.


18. Thomas, Margaret Hyer, daughter of first president of Southern Methodist University, Dr. Robert Stewart Hyer, and former student of Miss McCord, personal interview, Dallas, Texas, May 25, 1976.

19. Thomas, Mary Martha Hosford, Southern Methodist University, Founding and Early Years, Dallas, Texas, Southern Methodist University Press, 1974.


CHAPTER II

DRAMA IN HIGHER EDUCATION

The history of the drama in America can be understood as a struggle for respectability. The Puritans, who settled New England, and many similar denominations in other colonies were diametrically opposed to the theatre and hence to its drama. Had they had their way, the theatres would have all been closed—or, more precisely, never have been opened. Yet the English settlers contained a good many lovers of theatre among their number, and pioneers from other countries had had little experience with the closing of theatres. The clash between these two factions was inevitable.

From its beginnings, the theatre strove to deal with this problem by linking its fare to moral teachings, the American democratic ideal, and the romanticism of the citizenry. The last two of these are fit topics for study. The first, of course, is the subject of this dissertation. The practitioners of drama early sought a link with education--particularly "higher" education--and the concept "educational theatre" figures prominently in the history of the drama in the United States.
This chapter examines briefly the development of drama in higher education in the United States and in Texas, and in Methodist colleges in Texas.

Drama in American Colleges and Universities

It is customary to date the beginning of drama education in America at 1903 when George Pierce Baker taught a playwriting course at Radcliffe College (2, p. 631). Although theatrical activities had been a part of college life at many institutions from the time of their founding, these activities were usually performed outside the classroom.

No doubt the doctrinal sects that established many American colleges and universities had a strong antipathy toward the theatre. Hence, they were intolerant of students attending theatrical activities and objected to such activities taking place on campus. The purpose of a religious denomination that started a college or university was to provide an educated ministry. The early presidents of New England colleges were selected from outstanding Protestant clergymen who believed that a student's religious instruction and way of life were as important to his education as his instruction in the subject matter he was pursuing. Prior to 1800, there were twenty-seven permanent colleges founded in this country and all but three (the universities of Georgia, North Carolina, and Vermont, which were
state institutions from the beginning) were started by religious sects (3, p. 546).

The Restoration playwright, John Crowne, was graduated from Harvard College in 1660; however, it is doubtful that his playwriting talents were encouraged at Harvard (3, p. 521). In 1668, the famous Puritan minister, John Mather of Boston, wrote his disapproval of students at Harvard College reading a comedy as a part of a class exercise. In 1723, his son, Cotton Mather, indicated the strong feelings of the clergy against theatricals in his "Suggestions on Points to be Inquired Into Concerning Harvard College" (3, p. 521).

Whether the scholars have not their studies filled with books which may truly be called Satan's Library. Whether the books mostly read among them are not plays, novels, empty and vicious pieces of poetry . . .

As a minister, Mather was automatically an Overseer of the college and a powerful man in matters of policy.

Despite such preaching against any dramatic activities, young men in the colleges defied the church and began to attend the professional theatre. As a result, amateur theatricals came to be produced without the sanction of the college or the university. The eighth and ninth dramatic performances in the United States, for example, were performed by students at William and Mary College in non-Puritan Virginia. As early as 1702, the students performed a "pastoral colloquy," and in 1736 "the young Gentlemen of the Colledge" produced Joseph Addison's
Cato (3, p. 521). In the entry in his diary for November 16, 1751, John Blair indicated William and Mary students had not lost their interest in the drama (3, p. 521).

This evening Mr. Preston (professor of moral philosophy), to prevent the young gentlemen of the college from trying at a rehearsal in the dormitory how they could act "Cato" privately among themselves, did himself act the "Drunken Peasant," but his tearing down the curtains is to me very surprising.

Nevertheless, John Witherspoon, sixth president of the College of New Jersey, which is now known as Princeton University, spoke for most college administrators in "A Serious Enquiry into the Nature and Effects of the Stage," written in 1757: "We hope to abolish the theatre just as much as other vices" (3, p. 423). His statement was made only three years after former President Burr of New Jersey College saw that President Ezra Stiles of Yale was entertained by allowing him to see "two Young gentlemen of the college [who] acted Tamarlane and Banezetz, &c" (3, p. 524).

While a student at Harvard College from 1757 to 1761, Nathaniel Ames wrote in his diary that he had seen several theatrical productions performed at Harvard. After he was graduated, he wrote that he continued to attend the theatre. In 1767, however, an official notice was set down at Harvard as to the punishment of those who were in any found in attendance at a theatrical event (3, p. 525).

Chapter. IV Of Misdemeanours and criminal Offences XVIII. If any undergraduate shall presume to be an actor in, a Spectator at, or any Ways concerned in any
Stage Plays, Interludes or Theatrical Entertainments in the Town of Cambridge or elsewhere, he shall for the first offence be degraded—& for any repeated Offence shall be rusticated or expelled . . . Provided, That this Law shall not prevent any Exhibitions of this kind from being performed as Academical Exercises under the direction of the President and Tutors.

The loophole regarding "academical exercises" was also provided for. The close supervision of such exercises is seen in this directive (9, p. 295).

1762, April 28, This day was the Public Examination, the Comtee of the Overseers being present, after wch Oliver & Huntington were allow'd to exhibit a Scene in Terrence before the Comtee they desiring it, but in Private in the Library none being present but the Comtee, the President and Tutrs.

Yet by 1781, Harvard faculty members were composing their own dramas for students to perform with some attention given to costumes. These dramas were primarily performed as academic exercises; for example, there is a citation from faculty records at Harvard that one faculty member, a Dr. Young, had written "... some Scenes of Busiris, a Tragedy, ... /to/ be exhibited in the chapel . . . " (9, p. 295).

The development of drama at Yale progressed very slowly. Although in 1754 President Stiles saw a dramatic presentation at New Jersey College, two years later the Yale faculty took a strong stand against the theatre (3, p. 527).

Whereas it appears that a play was acted at the house of William Lyon /a tavern-keeper on State Street/ on the evenings after the 2d, 6th, 7th and 8th days of January instant, and that all the students (excepting some few) were present at one or other of those times,
and many of them continued there until after nine of
the clock, and had a large quantity of wine, and
sundry people of the town were also present. And
whereas this practise is of a very prenicious nature,
tending to corrupt the morals of this seminary of
religion and learning and of mankind in general, and
to the mispence of precious time and money.

Any student in the audience was fined eight pence, and the
student actors were fined three shillings each. This was
a particularly large fine for the actors, for common laborers
had to work a twelve-hour day for three shillings. Three
shillings would amount to approximately seventy-five cents
in 1976 currency, while eight pence would be about sixteen
cents (17, p. 4).

The literary societies at Yale, however, Linonia and
Brothers in Unity, maintained an interest in the theatre.
Performing on an extra-curricular basis, these groups pro-
vided literary activities for students which the curriculum
had failed to supply. They encouraged debate and speech-
making. Later, humorous dialogues, light comedies, and
farces were added, and these productions were very popular
with the societies: acting "not only enlivened their weekly
gatherings, but it was the main feature of the exhibitions
in which the anniversary of the 'Venerable and Illustrious
Society' was celebrated" (3, p. 526).

Students at Yale wrote plays which were performed at
the societies' gatherings along with popular comedies like
*The Beaux' Stratagem* and *Love Makes a Man* (3, p. 526). The
audience was composed of students and townspeople. That college officials knew of the productions and of their popularity is plain from the 1782 entry in the diary of President Stiles (3, p. 526).

There are two academic fraternities in college, the Linonian and the Brothers in Unity . . . their entertainments and dramatic exhibitions have become of notoriety no longer to be concealed. The general sense of the members of both has been against carrying dramatistical exhibitions to the greatest length. Others have been zealous for the whole drama . . .

In 1789, Stiles officially prohibited any further public performances; in 1790, the last plays were presented by the literary societies at Yale. As late as 1824, President Timothy Dwight wrote that he believed the theatre to be so great an evil that it should be opposed universally. This is indeed an interesting statement in view of the fact that one hundred years later in 1925, George Pierce Baker was directed to develop a new graduate school of drama which was to provide superior training in every branch of the dramatic arts. The new program was to be designed for talented people who would be the leaders in the professional theatre (16, p. 313).

Literary societies were not only at Yale, but also at Harvard, Princeton (New Jersey College), Dartmouth, and several other colleges. Not all of these societies produced plays. Princeton and Rutgers, for example, concentrated their efforts on forensics. The College of Philadelphia (the University of Pennsylvania), however, which was
founded in 1755, had dramatic activities from its beginning. One of its original trustees was the William Plumstead who was the owner of "Plumstead's Store" in which the Murray and Keene professional company first played in 1749 (3, p. 527). Thomas Godfrey, the author of the first American tragedy to be produced on an American stage, *The Prince of Parthia*, was a pupil of William Smith, the college provost. Smith sponsored and directed the *Masque of Alfred*, the first dramatic production composed and acted by college students, during the Christmas holidays of 1756-57 (3, p. 528). With an officer of the college taking such an active interest in the drama, it is understandable why the University of Pennsylvania was so prominent in early college drama.

Dartmouth had two literary societies, the Social Friends founded in 1783 and the United Fraternity founded in 1786 (3, p. 529). Competition between the two groups was intense. They presented forensic events, sponsored many playwriting contests, and produced many original plays written by students.

After 1800, scattered records of plays being performed at commencement exercises and celebrations of various kinds can be found in many schools--Yale, Wake Forest, Norwich University in Vermont, the Litchfield Female Academy, the Lancastrian School at New Haven, Amherst, and Union College, to name only a few (3, pp. 532-533).
On the whole, however, theatrical activity ceased to have as significant a role in college life as it had had in the previous century. To fill the void left by the absence of dramatic activities, students in the latter half of the nineteenth century began to organize themselves into dramatic groups. These groups had as their purpose for existence the singular goal of producing plays. The vast majority of dramatic clubs were found in state or independently-supported colleges, rather than in church-affiliated colleges which were also rapidly increasing in number. There were one-hundred-and-fifty denominational colleges founded between 1800 and 1861; in the same period, eighteen state institutions were constructed (3, p. 571). The interest in evangelism caused denominations to provide schools in which their ministers could be trained. In many colleges with religious affiliations, dramatic activities were discouraged; in others such as at Fordham, these activities were allowed to flourish (5, p. 537). There appears to have been no pattern to the acceptance or rejection of theatrical activities within the church-related, the state, or the independently-supported colleges.

One of the most famous clubs to promote theatrical activities—and one that set the pattern for many such clubs throughout the country—was the Hasty Pudding Club of Harvard. Begun in 1795, and in continuous existence until today, it did not have a prominent role in American
college dramatics until 1844 (3, p. 535). The preference of the club was to produce farces and burlesques. In 1854, the Hasty Pudding Club took a musical play, *Tom Thumb*, on the road. This musical, written by a Harvard student, was based on Henry Fielding's burlesque, *Tom Thumb; or, the Tragedy of Tragedies* (3, p. 536).

Also in the last half of the nineteenth century, various extra-curricular activities were expanded. Athletics, glee clubs, social fraternities, and dramatic activities began to flourish. At this time, play productions became popular as money-makers. Students put on plays to benefit the band, the library, the endowment fund, the dances, and athletics. Not all the plays were done by drama clubs, and the promise of making money for pet projects was the only criterion necessary for legitimizing a production.

In 1881, at Harvard, a production of *Oedipus Tyrannus* was done in the original Greek (3, p. 541). It was rehearsed for over six months, and the Greek Department supervised every detail of the production. Historical accuracy was the rule. Music for the production was composed by Professor J. K. Paine of the Music Department. The dramatic chorus consisted of fifteen members of the Harvard Glee Club, and a forty-piece orchestra along with a chorus of sixty voices made up the musical part of the
production. The costumes were done by Mr. F. D. Millet, who took great pains to design the costumes with as much historical accuracy as possible. He also attended rehearsals to help the actors handle the garments in a proper fashion. George Riddle, an elocution teacher at Harvard, played the leading role.

The play was witnessed by six thousand people; on the occasion of the first performance, by an audience which, for literary distinction, has probably never been equalled in America; many persons were unable to obtain seats, although ten times the original price was freely offered; it was reported by every considerable newspaper in the country, and the news of its performance was not only telegraphed to Europe, but was even inserted in the local papers there . . . (3, p. 542).

Between the years 1881 and 1900, there were thirty-seven performances of Greek plays performed at American colleges (3, p. 543). Teachers of French and German soon followed the example of the Greek departments and clubs. Although not done as often as the Greek plays, nevertheless the fact that such foreign language plays were presented with such frequency suggests that they had the approval and often the assistance of the college authorities. Doubtless, the foreign language play also helped associate play production with departments of instruction, thus merging the curricular with the extra-curricular. Professors of elocution and oratory became involved in productions and began to use theatre techniques in their own classrooms.

The teaching of elocution in American colleges and universities began in the latter half of the eighteenth
century (4, p. 55). As a curricular offering, moreover, elocution was legitimate from the beginning. As a popular import from England, elocution was a natural outlet for rhetoric, which was already an acceptable subject in the college curriculum.

When elocution was taught within the established departments of speech, students searched for materials to use for classroom exercises and for recitals they delivered before an invited audience. Dramatic readings taken from plays became popular as materials for performance. Hence, elocution courses provided a natural bridge from speech training to theatre education. Moreover, the teachers of elocution were schooled in institutions specializing in developing a delivery style like that of the Columbia School of Expression, the National School of Elocution and Oratory, the Boston School of Expression, the Northwestern School of Oratory, or Emerson College (5, p. 580).

It was thus easy for the elocution teachers to experiment with theatre techniques. They wanted students to do more with a selection than merely recite it as a vocal exercise. Creating a character thus became an important part of the elocution training. As a natural outgrowth of this practice, elocution teachers were often the founders of departments of theatre. Early theatre instruction at the State College of Washington, for example, appears to have been modeled after the Columbia College of Expression.
All instructors at the Washington school were graduates of the Columbia College of Expression (5, p. 579). Other college and university professors and teachers seemed to follow this example.

Toward the end of the century, theatrical activities were being performed in colleges and universities as competitions between schools or with students within the same school, as class exercises, and as entertainments. Actors, playwrights, and directors began to appear as lecturers to college audiences. The drama had finally attained a measure of respectability on campus.

Before 1900, there had been scattered attempts by educators to make drama a part of the college curriculum. In 1886, before a national meeting of social scientists, William O. Partridge, sculptor, novelist, and professor of fine arts at Columbia University, made an eloquent plea for the establishment of college departments of drama. Philip N. Walker describes a course at the University of Washington in 1884-85 which included a "study of the plays of Shakespeare and public practice in their rendition" (5, p. 572). Such vague and general terminology no doubt appeared in college catalogues through the country. Henry Frink, professor of oratory at Hamilton College, complained in 1892 that "oratory" was being "usurped and turned from its original usage" by schools for the technical training of dramatic readers (5, p. 572). As tentative as these efforts
were, through such curricular offerings collegiate drama departments were founded. Thus, even before 1900, some educators were "beginning to accept the idea that the theatre has a basically serious role in our culture, that the theatre is an instrument for the moral uplift of man" (5, p. 572).

There were various classes in theatre education as early as 1899-1900. At the University of West Virginia, Charles H. Patterson required "practice in the writing of plays and study of contemporary drama" in a credit course and Professor Lucius A. Sherman, required playwriting in his course, "The Principles of Dramatization," at the University of Nebraska in 1900-1901 (5, p. 573). Thomas Dickinson instructed the staging of plays at Baylor University in 1901-02, but it was short-lived because of the outcry of the religious zealots who supported the school (5, pp. 573, 592). Other schools that offered a course or courses in drama education prior to Baker were: Kansas, Wisconsin, St. Louis, Albion, Whitman, Mount Holyoke, Nebraska, Iowa University, Southern California, Adrain, Illinois College, Syracuse, George Washington, Wooster, Northwestern, Oberlin, Washburn, University of Washington, Michigan, Smith, Allegheny, University of Colorado, Yale, West Virginia, Notre Dame, St. Ignatius (now the University of San Francisco), Oregon, Wesleyan, Wittenberg, Illinois, Willamette, and Florida State College for Women (5, pp. 572-593).
Finally, in 1903, the famous playwriting course taught by George Pierce Baker was offered at Radcliffe College. This course was important because it attracted talented persons, and it helped legitimize drama as a course of study (16, p. 313). Baker also taught at Harvard and Yale. At Harvard in his English 47, Baker attracted some of the men and women who would shape the American theatre in the twentieth century. He taught playwrights S. N. Behrman, Sidney Howard, Edward Sheldon, Philip Barry, Percy Mackaye, and Eugene O'Neill, among others. He taught such notable directors, designers, actors, and critics as Alexander Dean, Sam Hume, John Mason Brown, Theresa Helburn, Robert Benchley, Kenneth Macgowan, Lee Simonson, Robert Edmond Jones, Mary Morris, and Osgood Perkins. When Baker moved to Yale in 1925, he established the first graduate school of drama in this country (2, p. 229).

Two events which took place within fifteen years of each other indirectly affected the educational theatre programs in colleges and universities. They were the advent of the motion picture and the growth of the Little Theatre Movement. Each was able to spread theatre to countless millions of people, including prospective students, unable to attend a professional theatre performance.

