Friends of the school, the president, and his loyal faculty managed not only to maintain what had already been accomplished, but also to improve the school greatly. The faculty pressed for higher academic standards for incoming students, and a growing percentage of faculty worked to attain master's and doctoral degrees. The development of superior curricula and programs continued to be stressed during each presidency to enhance the image of the school to the present day, and President Sandefer was one of the more successful in this facet of administration.

CURRICULUM

The first important changes in the undergraduate college curriculum during the administration of Sandefer were made at the beginning of the school year 1911-12. The school session was divided into three terms of twelve weeks. Each term had formerly consisted of two eighteen-week semesters. A single college course was defined as five hours of work each week in one subject per term. A total of thirty-six courses and a thesis were required for graduation. By taking three courses at a time, or fifteen recitation hours per week, a student could complete the work in four years. Lectures, followed by the reciting of work completed by students, were classified as recitation hours as opposed to practical work in the laboratories. The courses formed four curricula which led to an A. B. Philosophical degree, an A. B. Classical degree, an A. B. Scientific
degree, or an A. B. Modern Language degree. An explanation of the course numbering in the catalogue shows “The first digit indicated the class (freshman, sophomore, junior, senior), the second digit indicated the order in which the course should generally be pursued, the third digit indicated the number of semester hours.” The first mention of a grading system similar to that which is used now is in the 1916-17 Catalogue: A = 90-100, B = 80-90, C = 70-80, D = 60-70 (passing), F = failure, 59 and below.

In 1919, the degree requirements changed. A common core of twenty courses was declared mandatory for all students. After completing these courses, a student could choose a major and minor from Social Sciences, Foreign Languages, English, Science, and Mathematics. The Bachelor of Arts degree ceased to be designated as Classical, Scientific, Modern Language, or Philosophical.

A student was required to do two-thirds of the major work instead of only a majority of work in residence. For the first time course numbers such as History III were used instead of History A or B. By 1925, there was a choice of three college curricula depending on the emphasis—the Literary Arts, the Bible, and the Fine Arts. Course work gradually grew until it included the fields of History, Sociology, Natural Sciences, Business, Languages, Home Economics, Bible, Mathematics, Art, Physical Education, Nursing, Speech, and Teacher Education methods classes. Surprisingly, there were several major fields in which one could obtain a degree without taking a single course in history.

During the thirties, Journalism offered a course called “The Country Newspaper,” which focused on the needs and interests of the people living in small towns in Texas. This course was dropped later when the majority of students came from urban settings. Along with courses directly related to the Bible, there were courses in Religious Education including Organization and Administration of Churches, Methods of Teaching Religion, Story Telling and Church Efficiency, and Methods of Operating a Church, as well as the courses typically offered today. Chapel assemblies were reduced from daily meetings to five meetings per week, and the Bible was read at every chapel as J. B. Simmons, one of the founders, had requested, since “the study of the Bible is better than study about the Bible.”

A new era in Biblical studies for lay people began when William Francis Fry arrived in 1909 and devoted his next twenty-one years to the college. A course in Bible was required of all senior Academy students and freshmen college students. The 1912-13 catalogue lists courses in the management,
teaching, history, and psychology of the Sunday School. After a few years “Sunday School Work” was given the more sophisticated title “Religious Education.”

Effective, dedicated faculty and programs became a hallmark of the University. Several of the best faculty members were in religious studies. E. B. Atwood, Th.D., was president of Wayland Baptist College in Plainview before coming to head the Bible department in 1925. His influence is seen in the broadening of courses to include nine courses in Religious Education, and the department name changed to Bible and Religious Education. Atwood retired in 1950 after being in the classroom a total of thirty-three years, twenty-five of them at HSU. He died in 1957, leaving a bequest of $10,000 from his estate to establish a memorial scholarship for student tuition in honor of his wife, Mabel (Bagby) Atwood, who predeceased him. He had taught over five thousand students. The couple’s two sons became highly successful in their fields. Dr. E. Bagby Atwood, a 1926 Simmons graduate and a Fulbright scholar, was a professor of English at the University of Texas at the time of his father’s death. J. Leland Atwood, also a 1926 HSU graduate, was president of North American Aviation, Inc., of Inglewood, California.

In 1927, W. T. Walton began to teach in the department, and, although he left in 1931, he returned in 1941 and continued to teach in the Bible and Philosophy areas until he retired in 1968. “Dean” Walton was also Vice President of the University and was named Vice President Emeritus upon his retirement. His reputation for caring for and about everyone who was associated with the University has become legendary.

N. A. Moore came to Simmons College in 1931 after having received his Th.D. degree from SWBTS in 1923; and Sam Malone, B. A. class of ’21 and Th.M. degree from SWBTS in 1923, taught for several years in the 1930s. Mrs. Helen Dow Baker, Professor of Latin and Greek, taught first-year Greek for several years.9

Mr. and Mrs. Hart Phillips of Big Spring, Texas, made a gift of $14,000 in 1935 as the basis of a memorial endowment fund for the Bible department. In following years, the family added moneys to this fund and, in 1976, Lindell O. Harris was the first professor elected to the Phillips Chair of the English Bible.10

The program in professional teacher education had five faculty members as well. Ethel Louise Hatchett, B.A. Simmons College and M.A., Columbia University, was a very significant member of the Education Department. She began teaching in 1926, and remained at HSU until her retirement in 1963.
Miss Hatchett endowed a scholarship in honor of her parents, to be awarded to a student majoring in Education.

Robert A. Collins, born in Marble Falls, Texas in 1891, received a B.A. at Simmons in 1912, and did graduate work at several universities while serving as principal and superintendent of schools in several parts of Texas. Armed with a Ph.D. from the University of Texas in 1935, he became a Professor of Education, next the Dean of Students, then Dean of the University from 1935-61, and continued teaching on a part-time basis until 1964. He was a speaker for student, church, and civic groups throughout West Texas. He held memberships in many of these clubs as well as a life membership beginning in 1928 in the Texas State Teachers Association. Dr. Collins died in 1971 after giving his life to teaching.\(^\text{11}\)

Standards for teaching at elementary and high school levels were gradually being raised from the era when anyone who had completed two or three years of high school was qualified to teach. The first time student teaching was required in Texas was in 1921.\(^\text{12}\) By the time the 1932-33 Simmons College Bulletin was published, the paths to State Teaching Certificates had multiplied. For a few years, eight different certificates could be earned by accumulating differing amounts of college work. These certificates validated differing levels of teaching and for differing lengths of time ranging from two years to a permanent high school teacher’s lifetime certificate.\(^\text{13}\) The standards for certification changed several times more, and varied from state to state.\(^\text{14}\)

The Simmons University Training School began in 1936 to give teachers practice in teaching under supervision. Previously, no part of the college curriculum included practice teaching in either city or rural elementary schools before graduation. The program was organized under the School of Education on a tutorship plan so that grade school students could enroll and obtain the necessary credits for entrance to the University while being taught by senior college students. Work equalling the last two years of a standard high school was offered, and students were allowed to progress at their own rates of achievement under the supervision of regular faculty.\(^\text{15}\)

Evening and Saturday courses were offered at the college level as were correspondence-study courses. Students were expected to complete a course within no more than one year, although the course was set up to be completed within ten weeks. Since the thrust was toward working people, including those in full-time teaching, no more than two courses could be taken at one time.

