

THE FORENSIC

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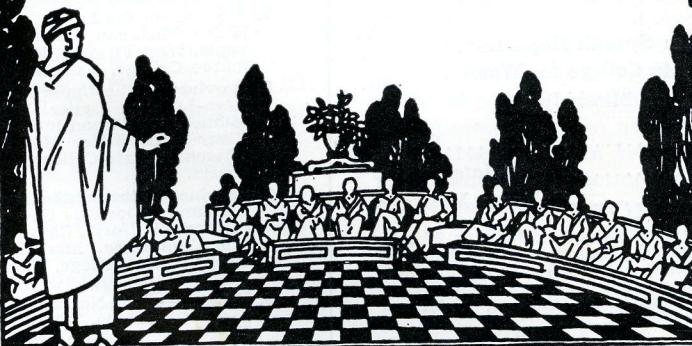
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THE FORENSIC

OF PI KAPPA DELTA

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Professor J. R. Pelsma, former head of the department of speech at Kansas State Teachers College at Pittsburg, retired from active teaching in 1947. He was an active member of Pi Kappa Delta from 1916 to 1947, during which time he organized Oklahoma Alpha and Kansas Theta. Since his retirement, he has been traveling. His trips have included a cruise of the Mediterranean and the Caribbean Seas and a trip to England and Europe during the past summer. Professor Pelsma's views on Contest Orations reflect a wide experience and should be beneficial to all PKD's.

Contest Orations

J. R. PELSMA, Kansas State Teachers College, Pittsburg

The final word in any department of Public Speaking will never be written. This article merely desires to give the ball a kick. Whether it will touch the ground within bounds we know not; still, it would be a pleasure either to have the ball returned or advanced.

A contest oration is one manufactured and presented for exhibition purposes; usually, before a dozen citizens, one-half relatives, and a few drafted students representing the rival institutions.

The chief aim in most of the contest orations is to win the decision of the judges. And who are the judges? Usually the department of English passes upon the composition and members of the bar, pulpit or chair on delivery. The contest aiming at a high percent on composition, fashions his production after a literary style gleaned from criticisms of his weekly themes in English. The product is a pretty little essay, polished and decorated. Examples may be found in any collection of winning college orations. They are in the field of the intellectual not the emotional, convincing rather than persuading. Like many intellectual sermons, without plan or purpose, beginning with an exposition of the text and continuing in an expository style until the half-hour is up and then stopping, sometimes. The congregation says, "How lovely!" "How charmingly he says those nice



things." Or the men say, "That was a — — fine talk," and drop into the first saloon on their way home.

But the many marks of distinction between the oration, essay, lecture, etc. are left to a number of excellent texts on Oratory.

Now, what should be the characteristics of a contest oration?

First, it must be an oration. Second, it must be a model oration. Third, it must be a psychological, practical, logical, typical, and expedient model.

The oration operates in the domain of the Volition. To reach this realm it must enter at the intellect and march thru the well worn popular paths of the Emotions. It functions in stimulating the Will to physical activity or to make a choice. The subject must be oratorical, universal, fundamental, apposite; relative to duty, virtue, or happiness. You cannot write an oration on "Potato Bugs."

The model oration must have an appropriate Introduction. In length about one-tenth of the entire production. It may be a general statement bearing directly on the theme, or it may present an interesting graphic picture germane to the subject. In this the oration and essay differ little.

The body of the oration, about eight times the length of the Introduction, should be divided into two parts, (1) The Problem, (2) The Solution. (Here is where we cinch the

saddle of our hobby.) The Problem deals with some past or present need. Something which was or should be changed. Some wrong that should be righted. It presents a dark picture. The blacker this can be painted the better.

The Solution solves the Problem; explains the remedy for the past or present ills. It portrays a bright picture, the whiter the better.

The Conclusion is an appeal to the audience to accept the orator's solution to the problem.