The motion picture, which had its inauspicious public debut in New York City on April 14, 1894, began as a spool of pictures photographed on George Eastman's new flexible
film (1, p. 516). Pictures appeared to move when a spectator dropped a coin in the slot and turned the crank. Thomas A. Edison's "kinetoscope" would then cause the spool of pictures to revolve creating the illusion of motion.

In 1905, the "Nickelodeon" was born in a remodeled storeroom in McKeesport, Pennsylvania (1, pp. 350-351). Its first attraction was The Great Train Robbery, filmed in 1903 by an Edison cameraman. The Nickelodeon became so popular that within four years there were at least eight thousand of them in the United States. An industry sprang up, and it is estimated that by 1910, there were at least ten million moviegoers in America. By 1916, the number had grown to twenty-five million, who spent seven hundred thirty-five million dollars a year (1, p. 354).

Although "little theatres" had begun in some locales as early as the 1880's, the Little Theatre Movement started about 1910. Perhaps the most notable projects were the Neighborhood Playhouse and the Washington Square Players, both in New York City, and the Provincetown Players of Provincetown, Massachusetts, and New York, but little theatre groups were successful in cities throughout the country. The movement greatly stimulated interest in the live theatre performed by local devotees.

As a result, theatre was more truly available to people everywhere than at any time in its long history.
Towns of all sizes started their own drama groups. Stock companies traveled across the nation bringing plays to thousands of persons who were unable to attend the New York theatre. Among these theatregoers were prospective college students and their parents. Consequently, the demand to learn more about drama and to be able to participate in theatre was beginning to be felt in colleges and universities. The curricula came to reflect the demand.

Drama in Texas Prior to 1915

Drama education in Texas colleges and universities prior to 1915 followed much the same pattern set by educators in colleges and universities through the nation. That is, courses in drama were found in the Texas college curricula as outgrowths of elocution and public speaking departments.

There was an attempt at innovations by Thomas Dickinson at Baylor in the early years of the century, but it failed. His course was entitled "Dramatic Recitation" (5, p. 592) and appeared in the Baylor catalogue of 1901-02. The course description stated that there would be "instruction in the staging of plays" (5, p. 573). The course was gone from the 1902-03 catalogue, nor did it appear in any Baylor catalogue prior to 1915. The course was short-lived because of opposition on religious grounds from men who exerted considerable influence over policy at the Baptist school.
Even so, according to Hamar's survey of theatre education in American colleges and universities, Baylor University at Waco was the only Texas school that offered any theatre education prior to 1915. If it existed at all in Texas schools, it was under course titles other than "theatre" or "drama." Education in dramatic art probably was relegated to work in speech courses in elocution, expression, vocal culture, or public speaking. Although it is difficult to know exactly what was taught in such courses, it can be assumed that the subject matter included some dramatic interpretation along the lines followed by such schools as Smith in 1900–01, the University of Washington in 1894, and Wittenburg in 1899-- to name only three (5, p. 585).

Public recitals in elocution during the years from 1900 to 1915 were filled with dramatic readings according to one Texan's account (12). The memorist relates that young ladies would recite a monologue which included a large variety of dramatic selections. Many of the sections were taken from plays, and the young women performed all the roles.

Such practices as this provided the first drama education within the curricula of Texas colleges and universities. Yet Texas certainly avoided the lead in promoting drama education. Only after 1915 would drama education enter the curriculum of a college or university on a permanent basis.
Drama in Methodist Colleges and Universities
of Texas Prior to 1915

It is necessary to study the history of the Methodist Church in order to understand the Church's position on education, and more specifically, on the inclusion of drama education within the curricula of Methodist colleges and universities. To get an accurate picture of the history of Methodism, the study must begin with its founder, John Wesley.

Wesley did not set out to found a church, of course, but to reform the existing Church of England. When the clergy and the laity of the Anglican church were not receptive to his ideas or teachings, and closed their churches and their pulpits to him, he reluctantly founded a new sect, one that would accept his philosophy of salvation by grace. The new denomination came to be called the "Methodist" Church.

The word "Methodist" had had many meanings up to that time. Early in the seventeenth century, Methodist was a slang term for religious dissenters. The word also was applied to schools of botany and medicine as well as to a theological philosophy (14, p. 49). In 1706, according to C. E. Vulliamy, a Methodist was defined in a dictionary of the period as "one that treats of method or affects to be methodical" (41, p. 49). Wesley himself was against the use of the word "Methodist" or any other word that would promote the religious differentiation which he abhorred.
Popular usage prevailed, however, and forced Wesley to write his own definition, "... one who lives according to the method laid down in the Bible" (14, p. 49).

Other sources explain that Methodist referred to those clergymen who preached sermons they had written themselves, a practice foreign to the ministers of the day, who were in the habit of reading sermons prepared by others. Methodist also referred to the act of God in calling ministers to preach His word. The Anglican priest who became a Methodist minister was a man on the move. His responsibility was to bring the gospel to everyone. He believed that the life of the church was at stake in his generation.

Whatever the source of the denomination's name or Wesley's intent in "founding" it, he was a learned man who believed that both the clergy and the laity had the responsibility of becoming educated. Hence, it is not surprising to find that nearly all of the Methodist preachers who joined the movement in 1739 and in the early years were graduates of either Oxford or Cambridge, and were therefore "scholars" (8, pp. 1023-24).

The first Methodist conference in the United States, held in 1784, officially established the Methodist Episcopal Church in America. It also authorized the first Methodist college in this country, Cokesbury College in Abingdon, Maryland, in 1785. After two fires, the school was permanently closed in 1796, eleven years after it was founded (11, p. 36).
When Methodism reached Texas in 1818 (13, p. 19), however, the tradition of an educated clergy appears to have been forgotten. The philosophy of the frontier preacher was "experience over education." Circuit riding was the only school most of the preachers attended. This practice caused great difficulty for the men and women who wanted to establish schools of higher education. The practicality of such a belief and practice is understandable when the colleges and universities for clergymen were almost exclusively located on the Eastern Seaboard, thousands of miles from Texas.

A circuit rider who was also a sponsor of higher education was Martin Ruter, one of the first preachers to come to Texas. Self-educated, he had resigned from the presidency of Allegheny College to bring the gospel to Texas in 1837, one year after independence from Mexico had been won. The first Methodist college in Texas, founded in 1840 at Rutersville and in operation until 1856, bore his name. Other Methodist colleges started about this time were (10, pp. 181-87)

Andrew Female College, Huntsville 1852-1879
Dallas Female College, Dallas 1866-1884
Guadalupe Male and Female College, Sequin 1849-1869
Gilmer Female College, Gilmer 1856-1861
Grandbury College, Grandbury 1873-1889
Kidd-Key College, Sherman 1866-1935
Marvin College, Waxahachie 1869-1883
McKenzie College, Clarksville 1841-1868
North Texas Female College, Sherman 1866-1892
San Antonio Female College, San Antonio 1894-1918
San Saba College, San Saba 1860-1886
Starrville Female College, Starrville 1855-circa 1860
Soule University, Chappell Hill 1856-1888
Wesleyan College, San Augustine 1844-1847
None of these schools is still in operation. Rutersville College, McKenzie College, Wesleyan College, and Soule University became a part of what is generally considered the oldest existing Methodist university in Texas, Southwestern University at Georgetown, founded in 1873. Two other colleges were also founded in 1873 and are still in existence today--Lon Morris College, a four-year school at Marshall and Wiley College at Marshall. Lon Morris College was formerly known as Alexander Collegiate Institute and prior to that name Alexander Institute of Kilgore. The college was moved to Jacksonville in 1894, and the name was changed to Lon Morris in 1924. Wiley College at Marshall was begun by the Freedmen's Aid Society of the Methodist Episcopal Church, March 17, 1893 (10, pp. 176-77). This college is the second oldest college established for Blacks west of the Mississippi.

After the establishment of the colleges in Texas, the question of the inclusion of drama education to the curricula of the schools was dependent on the teachings of the church and its founder, John Wesley. Wesley's feelings on the question of theatre can best be understood by considering a letter he wrote in 1764 to the mayor and the corporation of Bristol. Wesley was greatly concerned about a rumor of the possible construction of a new playhouse in the city. He writes that (15, p. 128)

... most of the present stage-entertainments sap the foundation of all religion ... turn to youth especially gay, trifling, and directly opposite to the
spirit of industry . . . and as drinking and debauchery of every kind are constant attendants on these entertainments, with idleness, effeminacy, and idleness . . .

He applauds the city of Nottingham, which refused to erect a new theatre. He then states (15, pp. 128-29),

It does not become me, gentlemen, to press anything upon you; but I could not avoid saying thus much, both in behalf of myself and all my friends. Wishing you the continuance and increase of every blessing, I remain, gentlemen, Your obliged and obedient servant, John Wesley.

The Methodist Discipline, the rules for the clergy in the church, has no reference to the theatre; the Platform of Methodism; or Exposition of the General Rules, however, written by the Rev. Moses M. Henkle, D. D., and sold by The Southern Methodist Book Concern, was very explicit concerning "Amusements," among which the theatre was given an entire chapter. In the introduction of the book, the author explained why the book was written and what purpose it served (6, pp. 9-10).

. . . these Rules have been uniformly received by all sections of Methodism; if, on them, they have all taken their primary standpoint, they have all, at the same time, attached a corresponding importance to them, making them, next to the naked Word of God, the foundation of their respective Church organizations. It is made the duty of those having charge of circuits, to read these Rules "one a year, in every large congregation, and once a quarter, in every society."

. . . It is too, most painfully manifest, that the Methodist Church is suffering very much in the religious enjoyment of her membership, and in her reputation for purity, by a too general neglect of these rules of holy living.
The author then lamented that the church had neglected the rules for holy living. He specifically warned the faithful as to the amusement called theatre (6, p. 10).

How many theatre-going members are hanging, as dead weights, on the Church? How many have danced away their last "desire to flee from the wrath to come," and would deny themselves the indulgence though it should behead John, or crucify the cause of Christ?

Henkle wrote that ministers of other denominations had "requested the publication, especially that part which treats of the subject of Amusements" (6, p. 11). He then set down the rules of the church chapter by chapter. In Chapter XXI he wrote on the subject of "Amusements--The Theatre" (6, pp. 263, 270).

Perhaps no amusement, dancing excepted, has so long held ascendancy over the minds and hearts of thoughtless millions, as theatrical exhibitions. . . . There have, it is true, been a few men of real talent, and a smaller number of well educated men on the stage; but, the proportion is exceedingly small . . .

The author then carefully retraced the history of the drama. He stated that (6, p. 271)

. . . even in Shakespeare's plays are to be found many things inconsistent with refinement of taste, or purity of morals. His better heroes swear, sport, revel, fight--aye, his ladies of quality frequently exhibit traits of questionable propriety, and do not scruple to employ language so indelicate, as that its recital will cause a modest man to blush . . .

As to theatre in the teaching of speech, he stated (6, p. 270),

. . . the theatre . . . has . . . a certain style of elocution and oratory; but even these are suited only to the stage--studied and artificial, extravagant in gesture, unnatural and violent in expressions of
passion . . . to say of a speaker, in the pulpit, at the bar, at the hustings, or the forum, that his oratory, his manner, his gestures, are theatrical, is a verdict of condemnation, by the universal suffrage of the civilized world.

On the subject of the actor, Henkle wrote (6, p. 277)

. . . it is doing them no injustice to say, that, as a class, they possess talents which would not be likely to gain distinction in any other department, a very moderate amount of education, and little general intelligence outside of their respective parts in their particular profession.

Finally, the author breathed a sigh of relief when he wrote of what he saw as the present state of the theatre in America (6, p. 283).

Thank heaven, the theatre has lost its former footing, in this country; has little popularity with moral intellectual men, and none with the truly religious; its tendency is strongly downward, toward the dishonorable tomb of its mother—the Orgies of Bacchus; and, there, but for the unworthy conduct of recusant professors of religion, probably, ere this time, had its ashes been strewn. "Unswept, unhonored, and unsung."

The chance for theatre or drama classes to appear in the curricula of Methodist colleges and universities in Texas was slim indeed. However, as was the pattern in other colleges and universities of the period, elocution, public speaking classes, and various classes so named did appear in catalogues of the early Texas colleges and universities. Southwestern University, for example, in its first year of operation had a course in Vocal Culture (7, pp. 154-55). Nevertheless, theatre or drama classes were non-existent in Methodist colleges and universities in Texas prior to 1915.
Summary

Today drama is an established and respected academic discipline in colleges in the United States and Texas. By 1915, when Mary McCord came to Southern Methodist, the foundations of this growth in accreditation had been laid in most states but particularly in the many independent and state universities established throughout the nineteenth century. The Puritan doctrine against drama had given way to the achievement of respectability for drama by linking it with education.

Chapter III will develop this trend as it appeared in Dallas, Texas, prior to 1915. Then, in Chapter IV, the contributions of Mary McCord to this burgeoning academic discipline will be examined.
CHAPTER BIBLIOGRAPHY


12. Smith, Col. John, brother of one of Miss McCord's students at San Antonio Female College, telephone interview, Dallas, Texas, May 9, 1976.


CHAPTER III

THEATRE IN DALLAS PRIOR TO 1915

Although John Neely Bryan built his log cabin house on the east bank of the Trinity River in 1841, it was not until 1856 that Dallas became incorporated as a town. Sixteen years later, in 1872, the first legitimate theatre was opened in downtown Dallas; three years after that, the first public school was established.

Access to Dallas was difficult when Bryan first came to settle on the banks of the Trinity River. The river was not large enough for any commercial navigation. Trails were narrow and used only by Indian hunting or war parties. Bryan's business was operating a ferry across the Trinity River where the Elm and West forks meet. Soon after Texas became a state in 1845, the Indian trails were improved, and coaches began to operate between St. Louis and Dallas. In 1872, the first railroad arrived in Dallas. Less than a year later a second railroad was routed through Dallas. The coming of the railroad was important for the establishment of a commercial theatre. Professional touring companies that brought theatre to citizens who lived outside New York had to have easy access to theatres located in faraway towns and cities. It is more than coincidence that the
arrival of the two railroads occurred in the same year the first theatre was opened (17, pp. 1-2).

The Professional Theatre in Dallas
Prior to 1915

The first theatre in Dallas was Field's Opera House, which was located on the south side of Main Street between Austin and Lamar Streets. J. Y. and Thomas Field had intended only to build a one-story frame structure, but they were persuaded to add a second story to be used as a theatre. The theatre was only one room over the story below. The first entertainment in the new theatre was presented in the fall of 1873. The play starred the Crisp sisters--Jessie and Cecelia. Their father, Colonel Crisp, was the manager of the theatre.

Frederick Warde was one of the first professional actors who performed in the newly-constructed Opera House. The play was Richelieu by Edward Bulwer-Lytton (32, p. 190). In Warde's autobiography appears the only record of the physical facilities of the Dallas theatre (32, p. 189).

There were no dressing rooms in the Opera House. We dressed in our rooms in the Windsor Hotel, crossed on a diagonal covered bridge to the Exchange Hotel on the opposite side of the street in the rear, entered a back room, climbed out of a window, crossed a roof and entered the Opera House by another window that opened on the back of the stage. When a change of dress was necessary we had to make a return round trip by the same route, passing through a double line of colored chambermaids, negro porters and bell-boys, whose characteristic laughter and comments on
our appearance and costume were to say the least embarrassing.

Warde explains that the audience entered the theatre up a steep stairway on the side of the theatre. Drygoods cases stacked one on top of the other served as a box office on the curb below. A colorful character named Jake Moniger sold tickets. "Moniger was a privileged character. If anyone demurred at the location of his seat, Jake would assail them with a volume of profanity that would do credit to a Missouri mule Skinner" (32, p. 189). It seemed that everyone liked Jake; otherwise, the vocal explosions for which he was famous would have "cost any other man his life" (32, p. 189). He also had a bad habit of punctuating the dramatic poetry of Bulwer-Lytton's play with "picturesque profanity" at "frequent intervals" (32, p. 189).

Field's Opera House was in operation until 1878 or possibly early 1879. In 1879 according to Rogers (19, p. 207), Craddock's Theatre was erected for the purpose of having a building to house Mr. L. Craddock's wholesale liquor business. Sandell recounts the beginning of the Craddock Opera House, however, as occurring when Mr. Craddock purchased the furniture and scenery of Field's Opera House and "fitted up a stage in the Odd Fellows Building" (21, p. 3). Be that as it may, the location of the theatre was on the south side of Main Street between Austin and Lamar Streets. Here conditions were somewhat better, for at least
the theatre had dressing rooms for the actors. The star used a room in the rear corner of the stage; it measured six by six feet. For less prominent actors, two dressing rooms which measured a total eight by ten feet were set under a wooden awning located over the sidewalk. The sides and the roof of the dressing rooms were made of sheet iron and were connected to the stage by two windows. Where the remaining actors dressed is not known. The orchestra for the Craddock Opera House consisted of Professor Frees, who played a square piano. The stage measured eighteen by forty-eight feet, and the seating capacity of the house was five-hundred-and-sixty. The best attractions to play the Craddock Opera House were Edwin Booth, Maurice Barrymore, Fanny Davenport, Barret and Booth, John McCoullough, Emma Abbott, Frederick Warde, and Milton and Dolly Nobles (21, p. 3). Once, Uncle Tom's Cabin was performed with live hounds (19, p. 207).

As a result of the limited seating, the poor facilities, and the potential fire hazards, the Craddock Opera House closed its doors in 1883. Dallas had grown to over twenty thousand people, who apparently demanded better and more comfortable accommodations when they attended the theatre. In March of 1883, the Dallas Opera House Association was organized; Mr. A. Davis served as its first president.

