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A LEGACY: CAUSE AND EFFECT

by

Jo Ann Lough
Associate Professor of Speech Communication
and Theatre
Fairmont State College

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1. Fairmont State College--History
Shallow men believe in luck, believe in circumstances: it was somebody’s name, or he happened to be there at the time, or it was so then, and another day it would have been otherwise. Strong men believe in cause and effect.

Ralph Waldo Emerson, *The Conduct of Life*

The world of actuality, insofar as that world is the work of the human mind and hand, is imagination’s legacy. Out of this legacy each individual and each generation can by imagination create possibilities which, if actualized, change the world and enlarge the legacy for future generations.

Harry S. Broudy, *Enlightened Cherishing: An Essay on Aesthetic Education*

There was a child went forth every day,
And the first object he looked upon and received
with wonder, pity, love, or dread,
that object he became
And that object became part of him for the day, or
a certain part of the day,
Or for many years or stretching cycles of years.

Walt Whitman, “There Was a Child Went Forth”
Jo Ann Lough is well known throughout West Virginia for her contributions to speech and theatre education. She took her undergraduate degree at Fairmont State College and an M.A. at West Virginia University, and she undertook further graduate study at the University of Pittsburgh. In 1955 she joined the faculty of Fairmont State College, and upon the retirement of L. A. Wallman she served as Chair of the Speech and Drama Department from 1967 to 1974. Under her guidance, the Town and Gown Players and the Masquers organizations flourished. She has directed for public performance fifty-four major plays, designed and produced costumes for approximately eighty, and assisted with make-up, posters, programs, properties, sound, set decoration, and publicity for innumerable others.

Jo Ann Lough owes her abiding enthusiasm for Arts education to her mother, a 1927 graduate in Elementary Education from Fairmont State Normal School, and to her father, for whom research, writing, and publication were a way of life.
A Legacy: Cause and Effect

by

Jo Ann Lough

In 1992-1993 we celebrate Fairmont State College’s one hundred twenty-five years of existence. In so doing, whether consciously or not, we celebrate the literally millions of lives and events that have been causes, or else effects, of our own collective existence. We celebrate ourselves. We are our own legacy.

To explore our legacy as an institution is to know it, to better use it, and to enhance its impact on future generations. To follow every path of such an exploration would take many lifetimes. In tonight’s lecture I can hope to provide only a brief glimpse into the past; yet through that glimpse we may come to know better a few of the many persons who have made a difference.

We are gathered in Wallman Hall, a building named in honor of Lawrence A. Wallman. In the academic year 1921-1922 Wallman was attending Fairmont State Normal School, as the college was then known, in pursuit of an acting and writing career. He was editor-in-chief of a student publication, the Fairmont Normal School Bulletin, and it was thus no coincidence that articles and editorial statements about dramatic matters appeared often in the campus paper that year. For example, an editorial in the issue for November 18, 1921 noted that at the beginning of the term “there was talk of starting a dramatic club”:

In one of the classes [English], a committee was appointed to draw up a few plans and present them to the class for approval. ... The plans were accepted by the class. ... The plans have been before the faculty for nearly a month now and so far we have had nothing. ... If you are in favor of it, get behind it and push and maybe our esteemed faculty will take some action.

Pushed along by encouragement like this, events moved forward rapidly. A headline in the Bulletin for December 16 announced “STUDENTS PLAN DRAMA CLUB.” One month later, on January 13, 1922, the same paper reported that the club had come into existence and elected its officers, the General Manager-President
being a young man named George Turley. A second article assured readers that the drama club was “out for business” and would “deprive itself of all social meetings, to accomplish its end, the perfecting of good plays.”