To illustrate: Suppose the subject is "George Washington." The Introduction will dwell on heroes in general, the value of great men, etc., or, perhaps, a picture of a young surveyor, or a description of a vine-clad mansion on a Virginia plantation. Since the purpose of an Introduction is to gain the good will of the audience and arouse interest, the particular type is not essential. The Problem might narrate the critical political situation of the Colonists at the beginning of the American Revolution, and the dangers threatening the new Federation. The Solution would explain how Washington solved this problem, overcame the existing evils, and was a mighty factor in establishing the United States. Especially what traits of Washington were exercised in solving the problems before him. The Conclusion would be an appeal to the audience to accept the judgment of the orator in his selection of those characteristics, and an encouragement to cultivate similar virtues in solving their own problems.

Again, "An Unknown Hero." Problem: The awful condition of the lepers on Molokai Island, and their need of a friend. Solution: Father Damein's sacrifice in going to their assistance and ameliorating their condition. Conclusion: "Go thou and do likewise" to fellow beings in distress and exercise the virtues of the Unknown Hero.

Again, take some social, economical or political subject, as: "Modern Moloch." Problem: Frightful condition of child labor. Solution: Equal suffrage, or Socialism, or any other reparation which may seem adequate. Conclusion: Vote right, or apply the remedy suggested.

Time usually permits of but one big problem and one appropriate solution. There can be no fixed ratio relative to the problem and solution. Sometimes the problem is by far the more important; sometimes the problem may almost be conceded; it may be an evil so prominent that it is universally recognized and admitted, hence should be touched on lightly. Again, often the solution may be

granted if the problem is manifest. However, an appropriate problem and adequate solution must always be in evidence in some degree.

The above outline is defended: (1) because it is psychological. An oration is designed to persuade the hearer to perform some act; there must necessarily be something to be changed. The will is not stimulated to activity without an incentive. The audience must be made conscious that present conditions are not satisfactory. But this is not sufficient. A reasonable remedy must be advanced or the will still refuses to act. The appeal must strike home, it must be made as personal as possible to be effective.

(2) It is practical because it is psychological. Also, the demand for oratory, past and present, was and is occasioned by some problem needing solution. The lawyer in his plea to the jury shows that an injustice has been done his client, and explains why he should be freed. The solution is simple. Or he may state why the prisoner is a menace to society and argue at some length why the death penalty is the only safe solution, and then appeals to the jury to accept his solution to the problem and vote as he directs. In the other present great field of oratory, the pulpit, the minister when he preaches a sermon, not merely reads a flowery exposition of some tempting text, has for his subject, "Christ." He shows the great need of the world; portrays the blackness of some form of sin. Then explains how Christ came to redeem mankind from this sin. And concludes by appealing to his congregation to accept his solution — Christ—as a savior for their own sins. Now this plan may not harmonize with the latest treatise on homiletics, but we aver that it agrees with the oldest, and declare that more sermons have assumed this form than any other. The legislator will point out the necessity of the present bill and show that this particular bill proves a reparation. The platform orator, also, pronounces the present party in power corruptors; paints the ruling politicians with a brush dipped in Stygian blackness; then proves with pretty phrases that the election of the other party would be the only practical solution to the problem of restoring the nation's prosperity. The eulogy is usually biographical and dwells on the virtues of the hero, and how he overcame the difficulties in his path. The occasional speech at a town meeting, commercial club, or religious society, emphasizes a pressing need, and presents a plausible cure; outlined respectively in somber and lucid colors.

(3) In proving the plan practical it was shown to be typical of the four great types of Oratory—Forensic, Deliberative, Pulpit, and Demonstrative. Again, it is typical because any oratorical matter can be moulded into this form, and in spite of the seeming *circulus in probando* any subject that will not conform to the plan suggested is not general, not cosmic, not persuasive, hence not oratorical.

(4) It is logical because it is both psychological and typical; also, because the contest oration should present a unity, a completeness, a finality. Like a group of speakers on one side of a question for debate, they must prove all three of the main issues usually prominent in every debatable question, i.e., the affirmative will prove (a) that a change is desirable, (b) that the plan proposed is adequate, (c) that it is practicable. Now, the orator must debate one side alone, so he outlines (a) as Problem and Unites (b) and (c) for his Solution.

(5) It is expedient because it is practical and typical. The contest oration is frequently the only oration high school or college students will write. They should be encouraged to work on a model type. If competent judges are secured it should enhance their chance of winning, if not, they would be Clayish enough to rather be right than rule.