The association purchased a lot on the corner of Commerce and Austin Streets from Colonel W. E. Hughes for
seventy-five hundred dollars. The contract for the building of the theatre was awarded to a New York architect, J. B. McElephatric (21, p. 5). The new theatre was three stories high and constructed of cream sandstone. Inside were a parterre and two galleries. The main entrance was on Commerce Street for the carriage trade, and a side entrance was located on Austin Street for the patrons who bought tickets for the "buzzard's roost" (19, p. 207). The seating capacity was fifteen hundred, and illumination was by gas and electricity. The proscenium was thirty-two feet by thirty-five feet. The depth from the footlights to the back wall of the stage was thirty-nine feet. "The stage was provided with four grooves, three traps, and a bridge" (17, p. 2). There was also a loft. On the ground floor there was a scene room. Other equipment was supplied so that the theatre could accommodate any touring company (17, p. 2).

When the Dallas Opera House opened in the fall of 1883, the first attraction was Gilbert and Sullivan's Iolante. Apparently this event was important in the lives of Dallas citizens. Opening night the house was sold out, and there were many speeches. The final speech was an "exhaustive and elaborate address by Colonel John F. Elliott" (21, p. 5).

The Dallas Opera House had local management for a season or two, but after financial difficulty was experienced, Henry Greenwall of New Orleans was brought to Dallas by the theatre's stockholders. For eighteen years Greenwall
worked to make his theatre a recognized and respected stage for stars like Edwin Booth, Clara Morris, and Lily Langtry. He also booked lesser companies such as Finnegans Flyers and Murray the Mack.

Eventually the manager of a chain of theatres throughout Texas, Greenwall, was one of the managers who tried to prevent the monopoly of Klaw and Erlanger, who had formed a theatre syndicate. The syndicate offered a full season of outstanding attractions to managers of theatres across the country, but the manager had to agree to book exclusively through Klaw and Erlanger. The offer was attractive to many managers in that it allowed them to deal with a single agent and thereby secure outstanding attractions. Using this technique to eliminate all competition, the syndicate gained control over certain key routes and thereby put rival production companies who wanted to play certain cities out of business. If the syndicate could not persuade local theatre management to sign, it would build its own theatre in the town, book its productions that contained popular stars, reduce admission costs, and drive the local theatre out of business (1, p. 182). Greenwall failed in his fight to break the syndicate monopoly and was forced to sell most of his Texas theatres in 1909. He did retain his theatres in Waco, Fort Worth, and Dallas.

The Dallas Opera House burned on April 25, 1901. The 1901-02 season opened in a "hastily and temporarily constructed
tent" (21, p. 3) erected on Commerce Street on September 10, 1901. Under the name Greenwall's Ampi Theatre, the theatre's first attraction was the Hoyt Comedy Company's production of *The Prisoner of Algiers*. The last production in the tent theatre was *The Sorrows of Satan*, on Thanksgiving night, November 28, 1901. The night was cold, rainy, and singularly unpleasant as befitted the production. The New Dallas Opera Theatre opened the next evening with the production of Bronson Howard's *The Henrietta* starring Stuart Robson. Maclyn Arbuckle, a former Dallas lawyer, had a leading role.

The New Dallas Opera House was built under the supervision and direction of M. R. Sanguinet and Carl G. Steats, architects from Dallas who designed and detailed the main entrance and interior. The drawings for the theatre proper were made by the original architect, J. B. McElephatric & Son of New York. Sonnefield & Emmins of Dallas was awarded the contract for the construction of the main building, the building in front that held the main entrance, and the stores that flanked either side of the entrance. The main entrance was on Main Street, and the side entrance for the carriage trade was located on St. Paul Street. There was a separate entrance for the family circle patrons, who entered and purchased their tickets on St. Paul Street.

The interior of the theatre was elaborate and richly appointed. The lobby was twenty-two by thirty-five feet.
The ceiling was divided into large panels, each richly decorated. The walls were made of plaster and painted green with a high-paneled wainscoating. On either side of the foyer were broad staircases leading to the balconies. The interior decoration of the auditorium was "Renaissance and the body tone of the decoration is empire red" (21, p. 19). There was interior draping, and the balconies, the boxes, and the proscenium were "golden buff, with architectural carpets furnished by Sanger Brothers of Dallas. The auditorium was divided into form and decorative detail wrought in gold. The scheme of decoration is exceedingly rich and carried out with becoming taste" (21, p. 19).

There were three separate seating arrangements: parquet, which included the entire first floor, the balcony which was the entire second floor, and the family circle, which occupied all of the upper floor. There were four boxes in each of the seating areas, with a seating capacity of six persons per box.

The stage area was forty-eight by sixty-five feet, considerably larger than any previous Dallas theatre. The stage floor was provided with all the necessary traps and with a special room for the switch boards from which the lights of the entire building are manipulated (21, p. 19). There were twelve dressing rooms, each with wash basins, electric lights, and toilet rooms.
The advertisements by the New Opera House were specific in their details concerning electricity, heating, plumbing, gasfitting, and ventilation of the theatre "...the entire interior has been cared for in the most scientific way, with every device for safety and comfort" (21, pp. 15, 19). Twelve exits were built for safety in case of fire, which was a constant threat.

From the beginning only the best was good enough for the New Dallas Opera House. Henry VIII and The Merchant of Venice were among the early productions, both starring Helen Modjeska. Later productions starred Otis Skinner with Modjeska, Maude Adams in Peter Pan, and such other stars as Sarah Bernhardt, Minnie Maddern Fiske, E. H. Sothern, Juliet Marlow, Margaret Anglin, John Drew, Laura Hope Crews, Mary Boland, Anna Held, Nazimova, David Warfield, Richard Mansfield and Thomas Salvini (17, p. 4). Among the local actors who played there were Lewis Morrison, Maclyn Arbuckle, and Albert and Gertrude Ewing.

For twenty years the Opera House was Dallas' leading theatre. Every season three or four comic operettas were produced, and Shakespeare was always a part of the season. Minstrels were popular and minstrel companies such as those managed by Lew Dockstader and Al G. Fields performed there. James O'Neill in The Count of Monte Cristo was always profitable for the management. Plays such as The Clansman, Ben Hur, and Everywoman were able to draw good houses without a
star. Clyde Fitch, Augustus Thomas, and Edgar Selwyn provided trivial farces and light romantic comedies (17, p. 4). Sometimes a local dramatics school rented the theatre for its commencement play. The Opera House was destroyed by fire in 1921.

In 1905, a Swiss arrived in Dallas whom Rogers calls, "the most influential man in the commercial theatre in Dallas and the Southwest" (19, p. 221). His name was Karl Hoblitzelle, and he brought vaudeville to Texas when he founded the Interstate Circuit. As his chain grew to one-hundred-and-seventy-five theatres, Hoblitzelle was able to change the public attitude towards theatre both in Dallas and in Texas.

With the distinguished architect, Issac Taylor, who had erected the buildings of the St. Louis World's Fair of 1904, Hoblitzelle had progressed from an office boy to Taylor's secretary. In that capacity, he directed the demolition of the five hundred buildings on the fair grounds and saved twenty-five hundred dollars. At that time vaudeville was extremely popular in the East, but the Southwest had never seen it. With his savings, Hoblitzelle founded the Interstate Amusement Company and moved to Dallas.

He arrived in Dallas when the public attitude towards the theatre was about the same as the attitude toward a good saloon. That is, the churches taught against attending the theatre in any form. Twenty-six-year-old Hoblitzelle, who in 1905 opened the Majestic Theatres of Dallas, Fort
worth, and waco, and the empire theatre of san antonio, worked hard to make the theatre respectable entertainment for the entire family. he personally checked every act to insure its acceptability. if he had hired an act that could or would not be cleaned up, he refused to allow it to perform on his circuit, but he paid the actors nevertheless. if the creditors had to wait for their money, his actors never did. families began attending the theatre because of the assurance that no member would be offended or embarrassed. soon they were attending even on sunday.

during the operation of the new dallas opera house, at least two other theatres were built. one of these theatres was originally constructed for charles mcadams to display his son, who was a champion cyclist and was called cycle park. when people soon tired of watching a boy ride a bicycle, cycle park became an amusement park and booked various entertainments. no liquor was sold, and the admission prices were ten, twenty, and thirty cents. stock companies that played cycle park offered farce and melodrama. usually the company changed at least once a season (17, p. 3). the most popular acting company was the gene lewis-olga worth company. beginning in 1910, lewis directed and acted in every play for three years (17, p. 4). when sarah bernhardt played cycle park in 1906, she pitched her own tent on the grounds of the park.
In 1906, the Oak Cliff site of Spann's sanitarium was purchased by Charles A. Mangoled, J. F. Zang, and other prominent Oak Cliff citizens. This ground was called Lake Cliff and it, too, was turned into an amusement park. Easily accessible, it enjoyed great popularity. A floating pool and a bathhouse were built in the lake, and carnival attractions were constructed around the shore. Fireworks were set off over the water, balloon ascensions were popular attractions, and sometimes a man or woman would descend to earth by parachute while acrobats performed thrilling feats on an aerial trapeze.

Among the outstanding actors who played at Lake Cliff was Blanche Yurka. In her autobiography, she details her social life and acting experience in Dallas (33, p. 56).

In a ramshackle, wooden structure in an amusement park called The Oak Cliff Casino I played a variety of roles in plays that ranged from Madame X through the Great Divide, to George M. Cohan's musical comedy, Forty-five Minutes from Broadway, in which I had to sing and dance. The study for those roles was exacting, to put it mildly, forty to sixty "sides" (the pages on which lines and cues are typed) were my usual weekly stint. Yet I managed to find time for gay parties. Texan hospitality is not be resisted, and the men of Texas can be charming. Two devoted beaux made my life outside the theatre one long fete. How I managed to go to midnight picnics and Sunday country club lunches while learning all those "sides" is still a mystery to me.

The leading man, a tired Irishman whose eyes were failing him, viewed my hectic social life with a sympathetic and approving eye. One day he warned me: "Take it all, Honey, but when they start talking marriage run like Hell. For that's when you begin to pay for all this fun!" I took his advice. When I returned to New York in September it was with considerably more social experience.
Other actors who played at the park were Lily Cahill, Boyd Nolan, and Laura Nelson Hall. A typical week's entertainment was (3, pp. 1-6)

Musical Program
"Under the Double Eagle March" J. P. Wagner
"The Hoosier Slide"—Intermezzo H. A. Vandercook
"Naughty Marietta"—Selections Victor Herbert
"They're On Their Way to Mexico"
March Song Irving Berlin
"A Vision of Salome"—
Descriptive Fantasy J. B. Lampe
"He's A Devil in His Own Home"
Town" Irving Berlin

Play
Just Plain Molly with Tom Halls, Chet Keyes, Griff Cornett, McClain Gates, M. H. Byron, Dot Keyes, Anson Varney, Helen Keyes, Mrs. Burton Keyes.

Play
For Her Sake with the same company of players.

The Orpheum vaudeville circuit first played at Lake Cliff. Al Jolson and Tom Moore, for example, split a week's engagement there. Once a year the Baldwin-Melville stock company played at Lake Cliff, as did summer operas headed by the popular young actress, Ada Meade.

As moving pictures became increasingly popular, they made heavy inroads into the audiences for live theatre. Often, in fact, a road show company might be sandwiched between two feature films in a movie house completely unsuited to the demands of a play. Such a production was disagreeable to the company as well as to the audience.

It is evident that while some theatrical productions in Dallas had artistic merit, most of the entertainments were sensational spectacles and frivolous entertainments. There was no great artistic contribution made to theatre
arts in Dallas. There were no new stars discovered, no new playwrights. Nevertheless, the road shows and the stock companies did make an artistic contribution to the people of Dallas. They nurtured a love for the theatre. "A significant group of amateurs passionately devoted to theatre developed" (17, p. 5).

Theatre in Dallas Schools

The students from Dallas who entered Mary McCord's classes may have had considerable exposure to speech and drama during their schooldays. Rumbley (20) traces formal education in these arts to 1884, and certainly the programs of many exercises reveal theatrical performances of one kind or another. Though informal, such training as there was probably existed from the beginning.

When public school education began in Dallas is difficult to ascertain. There are no official records before 1883-1884 except the notation of Superintendent Boles (22, p. 1) that there were over one thousand two hundred students enrolled in the year 1880. He charts the growth of the district each year from 1880 until the official organization was founded during the school year 1884-1885. This is not to say that schools were not available to students as early as the forties and fifties. In 1859, the local papers advertised seven schools, which had tuition charges from one dollar and fifty cents a month for primary education to
two dollars and fifty cents for high English and three dollars for lingual instruction. In 1874, the Methodist-owned Dallas Female College was founded. The building used by the Female College changed ownership twice before it ultimately became the first Dallas public high school. In 1874, six nuns founded Ursuline Academy, the only early school which is still in operation. Other schools established in the seventies and eighties were the School of the Congregation Emmanu-El, open to gentiles as well as Hebrews; Grove's School; the Dallas Academy; and the Central Academy.

There were three influential private schools established after the public school system was in operation. One of these was Terrill Preparatory School for boys, founded in 1906 by Mentor B. Terrill and his wife, Ada. For seven years Terrill had been president of Denton Normal School, now North Texas State University. Terrill Preparatory quickly became the most important and socially prominent school for young boys from wealthy Dallas families. Yet the school was in operation only ten years because of the ill health of its founder.

Terrill was also responsible for the establishment of a prestigious school for girls in 1913 that continues to operate, the Hockaday School. Ela Hockaday was a student at Denton Normal while Terrill was president. It was Miss Hockaday whom Terrill suggested as the person able to start a comparable school for girls.
Another girls' school was founded as a contemporary school with Terrill Preparatory. Holley Hall was begun by the two Holley sisters, Frances and Josephine, and continued through the first few years of Hockaday School, when the two Misses Holley retired.

The official public school system begun in 1884-1885 inherited six school buildings already in operation, four White schools and two Black schools. These six buildings were part of the early disorganized effort of Dallas to educate its citizens. In 1877, William L. Cabell, Dallas mayor, assumed control over the system. Prior to that time, communities had furnished space for schools in local churches or Masonic halls. Tuition was the basis of the teacher's salary, with some help from state funds for those who needed it.

School construction began in 1877, and a tax of one-half of one per cent was levied on citizens to help pay school expenses. Teachers were paid with warrants drawn by the city secretary and signed by the mayor. Fourteen teachers were hired in 1877, but by 1882 when the population had tripled from six thousand to eighteen thousand, only one teacher had been added.

"In an environment of lively rugged growth, the City of Dallas had engineered an incipient program of public schools . . ." (22, p. 2). The schools were open only five and one-half months out of the year. Four trustees
appointed by the city council to run the schools were instructed to visit and review the administration of each school. No educator was placed in charge of the schools, and the trustees were unable to tax the citizenry effectively.

On June 16, 1884, R. D. Coughanour, Colonel Martin and E. M. Tillman met together and labeled themselves as the "Board of School Trustees" (22, p. 5). Their purpose was to reorganize the Dallas Public Schools. The first action taken in the reorganization was to employ a superintendent of public schools. Following that decision, the new trustees called for a Board of Education to be elected by the people rather than appointed by the city council. The schools were directed to be opened an additional two months of the year, but the length of the term was dependent on how long the Board could make the funds last.

The City of Dallas Public Schools shall commence annually on the third Monday in September and shall close when the amount of the city school fund, available for the school year shall be exhausted, or as nearly so as may be practicable (22, p. 6).

As the system grew, teacher job security became less of a factor as teachers were made to feel as if they were officers of the city government. Teachers were also allowed to use the rod when necessary.
By 1900, the schools had increased in number from the original six schools to a total of fifteen. Because of the crowded conditions, the school day was cut to half-day sessions. The system was forced to find more space for classrooms. Portable classrooms were purchased at a cost of four hundred and fifty dollars per building and were the first portable buildings used by schools in the state (22, p. 39). The need for more schools was evident in the ambitious building program undertaken by the system between 1900 and 1915. Twenty-two new schools were constructed or annexed by the system with funds from increases in taxes and bond elections.

When the schools officially opened in 1884, recitations were noted as a part of the curriculum, but speech was not studied as a subject in and of itself. From the beginning, the first grader was to have drill in articulation—with a warning to the teacher that a strict vigilance would be "requisite to prevent unnecessary repetition, falling inflections, and reading from memory, and to secure promptness, fluency, correct expression, and instant recognition of words in any desired order . . ." (26, p. 15). The teacher was to drill students in articulation and teach the "principles of elocution" (26, p. 17). These two principles were present in the directives for grade one through grade eight.
In 1885, oral English existed within the language arts program at Central High. The reading list in the language arts program in the early high school grades included such authors as Washington Irving, James Fenimore Cooper, William Cullun Bryant, Nathaniel Hawthorne, Henry Wadsworth Longfellow, James Greenleaf Whittier, Oliver Wendell Holmes, William H. Prescott, and Nathaniel Willis. As the students progressed through their school work, they read aloud from works by Shakespeare, Joseph Addison, Sir Walter Scott, Charles Lamb, George Campbell, James Macaulay, Alfred Tennyson, William Thackeray, and Charles Dickens.