By the close of the academic year 1921-1922 the drama club at Fairmont Normal was a going concern, and its members were beginning to press for instruction in the field of their interest. An editorial by Lawrence A. Wallman in the Bulletin for June 6 reported that “We tried to persuade the administration of the school to provide us with a teacher, an instructor if you please, in the field of dramatics and related courses but as we lacked persuasive powers, no hopeful promises were elicited.” Nevertheless, elsewhere in this issue a student journalist insisted on the need for an elocution teacher. Noting accurately that Fairmont Normal had earlier employed instructors in public speaking, the writer pointed out the particular need for such a person at just this time, when “so many plays and entertainments are being presented for the public.” And this latter claim was founded on fact. Under the headline “FIFTY-FIFTY BIG SUCCESS,” the June 6 issue of the Bulletin described a lively evening’s entertainment by the student players. According to the reporter,

...a few minutes after the rise of the curtain the audience began to laugh, and they continued to laugh until the final curtain. The vaudeville acts were also very clever and well done ... . Turley and Wallman also showed the public that their music and clever jokes were as acceptable on the stage as they are around the 'Bee Hive.'

It was an all-out campaign. The student group meant it. They were “out for business”!

The following year at Fairmont State Normal School was yet more eventful. The Normal was first authorized in 1923 to offer four years of college work and to award the baccalaureate degree. (As a passing note, Dr. William P. Turner explains in his A Centennial History of Fairmont State College (60) that, despite its new identity as a college, owing to legislative inaction the school retained its title Fairmont State Normal School until 1931, when it was finally renamed Fairmont State Teachers College.) In addition, theater enthusiasts among the students were delighted at the school’s response to their recent initiatives, spearheaded by Lawrence A. Wallman. In its issue for October 17, 1923, the Bulletin announced
that Walter R. Barnes, the new Dean of Instruction and head of the English department, had authorized course offerings in Speech that would encompass dramatics, oratory, and debate. And beyond this, a graduate of Columbia University, Paul F. Opp, had been employed as Director of Theatre. The students had won their instructor, “if you please.”

Years afterward, in an unpublished historical sketch of speech and drama instruction at Fairmont, Lawrence A. Wallman characterized the curricular innovations of 1923 as “advanced thinking” for the time. “Few if any of even Ivy League Colleges offered drama courses or had Departments of Speech,” he recalled. “Students were supposed to get experience of this nature in extra-curricular debate and drama clubs.”

That first year the drama club at Fairmont Normal changed its name, to the Masquers, and elected as its first president that effective journalist, Lawrence A. Wallman (Bulletin 17 October 1923). During that year the Masquers produced two programs of one-act plays and also their first full-length undertaking, Booth Tarkington’s Tweedles (Bulletin 28 November 1923, 21 May 1924). Meanwhile, with Paul F. Opp came instruction not only in theatre but in speech education. The two student literary societies, the Lyceum and the Mozart, were still in existence at this period, but Opp reinstituted formal instruction in speech.

During the spring prior to Opp’s arrival, college students throughout West Virginia had met at Salem College to help lay the foundation for intrastate competition in speech and drama. Under the direction of Dr. I. F. Boughter (pronounced “bookter”), a Salem College History teacher, this group was organized as The West Virginia Intercollegiate Speech Association. Its purpose was “to promote forensic and dramatic activities within and between the colleges and universities in the state” (Booth 89). It did just that.

Not surprisingly, Paul F. Opp and Fairmont Normal students immediately became involved in the work of the Speech Association. In 1927 Boughter was head of the History department at Fairmont, where he continued as secretary-treasurer of the Speech Association.
On March 15, 1934, the eleventh annual state speech tournament began on the Fairmont campus. But it ended tragically the next day upon the sudden death of the organization’s founder. At 9:10 a.m. on March 16, as Boughter stepped from the Administration—now Hardway—Building into the driveway that curves around its southeast end, he was struck down by a truck. He was rushed to Cook Hospital, at Second Street and Gaston Avenue, but he died there about an hour later. That afternoon the stunned Speech Association voted to cancel its activities for the remainder of the year and to forward a resolution in memoriam to all school newspapers within the state. At Fairmont the Columns, as the Bulletin was now known, ran a memorial tribute to I. F. Boughter, a man whose life was “eloquent with its accomplishments”:

Students who have known him will seek his leadership, and then remember that he has gone where they cannot follow, and has left only his memory as an Inspiration to light the way. . . . [M]ay the spirit that was in him, abide in us that we carry on the light. Amen.  
(quoted in Booth 37)

Cause and effect? Whether we remember this early educator or not, his memory—the legacy of his deeds—does still light the way. The West Virginia Intercollegiate Speech Association remains in existence; its president this year is Dr. Robert Mild of the Fairmont State College Speech and Theatre department. A second organization, the West Virginia Theatre Conference, has grown out of the original group. And at present practically every college and university in the state offers degrees in Speech Communication, Theatre, and allied studies.

In 1924-1925, the second year of their existence, the Masquers became interested in securing a charter in a national dramatic honor society. They applied to two organizations, the National Collegiate Players and Alpha Theta Phi, but they were turned down by both. Fairmont was a teacher training school, while these societies recognized chapters at liberal arts colleges and universities only. And so,
as Paul Opp later put it, if an honor society were to exist that would recognize Fairmont students for their participation in theatre work, “we had to form our own.” At the meeting of the state Speech Association he and E. Turner Stump of Marshall College (now University) joined with other interested persons to form a new organization, to be named Alpha Psi Omega. Stump was persuaded to serve as president, Russell Spiers of Colgate University was vice-president, and Opp was secretary. Among the first colleges following Fairmont to be granted charters in Alpha Psi Omega were Marshall College, Washington and Lee University, Acadia University, and Lynchburg College. Shortly afterward, these chapters were joined by institutions yet further afield, including ones at Kent
State University, the University of Maryland, Colgate University, and the University of Texas. Recalling the tri-state meetings of Alpha Psi Omega in those early days, Opp summarized the diverse advantages they yielded those who attended: “We learned about productions; we learned what other colleges were doing in this area. We grew very close socially … I don’t know whether other parts of the country had any intercollegiate exchange then or not. [But] We promoted that kind of thing” (Garner 5-6).

In 1926 Alpha Psi Omega began publication of a magazine, *Playbill*, with Paul Opp as its editor. *Playbill* continued to be published out of Opp’s office on the bottom floor of the college’s Administration Building until 1964, when he retired. At that time he was provided an office in what is now Jaynes Hall, where he continued his work. *Playbill* is in fact still being issued, and its successive volumes may be found in the Library of Congress, the New York Public Library, and college and university libraries across the nation (Garner 10-11). The Jerome Lawrence and Robert E. Lee Theatre Research Institute, at Ohio State University, houses not only a complete file of *Playbill* but also the archives of Alpha Psi Omega. The archives of Delta Psi Omega, a dramatics honorary for junior colleges formed in 1929 along the lines of its near namesake, reside at the Institute as well. Currently almost one thousand chapters of Alpha Psi Omega and Delta Psi Omega exist, representing all fifty states of this nation and several foreign countries.

Among thousands upon thousands of students, year after year, the spark that was Opp … that was Wallman … that was Turley … that was all those others … has ignited a fire … that thing called theatre.

Paul Opp ascribed the rapid growth of Alpha Psi Omega during the 1920s to the then current national community theatre movement (Garner 8). Fairmont was at that time decidedly an active community theatre town. Among other such groups it boasted the Fairmont Community Players, organized in 1928, for whom Opp directed, acted, and served on the board of directors. But amateur dramatics was not new to Fairmont, which had always been a community theatre town. In 1868 the Town Hall Company, formerly known as the Dramatic Society, performed plays on the top floor of the town hall, at the corner of Monroe and Adams Streets. In 1848 a group called the Fairmont Players used the basement of a local Methodist church. In 1795 residents of the Fairmont vicinity could see Shakespeare productions by actors who
Jo Ann Lough

toured the settlements by barge along the Monongahela River. As early as 1777 local residents were presenting plays at Prickett’s Fort (Lough).

