SPECIAL OKLAHOMA TODAY

PLAINS INDIAN PAINTING
in full color for framing

PLUS...
TRAVELER'S GUIDE TO OKLAHOMA MUSEUMS.
SUPER HIGHWAY ERA.
SCIENCE.
GOLFING.
HUMOR.
SUMMER 1958
WE' VE JUST FEEL LIKE CRAWLING OFF UNDER
A LOG and dying if you happened to overlook the
16-page brochure on Plains Indian Painting in this issue.

We feel you should know that this is no idle bit thrown off in a fine frenzy merely to boost Oklahoma and our well-known Indians. It is unique. There is nothing else like it available anywhere. It has involved a staggering amount of research, and actually represents a major contribution to the understanding of Indian Painting as one of the great new American art forms.

The fact that Indian paintings ARE great art has finally been established by a few devoted crusaders after an unbelievably rough uphill struggle. Today men like the Director of the Museum of Modern Art, Rene d'Harnoncourt and actor-art collector Vincent Price are enthusiasts. Right now in Brussels, North American Indian paintings occupy the prime art exhibit space for America's offering to the World's Fair.

And all this grew out of the fact an unusual young woman saw something of genius in some Indian boys—thirty six years ago near Anadarko, Oklahoma.
YESTERDAY IS PRESENTED
WITH IMPACT IN...

Dramatic
SOONER MUSEUMS

STOVALL MUSEUM... DIORAMA BY ALLAN Houser — SOUTHERN PLAINS MUSEUM...
If the term “museum” strikes terror to the heart of the average individual, it is because it is too commonly thought to mean a glorified junkheap where bearded and bespectacled figures guard heaps of relics and look and act as fossilized as the objects with which they are entrusted.

The average man has the impression that a museum is a convenient scrap basket for antiques that have collected in attics and basements and that this material belongs to a musty past that has nothing to do with the present or the future. At the turn of the century the average museum was just that.

In the last twenty years, however, there has been a decided change in museums. More and more they have sought to enter the life of the community. The museum of today is becoming increasingly important as a center of activity. This trend began with the large metropolitan museums, but it was soon absorbed by the smaller civic museums. Of late it has even penetrated the ivy-covered walls of the University museums.

The main reason has been the realization among Museum administrators that the success of a museum depends directly upon its service to the people. In no way can the story of Oklahoma be better told than by its museums.

The rich cultural and national heritage of the state is very much in evidence in the fine and diverse collections which have been amassed by private and state museums. To look at Oklahoma today it is hard to believe that as a state it is just barely fifty years old. Until recently the great bulk of the population was so busy fighting nature and making a living that there was no time for “intellectual” pursuits. People were so occupied making history that they couldn’t spare much time to worry about preserving it.

 Besides, if anyone wondered about life in the “old days” they could ask anyone of a great number of “old timers”. Now, the old timers are almost gone. In spite of our very close and recent link with our pioneer days, it is surprising how many articles in common use fifty to seventy years ago are now so rare and outdated that the average person can neither identify them nor divine their original purpose.

The history of museums in Oklahoma dates back to 1893, four years after the “Run” of April 22, 1889. In this year the Oklahoma Historical Society with its museum was founded in Kingfisher. This was just 120 years after the founding of the first museum in the United States in Charleston, South Carolina, in 1773, the year of the Boston Tea Party.

Today there are thirty-three museums throughout Oklahoma. This figure does not include the recently established “National Cowboy Hall of Fame” and the new Art Center which will soon be built in Oklahoma City.

One of the most common types of museums in Oklahoma is the local community museum. They are generally small and in most cases the collections consist of material found locally of an historical, ethnological or natural history nature. Examples of this type of museum can be found in Anadarko, Ardmore, Claremore, Lawton, Muskogee, Okmulgee, Pawhuska, Ponca City, Shawnee, and Vinita.

Art museums are located in the larger cities of Anadarko, Bartlesville, Oklahoma City, Norman, and Tulsa. Most numerable are the campus museums, of which Oklahoma boasts twelve. These are located in Ada, Alva, Goodwell, Muskogee, Norman, Shawnee, Stillwater, Tahlequah, Tonkawa, Edmond, and Weatherford. There is one Park

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by Stephen T. de Borhegyi

Born in Budapest, Hungary, majored in archaeology, anthropology, and history of art at Peter Pazmany University of Budapest. Entered the Hungarian army as First Lieutenant of Mounted Artillery in 1942, then joined the Hungarian underground to fight the Nazis following the abdication and capture of General Horthy. Dr. Borhegyi received a fellowship to study in the United States in 1947. He renounced his Hungarian citizenship when Cardinal Mindszenty was arrested, and is now Assistant Professor of Anthropology and Director of the Stovall Museum at Oklahoma University.

PHOTOS BY PAUL E. LEFEBVRE

Oklahoma Today THREE
a salute...

to the National USGA
Open Tournament,
Southern Hills, Tulsa

Top courses and top tournaments
cap a half-century of progress
for Oklahoma

By Wiener Johnson
THE fellows who hit the first golf balls in Oklahoma probably didn't get them 15 feet off the ground, but they were quick to realize that ancient and thrill-packed game was deserving of a place in Oklahoma's realm of recreation and accepted it with the vigor of a new born colt.

The leaders of the links game in Soonerland were the same men and women who pledged their time and resources to shift Oklahoma into the proper gear for rapid advancement in agriculture, business and industry.

Today, Oklahoma has reached one of the highest plateaus in golf's universe—sponsorship of the 58th Open Championship of the United States Golf Association at beautiful Southern Hills Country Club course June 9-14. Four-time open champion Ben Hogan describes Southern Hills as "one of the best in the world."

The thousands of persons who will trample across the Southern Hills terrain watching the magnificent execution of golf shots, the great display of sportsmanship and drama attached to such a sports event, can feel proud that they had a major role. For if it were not for their wholehearted support, golf in Oklahoma would be a game of relative unimportance.

With the playing of the National Open in Tulsa, Oklahoma has accomplished a fantastic record in golf tournament promotion. It will have played host to all of the major tournaments of the United States.

In 1935, bushy-haired, sandblasting Johnny Revolta won the National PGA championship at the Twin Hills Country Club in Oklahoma City, defeating the great Tommy Armour, 5-4.

Then in 1946, the immortal Babe Didrikson Zaharias captured the women's National Amateur championship at this same Southern Hills course, stroking past Clara Callendar Sherman, 11-9.

In 1953 the National Amateur Championship was decided over the testy Oklahoma City Golf and Country Club course. This event catapulted Gene Littler into fame and fortune as a professional after he won the Amateur title in a 36-hole battle with Dale Morey, 1-up.

Another tournament in the spotlight is the National Junior Championship, also a United States Golf Association production. Southern Hills entertained this young but rapidly expanding tournament in 1953 and patrons watched Rex Baxter Jr., annex the title.

But to place golf in the proper perspective one must hark back to a mild February day in 1888—George Washington's birthday.

It was on that day that John Reid, a Scotsman, became the father of American golf. He lined up some of his cronies for a game, using a set of clubs a friend had sent him from Edinburgh. The clubs consisted of three woods—driver, brassie and spoon and three irons—cleek. 

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Young scientists like what they find in the New West. Here are...

7. IN SEARCH OF TOMORROW

BY MARY AGNES THOMPSON
SOMETIMES people dream and the dream is so pleasant they are contented to doze in its comfort. But in Oklahoma a dream is just a blueprint. It has to produce results.