The School Board Report of 1885 stated that a course in rhetoric was required in the student's senior year. The word "rhetoric" had many definitions. It meant reading what someone has written, but it also meant to speak publicly from a speech prepared by the student or to read a speech aloud that had been prepared by someone other than the speaker. At Central High in Dallas, however, it is safe to assume that rhetoric referred to oral speeches or orations. The students were to study Hart's Rhetoric as a text, and were to write orations suitable to be given at graduation exercises (23, p. 42). Even the examination for the high school students was to be "oral in physical geography and written in other branches . . ." (9, p. 8).
In September of 1888, according to the report of the school board, a Miss Grace Lambert was employed as an elocutionist for Central High at a salary of ninety dollars a year. Miss Lambert was the first speech teacher in Dallas who was hired for the purpose of teaching students the art of speaking. The results of Miss Lambert's work can be seen by looking at the graduation program for the class of 1889 (12, pp. 21-22).

Closing Exercises of the Dallas High School
May 31, 1889

Programme

Part I

1. Overture --- Orchestra
2. Oration --"The boy Graduate." Mr. R. D. Coughanour, Jr.
3. Essay ---"Weaving the Web of Life." Miss Eula Lee Lyne
4. Music
5. Essay ---"The World a Stage." Miss Ida May Steer
6. Essay ---"The Art of Conversation." Miss Annie Guyton
7. Music
8. Essay ---"The Flight of Time." Miss Maud Hall
10. Music
12. Oration ---"Whims and Oddities." Mr. Richard Norris Cooper

Part II

1. Violin Solo Prof. Keethlow.
2. An Original Poem Miss Fannie Gill, Class Poet.
3. Essay ---"Trifles." Miss Eugenia Jones
4. Music
5. Essay in Verse ---"Song of '89." Miss Tillie Hayman
7. Music
8. Essay ---"Public Opinion" Miss Mary Meek
9. Valedictory --- Miss Maud Fletcher
This program of the graduation exercises of 1889 clearly shows that people were extremely interested in oral speaking. No doubt because so little entertainment was available, the graduation exercises served the public in this capacity. They also gave people an opportunity to get together socially. That this program of recitations, essays, and musical interludes was not continued with the same elaborateness is shown by the following year's graduation program (28, p. 24).

Closing Exercises of the Dallas High School
May 31, 1890

Programme

1. Overture Orchestra
2. Salutatory Miss Fannie Gill
3. Music Orchestra
4. Oration, Our Canadian Colony Mr. R. Norris Cooper
5. Music Instrumental
   Solo
   Overture to
   Semeramidi Miss Long
6. Essay, The Masks We Wear Miss Willo House
7. Music
8. Essay, The Man, Not the Dress Miss Annie Guyton
9. Essay, Name It and Take It Miss Fannie Gill
10. Music Instrumental
    Duet, Jolly Lillie Willis
    Blacksmith Alice Fearn
11. Valedictory Mr. R. Norris Cooper
12. Presentation of Diplomas Superintendent J. T. Hand
13. Music Orchestra
14. Address Honorable J. C. Muse
The type of recitations remained the same, but the length of the program was drastically reduced.

In each of the available annual Reports beginning with 1894 and including 1895 (10), 1898 (13), 1900 (27), 1904 (30), 1908 (31), 1912 (14), and 1913-14 (2), "Rhetoric" was present as a subject area in both the primary and the high school curricula. In the first grade, the teacher was directed to encourage the children to talk and to write simple exercises on the following topics: September, Home-Life (Relationships); October, Home (Duties of family members); November, Family (Relationship to society); December, Home (Center of social and benevolent action); January, Home (Child’s world); February, State (Relationship to society); March, Nature (Applied to home); April, Home (Nature coming alive); May, Nature (For pleasure) (30, p. 59). A complete and comprehensive list of poems and stories were required for oral work.

In the second grade, it was strongly suggested to "Strive to have pupils to read NATURALLY—JUST AS THEY WOULD TALK. An exercise in oral reading that does not comply with this direction is worse than no oral reading" (30, p. 61). Students were to "appropriate memory gems at least three times each week . . . to cultivate memory and taste" (30, p. 64). A list of poems and stories for oral work was also given.
Third grade, students should commit at least twenty lines of good poetical and patriotic selection each week. . . . See that the selections are worth remembering and such as pupils will understand and enjoy. Have pupils practice concert reading occasionally also have them memorize and recite choice selections from text (30, pp. 67-68).

Cyr's Third Reader was the text. There was no list of poetry selections or stories.

Teachers were to drill fourth grade students daily with vocal elements in reciting and in concert reading. Drills were to be conducted in exercises "suitable to develop voice power, as breathing, distinct utterance of difficult sounds, etc." (30, pp. 68-69). Oral lessons on animals, plants, and the laws of hygiene were to be conducted. Fourth grade teachers were to continue to stress oral reading and storytelling skills.

By the time a student reached the fifth grade, reading exercises were required once a week. Moreover, each teacher at this level was to urge her pupils to read in a natural way, as they spoke.

From the sixth to the eighth grade, the teacher must "Emphasize correct oral expression" (30, pp. 72-76). There were no specific suggestions. In these intermediate grades, the texts were to supplement any oral reading program.

Throughout the high school course pupils are to have consistent and systematic drills in declamation, recitation, reading, composition, debate, original speeches, and such other appropriate exercises as will contribute toward a complete mastery of the English language and add ease and dignity to the pupil's general learning, or in any way tend to foster the tastes and accomplishments of cultivated people (30, p. 79).
All courses of study a student could elect to pursue, Latin, English Manual Training, or Language, had the requirement of Rhetoric.

A report card for the years 1886-87 shows Rhetoric was one of the subject areas in the Record of Scholarship. The card was to be completed each month for nine months with the following possible grades: 100, perfect; 90, excellent; 80, good; 70, passable; 60, poor; below 50, failure. An average of 65 was required (18).

To discover how effective the curriculum and the teaching of that curriculum was in the early school years, a study was made through the authority of the Board of Education by E. D. Jennings. Mr. Jennings was to evaluate the mathematics and the English instruction in the elementary schools of Dallas in 1915. Some excerpts from his report regarding the teaching of oral expression follow (15, pp. 59-60).

I observed some of the best work in plain oral reading that is being done anywhere . . . The memory work of the lower grades, confined to stories and literary gems expands in the upper grades to logical memory rereading and reading to others with expression, feeling, and interpretation; and while much silent reading in practical lines as well as in cultural should be done here, yet the art of oral expression should be properly emphasized also.

There was no evaluation of the high school curriculum.

In the early days of the new century, literary societies, for girls, and debate clubs, for boys, came to enjoy
wide recognition and acceptance. The first debate topic recorded in the Dallas Schools could be debated with relevancy today: "Resolved, that there should be municipal ownership of public utilities" (20, p. 84). On May 31, 1901, the first senior class play was presented in Turner Hall at the high school. *Idylls of the King* was the ambitious undertaking, and the director was Mrs. O. D. Woodrow, elocutionist. Whether these early efforts in oral productions were responsible for the superintendent's report in 1902 is not known. Yet in that report the superintendent was explicit in his urging that pupils were to receive constant and systematic drill in declamation, recitation, reading, composition, debate, original speeches, and other appropriate exercises as would contribute toward a complete mastery of the English language (16, p. 76).

In 1904, the Phi Kappa and the A. D. A. literary societies were formed (20, p. 89). Also in that same year, Oak Cliff Central School was annexed by the city of Dallas. A debating opponent close at home was thus provided for Central High.

That debate continued to thrive is indicated by the founding of another literary society in 1905, the Theta Delta Phi society for men. In 1906, Gamma Lambda was organized to fulfill three purposes (4, p. 35).

1. To kindle an interest in great literature and art in the lives of great historical figures.
2. To practice Parliamentary rules.
3. To promote a social spirit and fellowship among other students.

In 1907 the Philo Mathian literary society was founded. Although these societies were supported by the principal, there were no classes in debate. The high place debate was given within the school is noted in the Dal Hi Journal by one of its writers (7, p. 13).

There is no reason why our school should suffer from lack of good debaters, orators, and essayists. We urge every student to become a member of these. Inability to talk is no excuse whatever. That is the purpose of these societies to teach one to speak well. The man who is unable to speak when called upon will always be a "back number."

These clubs made an important contribution to the life of the school and to the students. Tournaments fostered school spirit, and provided a place for students to find both social and intellectual stimulation. Schools debated schools. When a school would win a debate from a rival school, the winning school was allowed to hang a banner of the defeated school's colors in their trophy room. Societies were friendly towards each other, but the rivalry was intense.

In 1909, an important addition was made to the group of literary societies. Modeled after the Hasty Pudding Club of Harvard, the Johnsonian Club was for the brighter students on campus to parade their clever and highly sophisticated sense of humor in oral presentations. Members were elected to coincide with the literary figures who clustered around Johnson. For example, the presiding officer was always
called Samuel Johnson, his coadjutor or secretary was known as Edmund Burke, Mr. Beauclark, David Garrick, Oliver Goldsmith, and Bennet Langton were the names assumed by other members of the club (4, p. 38). The purpose of the club was (4, p. 38)

We wish to state our intention in as predicatory a manner as possible. The epitome of our cogitations is that we may, by study, eventually acquire the same ability to produce agglutination of thought, and conclude our compositions with the same fortunate epiphanemas which characterized the writings of the constituents of the original organization.

In the same year, the senior class play was revived. No senior play had been produced since Idylls of the King was performed in 1901, but Everyman was the 1909 choice. The title role was played by a girl, Virginia Lipscomb. The 1909 annual describes the rigors of play production (4, p. 36).

The play . . . what a line of reminiscence the word brings to the minds of the graduates of 1909—some pleasant, some rather otherwise. Taken all in all, the play provided a great deal of fun but we feel sure that no one who has experienced the toils of the seniors this year in their efforts to perfect their play will ever aspire to a life behind the footlights. Twice a week we were put through the frisking dance of the dominoes and the dreary waltz of the Bacchanals, finishing off with the grace-creating movements of the angels. Some students were happy that they were back stage, some not.

According to Rumbley (20, p. 100), 1910 and 1911 were the "most progressive speech years at Dallas High." An example of one club's activities in the school year 1909-10—the Philo Mathian literary society performed a dramatization of the book, Mr. Opp, by Alice Hegan Rice. The
club divided the book into acts to allow each girl to display her expertise in dramatic reading. Their final activity was an April Maypole dance in the City Park (5, p. 35). In 1910, the Texas Interscholastic League was founded and is still in existence.

In 1911, a new society, the Althenaeum, was founded to develop the argumentative and oratorical skills of the students. The Jester Club was organized in 1911 on the same order as the Johnsonian Club. The Dallas High School Journal described the club (8, p. 51).

Papers were read and mock trials and debates held. The club was formed with the idea of social enjoyment in view, but the members soon found that their keenest enjoyment lay in things that instructed while they amused.

Also in 1911, the Forensic League was organized at Dallas High. This debate club was particularly noteworthy because it admitted both boys and girls. The goals of the club were written by the teacher and founder of the club, Miss Edna Rowe (8, p. 52).

1. To improve ourselves in the use of good English both oral and written expression.
2. To overcome our timidity or self-consciousness, so that we can express our ideas clearly to a group of people, for this accomplishment will be of great value to us in our future life.
3. To learn self-control so that in the contest of life we shall not give our antagonists the advantage by getting excited.
4. To learn to speak quickly, to be attentive, alert, and to use every word to the best advantage.
5. To be able to accept defeat gracefully, since we cannot always come out victorious.
6. To understand parliamentary law.
7. To strengthen our school ties and give every member who has ambition a chance so that in the future we may have the pleasure of pointing to some great statesman or orator and say—he had his first training in the Forensic Society of Dallas High School.

Heretofore, all literary events were sponsored by teachers who were hired to teach Oral English. The principal at Dallas High believed there was such a need for trained speakers both in speaking and thinking on their feet, however, that a teacher was hired to teach elocution in 1911. Mrs. O. D. Woodrow was taken from the ranks of the faculty at Dallas High. The same year, a drama club, Sigma Delta, was begun. It was directed by Mrs. Woodrow. The interest of the entire student body in the senior play was manifest in the entry of the annual (6, p. 25).

The doors of the auditorium are fast closed, but outside stand groups of eager, curious freshmen, sophomores, and juniors waiting for a peep inside. Why? Because it is Thursday afternoon, and the seniors are rehearsing. Oh, freshmen, sophomores, and juniors, how long have you stood outside the fast closed auditorium doors, come with me in your imagination into the Sanctum Sanctorum, and I will show you what you long have wished to see. There is a young girl on the stage, Joan d'Arc, the Maid of Orleans. She is at her father's home discoursing with him upon weighty matters when suddenly Bertrand comes in with yellow straw hat (this is the helmet). There is another scene: Court of Charles the Seventh. They sit against wainscoating in folding chairs. Charles embraces his fiancee. There is a clatter. Mrs. Woodrow's stick tapping the floor, for the seniors must practice another scene . . .

In 1912, Mr. C. S. T. Folson founded the Curtain Club. The club had an interesting project their first year. "The first task was to study the laws of dramatic technique which was accomplished by a reduction of Macbeth to a modern three
act play in conformance to the demands of the twentieth
century play-goers" (6, p. 43). The club also produced an
original melodrama written by the members of the club
entitled The Great Watermelon Case (6, p. 105). The play
was set in the city of Carrotsville. Students signed
contracts if they received a part in the play.

Summary

Thus, by 1915, the citizens of Dallas had come to
expect speech and drama events both in their public enter-
tainment and in their schools. The latter expectation,
of course, is the more significant for this dissertation.
Students coming to Southern Methodist from Dallas could
have been expected to demand further work in speech and
drama. As Chapter IV will indicate, that demand was to
be met over the next thirty years by Mary McCord.
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CHAPTER IV

MARY LIZZIE MC CORD

In the spring of 1915, Dr. Robert Stewart Hyer, the newly elected president of Southern Methodist University, was recruiting faculty members for the new Methodist school to open in the fall of 1915 in Dallas, Texas. Dr. Hyer was the former president of Southwestern University at Georgetown, heretofore the largest Methodist college in Texas. Hyer had made it a policy to come to the new campus alone. Only if a teacher from Southwestern had asked to be interviewed for a position at the new school would he talk to him or her about coming to Southern Methodist (56).

The opening of school was only a few months away and not all faculty positions had been filled. After talking with various people in Dallas, Hyer decided that public speaking should be included in the curriculum of the new school. Dallas high school students were accustomed to active participation in speech activities, and they wanted to continue their interest on the college level (1, p. 2).

With some reluctance, Dr. Hyer began his search for a public speaking teacher. He believed that the subjects of English, the physical and the natural sciences, mathematics, foreign languages, and history were the only subjects
fit for an academic institution. "Homemaking, dressmaking, art, music, or public speaking" he regarded as "frill courses" (8).

Nevertheless, he bowed to the demand for instruction in speech. A number of Dallasites brought the name of Mrs. A. A. Cocke to Hyer's attention. She was a popular elocution teacher.

After talking with Mrs. Cocke, Hyer came to the conclusion that her forcefulness would be inappropriate at Southern Methodist. He decided to choose instead an elocution teacher from a small girls' finishing school in San Antonio. Thus, in 1915, Dr. Hyer "summoned" Miss Mary Lizzie McCord (1, p. 2).

Mary McCord was recuperating from an operation at the Dallas home of her stepsister and her husband, Mr. and Mrs. Howard Miller, when Dr. Hyer contacted her about the position.

"Why haven't you applied for a position on our staff," asked Hyer.
"I did not think you would want anyone to teach speech," replied Miss McCord.
"I don't," he said, "but there's a clamor among some of the prospective students which I cannot ignore." Miss McCord applied and was immediately hired (1, p. 2).

Their initial conversation reveals certain things about both Dr. Hyer and Mary McCord. According to Miss McCord, Hyer was a man of "great reserve, even approaching shyness or timidity, but one who loved drama" (1, p. 3). In the early part of the twentieth century, the Methodist Church had two amusements they particularly frowned upon,
one was dancing and the other, the theatre (9, pp. 14, 259-60). Hyer found himself in the situation of bowing to the wishes of the incoming students even though he was not in favor of including the subject of public speaking in the curriculum; moreover, he was employed by a church that took a hard look at the theatre. Nevertheless, the new school needed pupils; and the demand of the students was met. The dialogue also indicates that Miss McCord somehow knew Dr. Hyer well enough to be frank and open with the imposing new president of a new school.

Another factor governing the choice of an elocution teacher was money. At the time of the opening of the new campus in 1915, the financial position of the new school was so tenuous that Hyer had to sign a personal note in order to borrow the money necessary to pay the first month's salary to his faculty (56). It is conjecture on the part of Dr. Hyer's daughter that perhaps her father was able to withstand the pressures from those promoting Mrs. Cocke when it was learned that Miss McCord could teach more than one subject (56). She was hired to teach both public speaking and girls' physical education. This chapter delineates Miss McCord's personal life, training, and experience, work at Southern Methodist University, and involvement with the McCord Theatre Collection.
The Life and Education of Mary McCord

Mary Lizzie McCord was born on November 19, 1871, in Bedford County, Tennessee (14). Her father was Dr. Thomas McCord, a physician (10) and her mother was named Martha (57). Dr. McCord was married four times and lost each of his wives in childbirth. Martha was either his second or his third wife (20), and one of Miss McCord's half-brothers was James McCord who served two terms as Governor of Tennessee and later went to the House of Representatives to represent Tennessee. Little is known of Miss McCord's early years; however, the following biographical sketch sheds some light as to her genealogy. The following material is information from the personal records of J. E. Windrow (58), Archivist and Historian of George Peabody College for Teachers, and a distant relative of Mary McCord.