The Music program, one of the greatest strengths of the University, came
into its own at this time. Miss Carolyn Williams, a violin teacher, introduced mandolin lessons to the curriculum in 1910. Professor C. H. Lewis had returned to Abilene in 1909, and the Baptist Church asked his advice in the purchase of a two-manual organ. By December of 1910, the organ was installed, and Professor Lewis gave a Christmas recital to dedicate the new instrument. Lewis contributed much to school, church, and community of Abilene including the installation of his own organ for use in the Main (and only) Building at the college, but gave his last recital in 1913 before retiring that year due to poor health. By that time, the music faculty numbered five. Although the school enrolled under two hundred pupils each year for the first ten years of its history, and less than five hundred for several more years, the strong emphasis in music is exemplified in the annual yearbook photographs of male quartets, men’s and women’s choral groups, the twenty-member college orchestra, the band, violin and mandolin clubs, and the Symphony Wind Quartet.

In the fall of 1914, Stiles R. Anderson became head of the Music Department because of his excellent training and experience and abilities as an accomplished pianist and organist. Beulah Burkett, a student graduating in 1912, composed a Simmons “Purple and Gold” song which might have become the school anthem, had not Jesse W. Hodges, a student of the class of 1917, written some words and music about the school and took them to Professor Anderson to get help with the harmonic composition of the music. “Hardin-Simmons, Hail to Thee” was the result and became the anthem for the school. The anthem was first presented when the class of 1917 sang it as they paraded down the aisles of First Baptist Church one June morning. Graduation was held in the church so that the students could march to the strains of the magnificent organ played by Professor Anderson. The words and music were so well received that no words have been changed in the more than seventy years the anthem has been sung at all school assemblies. In 1915, the senior class presented a $1050 Ivers and Pond concert grand piano to the faculty and trustees to be placed in the chapel-auditorium.

All music classes were held in an old wooden building that stood on the present site of Caldwell Hall. Students continued to study piano, voice, and strings. Emphasis was added in ensemble areas—these smaller groups coming from the orchestra, band, and large choral groups. One day a young female piano student began her afternoon lesson there and “found the ivories quite heavy and unresponsive. She called in a teacher to help locate the cause of such a poor keyboard action. Both were horrified when they took a peek inside the piano to find a snake.”
During these years faculty recitals, student recitals, and student performances in Chapel were publicized so that community people might attend—as they continue to be. During World War I years, students gained a new awareness of other countries. A group was organized titled "Sangverein" ("Song Club"), for instance, for the purpose of singing German part-songs. A highlight of 1917 was the return of Miss Lillian Eubank, an opera singer of repute, to her native Abilene where she gave a concert at Simmons to which the public was invited. Her accompanist was faculty member, Kathleen Morris.

Students enjoyed the Lyceum Course, a series of five or six annual concerts given by artists under contract from all over the world. Because artists traveled across the country by car or train, they could stop at a small community overnight, en route to larger centers, for a far more manageable fee than nowadays. Lecturers came as well as singers, ensemble groups, and instrumentalists.

The coming of Mme. Schumann-Heink, contralto, in May of 1920 was a highlight. One of Dean Truett Walton's favorite stories was about that evening in the Simmons Chapel-Auditorium. When interviewed seventy years later concerning the concert, he mentioned that the weather was hot and the auditorium filled to capacity. During the performance, a child near the front of the hall began to cry and Mme. Schumann-Heink left the stage. People were concerned that she might be upset by the disturbance, but she returned with a glass of water which she handed down to the child's mother. "I, too, am a Mutter," said she, and continued her performance. She returned to perform in Abilene in 1923 and again in 1929, using the First Baptist Church since it had the largest auditorium in the city at the time, and an appreciative audience filled the sanctuary to capacity. Ignace Jan Paderewski, a pianist of world renown, performed in the church auditorium in 1924 and again in 1931, although he gave no interviews nor would he allow radio broadcasts, since he was contracted under the Victor Recording Company. The name of Paderewski was a household word even for many years after his death.

In 1927, the Artist Course, which had formerly been organized by an already busy faculty committee, was placed under the direction of Gilbert B. Sandefer, son of President Sandefer, who had also been managing the Cowboy Band. "Gib" Sandefer brought some of the best presentations during the depression years, when artists were grateful to receive a percentage "of the house," rather than the more typical guarantee of a certain fee. By this time the artists performed in the new auditorium behind the old science-administration building:
The walls were exposed brick, and the wood floors were set on a good incline that assisted in a good line of vision, except for the intermittent steel columns supporting the roof which blocked the view of some seats. The remarkable feature of the building was its excellent acoustics. After Galli-Curci sang there, she was reported to have complimented the sound, which no doubt, affected any inclination to complete the structure for many years.26

The well-known John Philip Sousa’s band, flutist Ewald Haun, Paul Whiteman’s Orchestra, pianist Mischa Levitski, and tenor John McCormack were among those Gib Sandefer enticed to West Texas in the late ’20s and ’30s. The most renowned visitor was composer and pianist Sergei Rachmaninoff.27

In 1927, Irl Leslie Allison became Chairman of Music. Allison was born in 1896 in Warren, Texas, and was educated at Bryan Baptist Academy and Baylor University, majoring in Mathematics, with minors in Music and English. After some graduate work in English and a brief stint of teaching in high school, he had a summer’s study under Percy Grainger at the Chicago Musical College. He then held several appointments teaching music, he continued to study music, he wrote a novel entitled Through the Years, and after moving to Abilene, he wrote a series of articles entitled “Miniatures of the Mighty,” which appeared in the local Sunday newspapers. Soon after he began teaching at Simmons, he began a Junior Piano School to stimulate larger enrollment of young students. When he became Dean of Fine Arts, he made application for Simmons College to gain membership in the National Association of Schools of Music, and membership was granted on May 30, 1929—a great accomplishment.

Dean Allison and others triggered a surge in student interest and achievement during the Depression. He increased the number of formal and informal opportunities for performance and sent students of piano and voice to contest in the Texas Federation of Music Clubs each spring. He made out class plans for each level of study as goals for each semester, and expected teachers and students to follow them. A student told of being in chapel one day when another student was doing a spoof of the demanding professor while Allison was watching. The next thing the audience knew, Allison was being carried out in a dead faint! Or so they thought. As he was “reviving,” he said, “I couldn’t stand to see the way in which I was viewed by my students.”28

The school now owned approximately eighteen pianos, including two grand pianos. Allison, with Lyda Gresham, directed the first massed piano concert on May 20, 1929. Eighteen pianos were used and forty-eight pianists
performed. The concert was so successful that, in 1930, a "Twenty Piano Concert" was given using one hundred players, and still another concert was given in 1931 before an audience numbering 1,500. By this time, the Depression so influenced Abilene that it was not possible to produce such a flamboyant evening again.