Even before the second World War, the physicians of Oklahoma dreamed of a Medical Research Foundation which would not only help the state, but all humanity. After the war, they got together with the people of Oklahoma, and the result was the Oklahoma Medical Research Foundation, with a fulltime staff of one hundred and thirty employees, under the guidance of seven young scientists who head the various sections of research.

The force and the drive of youth is coupled with impressive backgrounds of study. All of this combines to form a staff of section chiefs that amazes not only Oklahoma but the entire country. This young staff gets results.

Perhaps the manner in which the Oklahoma Medical Research Foundation was built is an inspiration to them. Over fifteen thousand people contributed, and the motto of the Foundation, “That More May Live Longer” was chosen in keeping with the varied reasons for giving: “My little girl died of leukemia!” or “My husband had a heart attack”, or “Maybe some day they’ll learn more about muscular dystrophy!” There were many gifts and many reasons for giving. And they came from the people.

The medical scientists work and the people watch and wait. When a discovery is made, it is more than a triumph for medical science. It is cause for joy in thousands of homes where tragedy once struck, and the family remembers. Their gifts helped make this triumph possible. In some cases the gift might have been the sale of fifty bushels of wheat, or a steer. The larger gifts came from the professions and industry... oil, law, medicine, every phase of labor. In fact, much of the work in the modern Oklahoma Medical Research Foundation building was donated by labor unions, whose members worked weekends. State firms contributed some of the materials. Some pledges came in the form of materials, trusts, endowments, and wills. But all of it represented the people for whom the scientists spend long hours in the research laboratories.

Who are these young scientific pioneers who have cast their lots with humanity?

Dr. Leonard P. Eliel, Director of Research and head of the cancer section, is a Californian by birth. He was schooled in Cambridge and Harvard tradition.

“I was invited to come and look things over,” Dr. Eliel says. “It looked like an opportunity to develop a research program of my own in an area that was growing rapidly. The facilities are ideal, especially for young men. You don’t have to buck traditions, Research can’t do that.”

The principal efforts of his section have been directed toward leukemia and breast cancer, and its work has received national attention. Dr. Eliel is especially proud of the cooperation between research patients, the physicians over the state who refer them to the Foundation, and all the various branches dealing with the cases. The case physician and the patient are always members of the research team.

As director of all research departments, Dr. Eliel is a busy man. But he still enjoys outdoor life, especially mountain pack trips, a hobby that might prove exhausting to a less energetic man than Dr. Eliel.

Over in the Psychosomatic and Neuromuscular Section, Dr. Stewart Wolf and his staff research what he calls “the adaptive processes in Man.” His section has done much to study the relation of life “stresses” to coronary artery diseases, the classification of various tranquilizing and other drugs into categories which predict their effects upon the central nervous system; and the analysis of the various fractions of components of gastric juice. Dr. Wolf, a native of Maryland, found Paris study a welcome part of his career. Then came Andover, Yale, Johns Hopkins and New York Hospital, followed by service with the Ninth General Hospital in the Pacific area during World War II. He came to Oklahoma from Cornell University to become the University Hospital’s first Head of the Department of Medicine. Why did he choose to turn toward the Southwest?

“Some of the schools and cities I’d been in were pretty settled in their ways,” Dr. Wolf laughs. “I knew I had to get to a place that still had flexibility. Oklahoma has it. Not too many places do.”

He came to the University with a guarantee that he could use the resources of the Oklahoma Medical Research Foundation. One of the innovations he wanted at

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CROSSROADS of the

Network of Super Highways
a travelers guide to the super highways era

... tion!

As history goes, few things are certain. But one rule that’s held up well century after century is that a spot at the crossroads—whether that spot be a store, town, city, region or a nation—is a pretty good place to be. Rome swelled to glory as the crossroads point for trade and travel in the old Mediterranean world. Later, the New World entered the picture and England, France and Spain fought for the prized crossroads position. In our time, the U.S. has become the major world crossroads with top individual billing going to New York as the world’s greatest seaport and air travel cross-point. But under the impetus of a long-range, $40-billion plan projected by the 1956 Federal Highway Act a new kind of crossroads will make its place felt within the older, larger picture.

For many reasons this new kind of crossroads will never concentrate as much power and growth in any one spot as the old sea lanes did, but it will have a powerful impact upon many states, and chief among these, Oklahoma. For as matters now stand, Oklahoma is slated to become the crossroads of this vast nation for highway travel.

A glance at the accompanying map shows why. Already firmly situated on the nation’s major East-West route U.S. 66 (“Get your kicks on route 66”), Oklahoma will become a true crossroads point with the completion of the country’s major North-South route under the new Federal Interstate Defense Highway System. A closer look at the map shows why Oklahoma will fall heir to the role of crossroads point for the whole nation. The east-west route through Oklahoma is one of only two straight shots across the entire country coast to coast (and the Oklahoma route is already the most popular). The north-south route through this state will be the only straight shot across the country from Canada to Mexico. And the picture is further strengthened by another major artery straight in East from Durham, N.C. to Oklahoma City, to connect there with the main east-west route, on west to Barstow, California.

Continued on next page
Continued from preceding page

This may seem fine enough, but the point of major significance here is that these highways will not be merely a matter of patching up a few potholes and tacking a few new numbers to the old highway map. These will all be super highways, of the same type as Oklahoma's present Turner and Will Rogers Turnpikes. All at least four-lane with divided roadways — and very definitely, limited access.

Travelers sizing up the implications of all this are already licking their chops in anticipation. Ah, to pack up the old jalopy and let her roll 1000, 2000 miles without a hitch. At the same time another group is looking over the situation with (let's be realistic) that big \$ sign in mind. This bunch is the nation's $18½-billions travel industry—lodges, parks, hotels, motels, resorts, top tourist attractions and a multitude of sparkling gift shops.

They maintain a batch of experts who have given careful study to the habits, habitats, desires—and potential pocket money—of you, the traveler, and they've come up with this conclusion about the new Super Highways in relation to where you'll stop and how you'll spend your money.

Their thinking centers around the case, we'll say, of John Doe and family who take off from Maine to head for California. Doe (or Dough) and family's sights are set on that end destination—and once they get on that super highway and get accustomed to the pleasant feeling of a painless straight shot across the country, they're not about to stop off for anything along the way unless they've been sold on it in advance.

The experts rate good museums, natural landmarks, big oddities—and plenty of advertising—as the answer.

This type thinking is currently bringing on a boom in tourist attractions at the main crossroads point for the state, northeast of Oklahoma City where the major national East-West and North-South routes will bisect. The beautiful Hummel Holiday village was first into the area three years ago. Nearby, Frontier City, U.S.A.—modeled after Disneyland at a projected $1-millions cost—has just gone into operation. Farther down the 66 bypass is the site for the $5-millions National Cowboy Hall of Fame, construction due to get underway this Fall. Another group plans the reconstruction of an oil-field boom-town in the area.

Other cities along the new super routes with tourist attractions already established include: Tulsa, with Gilcrease and Philbrook Museums; Claremore with its Will Rogers Memorial Museum and Davis Gun Collection; Stillwater, just 13 miles east of the N-S route, with the O.S.U. campus; Norman, O.U. Campus and Stovall Museum; Ardmore, gateway to Lake Murray Lodge and Park; Sallisaw, nearby Sequoyah Home; and Gore, gateway to Greenleaf and Tenkiller Lakes and Parks.

Another interesting possibility for built-in tourist attractions has been uncovered by recent surveys. They indicate a fast-growing traveler interest in tours of colorful industrial plants. Glass plants and Frankoma Pottery in Sapulpa are good examples of possibilities here, some already in use for this purpose.