For this record we first learn of James McCord, who was, it seems, chief of a Scottish clan on the isle of Skeye off the west coast of Scotland. His son, John, was born at Argyle, Skeye and assumed the leadership of the clan about 1715. His sons, David, John, William, Robert, Samuel, Benjamin and James moved to Tyrone county, Ireland. About 1720, David, John and William came to America settling at Fort McCord near Pittsburg, Pennsylvania. David and William were killed by the Indians and other members of the family were captured and held by the Indians for several years. One of these, David Allison McCord, escaped and made his way through Virginia and into North Carolina. There he married and nine sons and a daughter were born. We have no record of the name of his first wife who evidently died quite young. His second wife was Elizabeth Cowden, whose parental home was near Turnersburg, Iredell County, North Carolina. She was the mother of five sons, three of whom were born in Middle Tennessee. David had moved to Tennessee about 1800 and most of the first set of children either came with him then or followed later.
David Allison McCord purchased 225 acres of land on the Harpeth River in Williamson County in 1804. In this southeast part of Williamson County, the second set of children grew up and continued to live in Williamson, Rutherford and Marshall counties. Several of the older sons established homes in Williamson, Marshall, Giles, Maury, and Hickman counties. Most of them owned farms but several became preachers and school teachers. David McCord died in 1818 and his will recorded in the courthouse at Franklin, Tennessee in 1819, lists the following heirs: wife Elizabeth and children, John, James, Samuel, Allison, David, Charlie, Polly (Mrs. Balch), William, Robert, Joseph, Abner, Harvey B., Allen Nichols, Cowden, and Newton. They appear to be listed in the order of their ages. This is true of the last five, the children of Elizabeth. These five were all minors in 1818 and Elizabeth was made their guardian as well as administrator of the estate. She made other land purchases and the estate had increased by the time of her death in 1834. David and Elizabeth's children were Abner, Harvey B., and Twins Allen and Cowden born in 1809, and Newton, born in 1813. Allen Nichols (1809) married Jane Jordan in 1833. Of their four children a son, Thomas Newton, reared a large family, including Governor Jim Nance McCord of Tennessee and Miss Mary McCord of Dallas, Texas. A son, Charlie, also moved to Texas. His sons are Charles, Jr., who lives in Shreveport, Louisiana, and Newton Hall, who lives in Dallas. Miss Mary McCord taught at San Antonio Female College and later was head of the speech department at Southern Methodist University. She is now retired and lives in Dallas.

In later years she carefully protected her private life from the public. When she came to Southern Methodist, she was already forty-four years old, but she never revealed her age to anyone--even to friends or relatives. In fact, the personnel files in the administrative office at Southern Methodist did not list a date of birth. In the early years of this century, however, it was not uncommon for women or men to hide their age from their employer; and many employees in addition to Miss McCord...
refused to give their date of birth. When questioned about retirement, she replied that she would inform the administration when it was time. In 1943, when Miss McCord walked into the administrative offices and announced she would be retiring at the end of the spring term, she was seventy-two. Even on her death record at the old Sparkman-Brand funeral home in Dallas, the establishment that handled her funeral, the section that asked for the age was marked "Confidential" (14).

Mary McCord was a small woman, five feet three inches tall, and of moderate build. She had small features, crowned with soft brown hair, of which she was very vain, and delicate hands and feet (20). When she was a young girl, she was quite beautiful; friends called her "Rosebud," the girl with the beautiful mouth (10).

Her beauty did not take her into the usual pattern of courtship and marriage. Once, when a friend asked Miss McCord why a mutual friend was not going to marry the young man in question, Miss McCord replied, "She didn't want to give herself up" (2). When asked why she never married, Miss McCord retorted, "A girl can get any man to marry if she wants him" (20). Whether the deaths of her mother and the other wives of Mr. McCord in childbirth were the reason, her career left no time for marriage and a family, or she had had an unhappy love affair— all speculations by her relatives, friends, and former students—
must go unanswered. The consensus among her relatives and friends was that she was so involved in a career that marriage had no chance in her plans (2).

It is certain that while she was at Southern Methodist, the school and its students formed nearly her entire life. Often she would work past mealtimes; and if someone did not bring food to her, she would not eat. Many times she would work late into the night. According to one of her friends who knew her well, she characterized Miss McCord as a lonely person. Mary McCord had long ago made the choice that her career would be her life. If she did go home, no one would be there to share the day with her. She kept her life full in order not to be lonely (2).

This dedication to her career had always led her to travel to the best schools for whatever she felt was necessary to make her a good teacher. Her students benefited from this dedication. Dr. George Thomas of Princeton University said that Miss McCord helped him to become a good teacher (55). He said she was the only person that taught him how to lecture. Dr. Thomas teaches philosophy in the religion department at Princeton; and he said that he has never been afraid of speaking before a class; and because of the work in extemporaneous speaking, he does not use notes (55).

Earlier when Mary McCord taught elocution at San Antonio Female College prior to her coming to Southern Methodist,
she gave recitals presenting her pupils to an audience composed of the people of San Antonio and Peabody Academy. Peabody Academy was a boy's school nearby. It was a great occasion when the girls at San Antonio Female College had a public recital. There would be musical numbers and memorized "readings." The boys lived for the moment when the Reverend Harrison would announce at the close of the program (25), "The young ladies will now receive you in the parlor." This meant that the boys could go and talk with the girls. After everyone had been served tea and cookies, the parade began. Girls would parade around the large parlor to the applause of the audience (25). Miss McCord assumed responsibility and watched closely over all the pupils who recited—a twenty-four-hour task even in those halcyon days.

No doubt this same total dedication to students was involved in a situation described by Norma Jean Ballard Stanton, a former student and close friend to Miss McCord. According to Mrs. Stanton, Mary McCord at some time in her life taught in a country school. From that experience Miss McCord had developed a favorite and amusing anecdote. It seems that Miss McCord had warned one of her female students: if by the next school day the student did not have her work done in a satisfactory manner, she would keep her after school until her work was completed in a manner acceptable to Miss McCord. The student was to
inform her parents that she might be late in getting home that following day. Next morning the student appeared. Had she told her parents? She had. Miss McCord looked closely at the girl, and there in her hand was a lantern to help her find her way home after dark, when she had satisfactorily completed her assignment (37).

Miss McCord's devotion to a teaching career had been apparent in 1890-1894, a time when few girls went to college, she attended and was graduated from Peabody Normal College in Nashville, Tennessee, with a Licentiate of Instruction (57). Peabody Normal College was the former name of what is now George Peabody College for Teachers. In fact, "Peabody Normal" was the school's fifth name. Earlier it had been called Davidson Academy (1785-1806), Cumberland College (1826), The University of Nashville (1826-1875), and Peabody State Normal (1875-1889) (57).

According to the Peabody Archivist and Historian, J. E. Windrow, Mary Lizzie McCord was a "scholarship" student from 1892-1894 (57). Her home address was given as Zebulon and later Pelham, Georgia. It is possible her move from Bedford County, Tennessee, to Georgia meant she was employed as a teacher there.

Yet her tenure at San Antonio Female College might have begun as early as 1894, a date which corresponds with both the opening of the college (18, p. 186) and Miss McCord's
graduation from Peabody (57). Reverend Harrison, the principal of the San Antonio school, was from Nashville, where Peabody Normal College was located, and may have known Miss McCord while she was a college student. If Miss McCord was hired directly out of college, she would have helped open the school at San Antonio. This experience would have enhanced her value to Dr. Hyer since she would have known how to start not only a department but a school as well. The last address listed in the Peabody catalogue, however, was Pelham, Georgia, and more likely is evidence that she taught a year or two in Georgia following her graduation from Peabody and then came to San Antonio. There are no records of the school in San Antonio, and neither her relatives nor her friends were able to account for her career between 1894 and 1910, when she definitely was at San Antonio Female College.

More than likely during these years, besides teaching in Georgia, Miss McCord was hard at work improving her professional knowledge and skills. According to her nephew's wife, Mrs. Charles T. McCord, Jr., Mary McCord received both her Bachelor of Arts and Master of Oratory degrees from the National School of Elocution and Oratory in Philadelphia, Pennsylvania. Unfortunately, this information does not correspond with the Southern Methodist catalogues. As a matter of fact, one catalogue does not necessarily agree with another catalogue published later:
The 1917-18 catalogue lists Miss McCord as having a Bachelor of Arts, a Bachelor of Education, and a Bachelor of Oratory degrees (28, p. 11); the 1930-31 catalogue shows her with two degrees, a Bachelor of Arts from Peabody in 1894 and a Master of Oratory from the National School of Elocution and Oratory in 1917 (33, p. 15). The Peabody College records show only that a Licentiate of Instructor was granted in 1894 (57). The dates when she studied at the Leland Powers School of the Spoken Word in Boston, Massachusetts, are unknown, as are those for her matriculation at the Curry School of Expression. This school's headquarters was also in Boston, but whether she studied there or in one of the branch schools in another part of the country is not known. One fact well established, however, is that while in Boston she decided she wanted to study physical education and took courses at Harvard University in this subject. Again no date is known (20). In her later life she spent some of her summers at the University of Wisconsin and the Chicago Drama League, probably in the twenties (20), taking courses to help her in teaching drama (16). What seems most clear is that Mary McCord believed wholeheartedly in advanced schooling and careers for women and that a teacher should prepare herself thoroughly and continuously for her profession. She should go to the best available schools,
study with the most outstanding teachers in the field, and obtain the best education possible (20).

The energy and dedication that drove her toward perfection as a teacher of speech and drama seems to have been artfully concealed in practice.

Not particularly interested in publicity or promotion, she seldom put herself forward (20). Nor did she overtly promote what she wanted or needed for the department at Southern Methodist. Whatever her motives, her friends speak of her in one word, decorum: she was conscious of what ladies did and did not do. More than anything else, ladies did not push. Once in a faculty meeting, an administrator turned to her and asked her what she thought of an idea that was being discussed. She replied very innocently that she did not know she was to give her opinion since it had never been requested prior to this time (8).

Such reticence may have been responsible for Miss McCord's relatively low salary while at Southern Methodist, though her being a woman probably was the most important cause of this unfortunate situation.

Despite a continuously low salary, Miss McCord was widely noted for her generosity. Many of her students and friends give accounts of her financial support. In particular, it was said that if a theological student ever needed a dollar, he knew Miss McCord was the softest touch on campus (8).
She put three boys through college: Her nephew, Charles T. McCord, Jr., a Shreveport, Louisiana, oilman; Owen Henderson of New York, a trustee of Southern Methodist and in real estate and other business ventures; and Russell Morrison, recently retired president of Standard and Poor in New York. Once she asked her "boys," as she liked to call them, what they wanted when they went away to college. They replied that they needed tuxedos. At the time such clothing was expensive, but Miss McCord managed to save enough money to purchase tuxes for her "boys" (2).

Not that she was without counsel in money matters, her stepsister's husband, Mr. Howard Miller, was a shrewd businessman who advised her how to get the most for the money she managed to save. She bought two lots on Lovers Lane, for example, and sold them at a good profit. With that money she bought Burris Mills stock, which she sold just before the company was expropriated by the Cuban government. Then she purchased Republic Bank Stock, some oil leases in Grayson County, shares in the Mercantile National Bank and in Texas Utility, and a number of bonds (15, p. 2). Whether she spent any of the earnings from the stock or merely reinvested it is not known. At her death, her estate was valued at fifty thousand dollars (20).

Her true legacies, of course, were thousands of well-trained students, a flourishing department, the McCord
Theatre Collection, and in the sense that the first explorer or pioneer is responsible for all later developments in the territory which has been discovered, the Owens School of the Arts. This heritage is discussed below and in Chapter V.

Mary McCord died on November 10, 1959, just nine days before her eighty-seventh birthday. She had had a stroke and was confined to the hospital in the Medical Arts Building in Dallas. In attendance was Dr. Minnie Lee Maffet, Southern Methodist University staff physician.

Her funeral was conducted by three former students who were also her close friends, Bishop William Martin, Methodist Bishop; Reverend Tom Shipp, pastor of the Lovers Lane Methodist Church; and Reverend Kenneth Dickinson, pastor of the Highland Park Methodist Church. She is buried in Dallas in Grove Hill Cemetery beside Mr. and Mrs. Howard Miller, her stepsister and stepbrother-in-law.

Mary McCord at Southern Methodist University

The First Year

Soon after Miss McCord assumed her teaching duties at Southern Methodist (September 22, 1915), she asked President Hyer if she could sponsor a drama club on campus. At this request, even though he had approved her public speaking courses, Dr. Hyer quickly answered with an emphatic "No" (1, p. 3).
Eight months later, Hyer called her back into his office and asked her to direct a play for the first Commencement Week in June, 1916. Even though Southern Methodist was only one year old, graduates from Polytechnic College of Fort Worth, which had been temporarily closed, were considered alumni and would be on campus to receive their diplomas (50, p. 8). Hyer told her to choose a Shakespearean play in celebration of the three hundredth anniversary of Shakespeare's death.

The abrupt change in Dr. Hyer's position probably had two reasons. First, his wife was extremely interested in Shakespeare and was a member of the Dallas Shakespeare Club (56). Second, celebrating the death of Shakespeare was popular that year. Newspapers had been announcing the many celebrations being planned, such as the Shakespeare Pageant sponsored by the Dallas Shakespeare Club. This event was scheduled for April 29, 1916, at Oak Lawn Park and was part of the Shakespeare Tercentenary celebration (38, p. 2). The College of Industrial Arts in Denton was also planning a celebration (45, p. 8).

No matter who or what was responsible, Miss McCord was given the assignment she had wanted all year—to produce a play. Whether she foresaw that drama would have a future at Southern Methodist almost solely as a result of this accidental production is debatable.
Yet she had no theatre, no theatre classes, and very little time, since it was the beginning of April when Hyer made his request for a production. The facts about how she selected a cast depend on the source. Girls were always interested in being in a play, but Shakespeare wrote most of his roles for men. Miss McCord's method of selecting the male actors is in dispute. One account tells the following story (1, p. 7).

Miss McCord stood outside the chapel door and asked boys to try out.

"Have you ever done any acting," she reportedly asked.
"Uh, huh, a little," came the stumbling reply.
"Would you like to be in a Shakespearean play?"
She would then tell them the time and the date for the tryout and from this group of boys she cast her first play at Southern Methodist.

A second version has it that Miss McCord selected the cast from her classes. Dr. George Thomas (55), who was in her first production and a student in her first public speaking class, does not believe Miss McCord would choose her cast from perfect strangers. She was professional in her philosophy, too insistent on training. He is convinced she chose men enrolled in her public speaking classes, though he cannot remember the exact circumstances of the auditions. What might have happened was that she stood outside the chapel door and asked some of the boys she knew from class to try out. She may have even asked him to try out in this way. By April, 1916, the second
semester had already begun; and it is possible that Miss McCord sought students she had taught during the fall semester who were not enrolled in public speaking that spring. Still Thomas asserts, it is difficult to accept the idea that she would cast *As You Like It* completely with strangers—that is, leads and supporting roles as well as spearcarriers.

However it happened, the cast was selected rather quickly, perhaps so the serious problem of space could be dealt with as soon as possible. Dallas Hall was the only large building on campus, and it was filled with offices and classrooms. Two dormitories and a gymnasium were equally unsuitable. It would be purely speculation to wonder if Miss McCord considered the front steps of Dallas Hall, which in later years were used for many commencement productions. It is the kind of idea that Miss McCord might have entertained but rejected solely because she had a better thought: perform *As You Like It* in a natural "forest of Arden."

If this line of reasoning, which seems easily possible, did happen, she had found a perfect "stage"—a grove of trees on the south end of the campus to the east of where the Perkins School of Theology now stands. The site was a wilderness of native trees with kneehigh Johnson grass and a little stream winding through the trees (49, p. 7). On one side was a small knoll with an
open stretch of Johnson grass (24). If the brush on the knoll were cleared away, that would be an ideal setting for the play she had selected, Shakespeare's pastoral romantic comedy. In fact, from that time forward, that grove of trees would be called "Arden Forest," and so it is named today.

Work began that spring, and tents were set up on either side of the playing area for dressing rooms. The costumes were brought in from St. Louis, as students from all over the campus became excited about the production and volunteered their help. Some worked on the set with Mr. Haley, the superintendent of grounds, cutting branches and ferns and fastening them to chicken wire for back drops (1, p. 9). Others helped Miss McCord herself clear away the Johnson grass and brush for a stage and seating area. One problem no one could solve was that caused by insects. Because of the mosquitoes and the chiggers, only one more play would be given in Arden Forest. In 1916, however, the excitement made everyone forget their bites and weather the storm of pests. Less easy to ignore was the Glee Club trip which took several important cast members during the rehearsal period (37, p. 2).

Despite these and the usual production problems, As You Like It opened as scheduled—on June 12, 1916. Twelve hundred were in the audience, many more than had been expected. When the chairs ran out, the overflow crowd
encircled the seating area with their cars and sat in them or on them to watch the performance.

Two girls entertained the audience between acts by singing. The play and the entre'actes performances were so successful that it was resolved to make it a tradition to produce a Shakespearean play for each succeeding June Commencement.

On June 13, 1916, the *Dallas Morning News* carried among other stories about the new university, the drama review from which the following excerpts are taken (49, p. 7).