For many years the British Royal Conservatory of Music had provided for British students, and later for Canadian students, a systemized program of piano exercises for technique and selections of differing levels of difficulty. Examinations were administered twice annually with rigorously controlled standards from grades one through ten. In the United States, however, piano teachers made up their individual programs of study, so demands upon their pupils varied enormously. That was true, at least, until Irl Allison conceived a similar idea to the British, an idea born out of the necessity to stimulate students to continue to be interested in pursuing music studies during the Depression. He announced a tournament in 1929 at which piano pupils would be judged according to the attainment of standards set by the judges, rather than competing against one another. Forty-six students competed that first year. Only four years later, over four hundred competed. John Thompson, who compiled such a popular teaching series that it was a standard teaching aid for fifty years, was the judge for the 1931 and 1932 tournaments. He urged Dean Allison to consider expanding the ideas of standardization and annual competitions in other areas of the country. In 1934, Allison resigned from Simmons and spent the next eight years promoting what eventually was called The National Guild of Piano Teachers.29

There was an anecdote repeated all across campus which proved the reputation of Dean Allison's systemized plan of study: "After he had proved the value of the plan for his own class, he had a rather startling confirmation from a rancher who brought his daughter to be enrolled, desiring that she study at Simmons. He said, 'I don't know this classical music, but I know my girl don't know nothin. She ain't had no Bach.'"30

The first Van Cliburn International Quadrennial Competition was begun by Professor Irl Allison. After agreeing in 1958 to lend his name for an international piano competition, Van Cliburn came to the first one held in Fort Worth in 1962, and supported it with his time, money, and expertise in helping prepare the repertoire for the contestants. Competitors from around the world came to contest for the $10,000 prize awarded by the Guild.31 The contest is still held every four years, and Cliburn remains involved. Irl Allison died in 1979 at the age of eighty-three. The national music program continues
to benefit in part because of the great legacy left by this one man.\textsuperscript{32} A plaque commemorating Allison's work was unveiled at the University's Centennial Celebration. Van Cliburn agreed to appear at the unveiling.

In May of 1930, Joseph Evans was employed to teach piano. The next spring, Christian Thaulow joined as professor of violin. A graduate of the Paris Conservatoire, he later studied in St. Petersburg, Russia, under Leopold Auer, who was also teaching at the time Heifetz, the violinist who would gain worldwide reputation. Thaulow had performed in many European countries before coming to America, where he began with the New York Philharmonic Orchestra and with the staff orchestra of NBC. He was musical director with a touring company when it disbanded in Dallas in 1929 because of the Depression. He was employed by Simmons College, and offered himself as conductor of a new community musical group titled the Abilene Orchestra and Oratorio Society. Under Thaulow's leadership, Abilene enjoyed some fine programs, including the \textit{Messiah}. Fritz Kreizler, another celebrated violinist, gave a concert in Abilene in 1933 as one of the guests of the Simmons Artist Course and kindly coached Thaulow in the Brahms' Concerto during his brief visit. The school enjoyed the talent of Thaulow for over three years, at which time he left to become conductor of the Amarillo Symphony.\textsuperscript{33}

The college faculty continued to produce good music. Under Professor William James Work, the University Choral Club gave programs in churches in town and in surrounding centers. Operettas, a popular choice of the time, were performed, including Gilbert and Sullivan's \textit{Mikado} under the direction of Professor Clyde J. Garrett. He had studied at Simmons, at Baylor, and at the Chicago Conservatory where he received a Bachelor of Music degree in 1929. In the summer of 1934, President Sandefer had to find new faculty members for all music positions as well as to encourage the revamping of various areas of study,\textsuperscript{34} since it happened that all the music faculty left after the spring term, primarily to find work which could offer better remuneration during this most difficult of economic times.

Under the acting chairmanship of Professor Garrett, the music area was titled in the Catalogue of 1934-35 as "School of Music and Allied Arts," which included the Art Department under Miss A. M. Carpenter. The allied arts of Speech and Drama were entered, however, elsewhere in the Catalogue. In 1935, also, the new faculty suffered a setback when the music school was put on probation by the National Association of Schools of Music, but advances in theory and in performance skills afforded reinstatement just two years later.

E. Edwin Young was made the new dean of the School of Music in 1934.\textsuperscript{35}
Sandefer was grateful to find a man so well trained who had not only traveled and worked with the internationally known evangelist, Gipsy Smith, but had edited six hymnals and recorded for Columbia Records in London for several years. Young remained at the school for twenty years. Along with his multiple administrative duties, he performed nineteen annual piano concerts, showing students by example the importance of continuing to perform. Young retired in 1956, and continued to reside in Abilene.

The Hardin-Simmons University Chorus included the training of students who were not music majors as well as those who were majoring in music. According to the Catalogue, “Cantatas and oratorios in concert and dramatized from twilight musicals, light opera, student music theatricals” and other contributions to student life were included in the activities of the University Chorus. A series of annual West Texas Choral and Voice Contests was held from 1935 until 1942.

Many students who attended the University in this era made significant contributions later to their chosen field of music. Some became professors at HSU and at other schools. Raymond T. Bynum, who began the first marching band in Texas and spent his life in the music department of Abilene High School; Edna Marie Jones; Euell Porter, who began an excellent choral program before becoming the choral director at Baylor; and Marion McClure were a few. Josephine Gresham not only performed but also became a patron of the arts. Gideon Waldrop, brother of Abilenian Sam Waldrop, became a composer and dean of the Julliard School of Music in New York City. The Music Library, begun in 1974, was provided by the family of Ouida Shepherd Smith, a former student.

In 1935, Thurman Morrison became a student assistant in piano and theory, and earned a B.Mus. in 1937; “Thus began one of the longest terms of ... service to Hardin-Simmons University and one of the University’s most distinguished careers in teaching musical performance, music history, bibliography, and in scholarly writing devoted almost exclusively to the history of American music.” Morrison pursued postgraduate study at the American Conservatory in Chicago in the summers of 1938 and 1940. He earned a M.Mus. degree from the University of Texas in 1947, studied at the University of Southern California from 1951 to 1953, and at Indiana University in 1958 while serving as Professor of Piano and Music History at HSU.

Included in Morrison’s publications are Music at Simmons, the First Fifty Years, 1892-1942, An Outline of Musical Style Analysis, co-authored with Macon Sumerlin, and “Music in Abilene in the 1880s”—a series of articles
for the Abilene Reporter-News in 1975. Morrison served as organist in various churches and as pianist with the Abilene Philharmonic Orchestra, which he helped organize. Among many honors, Thurman Morrison was awarded the honorary degree of Doctor of Music from the University in 1976.

By the late thirties, a new local Civic Music Association brought great musicians to town, and the University felt the city’s competition by the decreased attendance at its Artist Course series. Gib Sandefer, manager of the Lyceum series, helped change this by bringing speakers such as Mrs. Eleanor Roosevelt, the famous violinist Rubinoff, the Vienna Boys’ Choir, the Don Cossack Chorus, the Salzburg Opera Guild, ballet groups, and other such performances to the University. By the fifties, Abilene Christian College, McMurry College, Hardin-Simmons University and civic organizations all offered cultural events for students and for the public. The total population of Abilene was still small, so these groups competed for audiences and dollars. The result was a rich cultural menu for those attending, but a struggle for organizers and fundraisers, a situation which continues to this day.

Herbert M. Preston had been invited to teach earlier in the summer of 1934. With an A.B. and a B.Mus. from Baylor University plus years of study in Chicago, he first accepted a teaching position in Chicago at the high school level. He moved from Chicago to teach Violin, Music Education, and Theory at Simmons, and within a year put forward the “Purple and Gold String Ensemble” to appear wherever invited. By 1936, the strings were combined with winds and percussion to form an orchestra. When Gideon Waldrop brought his Baylor University Symphony Orchestra to perform in Abilene, he applauded the work done by Preston in fostering the orchestral movement both at the college level and in West Texas.