From winning college orations at least one-fourth are written on historical characters or on some dominant phase of their personality. And about one-half of winning high school orations have some hero for their subject. Why? It is easier to write an oration with some strong character as a background, besides it is easily moulded into the typical shape. Every man who becomes famous solves some difficult problem, in truth, he became renowned because he was master. The qualities of his personality which permitted him to overcome difficulties are virtues universally admired. However, care should be taken and not detail more biography than which directly reflects on the solution of the problem.

So many orations are weak in the Conclusion. Oh, so very weak! Some just quit; some summarize, essay like; some wind up with a pretty bit of poor poetry. When they conclude the audience heave a sigh of relief, or say, "How sweet." Not, "We will march against Philip."

The model suggested may seem staid and formal. Granted. Contest orations are so because of "The nature of the brute." Every one knows they are for exhibition purposes. There is no intention of fighting a real battle. They are merely playing at the game of oratory. It

is a "cut and dried" affair. They are delivered to win the votes of the judges and the applause of their friends, relatives, and prospective relatives. Contestants do not attempt to persuade the audience to their way of thinking. It is at best only a training for the real conflicts with evils, wrongs, and oppressions which challenge their efforts after college days are past,—hence should be typical and practical.

In conclusion, permit a few observations to contestants not found in every chapter on Oratory.

1. The first sentence of an oration should be short and of universal acceptance.

2. Eliminate absolutely the egotistical, "I think so," "We," "Our," etc. Unless the author is an expert, his opinion is worth very little. State facts and proofs.

3. Be sure to make the appeal personal, not broad and general. Hit 'em in the eye.

4. Don't be afraid to choose an unpopular subject. You may have some "small" judges who will let their prejudice overcome their judgement; but if your bosom burns to champion a just and expedient cause, go to it.

5. If the limit is 2000 words write 1990. Never over run the limit.

6. Have one big problem and one adequate solution, not a conglomeration of little problems and many unconvincing solutions.

7. Unless the negative side is consuming your conscience, choose the affirmative. It will catch the vote. It is the popular side. The world has a grouch at things as they are and will look with favor on any feasible reform. This is more generally true when the judges come from the pulpit or the chair. Their heads are full of chimerical schemes of reform. Reason: Any change would improve their condition.

8. If you haven't an oratorical production upon an oratorical subject don't expect to deliver it oratorically.

9. Insist on being graded by rank, 1, 2, 3, etc. not by the respective sums obtained by adding the percents of the different judges. Such grading is unfair.

10. Use your influence in securing competent judges. The fact that a man holds a professorship in a college does not qualify him for a judgeship on an oratorical contest. He is no more competent to judge the merits of an oration or debate than a classical musical composition. His usual monotonous, uninteresting lectures, and drowsy, droning hymning are at par. And it is generally conceded that many cannot tell a musical note from a bank note; but no wonder, both are equally unfamiliar.

The articles, My Forensic Career, Nostalgia, and Mesopotamia were written by student members of Pi Kappa Delta. Since The Forensic is the voice of our organization, the editor is happy to present them and would welcome other student articles based on forensic experiences, values, or suggestions.

My Forensic Career

TERESA SERIE, *South Dakota State College*

In 1945 when I began high school, the popular policy of developing a 'well rounded' student personality through emphasis on extra-curricular activities had just come into vogue.

I went through four years of musical, journalistic, athletic, dramatic and forensic activities competing rather anxiously with a hundred other students in my class to see who would have the longest list of activities beside their name in the senior yearbook.

When I began college I found that the same situation existed. Anyone who wanted to be recognized as a leader had to be a 'joiner' and 'belonger.'

Now, as I finish my senior year in college and look back on four years of frenzied high school activity and four more years of only slightly less frenzied college life, it is easy for me to see that the hours I have spent on forensic work are the only ones that have repaid in full for the effort put forth.

I believe that the fact that one of my girl friends, herself an avid debater, talked me into going out for debate when I was a sophomore in high school has had more to do with determining my career than any other single incident. Because of that beginning as an inexperienced and thoroughly frightened young debater I have followed the trail of speech activities until now I'm nearly ready to embark on a career in radio.

Through three years of high school speech work I managed to progress to a point where I could stand up and speak in front of an audience without becoming completely terrified, I could speak, rather briefly to be sure but fairly logically, with no preparation, and I had become a fanatic about radio.