The acting of every participant was splendid, the environment lent a touch of nature to the play. The actors and actresses displayed splendid training. Every line spoken could be distinctly understood for hundreds of feet from the stage . . . The play probably was as finely produced as any amateur performance Dallas has ever seen.

"The Cast is exceptionally fine for an amateur play . . . the roads leading to S. M. U. having recently been reworked were in excellent condition" (46, p. 8). The article explained that extra streetcars were in service on the branch line serving Southern Methodist.

Hyer was proud of the efforts of the director and the cast and did not stand in the way of future productions. The play had brought good publicity to the school. Thus drama and speech would be permanent academic fixtures at Southern Methodist.
The Arden Club

When school opened in September, 1916, the cast of *As You Like It* began immediately to seek ways of presenting other plays besides that done for the Commencement Week. The cast decided to organize a club; at the suggestion of Miss McCord, it was named the "Arden Club" after their first theatre, "Arden Forest." For as long as Miss McCord was teaching at Southern Methodist—twenty-eight years--Arden Club members did all the plays. The charter members were the actors who had been in the first production.

As time went on and the club grew, a Junior Arden Club was formed to handle the large number of interested students. A person had to audition for the Junior Arden Club as well as for the Arden Club. After members had proved themselves by performing in or working on Junior Arden Club productions, they were voted into the Senior Arden Club.

This audition was to be the only audition a person interested in being in plays at Southern Methodist would ever have to perform. After that first play, Miss McCord did not hold tryouts. She would announce the cast made up of those persons she felt would be best suited for a role in the play she had selected. This practice was standard through all the years Miss McCord taught at the University.
During the school year of 1916-17, Miss McCord took a play on the road. On March 9, 1917, in the Grand Prairie High School Auditorium, the Arden Club presented a French play, *Gringoire*, by Denbarville. "The people of Grand Prairie expressed themselves as being delighted with the program of the evening and requested the club to visit them again" (39, p. 1). The play was also taken to Duncanville and Plano that same year.

Thus, Miss McCord early seized the opportunity to have her students play before a variety of audiences. She was also aware that her play enhanced the prestige of the university, and hence of her budding department. No doubt the performances were also good for student recruitment. From its very beginnings Southern Methodist University was shown not only to be a leader in the fine arts but also to be meeting the needs of its constituents. It is certainly within reason to infer--but beyond the scope of this dissertation to prove--that the burgeoning of drama in Dallas during the 1920's (three national titles for the Dallas Little Theatre) may have been affected to an extent by these early Arden Club tours.

At any rate, the tours were frequent during these early years. In 1919, the club went to Cement City, Duncanville, and Grand Prairie with three one-act plays, *The Flower Shop, The Third Man*, and *The Best Man*. In 1920, the road show engagements were expanded to include the
Texas towns of Midlothian, Sherman, Cement City, Corsicana, and Ennis. That year, also, the first out-of-state road trip occurred—to Duncan, Oklahoma. In 1921, the Arden Club went to the College of Industrial Arts in Denton where a special reception for the troupe was held after the performance (42, p. 1). The reason for the cessation of the road trips in the twenties was the growth of drama in the schools where the Club had taken productions. These schools began producing their own plays (20).

No doubt the same phenomenon occurred in the thirties. In 1931, the Arden Club was invited to perform at the University of Arkansas as guests of the Blackfriars, the University drama club. The play was Ibsen's *The Master Builder*. The club took the same play to Weatherford that year.

Despite the success of these "tours," the principal focus of the Arden Club was the Commencement Week play. Although as already seen, Arden Forest was used only once more after 1916. The mosquitoes and the chiggers were just too offensive to actor and spectator alike. In 1918, the play was moved to the little chapel in Dallas Hall at the last moment because of rain. Never again was Arden Forest to be used as a theatre. The following year, the practice of performing on the steps of Dallas Hall was begun.
Although the most guarded tradition of the Arden Club was to present a Shakespearean play at the Commencement Week festivities, there were two years when a Greek play was substituted. Each time was a special occasion because a faculty member, Dr. Frederick D. Smith, Chairman of the Comparative Literature Department, did original translations of two Greek dramas, *Alcestis* in 1930 and *Iphigenia in Tauris* in 1936. Original music was written especially for the chorus in *Alcestis* by a student at Bradley Polytechnic Institute (1, p. 96). With or without music, the Greek plays were particularly appropriate for staging on the steps of Dallas Hall where huge columns dwarfed the actors, and the marble stairs forced action to take place on various levels.

Only twice in the history of Miss McCord's career at Southern Methodist was there no play during Commencement Week. Once, in 1923, the leading man suddenly became ill with an appendicitis; it was too late to substitute another actor to play Hamlet. The second occasion was in 1935 when the production dates of other plays were too close to graduation to allow time to rehearse another production.

As noted above, the Commencement Week play was an important theatrical event in Dallas. As such it was reviewed each year by the local newspapers. John Rosenfield's review of June 6, 1933, in *The Dallas Morning News* calls attention to the physical setting of the play as well as
to the performances (52, p. 10).

The outdoor setting . . . is the best of its kind in the city. The steps themselves are wide and numerous and provide many elevations for acting planes. There is a midway landing for the more involved action. The structure /Dallas Hall/ . . . acts as a perfect sounding board, fairly hurling the speech down the valley that is Abbott Avenue.

These affairs formerly had the hollow ring of commencement ritual, but lately they have taken on significance as earnest and not ineffective efforts to present the classical drama on a grand scale.

Glenn MacDaniel . . . played the homicidal Scot with vigor and intelligence . . . Miss /Ludie Mae/ Sensabaugh's interpretation /of Lady Macbeth/ was consistently wrong and just as consistently right. The actress, who reads clearly and sensibly, decided to make the woman into something she could portray, a harboiled managing hausfrau. No matter how you quarreled with this intention you could only admire its clarity of purpose. The production technique was forthright, the mood just what the actors made it. Pace and range had the velocity and volatility of a movie. Macbeth really made a brisk and exciting thriller.

The Arden Club also sponsored alumni productions which were done for Commencement Week. Perhaps the most spectacular and the best of these productions was the Hamlet of 1928. Sam Hilburn, who had been scheduled to play Hamlet in 1923 but had been rushed to the hospital with an appendicitis, returned in 1928 to play the part. Another young man was persuaded to come to Dallas for a month's rehearsals in order to prepare for the part of the First Grave Digger (1, p. 92). Some Arden Club members played minor roles to support the alumni.
The reviews from two Dallas papers indicate the high quality of the performances.

Some of this truly remarkable effect of the play was due to the simple art of the sets and the good lighting. The staging was austere, but always sufficiently suggestive of throne room or guard's platform . . . And the rich costumes, almost lecherous for the queen and sweetly innocent for Ophelia, played their definite part in the sum of that effect.

But the greatest of all was the performance . . . Sam Hilburn's Hamlet was extraordinary . . . But greater than Hilburn's acting was the really professional Shakespearean direction of Mary McCord . . . And yet he /Hilburn/ was almost eclipsed by Catherine Fleming's handling of another tremendously difficult part . . . that of Ophelia. She alone was the very recreation of the poetry in Shakespeare's matchless words. Beautiful, charming, innocent—she was all these and more; she was convincingly spiritual (5, p. 11).

Mr. Hilburn's Hamlet was a conspicuous achievement. He embodied the Dane according to the best Forbes-Robertson traditions of costume and posture. A suggestively-esthetic forehead, cavernous eyes, palpable youth and a varicolored voice well handled contributed to the conviction of his portaryal. Hence, for once, was a Shakespearean voice without a tear. The Danish princeling was melancholy, to be sure, but human enough to make his quips unabashed. He sensed the purport of the revised text and contributed greatly to its realization (51, p. 5).

The reference to the "revised text" in the above account was to the script of Hamlet, which was a new version by Dr. John McGinnis and Mr. Henry Smith of the Southern Methodist English department. Their purpose was to clarify and simplify the words which were not in general use in the United States (20). There is no existing script of the McGinnis-Smith version of Hamlet.
In 1924, the Arden Club presented a religious drama, *The Passing of the Third Floor Back* especially for the theological students. The play tells the story of a rooming house with occupants whose sordid lives are changed when a stranger (Christ) takes a back room in the house.

Although the Arden Club's success as a producer of plays was noteworthy, there were other important activities as well. In 1918, for example, the Arden Club sponsored the Clifford Devereaux Players, a touring acting company that produced Shaw's *Arms and the Man* on April 9; the following evening they performed *The Romancers*, by Edmond Rostand (20). Devereaux brought his troupe to Southern Methodist again in 1919 and in 1921. In a two-day period in March of 1919, he produced *The Great Galeotto* on March 3, *Indian Summer* and *The Boor* in a matinee on March 4, and that evening the troupe performed *Love and Geography* (17). On April 4, 1921, the Devereaux Players came back to the campus and performed Ibsen's *Ghosts* (40, p. 4).

In the thirties, the Arden Club brought the distinguished company of Robert Breen to the campus. On two consecutive evenings they presented A. A. Milne's *The Ivory Door* and Shakespeare's *Romeo and Juliet* (20).

During the 1934-35 academic year, lecturers came to the campus. Dr. Enest E. Leisy spoke on "Early American Dramatists" (43, p. 3), and Mrs. Chester Fritz lectured on the Chinese plays and the Chinese theatre
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(44, p. 1). That same year, the Arden Club performed on radio for the first time; the vehicle was The Master Builder. Brothers Forever and other plays were presented on radio. An arrangement to perform on a weekly basis was not consumated, however (20).

No matter how many or what kind of productions, or special projects, the Arden Club was involved in each year, the sum of money received from the University each year was unbelievably low. The range was from sixty-eight dollars in 1917 to four hundred and fifty dollars in 1922 from which point it was never raised during Miss McCord's tenure. The Commencement Week play itself, however, was given a separate budget of four hundred and fifty dollars (1, pp. 41, 64, 138). Even for those less-inflationary times, a great deal of learning, experience and prestige—not to mention recruitment—was purchased for very little investment. It is not hard to guess what might have happened if Southern Methodist had seen fit to provide a budget comparable to those given other university drama programs of the time.

As long as Miss McCord was teaching at Southern Methodist, there was always talk of building a new theatre for her greatest dream was to have a theatre of her own. She even had an idea for a small theatre on property across from the campus. A United States Post Office stands on the corner of Hillcrest and University where a large
two-story house once was. Miss McCord proposed to the administration that if the University would purchase the house, the Arden Club would provide the manpower to remodel it into an intimate theatre. She promised to live above the theatre and take care of the building; she even offered to pay rent to the University. After some time, the administration turned down the proposal (14). Had they kept the property, it would be a valuable asset to the University today.

The only spaces the Arden Club was ever able to use on a regular basis were those rooms no one else wanted or everyone else used, first, the chapel, shared with lecturers, classes, and assemblies; then the abandoned chapel in Dallas Hall; and finally the Arden Club returned to the third floor again which though remodeled was too many flights of stairs to a poorly equipped theatre. Today, the Owens Fine Arts Building, one of the finest such structures in the world, houses two fully-equipped theatres and all the support space necessary. This would have matched Mary McCord's dream, but it was never realized in her lifetime.

For at least one production, the Arden Club was given a new "theatre space"—as opposed to simply "an empty room nobody wanted." At the opening of McFarlin Auditorium in 1926, the Club presented Richard Brinsley Sheridan's The Rivals in the new facility. Professor Paul Romberg
directed the orchestra, which played musical selections between the acts. The *Times Herald* reviewer wrote that the performance "was a smooth, finished performance" (3, p. 1).

Whatever the Arden Club's production schedule, special projects, budget, or space problems, from 1916 to 1943, Mary McCord was the sponsor. Its high standards were her higher ones, its dreams and goals those she had conceived when President Hyer first sought her talents for Southern Methodist. As she developed students and a faculty, however, others came to direct many of the productions or activities.

As early as 1922, for example, Ruth Hanson directed *Maneuvers of Jane*, even though her name did not appear on the program (1, p. 77). By 1924, other teachers in the department were also directing plays and this responsibility was shared among the faculty regularly thereafter.

Then, in 1935, an important event took place under the direction of Miss Edyth Renshaw, a faculty member, and Jed Mace, an active Arden Club member who had been in New York during the fall of 1935. At that time, Mace had seen the new Maxwell Anderson hit play, *Winterset*. The play had just won the Drama Critics Circle Award. When he returned to the campus, he suggested that the Arden Club present the play. The club members enthusiastically endorsed the idea, though with some skepticism
because it is difficult if not impossible to purchase the rights to produce a play outside New York while it is still running there. Undaunted, Mace contacted Anderson's agent, Harold Truman. They agreed that Southern Methodist's Arden Club could purchase the rights to present *Winterset* for the first performance outside of Broadway. Students Taylor Robinson and Joseph Rucker patterned their set after the New York production, which had been designed and built by Jo Meilziner and was considered one of the most significant stage designs of the century, a judgment that is still valid. This important production was given the stage of McFarlin Auditorium, where a new sound system was installed by Western Electric of Hollywood.

Local interest in the production of the prize-winning Broadway play was considerable. Evelyn Oppenheimer, a popular local book reviewer, gave a review at a local department store shortly before the production. Eighteen hundred persons saw the play.

The Drama Curriculum and Staff

Despite the immediate success with play production, courses in "drama" were several years in the making. The first catalogue of 1915-16 listed Mary McCord as an "Instructor in Expression in the Department of Fine Arts" (26, p. 12). Her classes appeared at two different places in the catalogue: Public Speaking under "Courses of
Instruction" and Expression Courses under "Department of Fine Arts" (26, pp. 65, 34, 104). The Public Speaking course was described as follows (26, p. 65):

Elementary: 1. Philosophy of Expression. The basic principles of vocal expression are studied from the psychological viewpoint. The relation to nature of conception, abandon, responsiveness, simplicity, and animation is considered. Attention is given to the cultivation of the imagination, the study and development of the voice; to technique and practical application of the elements of expressive movement of the body; to clear enunciation, distinct articulation and the fundamentals of correct pronunciation, and to removing provincialism. The course sets forth the principles underlying all manifestation in art and life, and is designed as a guide through succeeding courses. For other courses, see Department of Expression. 2 term-hours Fall, winter, or spring Hours to be arranged

The word "elementary" indicated that the course was open to freshmen students, and "term-hour" was the credit of one hour of work per week for twelve weeks (26, p. 34).

The main body of work, however, was found under "Expression" (26, p. 104).

A high standard is maintained. While persons sufficiently advanced may take class and private work in the various courses offered, only those who have graduated from some university or college of recognized standing are eligible to the certificate of graduation from the Department of Expression. The entire course for graduation when taken apart from the college course may be covered in a shorter time. In this, as in all other arts, excellence cannot be measured so much by days or months of effort, as by ability and willingness to work.
CERTIFICATES

Students applying for a certificate from the Department of Expression will be required to take courses: I, entire year; II, one term; IV, entire year; V, one term; VI, two terms; VII, VIII, one term; IX, one term; X, one term, and XI, one term.

They must also have the fourteen entrance credits and must take in addition forty-five hours of work chosen from the following subjects: History, English, modern language, and Bible; elementary psychology; at least two years of private instruction; two years of physical training. Students taking the degree of Bachelor of Arts, who complete the above courses and present a program approved by members of the faculty, will be granted a diploma from the Department of Expression. Students will not be accepted for advanced standing without an examination, and in no case will a student be graduated with less than one full year of work done in the Department of Expression.

The time required for graduation depends on the ability and perserverance of the student, and no diploma will be given to a student who can pass on technical work alone. He must be able to manifest his art through artistic rendition. Conscientious practice will be required.

If a student worked toward a Bachelor of Arts degree, the college requirements would be adequate to meet the requirements of the Department of Expression with two exceptions: students had to take "two years of physical training" and "two years of private instruction" (26, p. 104). Private instruction was inherent in expression courses that charged a fee, which was supposed to pay for the special work. Miss McCord herself was solely responsible for determining the student's eligibility for graduation: "... no diploma will be given to a student who can pass on technical work alone. He must be able to manifest his art through artistic rendition" (26, p. 104).
SPECIAL PRIVATE PUPILS

Special private pupils who do not wish to enter the University or take a regular course in the Department of Expression, may enter for a limited course of class or private lessons if the classes are not crowded or the private lesson hours of the instructor are not all taken. Such pupils are excused from the College tuition and incidental fees, but must pay the regular fee for the "pay" class-work. If sufficiently advanced in scholarship, they may take any of the courses outlined.

INTERPRETIVE RECITALS

Each candidate for the certificate is required to give one public recital in the second or third term of the senior year in the Department of Expression. The program will be chosen to meet the needs of the student. Candidates for a diploma will be given also an adaptation or dramatization of some book. The language must be thoroughly committed to memory.

CREDITS

A total of eighteen term-hours of strictly advanced work may be accepted by the College of Liberal Arts as credit toward the degree of Bachelor of Arts.

COST OF INSTRUCTION

Regular students of the Department of Expression will pay $5.00 a term for each course, unless taking private lessons throughout the year, when no extra charges for class will be made. Private lessons: Two half-hour lessons each week for a term of twelve weeks, $48.00; one half-hour lesson each week for a term twelve weeks, $24.00; from an assistant, $24.00 and $12.00, respectively.

In order to shorten the time, some students may desire to take the entire course in private, and may do so, but even then certain courses must also be taken in class. Under such conditions they will not pay extra for the class-work.
1. Philosophy of Expression. The same as Public Speaking I in the College of Liberal Arts.