Many members of the orchestras of 1940 and 1942 became college faculty: W. R. Boehle, Bryce Jordan, S. E. Boyd Smith, Macon Sumerlin, Dexter Riddle, and Thurman Morrison. Evelyn Edmonds, B. Mus. 1940, M. Mus. 1957, remained at HSU from 1947 to 1982—a dedicated teaching career of thirty-five years in piano and music education. Many others through the years joined symphony orchestras in other cities or became solo performers or church-related musicians. A significant indication of the importance placed on music in the late teens and early twenties is the twenty pages of course offerings in each Catalogue of those years.

In addition to music, art received much attention in the Sandefer years. Miss A.-M. Carpenter received a diploma in Art at Hardin College, and then graduated in 1918 from the Art Institute of Chicago. She pursued special
studies in New York, Chicago, and Los Angeles before coming to Simmons in 1922 to become the art instructor. In the spring of 1928, A. M. Carpenter collaborated with the music faculty to present the First Annual Music and Allied Arts Festival of the Conservatory of Fine Arts.\textsuperscript{43} Art pieces were often displayed on stage during solo recitals to add interest for the audience, and to show the work of art students. Miss Carpenter often supervised the set-making for drama productions. She was also keenly interested in international students and helped to sponsor Baptist Student Union (BSU) groups. She was listed in "Who's Who in America" because of her art and multiple contributions over a thirty-two year teaching career. Professor Carpenter retired in 1958.

Courses in Art slowly changed but continued to be indicative of the era; Cartooning, Basketry, Window Decoration, and even a Lecturer's Illustration ("Chalk Talk") course were offered along with those which would normally be considered core courses.\textsuperscript{44}

Miss Suella Lacy became assistant in Art in 1922, taught in the department for forty-seven years, and headed the department for two of those years. Generations of students remember her instruction appreciatively. She died in Abilene in 1989 at the age of ninety-one.

There were normally only one or two full-time faculty members in the department, but it was usual for the department to invite artists from the city to teach part-time. One of the more unusual personalities who came to Abilene was Peter Plotkin, a Russian-American portrait and figure painter. Plotkin received a Ph.D. from the Royal Academy of Petrograd in 1903, but was driven from Russia because of his opposition to the first Communist government. By the time he arrived in 1927, he was already internationally known for his 1921 painting titled "Never Alone," which pictured an American soldier lying dead while a halo of light showed Christ hovering nearby. The painting was exhibited at the National Convention of the American Legion in 1921. Plotkin exhibited this painting in Abilene, along with several other very large canvasses of historical and religious subjects. He taught courses in painting and portraiture for one year, 1929-30, at Simmons College and did a large portrait of President J. D. Sandefer. Two or three of his paintings are on display at McMurry University and Abilene High School.\textsuperscript{45}

The literary societies had assumed most of the responsibility for public drama presentations until the Simmons Dramatic Club presented three performances in 1909-10: "Six to One," a farce; scenes from "A Midsummer's Night's Dream"; and "As You Like It," the latter being performed at the Lyceum
Opera House during the summer. The drama club included faculty who helped or acted in the plays. Professors in the English department often involved themselves in the literary societies. In 1911, the English department added a course entitled English H - Argumentation, as a part of its regular curriculum. In 1922, Miss Olivia Hobgood arrived to lead the Speech and Drama department and directed three major productions her first year: "The Adventures of Grandpa," "Selections from Shakespeare," and "Hamlet's Brides." The Dramatic Club voted to change its name to University Players in the fall of 1925.

The years between 1900 and 1925 saw very strong student participation in speech oriented extra-curricular activities. One former president of the school, Rupert N. Richardson, related: "It was in this era that the Literary "S" was authorized as a standard token of the achievement in contests other than athletics." A debate team from as far away as Mississippi College in Clinton, Mississippi, visited Abilene in 1912. "Resolved, That the Present Moral Condition of our People in Public and Private Life Is a Menace to Free Institutions" was the debate title, according to the local newspaper, but the winner was not recorded. Moral standards were evidently problematical even then. The art of debate continued strongly into the twenties. Inter-class debate contests were as fierce as contests between schools.

Debate topics paralleled contemporary topics of general interest to society; during the war, the subjects were connected with America's involvement, and between the wars subjects ranged from current events to subjects of cultural interest. A sampling from 1913 include these: "Resolved, That the United States Should Open the Panama Canal as an International Highway, Without Showing Preferential Treatment to Her Own Citizens," and in 1919: "Resolved, That the Institutions of Higher Learning in Texas Should Be Unified in Control and Supported by Constitutional Tax, Present Permanent Sources of Support Being Continued." The Junior-Senior Class Debate in 1928 was on the subject, "Resolved, That the Entrance of Women Into the Industrial World Is a Detriment to Society." Juniors, Negative: Seniors, Affirmative. Decision for the Negative. As was the rule at the time, all competitors in these debates were males, even though this particular subject was of prime interest to women. W. A. Stephenson, Truett Walton, Zollie Steakley, George Mahon, Truett Compere, T. N. Carswell, Otto Watts, H. E. Campbell, Alton Chapman, and Lawrence Fitzgerald were among the notable male debaters.

By the twenties, many women across the country were finally entering the official debating contests between schools. The Women's Oratorical and
Debating Association was formed at Simmons during the winter term of 1923 and was designed to correspond to the longstanding Men's Oratorical and Debating Council. Women had to "try out" for membership. There were six charter members that year, and the next year the young women participated in three intercollegiate debates. The women continued to make a good showing, and a few found platforms of leadership which required this skill in oratory and debate after they graduated. Another seventy years would pass before society would encourage as many women as men to speak before large public audiences.

A member of one of the men's debate teams and an original member of the Cowboy Band was Wiley Aubrey Stephenson, who was associated with the college for thirty years. Stephenson graduated from Simmons in 1923, pursued an M.A. degree from George Washington University in Washington, D.C., and then studied three years at the University of Texas towards his Ph.D. degree. For twenty-five years beginning in 1926, he was debate coach. He taught Political Science and became the Assistant Dean of the University in 1940, helping in the difficult administrative decisions which were made throughout and immediately following the war years. He was so regarded as to be commemorated in 1960 in an official resolution adopted by the faculty after his death. A humble and modest man, the resolution referred to him as a "hero of the highest order and one of the most loyal men on faculty."52

By 1925-26, a student could graduate with a major in Speech.53 The textbooks by S. S. Curry had been the standard texts for many years: Spoken English, Foundation for Vocal Expression, Imagination and Dramatic Instinct, Little Classics, and Browning and the Dramatic Monologue. In 1927, the department was referred to as the Department of Speech Arts.54

Willie Ray McDonald came in 1928 to share teaching responsibilities with Miss Hobgood, marking the first time more than one faculty member had been hired to teach the Speech curriculum.

Herschel Schooley, graduate of the University of Missouri, came to HSU to teach journalism and to work as sports director in 1937. He was at school at the time when he could write about "Bulldog" Turner, "Doc" Mobley, and many of the other sports "Greats." When World War II began, he got assignment after assignment until he finished as director of information for the Defense Department, and later did the same job for the Department of the Interior.