When I began my college work, I was practically living in the campus radio station. I went out for debate and extempe but radio

speech was the thing that interested me most. I'm quite sure I must have given the station staff many qualms with my eagerness to do anything and everything and my almost complete lack of knowledge as to how anything and everything should be done. But they were patient and let me try everything. In two years I found I could write and read almost professional sounding scripts and commercials, I was running as many as four programs a week, acting as program director, learning a lot and having fun. My third year at the station was spent as manager and then I realized more fully what problems the previous staff had suffered with me—all eagerness and no experience.

My experience in debate and extempe have been invaluable to my progress in the field of radio. Radio writers have to learn to write as briefly and concisely as possible, and they must be able to cram all the vital facts into a brief time. I think the same definition fits a debaters technique, and the years I spent organizing, thinking out and giving ten minute constructives and five minute rebuttals helped form my thinking patterns to follow the radio writers rule of "Say it all but keep it simple."

Actually, it would be impossible to list all the things I've learned and gained from eight years of debate and extempe work. I've learned to read and keep abreast of current affairs, to think logically, to express myself, to judge between hearsay, opinions and facts. I've gained poise and much needed temper control. These are only a few of the more evident advantages of my forensic career. There are many more, possibly some that I'm not even aware of but which have changed my personality and helped me build my life.

As a closing thought I'd like to say that I think all people who have been lucky enough to have been guided into forensic work should

feel it their responsibility to guide others into the field. The ability to express oneself is essential in all walks of life and I think everyone should have the opportunity to develop this talent through an active forensic program.

Nostalgia

PHYLLIS BURGESS, *Concordia College*

Through the deep wet snow of a spring blizzard such as only Minnesota can provide, through torrents of rain and across Lake Michigan on a rolling boat, the Minnesota Zeta chapter members representing Concordia College, Moorhead, Minnesota, trekked to the national convention. The first impression—"Well, what do you know, the Kalamazoo campus looks *just* like the picture."

Then other debaters began to fill the empty halls. Old rivals seemed like good pals in the sea of strange faces and "foreign" accents. Debaters became acquainted as they never could in many hours of competition.

Contests are for learning as well as for winning. Some other section of the country seems to use a different type of debating, or puts emphasis on some segment of the question which was less important in your province. In the individual events you meet more people—and wonder how you are rating. Suddenly it's all over. Either you're happy or you wished you had worked harder. "We wouldn't have lost that debate if only . . ." And so it goes.

You leave for home in an outburst of fury by mother nature which makes insignificant the contests of man which are just concluded. And then, when you finally get around to throwing away those old debate notes you've been saving all season—you don't know why—each scrap brings back memories of battles, lost and won, nostalgia sets in. You wish fervently you had more years of debate ahead and another national convention to look forward to. But I don't need to tell you this, for when Dr. Toussaint spoke, when you stop and remember, you've felt it too—haven't you?

Mesopotamia

PHILIP JACKMAN, *Nebraska Wesleyan*

Eleven men sat in eleven cells. Eleven men watched the shadows of eleven nooses sway back and forth on the bars of their cells. In the morning they would all be dead. Because

of the eleven nooses? Why, a knotted piece of rope has no power of its own. It couldn't put handcuffs on a man and lock him in a prison-cell.

Listen to this: "The accused are creatures who long ago lost the right to be called men. When looking at them one is reminded of the pictures from Korea of the spiders, bugs, and rats carrying with them the plague, typhoid, and cholera."

Words. The words of the official Communist newspaper in Prague concerning the purge of eleven former top Czechoslovakian Communists. It was these words, and others like them, that turned the Czech public against their one-time leaders. It was these words which had the power to kill eleven men.

How did they get this strange power which causes men to rise up and strike down their brothers? How are we also the victims of them? To answer these questions we must first lay bare two roots—words that CUT and words that CLOUD—which nourish this tree of power—the power to KILL. And we must answer them as they are at the very heart of this pointless misery and suicide which grips the world today.

First: words that CUT. An old proverb says that "an acute word cuts deeper than a sharp weapon." This is just another way of saying that words can stir us emotionally. And when we connect them with deep-felt things or experiences, they CUT us.