Actually, this phase of the Super Highway development is the least important from the standpoint of what they've been designed to do. Their primary purpose is defense. (In time of war or emergency, clear off all civilian vehicles so military transport can roll coast to coast, and fast!) Their second purpose is to provide the fast, efficient—and safe—routes for trade and travel between city and city that only this kind of highway can. (The safety factor alone will result in a whopping 50% fewer traffic fatalities).

The new roads can also be expected to give a big, new shot in the arm to Oklahoma's vital industrial development program. For industries trying to service a multitude of markets by truck, what better spot in the nation will there be to locate than at the crossroads point, in Oklahoma?

So this is all to the good. The question remains how soon will this highway wonderland come to be? Here's the time table for Oklahoma as state Highway Director C. E. "Bud" Stoldt sees it.

One leg is already almost entirely complete—the Turnpike route from Miami to Tulsa to Oklahoma City. Over-all, including the Turnpikes, as of this publication date (June, '58) an amazing 54% or 435 miles out of a total 796.4 is completed or under construction in Oklahoma. The state ranks 4th in the nation in number of miles started. And construction will move along on the rest according to the same time-table that applies to the rest of the U.S.—the entire 41,000 miles of this new Federal Interstate Defense Highway system to be completed within the next 12 years unless Congress should decide otherwise.

Naturally a project of this size has brought on many questions as to why the highway department has started work on the new roads "way over there" instead of "right here"—and vice versa.

Governor Raymond Gary, who understandably takes great pride in the progress Oklahoma has made in the big project, explains it this way.

"We're trying to pattern our construction to fit the biggest need. Out from the metropolitan areas where traffic runs heaviest, and in from the borders of the state for this reason. Travelers are naturally going to be put to a little inconvenience all over the country while this new construction is going on. We just want them to feel good about coming into Oklahoma—a good road does that. And we want them to feel good again when they go out. It's a kind of public relations we hope they'll appreciate."
PLAINS INDIAN PAINTING

eight paintings from the collection of
THE PHILBROOK ART CENTER
TULSA, OKLAHOMA

HISTORY AND COMMENTARY
BILL BURCHARDT
THE year is 1871. You have ridden into a Comanche camp on the Prairie Dog Town fork of the Red River, near Buck Creek. It is a small village—only nine lodges—for game is scarce and the buffalo are few, their bones already whitening the prairie like snow from the slaughter of the white men’s guns.

You are welcome in this camp. From your trading journeys you bring news to Hoof’s camp here of other Comanche bands you have encountered in your travels . . . and also because you have across your packhorse a fresh-killed pronghorn antelope that will soon be stewing in the cooking pots of Hoof’s village.

It is very early morning, but everyone is up. Chief Hoof and his few braves are long gone, hunting, out since before first light. The women are working industriously about the camp at their many chores. Dogs are barking, children are playing their games, as with children everywhere, in imitation of grown-up life.

Over all, hangs the sharp, sweet tang of blackjack smoke, from many lodge fires. You give your antelope meat to the women and make yourself at home about the camp, waiting the return of Hoof and his hunting party.

Near Hoof’s tepee, an aged, wrinkled woman has staked down a soft-tanned buffalo robe, and is painting on it. This is a rare sight in any Indian camp these days, so you squat down to watch her.

Her paints are finely ground earth clays, red and yellow and white, powdered charcoal, and yellow and blue trade dyes she has acquired from some trader like yourself. The brushes she uses are a chewed twig, a narrow and a wide width of flattened, porous bone, and her own fingers.

As she carefully lines her geometric designs you ask, “Will you tell me what you are painting, Grandmother?”

With sign talk and throaty Comanche speech, she explains she is painting a robe for her grandson, who will soon become a rabbit dancer. The short red line in the center is to remind him that man’s life is short. The diamond shape symbolizes the great spirit, who is always watching him, and who should always surround his life.

The lines leading out from the diamond shape are the path of life, and the small black pyramids in it are tepees. The other diamond shapes in the design represent men, women, and animals, and the connecting lines show their interdependence.

The small dots are friends and the vari-colored lines which connect them are paths. The red line is the sun, the blue line the moon. The small half circles that border them are hills. The yellow line is day, the black line is night. The large red pattern about the entire design is the blood of the buffalo. The small peaks in it are the buffalo’s heart beats; and surrounding that, the black line is the buffalo’s dark, hairy skin.

But why, you ask, do you not paint life figures on the robe, like those on your son Hoof’s tepee, there behind you?

Because, she replies, women are not permitted to paint life figures of animals and men. Only men may paint them. They relate deeds of valor, and tell of hunts and battles. Here, she shows you, in the paintings Chief Hoof has made on his tepee, he is counting coup on an enemy. Here he is killing a white soldier in a battle skirmish.

Here, with his braves, he has stolen the horses of an entire cavalry detachment. On the robe which covers his tepee entrance, he has painted the story of how he obtained the robe.
ONE morning Hoof came out of his tepee to find the meat rack empty. He was hungry, so he caught his horse and rode for two sleeps crossing the broad River.

Here he found the sign of a few buffalo and made camp. He sent up a smoke signal to tell his friends in the home village that he has found good hunting. Then he hunted and killed one of the buffalo and skinned it.

He rode back to his tepee, where he filled the meat rack and smoked the pipe in a prayer of thanks to the Great Spirit.
Indian art is not confined to painting, but includes sculpture, among its media. These art objects were excavated from the Spiro Mound, in eastern Oklahoma. A highly cultured Indian people occupied this site from about 1100 to 1300 A.D. There is no evidence of European contact.

COURTESY PHILBROOK

Men gorget is incised in shell; a beautifully designed artifact, showing each figure holding a rattle and a feather fan. The carved figure is a ceremonial effigy pipe. The procession below is an archaeologist's conception of a Spiro religious rite, in which the leading figure is carrying an effigy pipe.

Thus all men who see Hoof's tepee will be able to read of his valorous deeds and know that he is a great warrior and hunter. So it was with all early Indian painting. It was functional. Oftentimes it was decorative, symbolic of religious aspiration, but it was never "art for art's sake".

Clothing, war shields, tepees, were painted. Before hunt or battle, men painted their bodies, their faces, and their horses with designs that told of their prowess and expiated the spirit world. Sometimes these designs served also as camouflage, helping to blend the wearer into the colors of the landscape.

These paintings were never random tracings, of "spur of the moment" impulse. They were fixed designs, a part of each man's medicine, obtained from purification rites, fasting, and dreams. It is from these roots, and deeper ones, that modern Indian painting began.

Symbolism was not universal. For this reason, the symbols painted on robes, and inscribed on artifacts, in modern museums cannot always be interpreted. That which meant one thing to one Indian group might have a far different meaning for another, though extensive prehistoric transcontinental trade routes of inter-tribal contact tended to develop some common understanding of symbolic meanings.

Traditional Indian painting is flat, two-dimensional, showing its ancient Asiatic heritage. The Indian came to the Americas long centuries ago, from Asia, presumably over a land bridge that existed between Siberia and Alaska while the North American Continent was being formed.

Here, for centuries, the Indian created his own culture. Then came the white man. The first impact of white men on Indian paintings was almost completely disastrous. Much of the art these early white men encountered, they destroyed. The rest they simply forbade, calling it "unmoral, irreligious, and barbarous."

Mission and reservation schools established to educate the Indian in the ways of the white man prohibited all the old tribal songs, dances, and ceremonials. By the beginning of the twentieth century, Indian art, including painting, had almost completely disappeared.

The later impact of the white man on Indian painting has been somewhat more constructive. Beginning around 1920, a few began to perceive the damage that had been wrought. Susan Peters, now of Anadarko, then a field worker among the Indians, was one of those few. She set about to repair the damage.