Courses in English have been mandatory since the inception of the school, but the number of compulsory courses depended on what degree the student
was aiming for. In the academic year 1911-12, a course was formally offered in public speaking and oratory in the English department. Two years later, Practical Elements of Rhetoric was added as well as a course in journalism. When Lucien Campbell came to the English Department in 1917, he began the study of English Drama and eventually offered three courses including “modern” drama (English K). In 1920, the major and minor system of courses was installed.

American literature was recognized for the first time as worthy of study when in 1920 Professor William D. Bond offered American Poetry and Prose—a survey course, and The Chief American Poets. He also included a course in the Bible as Literature in 1921. Bond was a professor of English, but his interest in angling was contagious to students, who finally convinced him to offer a course in angling at Simmons. Many professors gain a community reputation through abilities they have apart from teaching. “Prof” Bond had graduated from Simmons in 1917, and earned an M.A. in 1925 from the University of Texas. He published a weekly column in the local newspaper for many years; “Hook, Line and ___” was enjoyed by hundreds of sportsmen. Bond had a radio program for several years on the “World of the Great Outdoors,” and, in the early fifties, he had a weekly television program on hunting and fishing.

In 1986, “Prof” Bond’s sister-in-law, Mrs. Hollis R. Bond of Floydada, Texas, willed nearly $1,000,000 to HSU. At the time she died in 1990, $750,000 was forwarded to establish the W. D. and Hollis R. Bond Chair of English as a memorial to honor her husband and Professor Bond. A second endowed fund was given for missions in memory of Mrs. W. D. Bond, and an endowed scholarship fund for philosophy students was contributed in honor of Truett W. Walton, Vice President Emeritus.

Religious Poetry was offered in 1922-23. Old English was taught in 1921, and Middle English began to be taught in 1923. By then, requirements were raised in English and those majoring in the subject took eight semester-long courses, five for a minor concentration. These requirements were equivalent to twenty-four hours or fifteen hours, concentrations in 1990.

By 1928, graduate courses were offered and by that year also, the State Department of Education in Austin made a rule requiring methods courses for permanent high school teaching certificates. To meet one of the requirements, a course in the Teaching of English in High Schools was added to the English program. A preliminary test to determine ability in English composition and grammar was given for the first time that year, and those
who did not pass were required to take a non-credit course. Because many of the incoming freshmen were still arriving from non-accredited high schools, that first year had as many as seventy-five students enrolled in the non-credit course. Graduate students in English were required to write a thesis.

This fall semester of 1928 was a landmark time for another reason. The University of Texas changed its curriculum from a four-quarter year to the semester plan, and Simmons University followed the plan. Courses were cut from five-hours each week per quarter to three-hours each week for the duration of a single semester.

Irma Campbell, B.A. University of Oklahoma, taught in the English Department in the early twenties. She was the sister of Lucien Q. Campbell, who became Head of the English Department, and later served as Acting President of the school.

By the late thirties, Professors Bond, Irma Campbell, Eva Rudd, and Earl Harrison were offering British and American Contemporary Literature, Representative British and American Plays, Literary Criticism, and courses in Old English and Middle English.

Judge William H. Atwell began offering a gold medal in 1917 to be awarded as long as he lived for the best essay on the subject “Lights That Never Fail.” He addressed members of the YMCA at a meeting on the campus to explain that truth, honor, and integrity of purpose were examples of these “lights.” Beginning in the 1960s, the Abilene Reporter-News took over the sponsoring of this award plus $50, offering it to the junior or senior English student writing the best essay. Students each year still compete to illustrate “Lights which never fail.”

Latin and Greek were taught for forty years by Mrs. Helen K. Dow Baker. Although she received an A.B. degree from Smith College, Northampton, Massachusetts, in 1907 and an M.A. from the University of Chicago in 1914, she was never promoted above assistant professor. Records are strangely lacking as to why most of the women in those years were never promoted to a full professorship while most men were promoted without a doctoral degree.

Professors Julius Olsen, Hiram R. Arrant, Otto Watts, and D. W. Arnette carried the teaching load for all the sciences during most of the Sandefer years. The faculty must have had premonitions about prohibition because in the 1914 Catalogue a sentence indicated that alcoholism was a topic discussed under general Biology. In the 1932-33 Catalogue, a course titled “Infectious Diseases and Sanitation” was recommended for teachers in training. Since
penicillin was not discovered until 1940, it is understandable that people whose vocations involved working with children needed to emphasize good personal hygiene in the classroom and had to be able to recognize symptoms of common diseases in order to alert parents. There was another course titled "Sanitary Water Analysis: Advantage is taken of the fact that all analyses of water, milk, and other products of the City of Abilene are done in this laboratory."  

Hiram R. Arrant, M.A. Vanderbilt University, became a professor of Chemistry in 1922 and taught generations of students over a forty-year career. Otto O. Watts, Ph.D. from Stanford University in 1932, began to teach at Simmons in 1920. He later headed the Division of Science until 1963. He held offices in numerous professional associations but felt special pleasure in his association with the HSU Chapter of Alpha Chi, the National Academic Honor Society. He also sponsored the Science Club. The members became so appreciative of their sponsor that they raised enough money to have his portrait painted in oils.

D. W. Arnette, M.A. from Wake Forest University, was the first Biology teacher at Simmons College. He taught from 1914-1953, giving his entire professional life to HSU. He died in 1957. A scholarship was established in his memory in 1975 by his wife and son, to be used by students going into a Christian vocation ministry. Continuity in the Science Department was manifested in the longevity of these four men and their service to Simmons.

Through the cooperation of HSU with the Federal Government, a course in Civil Aeronautics was offered through the years 1939-1942. The course in ground school instruction counted for four hours credit, provided the student passed his test in flying. The course could be used as an elective, or be substituted for certain of the Natural Sciences.

Joseph Edward Burnam, B.A. from Simmons in 1913, taught Mathematics while pursuing an M.A. at the University of Texas (1920). He became Chairman of the Department in 1928. His two sons, Joseph Edwin and Paul Wayne, graduated in 1934 from the University. He and his wife, Opha, sponsored the Senior Class about thirty times upon request of the students. "Prof" Burnam retired in 1954 and died in Abilene in 1961. In 1969, family and friends established a Mathematics Award in honor of the Burnams. In the Burnam Mathematics Seminar Room in the Sid Richardson Science Center are photograph portraits of Professor and Mrs. Burnam, and information about the family.

Dossie M. Wiggins, graduate of HSU, taught Mathematics beginning in 1926 and received his Ph.D. from Yale University in 1930. Wiggins married
Winnie Kinard in 1917. Mrs. Wiggins, B.A. 1929, taught first in several areas of the Training School and later at the college level. Dr. Wiggins became a dean of HSU, but resigned in 1936 to move to the Texas College of Mines in El Paso. In 1948, Wiggins was named President of Texas Tech University, a post he held until 1952. He became associated with Citizens National Bank in Lubbock, serving as its president in 1960-61. Wiggins remained interested in his alma mater in many ways including serving on the Board of Trustees. He died on September 2, 1978.

Under the general heading of Business, a course in political science was added to history and economics in 1914. Economics was divided into three courses: Principles of Economics, Public Finance, and Railway Economics. One year later, the subject of Sociology was included in the department but in 1919, the social sciences were separated, and Economics and Sociology were listed together as a separate area. The Commercial Department enrollment was just beginning to burgeon, both in course offerings and in student enrollment. The next year prerequisites were included in the catalogue to ensure the proper sequencing of courses.