Oh, we say: "Sticks and stone may break my bones, but words can *never* hurt me." But we still pout in a corner when people call us "cripple," "homely," "poor," "from-the-other-side-of-the-tracks," "a farm kid." That the paraplegic down the street doesn't let the word "cripple" bother him or the plain-featured girl next door doesn't cry over the word "homely" makes little difference to us. For we label these words: "Poison—Do Not Touch."

Well, so what if a few words hurt our feelings now and then? They just make us uncomfortable. "Just uncomfortable?" Or can't they influence the whole course of a person's life. They helped turn John from a happy, well-adjusted individual into one of those miserable derelicts of society—a bum. While I was working at a road-side inn last summer, he drifted in—hungry, unhappy, bitter. A sad example of what words can do to a person. For years he had labored in hard-rock mines, so he spoke slightly of himself as a "laborer." He had crushed an arm in the mines, so he was just a "4-F." A young, intel-

How empty a thing is rhetoric! And yet rhetoric will make absent and remote things present to your understanding.—John Donne

Language is but the instrument conveying to us things useful to be known.—John Milton

True eloquence does not consist in speech. Words and phrases may be marshalled in every way, but they cannot compass it. It must consist in the man, the subject, and in the occasion.—Daniel Webster

ligent fellow—but a “laborer” and a “4-F,” so he was a bum.

Deep within John, and deep within us, lies the root of words that CUT — these words which we connect with deep-felt experience. Out of us it can sap the power to KILL, as can the second and equally powerful root: words that CLOUD.

The Chinese have a saying: “A word too little is better than a word too much.” That is to say, a word that has a simple, definite meaning is better than a word with a broad, vague meaning. These “words too much” or “broad, vague words” are the ones that CLOUD. They cause a lot of trouble because they don’t have their feet on the good, hard pavement of facts. They are *abstract* words which stand for *ideas*—but nobody is quite sure just what the ideas are.

I once knew a fellow who would actually sit down and *read* the dictionary! You know, one of these kind who say “kindly convey the fatty constituent of milk” instead of “please pass the butter.” He loved “big words,” even when he didn’t know what *the idea was behind them*. Just so they were big. But big words are a little less humorous when they are used to decide the fate of a person, an institution, a nation.

“Big words” weren’t funny to Mack Ingram, a Negro farmer in North Carolina, who was sentenced to two years in jail for assault upon a 17-year-old girl. Assault? Well, supposedly he “leered” at the girl from fifty feet away. Big words weren’t funny to the state government of Oklahoma when a hundred employees resigned because they were required to sign an oath stating that they were not Commu-

nists. Big words weren’t funny to the German people who were told by Hitler to find “Lebensraum” or “living space.” Will someone please tell me just what “assault,” “Communist,” and “living space” mean?

Are there two people here who could completely agree on their meaning? Take it from me, there aren’t. Or they wouldn’t have caused so much misunderstanding and hardship. Is it any wonder that words can CLOUD our thinking when they can mean different things to different people?

Is it any wonder that clever people use these words that CLOUD our thinking as well as words that CUT into our emotions to lead us around by the nose? It’s quite a temptation. When Warren G. Harding was asked what “Americanism” meant, he replied: “I don’t know, but it’s a damn good word to win an election.” It can be carried to ridiculous extremes. The eighteenth century actor, David Garrick, once remarked that the eloquent preacher, George Whitefield, “could make men laugh or weep by pronouncing the word Mesopotamia.” A moving, sonorous word — which meant nothing.

It is from countless words equally as ridiculous as “Mesopotamia” that the “strange power” we spoke of earlier comes. At best, it will merely make us uncomfortable and confused. At worst—it can KILL us.

Words that CUT can KILL. When I was ten I became acquainted with a boy about my age who had a peculiar mild form of epilepsy which caused tantrums rather than convulsions. Occasionally the boy—whom we’ll call Tom—would overhear one of his parents saying: “I guess there isn’t much we can do with

him. We certainly put up with a lot of naughtiness on account of his condition." His teachers in school told him: "Tom, you're flunking most of your studies." He brooded over these words—"naughty," "condition," "flunking"—for they cut him deeply. One spring afternoon he hung himself.