What Susan Peters began, and the various outgrowths of her early efforts, is the story of the renaissance of Indian painting. To her cabin at Fort Cobb they came, the silent, impassive boys. She gave them paints, and drawing paper, and encouragement; and they painted.

Among others, their names were Tsa-to-ke, Hokah, Auchiah, Asah, and Mopope; and these five were touched with the fingers of destiny. When they were ready, Susan Peters, with the assistance Continued
of Louis Ware, a prominent Kiowa, sought the aid of Lew Wentz, Ponca City oil millionaire. The five Indian boys, not having adequate academic qualifications for regular enrollment, were entered in the University of Oklahoma School of Art as "special students."

Here they were placed under the tutelage of Professor Edith Mahier, of the University art faculty. Professor Mahier carefully avoided influencing, in any way, their styles of painting. She did make available to them modern art materials, techniques and tools.

The talent and brilliance of their work caught the imagination of Dr. Oscar B. Jacobson, then head of the University School of Art. With Mrs. Jacobson, who has written much for international art publications under her pen name, Jeanne d'Ucel, Dr. Jacobson undertook the sponsorship of the Kiowa boys.

The Indian artist never needs a model. His powers of observation are instinctively keen, developed through long centuries of constant watchfulness, when the skills of the trail and patient and complete observance of all nature were the price of survival and safety.

His ability to select significant detail, a problem which defeats many white artists, seems equally instinctive. They may begin their painting from a wing tip, a hand, or a hoof, and finish it completely as they paint, from a perfect mental conception. There is no need for a preliminary sketch, or to retouch the finished work, for they have seen the completed painting in their imaginations before they began.

Their flat paintings almost come alive. "The dancers dance, the deer leap, the herds roar thunderously by," says Dr. Jacobson. He soon assembled a traveling exhibit of the work of the five young Kiowas, and sent it to the 1928 International Art Exhibition in Prague, Czechoslovakia.

Incredulous European critics excitedly compared the paintings to the work of Italian Renaissance artists. C. Szwedzicki, of Nice, France,
Susan Peters, of Anadarko, has perhaps done more than any other person to bring about the present renaissance of Indian painting. She has encouraged, obtained scholarships, exhibited and sold paintings, and is the friend, and adviser of many Indian artists.

Published the exhibit in a portfolio, Kiowa Indian Art. He has since published Les Peintres Indiens d'Amerique, also collected by Dr. Jacobson.

At one-hundred dollars each, these portfolios sold out as fast as they could be prepared, at once becoming collectors' items. They may now be viewed only in private collections, and our larger libraries and museums.

The greatest impetus to widen the scope of Indian painting and to encourage Indian artists to create new work came in 1946. It was in that year that Victor C. Hurt, President of the Southwestern Art Association, and Bernard Frazier, then art director of the Philbrook Art Center, in Tulsa, held the first museum-sponsored national competition for Indian artists.

Before that time, there was no comprehensive annual show at which new Indian paintings could be exhibited. Since 1946, twelve such annual competitions have been held at the Philbrook Art Center, and the eight beautiful paintings reproduced here are a portion of the result.

The Philbrook collection of Indian painting is ethnologically, as well as artistically, important. Quoting Dr. Jacobson; "Even the most progressive Indian carries in his soul a lingering nostalgia for the days of his grandfather's glory. He likes to paint the hunt, the games, and the dances that embody the religious rituals of his race."

The Philbrook collection is probably the most comprehensive in the world and, under the direction of Art Director Denys P. Myers, and Indian Art Curator Jeanne Snodgrass, it is still growing. It preserves not only art, but is a documentary of the dress, customs, folkways, dances, and ceremonials of the Indian people.

Here are the animals the Indian loved, the war councils, the treaty talks, the chiefs, the medicine men, and family groups, working and playing together. We can reproduce here only a few paintings, to give you an appetite to see more.

We cannot even list all the Indian artists who have done so much to preserve the beauty of their people. But we must name a few, for their names, as well as their paintings, make music; Acee Blue Eagle, Brummett Echowhawk, Roland Whitehorse, Chief Saul.

Archie Blackowl, Al Momaday, Jesse Davis, Big Bow, Spybuck, Lois Smokey, Oscar Howe, Kodaseet, Solomon McCombs, Goodbear, Noah Deere, Albin Jake, George Keahbone, Franklin Gritts, Tom Two-Arrows, Fred Beaver, and many others.

Indian painting is the only truly indigenous art to which our nation may lay claim. Some critics state that it is the only important movement in art today. Dr. Jacobson says, "While paintings by contemporary white artists are getting increasingly savage, brutal, and morbid, modern paintings by red men are characterized by taste, refinement and elegance akin to the art of ancient Greece. It is hoped that with the years they will acquire power without ever losing their precious Indian heritage!"
The buffalo was more than an animal to the plains Indian; it was a way of life. The fatted buffalo provided meat for body, lodge coverings for shelter, clothing and robes for dress. Killing the buffalo was not a sport or game; it was an almost sacred act. The white man’s passage across the land, leaving behind him a path of slaughter and destruction, was beyond comprehension to Indian people, who never killed one animal more than was needed.

Cecil Dick, Cherokee, has studied at Bacone College, and with the great Dorothy Dunn in Santa Fe. He has taught at the Chilocco Indian School, and has executed many important painting commissions.

BUFFALO CHASE

by Cecil Dick

The buffalo was more than an animal to the plains Indian; it was a way of life. The fatted buffalo provided meat for food, lodge coverings for shelter, clothing and robes for dress. Killing the buffalo was not a sport or game; it was an almost sacred act. The white man’s passage across the land, leaving behind him a path of slaughter and destruction, was beyond comprehension to Indian people, who never killed one animal more than was needed.

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sand-iron and putter. Two dozen gutta-percha balls were included in the package from Scotland.

The date of the first game in the United States pinpoints the alertness of the men of Oklahoma. It was just 11 years later, in 1899, that golf balls were flying over a sand green course near Guthrie. Those were territorial days, just 10 years after the land was opened for settlement in the run of 1889.

One year later, a nine hole course was built on the Jordan farm in what is now northeast Oklahoma City. In 1904 Tulsa constructed its first golf course and in 1907, Leslie Brownlee, a Scotsman, designed and constructed nine holes at the Muskogee Town and Country Club.

Also in 1907 came the Lakeview Country Club in Oklahoma City, which four years later was reorganized into the Oklahoma City Golf and Country Club with George Frederickson as its first President.

Frederickson continued as a prime mover in golfing affairs throughout the era of the knickers. He was a fine player and won the state championship in 1915.

Shawnee, Bartlesville, Ardmore and Ponca City, played a major role in golf’s early development, with the assistance of other communities to elevate the game to its present stature. With this co-ordinated effort, the state has been able to sponsor 14 amateur championships and 11 major professional tournaments.

A man who played little golf in comparison with his devotion to the game brought Oklahoma nationwide recognition. That was the late Perry Maxwell who shucked the banking business in 1919 to devote all his time to golf, and who became one of the greatest golf course designers in the nation.

He got his friends in Ardmore interested in golf and then constructed Dornick Hills Country Club course. In the following years, he designed and constructed the famous Southern Hills course in Tulsa, Twin Hills and the Oklahoma City Golf and Country Club.

Indian Hills in Tulsa was another of his creations. Later he served as consultant for the re-designing of the Augusta National, home of the Masters’ tournament, and the famous courses at Pine Valley and Saucon Valley.

Southern Hills is by far his greatest accomplishment and the playing of the Open championship over its tantalizing hills and doglegs stands as a monumental tribute to its creator.