O. E. Baker, M.A. from the University of Chicago in 1913, was Professor of Economics and Sociology. After a quarter of a century of distinguished service to Hardin-Simmons University as Chairman of the Department of Business and Economics, he retired in 1946. The name of the department was changed to Business Administration when marketing, advertising, mathematical theory of investment, and business forecasting were added to the curriculum in 1925. A student could now pursue a Bachelor of Business Administration degree. Two faculty members in Business and two in Economics provided instruction, and the department experienced little further change until 1938 when several new courses and two new degrees were added. The following year, Sociology and Economics were added to the business area and the department functioned until 1955 under that arrangement.

H. D. Martin was the first full-time coach and physical education director hired by the school, and was an assistant professor in Mathematics. He came to HSU in 1912 from William Jewell College. Unfortunately for Simmons College, Martin left to coach high school sports in 1919, but he influenced generations of students across Texas during his coaching career. The sports of swimming, diving, boxing, and wrestling were added to the already fairly extensive physical education curriculum of the college around that time.

The study of Home Economics was offered to young women beginning before the turn of the century. During the Sandefer era, fifteen hours of Home
Economics were required for all women students. Among the course offerings were the study of textiles, sewing, food preparation and serving, design (including dress and interior design), millinery, meal planning and table service, sanitation, home management, and the history of costume. Course offerings in something as basic as meal preparation may seem quaint since modern college students feel they can cope, if only in an elementary way, with cooking and housekeeping. A well-managed home, however, requires diverse skills. By the early seventies, Home Economics was squeezed out by the proliferation of other courses offered to prepare women for work outside the home.

In the Department of Psychology, Dr. and Mrs. Hoyt Ford made equally valuable contributions. Lena B. Ford received both the B.A. (magna cum laude) and M.A. degrees from HSU and pursued advanced study at the University of Chicago, Texas Tech, and Oregon State University. She taught at HSU for many years. Because of her war contribution as a teacher in the Cadet Nurses Corps, and as a participant in the Federal Education Agency of the United States Public Health Service, she received an award for meritorious service. Mrs. Ford received professional recognition from many areas including Delta Kappa Gamma, an honorary teachers organization. Although she believed that students needed to understand experimental research, since few of them would continue in experimental psychology she “concentrated on ‘people psychology.’” Mrs. Ford received an honorary Doctor of Humanities degree from HSU in 1982, and was named a Pathfinder in 1989 by the city of Abilene in recognition of her work in education. This woman of stately bearing has continued her involvement in the school and in her church and community long after her retirement. Lena Ford’s philosophy of living is “I’m not here [on earth] to do what I want to do but what I need to do.”

Her husband, Hoyt Ford, entered Simmons Academy in 1918 to prepare for college courses and graduated with a B.A. in 1923 after winning the Minter Award in his sophomore year and the Olsen Award in his senior year (These continue to be the top academic awards at HSU). The Bronco of 1923, which he edited in his senior year, is said to be the only edition of the yearbook to contain no errors. Ford began his distinguished teaching career by teaching English in the Simmons Academy, and then Education in the College. Over the next few years, he majored in Psychology at the University of Texas, finishing in 1940 with an M. A. and a Ph.D.

After World War II, Ford was one of the founders of the Abilene Association for Mental Health, chartered in 1946; he later served as a member
of the professional advisory board for several years. Mrs. Ford served as president of the same association for 1947-48. The couple received awards for their service and initiative from this association in 1964. Dr. Ford was a member of many professional associations. He incorporated into the program at HSU the explosion of knowledge as it grew in the field of Psychology. The Fords retired in 1971 after teaching a total of seventy-four years. During the Founders Day ceremonies of 1973, Hoyt Ford was made the first Professor Emeritus of the University.

Most faculty members, beginning with O.H. Cooper's group in 1902, have been people who were loyal to the cause of education and the Christian integration of life and learning, so their students often emulated the lifestyles of their favorite teachers, many of whom stayed to teach several generations of students.

GRADUATE STUDIES

As early as the 1920s hundreds of college graduates in Texas were leaving the state because of the limited facilities for graduate study. President Sandefer and others at Simmons realized that Texas Christian University in Fort Worth, the University of Texas, and the University of New Mexico were the closest schools to Simmons offering programs of graduate studies.

The school, therefore, began graduate studies in 1925-26 and, simultaneously, discontinued the Academy since state-supported secondary education was now in place. The Board of Trustees met in Abilene on February 3, 1925, to vote for the change of name of the institution from “Simmons College” to “Simmons University,” which among other changes would imply graduate course offerings.

The formal transition to the new name was announced on Commencement Day, Thursday, June 4, 1925. O. H. Cooper served as chairman of the committee whose task it was to propose standards and requirements for graduate work. Other committee members included Julius Olsen, W. F. Fry, O. E. Baker, L. Q. Campbell, and Rupert Richardson.

There was not a separate catalogue printed to explain the requirements for graduate degrees until decades later. The principal basis for admission was the record of performance of a student at the undergraduate level. The student had to be a graduate of either Simmons or a school of at least equal standing or accreditation. Students entered under the approval of the Faculty Graduate Committee. During the first year in 1925, only sixteen of the applicants were admitted. On June 3, 1926, Mrs. P. E. Shotwell of Abilene
received the first Master of Arts degree granted by the University.\textsuperscript{76} Twelve departments offered graduate courses, but only five new courses were available solely to graduate students.\textsuperscript{77}

In 1929, an oral comprehensive examination began to be required for entrance to graduate school. Graduate students were required to have a good reading knowledge of at least one language other than English, usually French or German. Although Texas had many Spanish-speaking people, the inference was that most texts which students at the graduate level would study would have been authored by French or German scholars in whatever discipline was followed. A thesis was required of all candidates, but unlike the present degrees, most students were required to spend only one year of study to earn an M.A.\textsuperscript{75} Fees were $15 per course, $10 for matriculation and $10 for the diploma. Since a total of nine courses was typical, the degree might cost the lowly sum of $155, exclusive of textbooks, room, and board.

Surprisingly, despite the intervention of World War I, total school enrollment increased from a total of 514 in 1914 to a total of 829 in the school year of 1918-19. By 1924, there were 1,263 students enrolled.\textsuperscript{78} School enrollment increased dramatically to over 1,400 between 1927-38.\textsuperscript{79} The Annual Report of 1939 indicated that church-related schools were now struggling to maintain enrollment. Increasing numbers of students were attending the more affordable and less restrictive state-supported schools. From the 1940 Catalogue report on Christian Education is this revealing statement:

\begin{quote}
Toward the close of the past century, seventy-five percent of college students were enrolled in denominational schools. Today the situation is reversed and seventy-five percent of the college students are enrolled in tax-supported institutions. This means that the higher education of our youth, so far as three out of every four students are concerned, has passed out from under the control of the church and direct religious influences.\textsuperscript{80}
\end{quote}

The school on the western plains of Texas had changed its curriculum drastically over the fifty-year period. Neither elementary classes or high school classes were now offered except to the few students who enrolled in the Training School. The fledgling graduate department was growing, and more faculty continued to be hired as the curriculum expanded. The enrollment had grown to ten times its original size and would double again by the end of the next decade. A college degree from Simmons University and then from Hardin-Simmons University had become equal to most in the country.
The Cowboy Band gained its informal title "World Famous" largely through the efforts of Gilbert B. Sandefer. Youngest child of Lucile Gilbert and Jefferson Davis Sandefer, Gib grew up on the "Forty Acres," received a B.A. in 1927, married Inez Woodward, B.A. and M.A. also from the University, and had one daughter, Diana (Mrs. Don Dolen). As manager of the school's Cowboy Band, Gib came to know people all over the world. Not only did he make a point of contacting alumni and other supporters of the college wherever he was, but he spoke at Rotary and Kiwanis Clubs, and introduced himself to managers of music halls and musicians everywhere he went.