Words that CLOUD can KILL. Hundreds of rows of American crosses a thousand crosses long bear mute testimony to this fact. They cover the fields of Flanders. We had to wage a war to "make the world safe for Democracy." They cover the beaches of Normandy. Lebensraum. They cover the battered ridges of Korea—some top brass don't see eye to eye on "equal repatriation of prisoners."

The same pattern runs through all this death and destruction that started way back there with "cripple" and "assault." The growth of the tree—from the tips of the two sturdy roots, words that CUT and CLOUD, to the top of the tree, words that KILL—is complete. And we sit back and let it happen.

Can we do anything about it? Yes—and not just through influential people. It's a job for each of us, for each person affects others by the way he hears words and the way he uses them. Each of us should take it upon himself

to be the master of dangerous, powerful words.

First, we could master the *idea* that words can CUT, CLOUD, and KILL.

Second, we could master the *ability* to recognize words that CUT, CLOUD, and KILL.

Third, we could master the *technique* of avoiding them whenever possible and substituting clear, concrete, uncolored words.

Only people united in a common cause of wiping and cutting cloudy Mesopotamias out of widespread usage can hope to topple the tree of words that KILL. But it would be a fight worth twice the struggle if we could achieve a tenth of what one man did in his fight against words that CUT, CLOUD, and KILL. Above those who cried "blasphemer," "magician," "rabble-rouser," and "devil" to mislead the people, rose the clear and simple words of a man who wanted no one to mistake what he was trying to say. Some were forceful enough to echo from the rocky hills of a sun-bleached land down through two milleniums of time. Some speak of love, others of forgiveness, and a few—of words: "Hear and understand; not that which goeth into the mouth defileth a man; but that which cometh out of the mouth, this defileth a man."

Speech Tournaments, 1953-1954

Kansas State Teachers College debate tournament, February 5-6, Junior and Senior divisions in debate, oratory, after-dinner speaking, poetry reading. Professor Mary M. Roberts is director of the tournament.

Nineteenth Annual Louisiana Speech Tournament, Northwestern State College, Natchitoches, March 19-20. Dr. Donald L. Graham is director.

Magnolia Speech Tournament, Mississippi State College for Women, Columbus, March 5-6. Men and women's divisions in debate, extemporaneous speaking, oratory, reading, and after-dinner speaking. Dr. Harvey Cromwell is director.

Third Annual Contest in Public Discussion conducted by Dr. Wayne Thompson, Speech Department, University of Illinois, Navy Pier, Chicago 11, Illinois.

1. Any College in the United States may enter a team of five members, all of whom must be full-time undergraduates.
2. The discussion team will prepare a twenty-five minute presentation recorded on single track tape at 7½ inches per second.

3. The topic will be the national discussion question. The "team" may consider the whole topic or a phase of it.
4. Tapes should be clearly labeled, but the recording should not reveal the identity of the school. Students may call each other by name, however.
5. The intention of entering is to be mailed by October 24, 1953, to Dr. Wayne N. Thompson, University of Illinois, Navy Pier, Chicago 11, Illinois. Recordings are to be shipped by the competing institutions between November 2 and 6 to the sectional judging center assigned by the tournament manager.
6. A fee of two dollars to cover postage, secretarial help, and administrative costs should accompany the intent to enter.
7. The contest is one in Public discussion, not group discussion. It is the presentation of a thoughtful, interesting program to an audience. The criteria for judging are (1) amount, quality, and relevance of the information; (2) originality and accuracy of thought; (3) progression of thought; (4) interestingness; and (5) delivery.

CHARLES T. BATTIN

Dr. Charles T. Battin, head of the department of economics and business administration, College of Puget Sound, charter member of Kansas Alpha (first chapter of Pi Kappa Delta) and owner of key number 8 exemplifies those characteristics that have made Pi Kappa Delta the outstanding force for democratic living it occupies in colleges and universities of the United States today. A graduate of Ottawa University in 1913, he is, as he phrased it, "an academic bum" having studied at the University of Kansas, Rochester University and Theological Seminary, Universite de Montpellier (France), the University of Washington, and the University of Chicago from which he holds the Ph.D. degree.

Dr. Battin has held many offices in PKD and has not missed a national convention since 1934. He is at present acting mayor of Tacoma, Washington, and was recently elected member of the City Council.