Oklahoma has much to offer golfers. Its cities boast of fine courses and sponsor invitational tournaments. Its weather is conducive to golf because of comparative mildness throughout the year. There have been years in which golf was played somewhere in Oklahoma on each of the 365 days of the year.

Beautiful Southern Hills Country Club golf course, where the 58th Open Championship of the United States Golf Association will be played, with the Tulsa skyline in the background. PHOTO BY BOB McCORMACK
When I was a boy I lived in the city. Which was all very fine. But we each get a glimpse of something exotic that ruins us for the home place and for me that something was my grandparent’s farm by the Mustang Creek near Yukon.
The barn is red
The cows are contented
The piggies fed
The mortgage extended
My passion for farm life can’t be hidden—
Livin’ on the farm is really livin’!
That’s how I summed it up later in verse for a college skit—supposed to be satirical, but I just couldn’t escape that old pull of nostalgia.
The farm wasn’t mortgaged. My grandparents had lived on it since the first World War and had paid it off before the depression. But the depression and mortgages were matters of which I had only the vaguest notions then. In their home I was certain that God was in his heaven, Shep in his dog-house, Grand-dad in his rocker, and that all must certainly be right with the world.
And for a boy, what a world it was! The farm was on a quarter section, with its building area floating in the middle of broad green and yellow seas of corn and wheat. To the west were my domains—the pasture with its frog pond and immense hay stack, and the cool gallery forest which clung to Mustang Creek.
Of all the wonders, the most curious was the house itself—that huge white frame building with its simple lines constantly interrupted by the gingerbread and wooden knick-knacks of the Queen Anne era.
At the front of the building on the north, was a stately columned porch supporting a walk-on porch off the second floor. Caught in a corner between the parlor (never used) and the dining-sitting room (constantly used) was a screened-in porch facing away from the hot setting sun, and looking toward the blossom-laden locust trees along the drive.
In the attic, I remember four huge traveling trunks. One had belonged to my mother, another to my uncle. They were filled with letters and were, of course, just made for another country child’s cliche: the rainy afternoon.
Also upstairs were two bedrooms—one not used and the other a guest room where my cousin and I would jump upon an icy goosefeather mattress winter nights and talk and giggle until the solemn tones of the big clock downstairs put us to sleep.
One could detail a thousand memories of that fine old house and the child’s garden of wonders it held. I’ve tried to catch a few with these sketches. One old straw chair that used to set on the east porch I particularly remember.
It was one of the most magnificent creations I have ever seen from the hand of man.
Continued from page 3

Service museum in the Platt National Park at Sulphur and several "Open Air Museums" and Historical Monuments such as the famous "Indian City, U.S.A." in Anadarko, the Fort Gibson Stockade, the Fort Sill "Old Corral", and the historic Murrell Home in Tahlequah.

The popularity of Oklahoma museums is shown by the attendance figures. In 1957 more than 1,000,000 people visited the thirty-three museums. The largest attendance was recorded at the Will Rogers Memorial Museum which is located on Highway 66 at Claremore. The Woolaroc Museum at Bartlesville stands second in attendance.

In Tulsa the Gilcrease Institute of American History and Art and the Philbrook Art Center offer unusually interesting collections which impress even the most sophisticated visitors. The former collection was amassed by Thomas Gilcrease. The Philbrook Art Center was established and sustained by Mr. and Mrs. Waite Phillips. The Woolaroc Museum in Bartlesville was founded by Frank Phillips.

Oklahoma owes a great cultural debt to these pioneer oilmen. It must not be forgotten, however, that the great bulk of material on display in Oklahoma museums has been donated by Oklahomans representing all levels of society. A good example is the fine collection of the Museum of the State Historical Society in Oklahoma City and the Stovall Museum of Science and History on the University of Oklahoma campus in Norman.

The museums of Oklahoma are hard at work at preserving and presenting our rich cultural and natural heritage. Visit them, and see how dramatically and interestingly they are doing it.

They fulfill important psychological, prestige, and educational needs in the community. The museums in Oklahoma should strive to be an integral part of the people of the state and not an aloof ivied tower perched high above the community, misunderstood by the majority and frequented only by the snobbish few.

1. Gilcrease Museum. (Thomas Gilcrease Institute of American History and Art) 2400 West Newton Street, Tulsa. Contains over 3000 paintings in oils and water colors by such famous artists as Jacob Miller, George Catlin, Charles Russell, and Frederick Remington. It also has probably the largest collection of Remington sculptures in the world. Its collection of ancient Mexican archaeological material including many fine Aztec and Mayan sculptures is unique in the southwest. There are also outstanding examples of Columbian gold work and jewelry. Its library contains over 50,000 rare books and documents relating to 15th and 16th century Spanish explorations and American history.

2. Historical Society Museum. State Capitol Grounds, Oklahoma City. Has more than 18,000 artifacts and relics on display. A splendid American Indian collection includes prehistoric specimens from Spiro Mound, the Cave Dweller culture in Delaware County, the Basket Maker Culture in Cimarron County, and rare French and Indian relics from the site of Ferdinandina in Kay County. The museum has a fine collection of historical pictures, including 25,000 photographs and 256 paintings, and a collection of statuary, both in bronze and marble.

3. Indian City, U.S.A. Two miles southeast of Anadarko on State Highway 8. This is one of Oklahoma's foremost open-air museums, built on 160 acres of rolling land. Seven authentically reconstructed and furnished out-door villages of the Caddo, Pawnee, Chiricahua-Apache, Kiowa, Wichita, Kiowa-Apache and Comanche tribes await the
visitor. Indian dances are held at the end of each guided tour from May 1 to October 1. From October 1 to April 31 dances are performed every weekend on Sundays at two hour intervals.

**PHILBROOK**

4. Philbrook Art Center. 2727 South Rockford Road, Tulsa, Oklahoma. Thirty-four Italian Renaissance paintings and sculptures; over 80 English Seventeenth and Eighteenth Century portraits, and genre paintings by Nineteenth Century European and American artists; 42 paintings pertaining to the oil industry throughout the world; a collection of Chinese decorative arts. The American Indian Collections include fine specimens of pottery and basketry, costumes and artifacts, artifacts from Spiro Mound, and more than 250 paintings by American Indians, all housed in the beautiful Italian Renaissance mansion, the former home of Mr. and Mrs. Waite Phillips. The twenty-three acres of formal gardens, patterned after the Villa Lante near Rome, are lighted on summer evenings.

**WILL ROGERS**

6. Will Rogers Memorial, Claremore. Built by the people of Oklahoma as a tribute to their favorite son. The biography of Will’s active life is presented in thirteen dioramas. In the saddle room is Rogers’ collection of saddles and horse trappings from all over the world. Letters, writings, other mementos, and the amazingly lifelike bronze statues of Will complete the collection.

**WOOLAROC**

7. Woolaroc Museum. Fourteen miles southwest of Bartlesville, Jo Mora’s larger-than-life sculptures of Frontier and Western figures, and all the original statues from the famous “Pioneer Woman” competition are here. The museum contains many valuable early American paintings, a splendid collection of Western paintings, Southwestern and Plains Indian material, both ancient and modern, and interesting mementoes from the colorful life of oilman Frank Phillips. The museum is surrounded by a beautiful 4000 acre park which is a wildlife refuge for buffalo, deer, Brahma and Scottish cattle, and many forms of wild animal life, which can be seen as you drive around the paved park roads.
the University was the establishment of a system for out-
patients in which the patient has the same doctor for
each call, giving the patient a feeling of confidence and
enabling doctors and students to follow a case throughout.
Results were amazing and seventeen medical schools from
other parts of the United States have sent representatives
to study the system.