2. Public Speaking. The object of the course is to train students to gather, select, arrange, and present material in order to affect a given audience in a given way within a given time. The ends of speech—clearness, belief, entertainment, action—are shown to determine the selection and arrangement of material. The effect on the audience is considered. Tests of the student's ability to attain the end for which his address is designed are given. Criticism of delivery. Classes limited. Prerequisite: Course I and English 1, 2, 3. Fall and winter. Two hours a week Fee, $5.00 a term

3. Argumentation and Debate. Continuation of course 2. To be given as necessity demands.

4. Literary Analysis and Interpretation. The aim of this course is to train the student to discover the contents of the printed page. Accuracy in observation and care in analysis are the principal objects to be attained. The student's appreciation of literature is constantly tested through his vocal expression. Criticism upon each student's rendition from memory of selections differing in style, including scenes from the modern drama. Selections from Tennyson, Dickens, Kipling, and other writers are studied from different viewpoints. Open to students who have had course I, and English 1, 2, 3. Fall, winter, and spring. Three hours a week Fee, $5.00 a term. Free to students of the Department of Expression and the School of Theology

5. Vocal and Literary Interpretation of the Bible. This course is designed for students preparing for the ministry, and aims at a simple interpretation of the text in a truthful way. The narrative, the lyric, the didactic, oratoric, the dramatic and epic forms will be considered and a study made of the spirit of which these forms are the natural expression. Prerequisite: Course I and IV, English 1, 2, 3. Fall and winter. Two hours a week Free to students of the School of Theology.
6. **Vocal Interpretation of Shakespeare.** Intensive study of the text with a view to vocal expression. Some attention will be given to plot, characterization, dramatic technique, and dramatic criticism. The principal scenes of the play will be presented for criticism. Whenever the excellence of the classwork warrants, a full production of the play will be given. This course may be repeated, as the same play will not be given two years in succession. Classes limited. Open to sophomores who have completed course I; juniors, seniors, and students in the Department of Expression who have completed courses I and IV. Fall and winter. Two hours a week. Fee, $5.00 a term. Free to special students.

7. **The Vocal Interpretation of the Modern Drama.** This course is designed to give students a knowledge of the principles of voice production. Exercises for freeing and developing the vocal instrument, and rendering it responsive to thought and emotion; voice placing, deep breathing, vowel forming, consonantal articulation, development of vocal range, and correction of individual faults. Fall and winter. Two hours a week. Fee, $5.00 a term.

8. **Expressive Movement.** In this course the body is treated as an instrument, the object of training being to render it willingly obedient to the mind. Some universal laws of expression are applied to expressive movements of the body.

Hours arranged for special students.

9. **Story Telling.** Purpose of story. Psychological reason for selected stories for different periods of childhood. Fairy tales, folk-lore, fable, Bible stories, myths, legends, etc. Individual practice with criticism and suggestion. The manner of telling the story will be founded upon the principle that every art has for its purpose giving delight, and through that delight, quickening the imagination and arousing the spirit to think, to feel, and to act nobly. Spring Two hours a week. Fee, $5.00 a term.

Arranged for special students.

(26, pp. 105-107)

This is a very detailed course of study in any situation, but especially when it is realized that Miss McCord was more than likely hired in the summer of 1915 (20). She had only a short time to compile her course of study, write it, and get it to the printer for the opening of school in September of 1915. Moreover, it is important to note how much "drama" was included in the courses (see for example, numbers 4, 5, 6).

In the catalogue for 1916-17, there were changes in the course of study. It was no longer called "Expression," but "The Department of Public Speaking," and Mary McCord was listed as "Director" (27, p. 107). Also, there were now two courses entitled Philosophy of Expression. The new course was "A development of Public Speaking I. Required of those who are candidates for certificates" (27, p. 109).

Four new courses were described as follows (27, pp. 109-111):

Course 4. The Speaking Voice and English Pronunciation. This course is designed to give students a knowledge of the principles of voice production. Exercises for freeing and developing the vocal instrument, and rendering it responsive to thought and emotion; voice placing, deep breathing, vowel forming, consonantal articulation, development of vocal range, and correction of individual faults. Required of all students of Public Speaking, but cannot be counted as credit course. Hours arranged for special students.
14. Public Speaking. A continuation of Public Speaking 12. This course consists of the study of methods of great speakers; the analysis of characteristic forms; addresses, and orations; extemporaneous addresses. Prerequisite: Public Speaking I and 12. Fall, winter, or spring. 3 term-hours

51. Advanced Debate. This course is primarily for those who wish to enter inter-collegiate debates. A critical study of briefs and debates, and criticism of delivery. Prerequisite: Public Speaking 1, 12, 16, and English 1, 2, 3. Fall, winter, spring. 3 term-hours

In 1917-18, two new courses were added which were of special interest to those students desiring to study drama (22, p. 111).

55. The Vocal Interpretation of the Modern Drama. This course will be substituted for Public Speaking 53 in certain years.

57. Preparation of Plays for Platform Use. This course is designed to render the student proficient in the art of presenting an entire play with that power of characterization which creates in the minds of the audience the illusion that the scenes and people are actually present. Prerequisite: English 1, 2, 3, and at least one year of advanced work in Expression. Instructor should be consulted before the student enrolls for this course. Fee $5 a term. Fall, winter, or spring. 2 term-hours

Just as it had with Expression, drama easily merged with the course of study in Public Speaking. This practice was widespread in university departments at the time, when the similarities between "rhetoric" and "poetics" were stressed instead of the differences and the generalist was preferred to the specialist in the field that came to be called "Speech and Drama" (11, pp. 3-10). At Southern Methodist, however, unlike most of the other universities
not until 1931 would a student be able to major in "dramatics" (33, p. 108).

Besides changes in course descriptions, the 1918-19 catalogue showed new fees required in some courses for private lessons. The five dollar amount listed in the two previous catalogues was raised to ten dollars. Except for the deletion of Preparation for Plays for Platform Use, the only change in the course descriptions was (28, pp. 90-91)

51-53. Vocal Interpretation of the Drama. In the fall term the one act play will be studied; each student will be required to present two complete plays before class, impersonating the different characters. In the winter term, a Shakesperean play will be studied, parts assigned and principal scenes presented. In the spring term a modern drama will be treated in the same way. Continued work in expressive bodily movement. Prerequisite: Public Speaking 17, 18, 19. English 59, 60, 61 is recommended. Fall, winter, spring 9 term-hours

The revised course probably took the place of the course, Preparation of Plays for Platform Use. One new course appeared (28, p. 91).

73. Impersonation. The study of the delineation of character through plays complex in nature, introducing many characters. The play is presented as a whole. Prerequisite: Public Speaking 71, 82. Spring. 3 term-hours

Under this same catalogue, the requirement for an interpretative Recital was deleted.

In 1918-19, the department was moved to the College of Liberal Arts (29, p.105). The next significant change in courses and their descriptions however did not appear until
the 1920-21 catalogue. A new course was added (30, p. 57).

72-73. The Shakespearean Play and Technic of Stage Production. The play is arranged for impersonation. Students will be given opportunity to stage and direct a play. Lectures on Stage decoration, lighting, and costume. Prerequisite: Public Speaking 71.
Fee $5 a term
10:30 T. Th., S.
6 term hours

For the next ten years, only minor stylistic changes occurred in the "drama" courses or descriptions, then in 1930-31 three courses important for students interested in theatre and drama were added (33, p. 107).

92. Scenic Design. Theory of design, color, light: Their application to the stage; training in use and construction of model stages; application of these theories through mounting of specific plays. Prerequisite or parallel: Public Speaking 51, 52, and 91. (Students not majoring in Public Speaking must be of junior standing.) Fee, $7.50 a semester.

93. Playwriting. Dramaturgical problems, dramatization of stories, one-act plays written and presented before the class. Prerequisite: Junior standing.

94. Playwriting. Advanced problems in dramaturgy; the writing of the long play. Prerequisite: Course 93.

In addition, students of dramatics who wanted credit for Costume Design for the Stage (no number given) were advised to take Art 83, Costume Design (33, pp. 70, 107).

The next significant change in the curriculum came in 1936-37 when the department listed requirements to major in dramatics (34, p. 112). A student had to take eighteen hours plus twelve other advanced hours in the department. A student could also minor in Dramatics and Interpretation.
After the required courses, six semester hours of advanced work in English or Comparative Literature were required (39, p. 110). Finally, in 1937-38, the title of the department was changed from "Public Speaking" to "Speech" (35, p. 129).

During the last year Miss McCord taught before retirement from Southern Methodist (1942-43), a new course was offered to students with her as the teacher (36, p. 117).


Miss McCord

Because of a limited budget for faculty development, Miss McCord very early began the practice of elevating superior students to quasi-faculty status. In 1917-18, Ruth Ro Jean Hanson became Miss McCord's assistant. She was a junior when she joined Miss McCord on the faculty. In 1923-24, Edyth Renshaw, who had first come to Southern Methodist as a student in 1919, became an assistant to Miss McCord in her senior year. For Miss Renshaw, this was the beginning of a teaching career at Southern Methodist that was to span forty-three years. Only her sabbaticals, to continue her studies and earn a doctorate from Columbia University in 1954, interrupted this long period of service largely inspired by Mary McCord.

Another important event took place in 1923-24 when Miss McCord became an Associate Professor (31, p. 9). Then in
1926-27, Miss McCord was made a full professor, and another of her students, David Russell, was added to the staff (32, p. 10). Mr. Russell, who was a playwright and at one time Poet Laureate of Texas, spent his teaching career at Southern Methodist.

Mary McCord as Teacher and Director

As a teacher Miss McCord had high aesthetic ideals and abundant professional curiosity. As already mentioned she was continually going to school; the University of Wisconsin during this summer, for example, or the Chicago Drama School in Illinois in that one; or to Europe or New York City to study and attend the finest professional productions.

In 1915, when Miss McCord came to Southern Methodist she taught all students, both regular and theological students. In a paper written by Bishop William C. Martin on the origin of the theological school, the Bishop pays tribute to Mary McCord (13, p. 4).

Even a brief account of the beginnings of the Seminary would not be complete without grateful mention of one who taught no courses in Bible or Theology but who helped many a preacher to overcome some of his awkwardness in public discourse and to avoid the pitfalls of ministerial whines and bombastic speech. Students of the early years already know that I refer to Miss Mary McCord. What a blessing she was to all of us who felt the touch of her refining influence! A gracious lady from Tennessee whose training in Speech was in the best schools of the day and whose fine sense of dramatics was felt on the campus for more than forty of its fifty years.
The Reverend Tom Shipp, pastor of Lovers' Lane Methodist Church, was one of her last students. At that time, he was having trouble reading the Bible aloud in a proper manner. He asked Miss McCord if she would help him by giving him private speech lessons. For almost a year and a half, after her retirement from Southern Methodist in 1943, Miss McCord gave him lessons. When he tried to pay her for her help she refused it (23).

Another one of Miss McCord's theological students was King Vivion, at one time president of Southwestern University at Georgetown, Texas. His problem was one Miss McCord used to say was the worst speech habit of all and predominant among the young ministers who had learned to preach by listening to the old revivalists. His habit was flailing the arms and shouting while using stilted and artificial speech. One of the most guilty of these practices was King Vivion. Miss McCord finally succeeded in calming him, making him relax more and, therefore, become more effective in his delivery. Vivion demonstrated his progress by winning the Saner Oratorical Contest and the prize of the gold pocket watch (57).

As shown by these few examples, Mary McCord emphasized delivery when she taught public speaking or other speech courses. Yet for her "delivery" incorporated the other classical canons of rhetoric and, evidently, most of the principles of acting or characterization as well.
Breathing exercises were especially important in her classes; each class period began with them. She also urged that each speaker should consistently demonstrate good posture. If the posture was poor, the speech would also be poor.

Yet when a student received an assignment, Miss McCord gave these instructions, "Read it and think it through before it is given movement or expression" (6). She emphasized naturalness in delivery, not stilted or studied speech or actions. Even though she used the charts from Leland Powers that directed how the speaker should stand to portray each emotion or feeling, she, like Powers, emphasized that each position should come natural to the speaker or reader. She believed that through intense study and practice, it was possible to be natural while assuming the position dictated by the charts (7).

The technique she used in teaching students how to do characterization was called monacting. A student would assume all the characters in a story or play. If a character was sad, the student was to turn and assume the posture for a sad character. The trust test of a good monactor was whether the audience could "see" each character onstage. The techniques required direction, depth, and angle. "Until the physical can embody the thought you have not mastered your goals," was a favorite saying of Mary McCord (20). Direction is in reference to the
position of the physical body for a particular character and the location that character occupies in relation to the other characters the actor must portray. Depth has to do with the understanding of the character—the motives, the thinking, and the reasoning the character must do. The actor must portray the depth of the character; therefore, the actor must choose how to demonstrate all the emotions and intellect the character possesses. Angle is how the character is located in reference to the other characters in the drama, and how the posture of the character differs from the other characters. Miss McCord was particularly fond of this type of acting. The student with this technique had worked with the thought of the dramatic selection, the words that helped reveal the thought, the life of the selection, and how it was made real.

As a director, Miss McCord insisted that each actor understand the words he or she was to say. The questions each actor should ask were

1. What does the word mean?
2. What emotion does the word evoke?
3. What is its vitality, its sense of life?

She called the first question "reflective or thought;" the second, "affective or feeling;" and the third "effective or the life." Miss McCord urged students to go over every line in the play and answer these questions (20).

A very patient director, she allowed students to interpret their roles themselves. If she had suggestions,
she would not embarrass the actor with criticism in front of the group but would give the actor constructive advice. She was not very direct, however, when she had comments about costumes. It was the student's responsibility to find his own costumes. In one play, the ingenue was to come onstage as if she had just come from a swimming pool. The student knew Miss McCord would not tell her what to wear, and she also knew she could not wear a bathing suit on the stage. It was dress rehearsal before costumes were worn. The girl walked onstage dressed in a kind of overall, a one-piece outfit with a polka dotted blouse which had big sleeves; it was quite the style of the day. Miss McCord took one look at the form fitting "jump suit" and told the girl that the costume would not do; "It would not do at all!" In the play the girl came from a swimming pool in an evening gown she had worn the preceding act (20).

While directing *Twelfth Night*, Miss McCord demonstrated her depth of knowledge about characterization. The actor playing Sir Toby Belch was portraying him as a loud drunk. Miss McCord asked the actor for the genealogy of Sir Toby. As the actor talked, Miss McCord guided him in remembering that Sir Toby was a noble gentlemen. In his veins ran aristocratic blood; therefore, to play him as a hopeless drunk robbed him of the depth that was rightfully his (20).

In 1917-18, Miss McCord brought an honorary girls' literary sorority to the campus, Zeta Phi Eta, dedicated to speech and drama. Zeta girls had to maintain at least
a "B" average in speech and in their other classes. Once a girl met that requirement, then she had to be voted on by all the other girls in the club. If one member blackballed a prospective member, the girl receiving the blackball would not be invited to become a member. The club came to be extremely powerful and influential on the Southern Methodist campus.

In cooperation with Zeta Phi Eta, Miss McCord was instrumental in bringing Phidelah Rice to the campus of Southern Methodist on two separate occasions. Mr. Rice succeeded Leland Powers as the administrator of the Powers School after the founder's death. Rice made tours of the United States as a monactor. His first appearance on the Southern Methodist University campus was on Wednesday, February 25, 1925. His program consisted of a three act version of Hamlet. After the program, Zeta Phi Eta gave a reception for Mr. Rice and while he was at the reception he gave several more readings (20).

His second appearance at Southern Methodist was the following year. On March 15, 1926 Rice gave Great Expectations and on March 16, 1926 he did The Taming of the Shrew at the Stoneleigh Court with a preliminary reading of The New Word given before the Shakespearean play. The admission charge for the evening was one dollar (59).

In 1928-29, Zeta Phi Eta began sponsoring a contest for original one-act plays. It was called the Mary McCord
One-Act Play Contest. Thirteen one-act plays were produced, and five long plays were presented (20).

The first oratorical contest on campus was begun the first year Southern Methodist was opened. Federal Judge Eli Saner established an oratorical contest to promote competition among speech students. While a student at Vanderbilt, Judge Saner had won such a contest and wanted to give Southern Methodist students the opportunity to take part in a similar competition. The prize for the contest was a gold watch, and the contestants were not limited to freshmen students. In the early years, the competition was particularly intense, with the contestants vying for the prize before a large student audience. The contest continued its popularity during Miss McCord's teaching career at Southern Methodist. She coached the contestants herself, and the judges were professional men from outside the University.

To promote public speaking on campus, especially among freshmen students, Miss McCord started a Freshman Oratorical Contest in 1924-26. She offered a prize of ten dollars, which came out of her own pocket, to the person able to give the best speech. Ten dollars was a good deal of money in the twenties, especially for a teacher to give; but interest in oratorical contests was dwindling at Southern Methodist (20). Because of a poor response, the contest lasted only two years.
In 1923, with one of her best student actors, Sam Hilburn, she decided that Dallas should see the Stuart Walker Portmanteau Players' production of *The Book of Job* (20). Assuming the expenses of bringing the troupe to Dallas, Miss McCord and Mr. Hilburn rented the Jefferson Theatre on Elm Street. Unable to sell enough tickets to break even, they lost money. Southern Methodist heard about the loss and assumed the loss.