Friendly, scholarly, sincere—Peitho Kale Dikaia, the art of persuasion beautiful and just—all come to mind as you listen to Dr. Battin reminisce on the founders and the early days of Pi Kappa Delta.

EARL HUFFOR

When the Sam Houston State Teachers College debaters were returning from a trip to the West in 1928, they named their organization "The Huffor Club" to show appreciation of their coach, Earl Huffor. Later that Spring, a chapter of Pi Kappa Delta was awarded the college. Some of those same young men came back to the campus in July, 1952, and joined more recent debaters in promoting a celebration honoring their old coach and friend. As a result of this gathering the current catalog of the college carries the following:

A group of ex-students led by former members of the debating club, in appreciation of the services of their coach for thirty-five years, established a fund to be known as the "Earl Huffor Award Fund" . . . to be given each year at commencement to a student who has a good record in English and/or Speech . . .

In the summer of 1952, the faculty held a reception honoring Dr. and Mrs. Huffor for their 35 years' service in the college community. A colleague said, "When a person is as versatile as he, one is at a loss to know where to begin to tell about him. Of course

CHARLES T. BATTIN

PERSONALITIES

In

Pi Kappa Delta

there is no place to end. One just stops . . . the college can ill afford to lose a faculty member as active and alert as he is."

Earl Huffor, after coaching debate in high school, came to Sam Houston in 1917 and took over the coaching duties which he directed for 35 years. It was in his blood, however, so when the debaters needed help in 1953 he came along and took them to two tournaments. During the 35 years, he served as governor and lieutenant-governor of the Lower Mississippi Province, and host to the provincial convention in 1934 and again in 1945. It was, however, in 1936 that he reached his height in PKD as Host to the National Convention with the Rice Hotel, Houston, Texas, the place of meeting. At this convention he was elected a vice-president of the National Council, and served as publicity man at the Topeka and Knoxville Conventions.

Besides his regular teaching assignments, Dr. Huffor organized the first band at Sam Houston and put in the print shop, both of which have grown to huge proportions; organized and directed the public service department; was a charter member and sponsor of the scholarship society, Alpha Chi and member of the National Council; sponsored a Ministerial Club; and at different times directed the weekly publication. It was through these organizations as well as the debating teams that he came to know many students who devotedly called him "Professor Earl."

EARL HUFFOR



During World War II he published a paper "The Professor's BULL-etin" which had a large circulation among "his boys" and one Wac.

In addition to his college work, he served thirty years as director of the Methodist choir. For several years, he wrote a Sunday sermon for the *Houston Post*. In 1945, his alma mater, Southwestern University (Texas), conferred on him the honorary degree of Doctor of Literature. He has worked in the church throughout the years and his church has honored him by sending him to four general conferences, and recently to the World Convocation of Methodists in Philadelphia.

Dr. Huffor believes that debating is one of the necessary experiences for a well-rounded education. But let his students speak. One of his first debaters: "His personal interest in me as one of "His Boys" helped me to find myself. His command of language stimulated my knowledge of the meaning of words and use for effective impression on our debate audiences. His dry wit and appropriate stories made the college world a happier and more interesting place to be. His high sense of moral values along with his culture made us strive to be gentlemen like Professor Earl." One of his last debaters: "It was when I wasn't sure about anything that Dr. Huffor took the time to be my friend first, then my teacher and guide . . . his mind is active and alert, and sensitive to the problems of the younger generation . . . just ask any college student who has been in one of his classes or has asked for guidance and has received the best." (Quotations from *The Alumnus*, ex-student magazine, the October number being dedicated to Dr. Huffor.)

Dr. Huffor says: "I am not retired, but re-tread" and is proving it by being a successful life insurance salesman with Jesse Jones of Houston, and associate editor of his church paper.

Recognitions: *Who's Who in American Poetry*, 1936; *Prominent Personalities in Methodism*, 1945; *Who's Who in the South and Southwest*, 1950-52; and *Who's Who in Methodism*, 1952.

ROBERT A. FORSYTHE

Robert A. Forsythe, retiring governor of the Upper Mississippi Province of Pi Kappa Delta, was recently appointed Legal Counsel for the Select Committee on Small Business of the United States Senate.