"We did it in three months," Dr. Wolf adds. "The
top men here cut red tape."

Dr. Wolf, on coming to Oklahoma, was highly im-
pressed with the quality of the Oklahoma City Symphony
and his enthusiasm got him another job to add to his
Herculean list of duties. He became the Symphony Society
President.

Four of the projects in Dr. Wolf's section are sup-
ported by grants from the U. S. Public Health Service.
The evaluation of new drugs is supported by commercial
firms through grants.

There's a South American touch that gives the Med-
ical Research an international flavor. Dr. Ranwel Caputto
is a native of Argentina, and studied at Cambridge in
England, as well as Ohio State here in America. Hearing
of the work done at the Oklahoma Medical Research
Foundation on muscular dystrophy, he came to Okla-
ahoma to help in discovering new factors in the cause of this
mysterious disease. He is now head of the Biochemistry
Section, a vigorous man heading a stimulating program that
often provides the ground work for advances in medicine.
Study of the function of Vitamin E in metabolism is one
phase of the work done by Dr. Caputto's section. Muscle,
symbol of strength and labor, is fittingly the chief interest
of this studious man from Argentina who has fit in so well
with the other young scientists at the Medical Research.

Over in the cardiovascular section, Dr. Robert H.
Furman's primary research efforts are in the general field
of today's Number One Killer, atherosclerosis, that form
of arteriosclerosis or hardening of the arteries which
strikes so hard and brutally. The role played by hormones
in the regulation of fat metabolism is of primary concern
to this department.

It can honestly be said that Dr. Furman and his family
quickly became Sooners. The entire family loves outdoor
life, and the birds and flowers of Oklahoma are a constant
source of enjoyment for them. They have their own tours
of the state, studying and watching its wildlife and learn-
ing Oklahoma's history. Dr. Furman possibly knows more
about Oklahoma than many native-born Oklahomans.

"It's a state of constant contrasts in wildlife, terrain,
teacher," Dr. Furman is as enthusiastic about the merits
of his adopted state as he is over his research in troubles
of the heart and blood stream. "Nature is a great hobby
and I doubt if many children who are nature-lovers become
juvenile delinquents."

There is one section head who might be classified as
an original Sooner, though born in Indiana. Dr. Paul Goaz
came to Tulsa early in life, and after his extensive train-
ing at Loyola University in Chicago, as well as the Uni-
versity of Chicago, he returned to Oklahoma and the
Medical Research Foundation. His Dental and Micro-
biological Section deals with bacterial growth factors in
saliva. Tests in this section's laboratory have presented
evidence for the first time that dental decay is not purely
a local condition, but that systematic factors are also
influential.

One of America's most distinguished medical families
has supplied the Research Foundation with a member
who is carrying on family tradition. Dr. R. Palmer Howard
is head of the endocrinology and bone metabolism section.
His grandfather was a teacher of Dr. William Osler, who
dedicated his first book to him. Dr. Howard himself was
a pupil of Dr. Osler. He received further medical education
in Canada, then interned at Johns Hopkins in the United
States. His department at the Medical Research deals with
the influence of the endocrine glands upon various parts
of the body. His section's study of the hormone influences
upon bone and tissue have proved of great interest, par-
particularly in the analysis of disorders such as arthritis.

Some of the problems constantly in today's headlines
form a basic part of the research done in the Behavioral
Sciences under the guidance of section head Dr. Louis
J. West, who is also head of the Department of Psy-
chiatry at the School of Medicine of the University.
Through an Air Force grant, the Behavioral Sciences sec-
tion has compiled a complete study of prisoners of war,
from the Revolution to the Korean conflict. Emphasis was
placed on the reactions to brainwashing and prison camp
internment and the results formed a document of almost
four hundred pages.

Another project of Dr. West's section comes under
the classification "Puberty and Adolescence", a study of
the biological, psychological and social processes that go
into the growing-up of a normal child.

A third field of research deals with an increasing
problem in American life, chronic alcoholism. What
causes alcoholism? Why does one mind and one body
.cave it to the point of obsession, and another take it or
leave it? All the research projects in Dr. West's section are
current and increasingly dominant on the American scene.
So it is appropriate that this section is headed by a young
man with forward-looking ideas. But why did he choose
the Research Foundation?

"Emphasis in Oklahoma is on 'What can we build?',
rather than on 'What can we preserve that somebody else
built years ago?'. Dr. West is firm in this belief: "The scien-
tist is a pioneer by nature and Oklahoma is one of the
last frontiers where emphasis is placed on the future."

These are the young medical scientists who head the
various sections that form the Oklahoma Medical Re-
search Foundation, the hub of the fast-growing medical
center that surrounds it.

The blueprint of the Research Foundation was made
by the people. These young men are making that dream
become reality.
RECESSION IN OKLAHOMA?

This state does have its troubles along with all the rest, but we think the following will startle anyone who knows and loves or wants to try to understand this fascinating state.

Perhaps the best way to approach it is to face up to the fact most of us still tend to think of Oklahoma in terms of oil and agriculture, the two giants; with general industry as a sort of little brother—starting to grow up and amount to something but still a pretty small fellow. So some hereabouts have been wondering why in the deuce, with oil and agriculture in trouble, things have been holding up so well as long as they have.

The answer is that little brother has just grown up a heck of a lot faster than most of us have realized.

For instance, Oklahoma has gained more than three-quarters of a billion dollars in industrial establishment during the past two years. In other words, expansion of existing industries, utilities and new industries has exceeded $850,000,000 since January 1, 1956!

Most people shy away from lists like the following, but we’ve decided to go ahead and print this as the only way to show the real meat on the bones of this amazing story. These are highlight items culled from the monthly newsletter put out by the Department of Commerce and Industry—from the January, February and March issues of ’58 alone.

EXPANSION

The Carthage Wood Products Co. of Hugo is expanding their operation . . . Chandler has formed an industrial foundation—48th such in the state with a total of $41 1/2-million pledged to support such ventures . . . Oklahoma Natural Gas plans $8-millions in new construction for this year . . . Lawton is out to raise $500,000 to help locate new industries . . . Elsing Manufacturing Co. of McAlester will double employment . . . The Mount Scott Canning Co. of Lawton is moving into a new $125,000 building in which they hope to produce 36,000 pounds of canned foods daily . . . Pillsbury Mills, Inc., has announced a $600,000 expansion at their Enid flour mill . . . Shawnee Steel Company is building new quarters . . . Garber is getting a new 250,000 bushel grain elevator . . . The $100,000 Jefferson County Free Fair plant has been completed at Waurika . . . The Arnold Battery Company of El Reno has expanded their operation to the manufacture of batteries, in addition to rebuilding them . . . A 42,000 square foot warehouse has been completed at Guthrie for the Oklahoma Furniture Company . . . The Oklahoma Turnpike Authority has voted to use up to $3-million of its $10-million construction surplus funds to buy up outstanding bonds on the Will Rogers Turnpike . . . Skelly Oil Company has awarded contract for construction of 17-story company headquarters building; will move 600 employees from Kansas City to Tulsa when complete . . . $9-millions construction planned in Bartlesville and Washington County during 1958 . . . Seamarvue, Inc., plans a $175,000 expansion for their McAlester factory . . . Aero Design and Engineering (Aero Commander planes) now operating in new $1,650,000 plant near Oklahoma City, with 800 persons employed, $4-million annual payroll . . . Southwestern Bell Telephone is building a new $1-million building in Clinton . . . Completion scheduled this summer for new $1.5-million gasoline plant near Hooker . . . The Midwest Research Institute of Kansas City has been hired by the Department of Commerce and Industry to work up plans for a major economic development study of eastern Oklahoma—an area already tabbed as containing the potential for another Ohio or Ruhr Valley-style industrial development . . . The Standard Testing and Engineering Company has opened a laboratory in Enid . . . Ready Mix Company and Western Barbeque Supply of Sallisaw are expanding . . . Borden Milk Company is developing a milk route in Greer County that can mean new payroll of nearly $450,000 a year . . . $500-millions building program expected for greater Oklahoma City area over next 5 years . . .