Gib remained at HSU until he joined the armed forces for World War II and was in charge of entertainment for the American Red Cross in the Burma-India-China theater. In 1948, the family moved to Washington, D.C. Gib became tour director of the U. S. Air Force Band for fifteen years, the only civilian tour director the band had ever had. He was a tour director of the U. S. Navy Band at the time of his death in February of 1969. Gib was a true promoter and was often referred to as the champion of world fellowship. His wife, Inez, died in 1977.

The Cowboy Band was founded by Dewey O. Wiley, who was employed by the Music Department in 1920 to teach violin. In 1921, he also took over the school band, adopted a cowboy motif for the group, and scheduled the band for the first time for appearances outside of Abilene. He became concertmaster as well of the first Abilene symphony group, a development which gave string players of the three colleges of the area a larger opportunity for performance. (Abilene Christian College had begun in 1906 and McMurry College had opened in 1922). Wiley retained the leadership of the Cowboy Band until 1934.

The band was made the official United Confederate Band of the South early after its formation. From the beginning, with their western medleys, conventional marches, and popular tunes of the times, they were invited to rodeos and soon gained fame as a top rodeo band.

Under Wiley's leadership, the Cowboy Band performed in San Angelo in 1923 for the West Texas Chamber of Commerce Convention. The bandsmen wore their makeshift western attire again to play for the Confederate Veterans Reunion in Dallas in 1925 and in Birmingham, Alabama, in 1926 where Will Rogers, the humorist, was made an honorary member of the group by Gib Sandefer. Rogers gave Sandefer $100 to buy new music for the band members,
and Rogers' association with the Cowboy Band continued until he died in 1935.

The Cowboy Band advertised the annual “Kollege Sirkus” by marching in a two-mile parade throughout the business district of Abilene. The band furnished music to accompany the acrobatic acts, the donkey polo game, Indian dances, and other circus events in the parade.\(^8^2\)

A photograph in the 1928-29 Bronco shows the members “in uniform” at last—jeans, chaps, boots, gold-colored shirts and over-sized ten gallon hats. That year, also, they went to the National Democratic Convention in Houston, and made a 2,500 mile journey by automobile with West Texas Chamber of Commerce officials through Southwestern Texas, Mexico, and to El Paso for the Chamber's annual convention.

In 1929, they represented Simmons and its graduate, Mildred Paxton Moody, at the inauguration of her husband, Dan, as governor of Texas. Over the years the band played in Madison Square Garden, Boston Garden, Cheyenne, Colorado Springs, Phoenix, Little Rock, Alexandria, cities in the state of Louisiana and all over Texas, including the annual Stamford Cowboy Reunion, where they have played every year but one since 1930. The band’s first overseas trip was to England, France, Belgium, and Holland on a professionally-sponsored tour in 1930.

Rex Felker made his initial appearance with the Cowboy Band on a hot summer day in July, 1932. Johnny Regan, the English Australian roper and whip artist who traveled with the Cowboys, was working elsewhere for the summer, and Gib Sandefer invited Felker to make a tour of East Texas and Louisiana. He later recalls,

Now I was used to swinging my loops in the wide open spaces where there wasn’t anything to hamper you other than just plain awkwardness and lack of know how. The stage is an entirely different situation from the rodeo arena as here you are definitely in the ‘Twilight Zone’ with about forty band members behind you, some with very expensive instruments, the footlights in front of you and the orchestra pit underneath where just one slip could cause you to plunge into its depths. Add to this the fact that above your head, the draperies were hanging low and on more than one occasion, expensive chandeliers, just daring you to make the least bobble with your lariat rope. The stage floor was as slick as glass and that was before I learned that you had to put rubber soles on your boots to be able to stand up successfully. Anyway, I forthwith left with the Band on the tour and must say that it was indeed an experience never to forget.\(^8^3\)
The name Marion McClure became synonymous with the Cowboy Band beginning in 1934. After graduation from Simmons University in 1933, McClure taught in the public schools for one year. He spent summers in the Chicago Conservatory and the Vandercook School of Music in Chicago where he received a master's degree in Music. He was hired by Simmons as Professor of Percussion and Music Education in 1934. During the years 1935-43 he organized band clinics throughout West Texas to help raise the standard of band instruction. McClure devoted the rest of his life to the organization except for a leave for military service as a reserve Lieutenant Colonel for four years during World War II. For the academic year 1942-43 Merle Evans, who became the famed band director of the Ringling Brothers, Barnum and Bailey Circus, filled in while “Prof” McClure was away at war.

A Cowgirl Band, organized by Harry Hayes in 1938, joined the few boys who were in school during the war to keep the tradition alive. The young female instrumentalists were much appreciated. The band reverted to an all-male group again after the war. In 1941, the Cowboy Band played for Franklin D. Roosevelt's inauguration, as they did for Presidents Dwight D. Eisenhower in 1953, Richard M. Nixon in 1969, and Jimmy Carter in 1977.

The band was becoming world famous and only once in awhile were there any mistakes. One day during a parade through downtown Chicago, Miss June Frost carried the Texas state flag to lead the Cowboy Band and a procession of Texans, but the flag was fastened to its staff upside down. When newspaper readers saw pictures “back home,” they discovered the mistake, but in Chicago there had been no Texas by-standers to point out the mistake—all Texans were marching behind it.84

In 1947, when Abilene Hall suffered a devastating fire, McClure started to rush back into the building to rescue the Cowboy Band's harp which had been donated by members of the Cowgirl Band only a few years before. President Rupert N. Richardson warned, “If you go into the building to get the harp you might get both a harp and a crown.”85 McClure watched helplessly as thousands of dollars worth of instruments and music were lost in the flames. Three members of the band went into the burning building and retrieved three thick envelopes containing about $3,000 worth of musical arrangements that were to be used for the Military Air Transport Service tour in December. Without this bravery, the tour would have been cancelled. Incidentally, under McClure's exceptional direction, the Cowboy musicians were among the first in the South to play symphonic band music.86

In 1950, the band invited all ex-band members to join them in giving
a concert to celebrate the twenty-fifth anniversary of their charter. In December-January of 1952-53, the band toured under the auspices of the United Services Organization. They travelled 22,000 miles and played for military personnel in Iceland, England, France, Germany, Austria, and Italy. Again in 1957-58, the Military Air Transport Service took them to Iceland, Scotland, the Azores, and Bermuda. In 1963, sponsored by the Texas Baptist General Convention, the band took part in the New Life Crusade in Japan. Travelling by bus around the country, they attracted people to the evangelistic meetings where they sang and played.