Paul Opp was no doubt right in associating the early success of Alpha Psi Omega with the widespread community theatre movement. But we should also note that the enthusiasm for community theatre was probably itself inspired by a tradition of professional touring theatre that had reached its height by 1900. In the late nineteenth century the best—and no doubt some of the worst—plays this nation and England had to offer were to be seen in practically every American city, town, and hamlet. Almost every town had its Grand Opera House, though opera was rarely performed (Lewis *passim*). Instead, touring shows performed regularly in towns like Weston, Shinnston, Monongah, Grafton, Martinsburg … and Fairmont. Fairmont had its own Grand Opera House, located at the corner of Monroe and Jackson Streets. The old Grand seated 1,200, and local audiences saw there Maude Adams in *Chan- ticleer*, Lillian Russell, Moran and Mack, Williams and Walker, Tom Thumb, and so many more. (The Marion County Little Theatre, a community theatre organized after World War II, had its home on the third floor of the Grand.) Nor was the Grand the only location in Fairmont where popular theatre was to be enjoyed. From the 1880s to the early 1900s The Rink, located on Madison Street, housed play productions and other entertainments. Will Rogers appeared there, as did Fairmont’s Broadway star Phil Greener, who performed in his Broadway hit *Peck’s Bad Boy* (Lough).

The impact of community theatre and the touring plays on the nation and on Fairmont was profound. At the Normal, theatre education took root in the late 1920s, when the touring shows were beginning to die out and the theatres were showing movies. By 1928-1929 the Masquers were staging eight major shows annually, including two in the summer. The eight offerings in that season were *The Patsy*, *The Importance of Being Earnest*, *Ten Nights in a Bar Room*, *The Thirteenth Chair*, *Juno and the Paycock*, *Hedda Gabler*, *Fast Workers*, and *What Ann Brought Home* (Wallman). The shows played two nights each to full houses in the Normal’s auditorium, which was located at that time in the east wing of the Administration Building. The auditorium was complete with a brass railed balcony and a pump organ—the latter of which is still on campus and, rebuilt, still works. *Ten Nights in a Bar Room*, a stage adaptation of T. S. Arthur’s famous temperance novel, was later presented to a
sellout-house at the Fairmont Theatre (Bulletin 7 February 1929), as were other productions. By this time the Masquers had saved enough money from box office receipts to buy for their home stage a set of maroon velour curtains (Bulletin 15 March 1928). These curtains continued in use for over thirty years, until 1960-1961. We have preserved a part of them on which someone—who was it?—painted a medallion identifying the donors—the Masquers—and the year of their gift.

Then one day during the 1928-1929 school year Harry T. Leeper, a former student of Paul Opp who was teaching drama at East Fairmont High School, stopped by the Normal for a visit with Opp and his secretary Ernest Bavely, from Monongah, another former student. This day, as Leeper later wrote, something new came up. Opp had received from Earl Blank, a friend of his in Casper, Wyoming, a letter asking “Why can’t we have something like Alpha Psi Omega for high schools?”:

_The idea had already occurred to Paul Opp. So the three of us [Opp, Bavely, and Leeper] decided to make the idea reality. We had a number of after school meetings in Opp’s classroom. We added Sunday afternoon meetings. [Sometimes] … on pleasant days … I would pick up the other two and we would drive for awhile; ideas seemed to flow better as we drove. The drive sometimes ended on my front porch where we wrote a constitution and an initiation [ceremony]. (“Thespians” 12)_

Describing the same series of events, Paul Opp recalled that in 1927 Earl Blank had obtained a chapter of Alpha Psi Omega for the Iowa Wesleyan College drama club. That club’s name, the Thespians—after Thespis, believed by the Greeks to have been the first actor—had struck Opp at the time as an excellent one for a drama organization. And so in 1928 “National Thespians” seemed to him appropriate for a new honorary society at the secondary school level.