OKLAHOMA SCRAPBOOK

A new $200,000 stockyards is nearing completion south of McAlester . . . Urban planning in state on upswing with a total of over $200,000 now being spent on studies for Ponca City, Cleveland, Bristow, Stillwater, Midwest City, Anadarko, Chickasha, Shawnee, Holdton, McAlester, Tahlequah and Ada.
NEW INDUSTRIES
Two new boat factories plan plants in Hugo: Indian Craft, Inc. to employ 30 at start, expand to 60; Choctaw Boat Co., to employ 15 at start. New plant for Lillian Russell Originals, Inc. is moving to Wewoka; will employ minimum of 100. Stephens Manufacturing Co. has moved into new $60,000 plant in Frederick; will employ 100. Anadarko has new peanut drying plant. A new packing plant has opened in Stillwell. Midwestern Instruments, Inc., a Tulsa electronics firm, has purchased a California company and will move it to Tulsa. Will hire about 100 to staff the new division. Okemah will be site for new garment plant operated by Walter E. Allen Co. of Oklahoma City. A hot-mix asphalt plant, employing about 25, has moved to Anadarko. A $50,000 grinding, mixing and crimping mill has opened in Walters. It opens an entirely new field in the preparation of feed mixtures. The Fenton Manufacturing Company of Broken Arrow expects to be in $1-million category in first year of operation. New concern makes wood-working machine tools. Sallisaw Milling Company is a new industry for Sallisaw. A new hatchery with 3-million chicks annual capacity has moved to Poteau. The Diamond C Products Company is new for Prague. Main product is medicine for animals. Elsey Manufacturing Company, with authorized capitalization of $500,000, is new for Enid. The company manufactures valves, portable gasoline plants; plans expansion from 25 to 200 persons over next two years. Fansteel Metallurgical Corporation has formed opened new $6.5-million tantalum-columbium plant in Muskogee, expects to increase employment from 200 start to 500 over next few years. Tantalum used in manufacture of guided missiles, electronic devices. Douglas Aircraft has transferred experimental engineering work on the Airforce's Thor missile from Santa Monica, Calif., to their Tulsa plant, needs 175 additional engineers for project. The Evans Plastic Company has recently moved to Midwest City from Texas. A $500,000 plant to make carbonated water for use in oil recovery from wells in area now under construction near Dewey.

CHAMBERS MOVE FAST
Ever wonder what happened to some of the things that made a splash in these pages some time ago? One year ago we ran an item about the groundbreaking for the CAA’s new $13-millions Aeronautical Center, landed in Oklahoma City by the local chamber of commerce. June 23 the completed, structure will be dedicated—national headquarters for the CAA’s entire world-wide operation; including one 15-acre building believed to be among the world’s largest.

Last fall we ran a piece by Grace Ward-Smith about her hopes for the development of Western Oklahoma as a tourist attraction. Now, seven months later, the hustling Alva Chamber manager's hopes are fact. May 11 a whole train-load of highschool youngsters took off from Oklahoma City, to make the trip she outlined—Waynoka sand dunes, Alabaster Caverns, Great Salt Plains. And the Santa Fe Railway is so intrigued by the project they’re considering footing the bill to see the idea carried out throughout the entire midwest: special trains feeding sightseers into western Oklahoma.

At this rate, Oklahomans may not have to wait for a multi-billions rocket to reach the moon. Some chamber manager is bound to come up with an easier way.

NEW TULSAN
Tulsa’s new Chamber of Commerce Manager is Douglas H. Timmerman, who has a most distinguished record in Chamber work. He has served as Executive Director of the National Junior Chamber of Commerce, was Manager of the Minneapolis Chamber prior to coming to Tulsa, and will be installed as National President of the American Chamber of Commerce Executives in October of this year.

DEBO AND KEITH HONORED
“Noted author and historian” is a pallid lable for a woman like O.S.U.’S Dr. Angie Debo. More indicative of her true stature in the state was the recent Angie Debo Recognition Day Celebration in her home town of Marshall. For an even better indication, we strongly recommend her book “Oklahoma—Footloose and Fancy Free.” This is “must” reading for anyone who wants to find out what makes Oklahoma tick: politically, industrially, artistically or what have you. July 15, O.U.’s Harold Keith—sports publicity director and chief ballyhoo artist behind the Big Red team—will receive the John Newbery award of the American Library Association for the most distinguished children’s book published in 1957. The top award is for Keith’s “Rifles for Watie,” a thrilling yarn based on the Civil War exploits of Stand Watie (last Reb general to surrender) and his free-wheeling army of Cherokee Indians.

HISTORICAL MAP FOR PLAN X
So much interest has been shown in the Historical Map of Oklahoma we ran in our Spring issue that we’re adding this to the Plan X print offer. We’ll also start crediting advance Xmas gift subscriptions. See blank enclosed with this issue for full Plan X details.

Meanwhile the contest is going well in Oklahoma. Mrs. O. E. Lehenbauer of Ponca City leads the nation with no less than 70 subscriptions! But entries are still coming in fairly slow from out-of-state. Which points up the fact the field is still pretty wide-open for winning a beautiful bound volume, etc. All winners and entrants will be listed in the Fall issue.
BACK COPIES RUNNING OUT

Due to a sharp increase in demand for bound volumes, we have discontinued the sale of the following back issues: March-April '56 (first issue); May-June '56; July-August '56; Sept.-Oct. '56; Jan.-Feb. '57. These may now be obtained only in the bound volume including all issues through Winter '57-'58 ($10.00, post paid). Collectors, please note what is starting to develop here.

APO’S, DROP US A LINE

In trying to plot a world-coverage map for Oklahoma Today, we’ve come smack up against the fact we’re loaded with APO number addresses with no way of telling where these subscribers are located.

If you’re such, could you drop us a post-card?

OUR CONTRIBUTORS

Exciting events are taking place in the lives of our authors these days. Dick Smith (I Remember House) is about to take off for Guatemala with Dr. Stephen F. de Borhegyi on an archaeological expedition.

Don’t miss Vera Holding’s fine poem Partnership on page thirty-six. It should be studied by every English class in the state. Oklahoma has never been presented more beautifully, in prose or poetry.

Wilbur Johnson (Golfing) will cover the U. S. G. A. Tournament in Tulsa for the Associated Press. He not only writes about golf, but plays a lot of it, as an avocation.

Mary Agnes Thompson (Seven Search for Tomorrow) has just had another short story, The Unconquerable, in the Saturday Evening Post. This makes Mary Agnes’ sixth appearance in the Post, and of course everyone remembers her Good Housekeeping short story which became an Elvis Presley movie. She has also written a yarn for Cosmopolitan which has been made into a TV play called South-west Quarter, and will appear on the U. S. Steel Hour.