In 1970, Professor McClure was chosen from among the Texas Bandmaster's Association's 2,800 members for the honor of being Bandmaster of the Year. In 1971, he received the college's coveted John J. Keeter Award.

In 1972, McClure saw the culmination of his dream with the dedication of a Cowboy Band Hall, the cost having been underwritten by the Cowboy Band Foundation, a group of dedicated ex-Bandsmen. The facility is located at the corner of Cedar and Vogel Streets northeast of Caldwell Hall, which houses HSU's School of Music. It contains some 10,000 square feet of floor space with a large rehearsal room, practice rooms, studios, a student lounge, a memorial lounge, library, office, storage facilities, loading dock, and a reception room. The total cost of the building was about $225,000. Professor Marion McClure died in 1973. In 1977, at the annual Founders Day celebration, a marble bust of him, fashioned by Italian sculptor Giovanni Lovison, was given and presented by Army Captains Kenneth W. Barnes and Dan Brittain, both of whom had been students of McClure in the sixties. The sculpture is housed in the Band Hall. His wife, Dorothy May (Lewis) McClure, was popular with the student band members, often traveled with them, and authored a book titled The World Famous Cowboy Band, 1923-1973: A History of the First Fifty Years of the Cowboy Band, Hardin-Simmons University, Abilene, Texas. She and their son, Bill, a graduate of Hardin-Simmons University, survive him.

In 1973, Lawson Hager, a former bandsman, became director. Hager tells the story of the invitation to play in Arlington at the opening baseball game of the Texas Rangers in 1976. Upon arriving home at midnight from another band performance, Hager received the message that the band would be expected to play "Hail to the Chief" because President Gerald Ford had been invited to throw out the opening ball. Hager found a single manuscript of the music, made copies before the band boarded the bus the next morning, and asked those who played horns to bring their instruments on the bus with
them. Between Abilene and Arlington, they all learned their parts. "I guess they were all so nervous, they concentrated extra hard. I know I was." Hager had another story about the parade in San Antonio where the bass drummer fainted. Hager alternately carried and dragged him nearly two miles in the stifling heat to the nearest hospital along the parade route. Cold, not heat, was a problem when they participated in the International Lions' Club Parade in Montreal, Quebec, under his direction. In 1977, the band participated in the Cotton Bowl parade. Celebrities who have appeared with the band include Bob Hope, Gene Autry, Bing Crosby, Paul Whiteman, Gary Cooper, Dale Robertson, and John Wayne.

When Hager retired from directing the Band to begin Ph.D. studies, William E. (Bill) Woods led the band for three years. A noted and popular high school band director across Texas, Woods then returned to teach high school instrumental music in Merkel.

W. Scott Mather was named director of bands and assistant professor of instrumental music in 1984. A native of the state of Washington, he earned a B.A. in music and an M.A. in trumpet and conducting from Washington State University and has completed a year toward the DMA in conducting at the University of Michigan. He is responsible for the University Concert Band as well as the Cowboy Band. Mather encourages barbershop quartets, solos, and all-band singing while instrumental music continues to include classics, semi-classics, sacred music, marches, popular, and western selections. In 1986, the group participated in the Coca-Cola centennial celebrations in Atlanta. That year they also flew to Nice, France, to help celebrate the annual Winter Carnival, a tour they repeated in 1989, adding a rendition of "Amazing Grace" sung in French to their stage performance repertoire. Goodnatured humor, excellent musicianship, energetic marching at a cadence of 200-220 beats per minute interspersed with the "Cowstep"—six or eight giant scissor kicks which crisscross each other, are all trademarks of this celebrated group. When asked why this particular band has continued to be popular, Mather said, "Perhaps it is the fact that the band believes in celebrating with people. . . . This characteristic, coupled with the world's fascination with the free-spirited cowboy of the American West, may account for the Cowboy Band's overwhelming popularity wherever it goes."
COWHAND STATUE

Inside the Cowboy Band Hall stands a statue with an interesting story. Bob Rogers, a Californian, received a scholarship in 1940 to Hardin-Simmons University to perform rope tricks with the Cowboy Band, to teach horsemanship, and to sculpt art pieces for the campus. Brooks Middleton, a teenage cow puncher working for the Matthews Ranch at Albany, agreed to pose for Rogers while he chiseled out a statue of a young cowhand. Rogers worked many nights between 10 p.m. and 4 a.m. when Middleton was not working on the ranch and was free to pose. A freshman on a full football scholarship, his name now lost in the past, had previously posed for a clay model to be used by the artist while carving the stone, but the clay model broke and could not be used. The third man to pose was Raymond Hailey, who was a student during the 1941-42 school year. Rogers, the sculptor, met Hailey while Hailey was instructing at the college Riding School and helping care for the Six White Horses. Together they hauled a two-ton block of limestone back to the campus on a flatbed truck. For over a year, Hailey acted as the model for the statue but dropped out of school to work as a shipyard welder in Portland, Oregon, before joining the Navy in World War II. Brooks Middleton, the ranch hand, was then asked back to act as model during the final stages of the piece. The sculpture was finished and placed in front of the original Abilene Hall. After fire destroyed the building and a new one opened in 1948, the statue was moved inside Abilene Hall for protection from the weather.

For years the story of who had acted as the model was a mystery until the histories of these three men were traced. After the Cowboy Band Hall was built, the “Cowhand” was moved to a place of honor in the Band Hall foyer where it stands as representative of the students, families, and forebears of West Texas who have attachments to the school.93

THE SIX WHITE HORSES

Often appearing with the Band and many times by themselves as a unique parade unit, the Six White Horses or albino horses with Quarter Horse conformation are ridden by six HSU young women carrying the six flags that have flown over Texas. Their founding is an interesting story. A town personality named Will “Sheriff” Watson, born in 1884, loved Simmons College, and on one parade occasion in the late twenties, Watson decided to ride his white horse, Silver, in front of the band. He wore full western dress and carried
an American flag. In the next parade, Abilene student Forrest “Pete” Tippen rode another white horse carrying the flag of Texas, and then from this, the idea grew that carrying the six flags which have flown over Texas sometime in the last four hundred years would be a fine addition—finer if carried by six female students. The rider on the right always carries Old Glory, and the rider on the left carries the Lone Star flag of Texas. In between wave the flags of Spain, France, Mexico, and the Confederate States. “Sheriff” Watson was a constant companion on all band trips until 1962, when his health failed. He died in 1963.94

Beginning in the 1930s, the unit first performed only in parades in Texas, but in the last thirty years, they have performed in forty states by marching in the inaugural parades, the Hollywood Christmas parade in 1981, three Cotton Bowl Parades, as well as rodeo and town fair parades around Texas. Since 1962, they have been under the guidance of W. O. “Doc” Beazley, Vice-President Emeritus of the University. He watches bookings carefully so that the coursework of the riders is not jeopardized. The girls wear western shirts, blue jeans, white western hats, and boots. The riders are chosen after consideration of their horsemanship, academic standing, appearance, and general enthusiasm.95

The years the University enjoyed under Sandefer’s leadership were formative but productive years. The school struggled to improve its academic program, faculty, and Christian witness. Some of the years were very difficult financially, but the faith of administrators, faculty, students, staff, and other supporters kept Hardin-Simmons University on the road of service in an exemplary way.