The McCord Theatre Collection

In 1932, Sarah Chokla read a magazine article which commented on the worth of theatre museums. Miss Chokla decided that the wealth of theatrical material in the Southwest was being dissipated for lack of a permanent repository. The idea of founding a museum dedicated to theatrical memorabilia appealed to her. She decided that the museum should be located on the Southern Methodist campus and named in honor of her friend and teacher, Mary McCord (53, p. 9).

The first organizational meeting was held on July 8, 1933. Members of that committee were Maudie Walling, Lewis G. Spence, Sam Acheson, Sarah Chokla, Eli Sanger, David Russell, and Mary McCord. The first order of business was to send letters to drama and music leaders in many cities across the country to gather and preserve all interesting material pertaining to both the professional and the non-professional theatre (22, p. 1).
That evening, the group announced their plans at the banquet which followed the production of Macbeth, the Commencement Week play. A public announcement was made the next morning in a newspaper article (53, p. 9).

A collection of material relating to the theatre, a collection which is to be known as the McCord Theater Museum of Dallas was formally launched in Dallas last week when a group of local theater workers met in the downtown office of Eli Sanger. The purpose of the museum, according to its organizers, is to gather and preserve all interesting material pertaining to the theater, both professional and amateur. While the collection will concentrate on the theaters of Texas and the Southwest, it is not planned to limit its scope to this field. It is believed that such a collection will constitute an invaluable record for students and theater workers of the future.

An executive committee of Dallas business people will determine the policies and direct the activities of this museum. At the meeting last week Eli Sanger was elected chairman of this committee. David Russell was appointed secretary. The rest of the personnel of this committee will be announced at an early date. There are to be two general groups of museum members. Those who manifest their interest through personal donations, voluntary or solicited, will become supporting members. The museum council will be composed of all persons who contribute their personal services or time toward the building up on /sic/ the collection.

The McCord Theater Museum is so named in honor of Miss Mary McCord, professor of public speaking in Southern Methodist University. It was she who organized the Arden Club in 1916 and has been its director since that time. The Arden Club, the oldest active dramatic organization in Dallas and one of the oldest college dramatic groups in Texas, has contributed many actors and workers to the local little theaters.

It is planned that the museum will include a great variety of items. Besides programs, press notices, posters and other records of individual performances, there will be plays, manuscript copies of plays produced in Texas, prompt books and scrapbooks. Any item relating to noted actors or actresses, such as personal letters, photographs, costumes, hand
properties, etc., will find a place in this collection. The pictorial section will also include portraits of dramatists and directors, original designs for costumes, settings and for posters.

As a permanent exhibit it is planned to have a series of theater models illustrating the historical development of the theater from the Greek period down to the present. The museum collection is to be housed in Dallas Hall, S.M.U. The material already gathered is now being catalogued and will within a few days be placed on exhibit where it may be viewed by those who are interested.

The collection's first years of operation were extremely productive. Volunteers were actively engaged in collecting theatrical memorabilia. The collection had five basic purposes that explained the nature of the material sought (12).

1. To build a collection of material relating to the history of theatre for those who work in theatre and for those who care about theatre, its arts and crafts.

2. To collect and preserve records of the development of theatre in Texas and the Southwest, especially in its early days before all such ephemeral and fugitive material is lost or destroyed.

3. To collect and preserve programs of college, university, and community theatres. Note: these theatres have become increasingly active and important in the twentieth century since the decline of stock companies and road shows.

4. To make available to the community these specialized resources for research or for enjoyment.

5. To honor the founder of Southern Methodist University's department of speech and theatre and of one of the oldest co-educational college theatre groups (the Arden Club of S.M.U.) by naming the collection the McCord Theatre Museum.

As a result, by 1943 the collection had acquired forty thousand items. Programs and artifacts came from teachers, students, and interested theatre buffs.
The various collections housed in the McCord are as follows (54):

1. The George Signiano Collection: about two thousand programs and playbills dating from the 1880's to 1945 representing road companies visiting Texas in this period.

2. The Eli Sanger Collection: a large collection of programs (chiefly Texas) of road and stock companies dating from 1890 to the 1950's. Also some photographs.

3. The Maria Ascara Collection: begun when Miss Ascara was an actress with David Belasco, this collection includes many letters, autographs, prints, photographs and souvenirs, besides a large collection of period and stage costumes.


5. The Harriet Bacon McDonald Collection: three hundred framed, autographed photographs of singers and other musicians.

6. The Original Dallas Little Theatre Collection: one thousand programs and playbills, five hundred photographs, seventy-five scripts, and some properties used in productions.

7. The Jean Darnell Costume Collection: chiefly costumes worn by Beatrice Allen, Miss Darnell's sister and Ziegfield star, and some of Miss Darnell's costumes. Some photographs, many autographed, are included.

8. European Theatre Collection: more than five hundred photographs and designs, including many from the Russian theatre and from productions of Max Reinhardt. The latter includes the famous production of The Miracle. Costumes and properties are among these items.

10. The Artef Theatre Collection: received through the generosity of Isadore Garelick, manager of this "first worker's theatre on Broadway," programs.

11. The Stark Young Collection: given more than one hundred ten items including original designs, photographs, letters, puppets, and stage properties.

12. The Harriet Bacon McDonald Collection: pertains primarily to musician and signers, and contains over three hundred framed autographed photographs.


From 1943 to the present day, the growth of the collection has been slowed by World War II, the constant relocation of the museum, and the lack of support and funding from the University. During the war, time did not permit work on the collection. All library work was halted; and after the war, the time was even more limited. Because of the influx of veterans, the space allocated to the collection was used as classrooms. The production schedule tripled during this period because of the demand from the veterans for cultural activities.

The McCord Theatre Collection is permanently located in old Fondren Library West on the campus at Southern Methodist. Yet the collection has had several homes prior to its permanent headquarters. In 1933, material was kept in the offices of the Public Speaking Department and displayed on the walls of Dallas Hall. In 1940, the collection was moved to the newly opened Fondren Library building. Although it was relocated twice within Fondren, the collection
remained there until 1969. At that time, the space in Fondren was needed by the University and the collection was moved to the Easterwood Building owned by Southern Methodist in downtown Dallas. In 1972, the University again demanded the space occupied by the collection. This time the entire contents were placed in storage for three years. Bill Shappard, a former student of Miss McCord, and then a teacher at Southern Methodist, paid the storage fee. After two years, Bridwell Library offered a small basement room to be used for storing the collection. In the fall of 1975, the University permanently gave a room in old Fondren West. After thirty-five years the collection returned "home."

Today there remain boxes of programs, pictures, countless playbooks and scripts, and various theatrical memorabilia which need cataloguing and organizing; the appearance of the collection is impressive. There are over fifty thousand pictures of famous actors in the collection.

The collection also contains masks used in theatres from Africa to the Orient. Marionettes and puppets are encased in glass housings. There is a picture program of Katherine Cornell and Company in *Romeo and Juliet*, signed by Miss Cornell, Guthrie McClintic (her husband), Brian Aherne, Blanche Yurka, Orson Wells, Charles Waldron, and twenty other company members. There are forty programs
and twenty pictures of scenes from plays and stage settings of the Artef Theatre, a Jewish Art Theatre.

The room has one small extension. In that small area is housed circus memorabilia and pictures and posters of circuses and circus performers. At the opposite end of the room is an area dedicated to music, opera, and dance with programs and photographs.

At one time, the collection had many valuable costumes; because of the lack of space, the costumes were given to the Theatre Department at Southern Methodist. The Theatre Department has had various displays at the Public Library and on campus using them in the presentations.

The space allocated to the collection is very limited. There are no funds; but because of the work of Dr. Renshaw and Mrs. Betty Lewellan, the collection is again taking shape. This is remarkable in view of the fact that the collection has only been in permanent quarters since September, 1975. Pictures are on the wall. Display cases are full, and the shelves are loaded with programs from theatres all over the world. The Dallas theatre scene is especially preserved in pictures and programs from the various opera houses and theatres which have existed in Dallas. Early theatre history of the North Texas area has been researched by Southern Methodist speech students.
After the museum was begun, professors assigned research papers on early regional theatres and the plays presented in them. Students were to go to the town, talk with the people, and compile their findings. Their papers are filed away in the many file cabinets that line the walls. Some of these papers are the only available records of that part of theatre history in Texas.

At times during the research project, the student would be given an item for the collection. In one case, a theatre had been torn down; but the curtain was intact. It had been given to one of the townspeople; and that person had put it in his hog pen to keep the hogs dry when it rained. The man took the curtain out of the hog pen and gave it to the student. For many years it hung proudly in the third-floor chapel which served as the Arden Club's theatre. Unfortunately, when Arden Club members were cleaning the theatre one day, a girl, not realizing the value of the old curtain, mistook it for a rag and threw it away.

The McCord Theatre Collection is still accepting and receiving acquisitions. The basic problems are a lack of funds and inadequate publicity. With proper recognition and exposure this valuable historical collection could easily be made available to anyone who wanted to use it.
Summary

Miss McCord was a great influence on her students. Professional in her training, experience, and practice—in the true sense of the word—she admired excellence most of all. Choosing to study under the best educators of the day, she wanted to learn all she could about the subject she had been assigned to teach by Dr. Hyer. It could be said Dr. Hyer was responsible for starting drama education at Southern Methodist, but it took a quiet Southern lady to make it work. Her productions were admired in the community by critic and layman alike; she coached future Methodist bishops in her speech classes in the school of theology; she worked with prospective lawyers in debate courses. Therefore, Miss McCord's greatest legacy is her students, who have given lovers of the theatre everywhere the opportunity to meet Mary McCord. By using the McCord Theatre Collection, her legacy and her spirit are kept alive.

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4. ________________, February 23, 1940.

5. Dallas Dispatch, June 5, 1928.


8. Gambrell, Dr. Herbert, taught with Mary McCord, former chairman of the history department at Southern Methodist University, personal interview, Dallas, Texas, May 31, 1976.


13. Martin, William C., "Origin of the School of Theology
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39. __________, March 16, 1917.

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41. __________, October 25, 1921.

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46. ________, June 4, 1916.
47. ________, June 11, 1916.
48. ________, June 12, 1916.
49. ________, June 13, 1916.
50. ________, June 14, 1916.
51. ________, June 12, 1928.
52. ________, June 6, 1933.
53. ________, July 9, 1933.
55. Thomas, Dr. George, former student and actor in the first play at Southern Methodist University, personal interview, Dallas, Texas, May 25, 1976.
56. Thomas, Mrs. Margaret Hyer, daughter of the first president of Southern Methodist, Dr. Robert Stewart Hyer, and former student of Miss McCord, personal interview, Dallas, Texas, May 25, 1976.
CHAPTER V

CONCLUSION

This dissertation examined the contributions of Mary McCord to the teaching of drama at Southern Methodist University. Besides the usual bibliographical sources, the unpublished and catalogued materials in the McCord Theatre Collection, personal interviews (more than five hundred hours), and countless letters and other personal materials were used in the study.

This chapter presents a summary of the information which was developed in the earlier chapters, an analysis of this information, and recommendations for further study.

Summary

In Chapter II theatre education in American college and university theatre education just prior to and in the first two decades of the twentieth century was examined. Prior to this time, dramatic activity in colleges and universities had to contend with strong opposition from Puritan and other religious feelings against drama and theatre. Although from 1800 to 1861 the number of colleges increased at least a thousandfold, the number of college theatre offerings remained at zero.
Yet from the beginning of higher education in America, amateur theatricals within and outside the academic structure of the university were the rule rather than the exception. Plays came to be produced in French, German, Spanish, Latin, and Greek as class exercises to enable students to display their expertise in the language. As the nineteenth century progressed, elocution courses in many colleges began using various pieces of dramatic literature for exercises in reading and vocal training (2, p. 546). At the same time, theatre professionals were appearing on lecture platforms at American colleges and universities. This introduction of theatre and theatrical techniques to the campus apparently gave credence to the idea of developing courses in related subjects. Thus, theatre courses appeared in American college curricula as early as the school year of 1884-85, to be followed by courses at the Universities of West Virginia, Nebraska, and Kansas, to name only a few.

The early years of the twentieth century, however, were the bright ones for the beginnings of theatre education in America. One of the significant events was the establishment of a playwriting course at Radcliffe College in 1903 by George Pierce Baker (6, p. 313). A leading theatre educator, Baker was responsible for teaching many of the professional theatre men and women who have been in the forefront of American theatre ever since.
During this period of time, of course, the motion picture was developed. Following the first public showing in 1894 in New York City (1, pp. 350-351), the new medium quickly showed itself an ideal "theatre for the masses." The motion picture was able to go where touring companies and little theatre groups were unable to go or had not gone. In 1905, with the invention of the Nickelodeon and The Great Train Robbery, which had been filmed in 1903, the "movie" industry was born (1, p. 351). In its many forms, then, theatre was being made available to millions; the influence of these changes came to be felt in college and university drama curricula.

Theatre education in Texas colleges and universities prior to 1915 followed much the same pattern set throughout the rest of the country. Apart from the course attempted by Dickinson at Baylor in 1901-02, theatre education was to be found in courses with such titles as elocution, expression, vocal culture, or public speaking. Public recitals were given to display elocution skills, and monacting became popular in public readings.

The history of Methodism, in particular, indicates there was little, if any, support for theatre within the Methodist church or in Methodist educational institutions. Because most of the Texas colleges were church-related, Texas did not lead in theatre education. On the contrary, early doctrinal beliefs warned against the theatre as an
amusement. Nevertheless, in some Methodist colleges and universities, elocution was being taught by using dramatic literature for recitations. Recitals, recitations, and monacting were at the beginning of theatre education in colleges and universities whether church or secular.

The new Methodist college at Dallas would be caught up in this surge. Chapter III shows that when Mary McCord came to Dallas to teach at Southern Methodist she arrived in a city that had enjoyed both professional and amateur theatre. The first theatre, the Field Opera House, opened in 1873; the second, the Craddock Opera House, in 1879. In 1883, the Dallas Opera Association constructed a new theatre. As the twentieth century went on, amusement parks designed for family entertainments included theatres within their facilities.

A year after the Dallas Opera House opened, the public school system was established. In the first curriculum directive, recitations were not treated as a separate subject area; rather they were to be a part of each grade level from first grade through high school.

The first elocution teacher was hired as early as 1889. On May 31, 1901, the first senior class play was presented in the high school. Shortly afterwards, literary societies became popular; and for a time the societies averaged more than one new club each year for
seven years. In 1911 and 1912, two drama clubs were founded. The Board of Education supported both the teaching of recitation skills and play production. By the time Mary McCord came to Southern Methodist, high school students were well trained in speech activities and had had experience in theatrical productions. Many of these students were to become a part of the student body at Southern Methodist.

Chapter IV describes the thirty years Miss McCord taught at Southern Methodist University. She was responsible for establishing a department which offered students intense work in both speech and drama. She also established one of the theatrical traditions of the community—the Commencement Week play. This annual production seems especially significant when it is realized that most schools, especially those having church affiliations, did not allow students to attend plays (4, p. 10). The production was important to the University in that it brought favorable publicity at a time when the school was struggling for recognition and support. In 1916, Miss McCord established the Arden Club and began taking plays on the road in 1917-18. The members of the club were responsible for all productions. Miss McCord also taught theological students how to read the scriptures, speak before a congregation, and formulate their thoughts.
in extemporaneous situations. Under her aegis, theatrical companies and monactors were brought to Dallas. She brought the literary sorority, Zeta Phi Eta, to the campus. During her career at Southern Methodist, Miss McCord taught lawyers, ministers, bishops, teachers, theatrical producers, and an Academy Award winner. Her greatest legacy is the desire for excellence she instilled in her students.

Her students insured her memory when they established the McCord Theatre Collection in her honor.

Analysis

Although Mary McCord was a dedicated teacher and the department grew dramatically, especially in the late twenties and early thirties, the lack of promotional skills and self-assertiveness limited Miss McCord's effectiveness. She never realized her dream of having her own theatre. For thirty years she worked in make-shift rooms, on steps, and in the woods on campus. With the notoriety she brought to the campus, especially with the Commencement Week play, the road trips, the play readings on radio, the various oratorical and debate contests, Miss McCord was given the spaces no one else wanted. The same history repeated itself when the theatre collection was searching for a permanent home.
Yet Mary McCord was a popular and highly respected teacher. She counted as close friends bishops, movie stars, teachers, and amateur playwrights. To her students she was generous with both her time and her money. Her legacies are her students and the McCord Theatre Collection. She has provided a solid base for the pre-professional theatre department of today. A member of the National Endowment of the Arts, Southern Methodist is only one of seven American colleges and universities so honored.

It has been over sixty years since Mary McCord walked onto the campus that September day. In less than a school term, she had presented a play in a Methodist university that was the beginning of theatre education at Southern Methodist University. The tradition has not been broken. Today with a theatre plan that Mary McCord only dreamed about, the excellence of a tradition is carried on.

Recommendations

Suggestions for further study are as follows:

1. Since Miss McCord left Southern Methodist in 1943, a research project might be to examine the growth of the department from the exit of Miss McCord to the establishment of the preprofessional theatre school which exists today.
2. A follow-up study is needed on the students taught by Miss McCord that chose theatre as their life's work. How many are actively engaged in theatre as a profession now? How many were forced to leave the theatre for another profession? How do the numbers compare with other similar studies done at other universities?

3. The McCord Theatre Collection—Because the collection has recently been moved to permanent quarters, all the material has not been catalogued or separated. A thorough study of exactly what is in the collection would be a worthy project. The researcher could choose one aspect of the collection and thoroughly examine the material pertaining to that subject, for example, early Texas theatres.
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