Earl Blank became the first director of the National Thespians, and Natrona County High School in Casper, Wyoming was awarded Troupe 1. Troupe 2 of the national organization was at West
Fairmont High School; Troupe 3, at East Fairmont. Fairmont, West Virginia was the society’s first national headquarters, Paul Opp serving as its executive secretary and Harry Leeper designing its official insignia. The stated purposes of the Thespians were “to help in improving the quality of productions, to aid in play selection and problems of stagecraft, and to provide a magazine that would keep directors abreast of what other schools were doing and offer them publicity for their outstanding work.”

Alpha Psi Omega sponsored the new organization with a loan of $500 to pay for postage and help defray the cost of printing the constitution, the book of ceremonies, special forms, and a magazine. That magazine, *The High School Thespian*, was edited by Harry Leeper.

The Thespians organization grew so rapidly that by the end of the 1928-1929 school year it already numbered seventy-one troupes. When in 1929 Paul F. Opp took leave of absence from Fairmont Normal to pursue his doctorate at the University of Toronto, he continued to serve as executive secretary. But when Ernest Bavely began a teaching appointment in Weirton, West Virginia, Opp turned the office over to him. After only two years at Weirton, Bavely gave up teaching in order to work full-time administering the Thespians organization. He moved to Cincinnati, a city with good publishing facilities for *The High School Thespian*, and the organization’s headquarters was also relocated there. Shortly after this, Bavely organized the National High School Drama Conference, an organization which has had a great impact on arts education in the United States. By 1935 almost 1,000 Thespians chapters were in existence and a headquarters building had been acquired (“Thespians” 11-13).

In preparing for this lecture, I telephoned the International Thespian Society, as it is now known, to learn of its status sixty-four
years after its founding. It’s doing fine. The official magazine, now called *Dramatics*, has been published continuously since its inception, “outdistancing any competition by decades” (“Thespians” 8). This year the Thespians has created a junior high school affiliation and has already recognized 55 middle school troupes. The society numbers 29 active high school troupes in West Virginia and 2,516 in the United States and foreign countries; its student membership is 33,000 (McCuhan). Each year approximately 2,400 students, teachers, theatre professionals, and others attend the national festival—inaugurated by Ernest Bavely—at Ball State University, in Muncie, Indiana, for a week of plays, workshops, college scholarship auditions and interviews, and general camaraderie (Palmarini 18 et passim). Counting its lifetime members and current members, the aggregate membership of the International Thespians is one and one-half million (McCuhan).

Some of those one and one-half million? … Sometimes to drop a name makes a number a reality. International Thespian members include such stage, film, and television professionals as Jacqueline Smith, Tommy Tune, Carol Lawrence, Bob Mackie, Sam Elliott, George Peppard, Marsha Mason, Sally Struthers, Cloris Leachman, Bruce Boxlittner, Dick and Jerry Van Dyke, and Gene Hackman, to name a few (“Famous Thespians”).

Cause? Effect? Luck? Lawrence A. Wallman just happened to write those articles in the *Fairmont Normal School Bulletin*? Walter R. Barnes, the Dean, just happened to employ Paul Opp? Now … one and one-half million persons have reaped the benefits of educational theatre. The producers, writers, directors, and actors; the scenic, lighting, costume, prop and make-up artists; the business managers, the educators, the benefactors who provide funds; and the audiences for theatre, television, and film in this nation today—how many of those millions were introduced to drama through Thespians or through Alpha Psi Omega? When the credits roll, are we certain that we see the names of *all* who caused the effect?

The story continues. Upon returning to Fairmont in 1931 Paul Opp kept up his multifarious old interests and branched out into new ones. He worked with the Fairmont Community Players, coached debate from time to time, taught English and Speech, was national secretary to Alpha Psi Omega, edited *Playbill*, … and instituted the M. M. Neely Oratorical Contest.