CALENDAR OF EVENTS

JUNE

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<th>Date</th>
<th>Event</th>
<th>Location</th>
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<tr>
<td>13-14</td>
<td>Okla. Press Assn.</td>
<td>Lake Texoma</td>
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<td>13-15</td>
<td>R C A Rodeo</td>
<td>Pauls Valley</td>
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<td>6-14</td>
<td>Boys State</td>
<td>Univ. of Okla.</td>
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<td>5-7</td>
<td>Okla. Forest Festival</td>
<td>Broken Bow</td>
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<td>5-7</td>
<td>&quot;Jake Bartles Day&quot;— Founders Celebration</td>
<td>Dewey</td>
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<td>9-11</td>
<td>Professional Writers Short Course</td>
<td>Univ. of Okla.</td>
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<td>9-24</td>
<td>United States Golf Assn. Open Tournament</td>
<td>Tulsa</td>
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<td>15-21</td>
<td>Okla. Women’s Golf Assn. Amateur Tournament</td>
<td>Ponca City</td>
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<td>17-19</td>
<td>Western Senior Golf Tournament</td>
<td>Tulsa</td>
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<td>18-21</td>
<td>Amateur Rodeo</td>
<td>Tulsa</td>
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<td>19-21</td>
<td>Indian Capital Rodeo</td>
<td>Muskogee</td>
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<td>19-21</td>
<td>Kappa Delta Phi Sorority (Skirvin Hotel)</td>
<td>Okla. City</td>
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<tr>
<td>20-21</td>
<td>Osage County Cattlemen’s Convention Pasture Tour and Bar-B-Que</td>
<td>Pawhuska</td>
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<td>21-22</td>
<td>Sport Car Rally</td>
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<td>22</td>
<td>Ben Johnson Memorial Pawhuska Roping Contest</td>
<td>Pawhuska</td>
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<td>24-26</td>
<td>Okla. State Jaycee Jr. Golf Tournament</td>
<td>Ponca City</td>
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<td>26-28</td>
<td>R C A Rodeo</td>
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JULY

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<tr>
<td>2-4</td>
<td>Indian Pow Wow (tentative date)</td>
<td>Miami</td>
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<td>3-5</td>
<td>Roundup Club Rodeo</td>
<td>Tulsiequa</td>
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<td>3-6</td>
<td>Roundup Club Rodeo</td>
<td>Fairfax</td>
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<td>Fireworks Show Crystal Beach Park Fourth of July Celebration</td>
<td>Woodward</td>
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<td>8-11</td>
<td>Rodeo — Sequoyah State Park</td>
<td>Shawnee</td>
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<tr>
<td>9-11</td>
<td>R C A Will Rogers Roundup Rodeo</td>
<td>Claremore</td>
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<td>28-31</td>
<td>R C A 28th Annual Kiwanis Rodeo</td>
<td>Hinton</td>
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<td>28-31</td>
<td>Rodeo</td>
<td>Shawnee</td>
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<td>30-31</td>
<td>SW Regional Baseball Tournament</td>
<td>Cushing</td>
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<td>30-31</td>
<td>Walther League</td>
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<td>United Fashion Exhibitors</td>
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<tr>
<td>31</td>
<td>Arkansas-Oklahoma Fashion Exhibitors</td>
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AUGUST

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<td>All Colored Rodeo</td>
<td>Drumright</td>
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<td>4-22</td>
<td>Driver Education</td>
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<td>7-9</td>
<td>Jaycee Rodeo</td>
<td>Broken Bow</td>
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<td>11-13</td>
<td>Annual Green Corn Feast of Seneca-Cayuga Indians (tentative)</td>
<td>Miami</td>
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<td>12-16</td>
<td>R C A Elks Rodeo</td>
<td>Ada</td>
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<td>13-16</td>
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<tr>
<td>15</td>
<td>Watermelon Festival Annual Reunion</td>
<td>Rush Springs</td>
</tr>
<tr>
<td>15-17</td>
<td>Amateur Rodeo</td>
<td>Wagoner</td>
</tr>
<tr>
<td>18-23</td>
<td>American Indian Exposition</td>
<td>Anadarko</td>
</tr>
<tr>
<td>20-24</td>
<td>RCA Will Rogers Memorial Rodeo</td>
<td>Vinita</td>
</tr>
<tr>
<td>21-23</td>
<td>21st Annual Rodeo</td>
<td>Freedom</td>
</tr>
<tr>
<td>23</td>
<td>Old Cowhands Annual Reunion</td>
<td>Freedom</td>
</tr>
<tr>
<td>27-30</td>
<td>Woods County Free Fair</td>
<td>Alva</td>
</tr>
<tr>
<td>27-30</td>
<td>Mountain View Free Fair</td>
<td>Mt. View</td>
</tr>
<tr>
<td>28-31</td>
<td>R C A Elks Rodeo</td>
<td>Woodward</td>
</tr>
<tr>
<td>28-29</td>
<td>Ponca City Indian Pow Wow (6 mi. S. on Ponca Reservation)</td>
<td>Ponca City</td>
</tr>
<tr>
<td>29</td>
<td>Sept. 1 SW Regional Baseball Tournament</td>
<td>Cushing</td>
</tr>
<tr>
<td>30</td>
<td>Sept. 1 Walther League</td>
<td>Univ. of Okla.</td>
</tr>
<tr>
<td>31</td>
<td>United Fashion Exhibitors</td>
<td>Okla. City</td>
</tr>
<tr>
<td>31</td>
<td>Arkansas-Oklahoma Fashion Exhibitors</td>
<td>Okla. City</td>
</tr>
</tbody>
</table>

KLAHOMA TODAY

THIRTY-FIVE
Partnership

BY VERA HOLDING

Have you seen the green embroidery
Cottonwoods can feather-stitch
As they border lakes and rivers?
Have you held a water witch?
Have you seen the Lady Prairie
Paint her lips with old sumac?
Dance a polka to the rhythm
Of the lacy tamarack?
Have you seen the dogwood maidens’
Slender forms in silhouette?
Have you heard the drums at sundown
From old chiefs a-dreaming yet?
Have you climbed Mt. Scott at sunrise?
Viewed the mirrored lakes below?
Have you gloried in tradition?
Did you know Geronimo?

Redbud Gypsies tripping gaily
Blanket-flowers, Indian Fair,
Trecks of beauty—soul’s enrichment—
Foliage Show on Winding Stair.
Bats in clouds of winged fury
In earth’s Alabaster room.
Cowtown, Agency, or Tulsa,
Sand storm, cyclone, or oil boom.
Salt plains, lead mines, coal and copper,
Vaulted towers, marble wall,
Haskell, Marland and Bill Murray,
Write the story of it all.

Prairie gold in rippling wheatfields
Feeds a world of hungry men.
Herefords dot the rolling hillsides,
Grass as green now as back when
Cattle kings drove herds to market,
Blazed the famed old Chisholm Trail.
Hearts as big and clasps as tender
As when riders carried mail.
Cotton fields in dark green velvet
Make a patchwork quilt complete
With alfalfa bloom and clover
Valleys redolent and sweet.

From the redland Territories
Dugouts, cabins, homestead shack,
Men have made emblazoned glory
Half across the world and back.
Men of valor, faith and courage,
Bred of redmen fused with white,
Writing names in fire and daring
Who took up the sword for right.
From the tepee to the White House,
From red hills to Halls of Fame,
Men like Childers or Blue Eagle,
Owen, Rogers, Vestal, came.

Have you heard the long low sobbing
Of a mauve-grey prairie rain?
Have you felt the lash of sandstorm?
Have you known the sharp, sweet, pain
Of a nightingale’s complaining
Near a quiet church-yard mound
And your empty heart re-echoed
Every lonely, plaintive sound?

Then you know the closest kinship
And the lure of prairie sod,
And that field and folk and landscape
Are in Partnership with God.