Matthew Mansfield Neely, of Fairmont, was a graduate of Salem College who rose to become a United States senator and
governor of West Virginia. He believed in the power of speech education, and, wishing to encourage college students to stand up and speak out for their beliefs, in the 1930s he began financing an annual contest in persuasive speaking at Salem and at Fairmont. The contest at Fairmont, under the direction first of Dr. Paul Opp, then of Jo Ann Lough (Dr. Opp’s former student), and then of Suzanne Snyder (Jo Ann Lough’s former student), with the support of M. M. Neely and his heirs, has continued without interruption. The 1992-1993 contest was held last Tuesday. The event, whose annual prizes total $1,000, has been endowed in perpetuity by Neely’s daughter, Mrs. Corinne Pettit. Cause and effect?

Lawrence A. Wallman? What had he been doing since that day in 1923 when he was elected first president of the Masquers? Several things—one of which was to earn an M.A. in Speech and Drama at West Virginia University. In 1929, when Paul Opp took his leave of absence from Fairmont Normal, Wallman was employed to “take Opp’s place.” He thus became Director of Theatre, and in that first season he supervised production of four full-length plays, the first of which was entitled *The Queen’s Husband*. Remember George Turley, the first president of the dramatics club back in 1922? He had returned to school and was cast in that opening show. L. A. Wallman remained at Fairmont for many years after the return of Paul Opp, retiring in 1968.

Another important turn of events occurred at Fairmont in 1929. Radio was here to stay, it seemed, and students at the Normal—among them, George Turley—wanted to learn broadcasting. Journalism instructor Medora May Mason saw the need for instruction in the use of this new medium, with the result that, under her direction and in cooperation with radio station WMMN, student and faculty programming began being broadcast
by remote once a week. (The call letters of WMMN, by the way, honored Matthew M. Neely.) Among the programs broadcast by radio from points on campus were opening day ceremonies in the auditorium, football games, music programs, and other highlights of campus life. “Campus Highlights,” a weekly half-hour production by Normal students, was born at this time. The Normal also began offering lecture courses for credit by radio (Turley).

Upon the death in 1934 of I. F. Boughter, L. A. Wallman became secretary-treasurer of the West Virginia Intercollegiate Speech Association, a position he continued to occupy until his retirement thirty-four years later. According to James Booth in his history of the organization, the “continued dedication” of Wallman contributed largely to its success in providing to thousands of undergraduate students a platform for development of their skills in speech and theatre (37).

As decades passed, a variety of developments occurred at Fairmont, many of them connected with the interests of Messrs. Wallman, Opp and Turley. For example, in the 1930s the play season began to include productions especially for audiences of children. The college, Wallman, and the Masquers worked in cooperation, first with the Junior League and later with the Children’s Theatre Bureau, to provide dramatic fare for boys and girls of the area (Wallman). In 1941, in the auditorium at West Fairmont High School, I saw a play performed by a professional touring company under the auspices of one of these groups. It was Marco Polo, and it was the first play I had ever seen. I have never forgotten the magic. Throughout my life I have chosen to share that magic with others.

George H. Turley returned to the college once again in 1941, this time as a teacher of English and Speech, but he did not remain long, for together with many other young persons he went to war. World War II darkened the college and many of its activities—in the case of drama, literally so. Theatrical performances continued, but some were necessarily designed to permit interruption by air raid sirens signaling blackouts (Masquers Press Clipping Book). During this period, in 1943, Fairmont State Teachers College was at last assigned a name that more accurately reflected the range of its programs and course offerings: Fairmont State College. In 1946-1947, just two years before I entered Fairmont State as a Freshman student in Speech, Drama, and English Education, a separate Speech department was created out of the teaching staff in English. L. A. Wallman was named chairman of the new department, and
among his faculty were Paul Opp and George Turley, the latter of whom had just returned from the service and was serving also as Veterans Coordinator (Wallman).

Turley was a very busy man. He was named Dean of Men, which entailed spending time as adviser to the Student Government and Men’s Pan-Hellenic, as director of Men’s Housing, and as Veteran’s Coordinator. He served on committees administering student aid and campus discipline. He did public relations for the college, including photography, and maintained its recording and public address equipment. He was secretary of the Alumni Association. His duties as a Speech instructor led him to become director of “Campus Highlights,” the student radio program, which was now being broadcast live from WMMN. Later, as director of Broadcasting Education he laid the groundwork for academic programs in radio and television production that continued to be offered through the 1970s (Turley). In view of George Turley’s many contributions to the college prior to his retirement in 1967, it is little wonder that the student center that stands beside Wallman Hall was subsequently named in his honor.

Before concluding, I would like to recognize George Turley and thank him. Mr. Turley… [George Turley rises, to much applause.]

To stop here seems to leave the stories of Wallman, Turley, Opp, Boughter, Bavely, Leeper, and Mason incomplete, but this is not so. They live on in all that followed, and will follow, from them.
Their legacy is here. We are part of it: the Fine Arts Building, now Wallman Hall; the Speech department radio and television studios, now part of the Learning Resource Center; the Speech and Drama department, now part of the Fine Arts division; the Town and Gown Players, making available the first summer theatre program of its kind in West Virginia, performing four plays each summer in a community purchased tent, attracting busloads of international tourists and placing Fairmont State on the drama pages of the *New York Times* (“1965 Summer Theater Directory”) … and so much more.

The legacy and the record of this legacy is overwhelming. As Dr. Wayne Kime pointed out in the first of the Presidential Lecture series, the research process yields many chance encounters. These encounters speak to us of unfinished business, inviting us to undertake further research and perhaps even to bring new projects to fruition. My own research has taken me down many paths which I could not follow further, but it has also reminded me of contributions for which the groundwork has already been laid. I close with a few of these ideas for possible further work. For our students and visitors at Fairmont State we need to create displays, in appropriate locations on campus, of memorabilia and photographs recalling significant persons and events in the long history of the college. For alumni and friends we need to set forth, perhaps in pamphlets and pictorial histories, the many good works that have been accomplished here and which, in new forms, continue. And for ourselves, we need to bear in mind the legacy of education and innovation that we inherit and, through our efforts, share in passing on.

A legacy: cause and effect. Lawrence A. Wallman, a student at a small school in West Virginia, wrote a few articles in the student newspaper back in 1921-1922. Now, seventy years later, millions of persons here and elsewhere have been influenced by and involved with speech and theatre education— influenced by and involved with film, stage, radio, and television. Would it all have happened anyway? Or did Wallman—did Turley, and Opp, and Boughter, and the rest—did they really make a difference? Do we? I suspect so.
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No. 2. Ronald D. Pearse, “Ethical Behavior is Strategic Behavior” (1991)

No. 3. John M. Teahan, “‘One of the Nation of Many Nations’: Walt Whitman and Multiculturalism” (1992)

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COLOPHON

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Fairmont State College, the largest institution in the West Virginia state college system, currently enrolls over 6,500 students. Incorporated in 1867 as a state-supported normal school, for over seven decades it helped train teachers for the public school system until, in 1943, it was authorized additionally to offer bachelor of arts and bachelor of science degrees. At present, following two decades of rapid growth, the college offers one-year certificates, two-year associate degrees, four-year bachelor’s degrees, preprofessional study in several fields, and a range of continuing education classes.

Drawing a high proportion of its students from within its own region, Fairmont State College welcomes the support it receives from surrounding areas. In return it participates actively in community projects, shares its programs and facilities with the public, lends its resources to promoting economic development, and serves as an information center and cultural focus.

Persons desiring further information about the college should write the Director of Public Relations, Fairmont State College, Fairmont, West Virginia 26554, or call 304-367-4000.