Scenes from the play pictured on the opposite page, top, show the exciting arrival of the Keenes with their household goods as they prepare to barricade the Dawes home against the threatened attack from the Dalton gang. In the second picture the attack is in full swing with "Honey" Wade, the comedy character (played by Ben Marks) on the roof of the porch as scout. The third and lower picture shows Rose Warrior's (played by Gladys Johnson) dramatic scene in which the Indian girl tells Mrs Dawes, Davey and "Honey" Wade of her love for Cale Boyd. The picture on this page is a closeup of the characters who carry the love theme through the play, Davey Dawes, played by Howard Fielden, and May Keene, played by Harriet Stewart. The house used on the stage was a real structure, not a drop, and the tree was also not an imitation but a real "sho nuff" one with leaves n' everything. The log fence in the background was constructed of wood and laid as realistically as possible. When the characters in the struggle scenes struggled their feet kicked up real dust too for dust had been laid an inch thick on the floor. And in the photograph below, Richard M. Dickinson, ex '30, (left) director of the Tulsa Little theater and Professor Ray Holcombe, director of the Playhouse, talk over the final details of the Playhouse's second prize winning Oklahoma play, "Black Jack Davey", which Mr Dickinson wrote. The play is a powerful epic of Oklahoma, "Man's country".

«Black Jack Davey»

Oklahoma's second venture into Broadway competition in the production of an original play May 8 and 9 proved highly successful. The Playhouse presented Black Jack Davey by Richard Mansfield Dickinson, ex '30, of Tulsa, a dramatic epic of Oklahoma on those nights. It marked the climax to the most successful year the Playhouse has yet enjoyed.

Mr Dickinson, who is the director of the Tulsa Little theater and a veteran of the stage, produced a powerful drama of Oklahoma. He adapted the novel of the same name by John Oskison. The scene of Black Jack Davey is near Vinita, in June, 1895. The play which is in three acts deals with the pioneer heritage of Oklahoma and preserves the dialect of the pioneer and the vitality and ex-
especially fit to meet the popular demands for leadership in such a land and in such times, are maxims that combine attractive indefiniteness with an equally profitable appropriateness. Their practical usefulness must be at hand. They must not be too rigorous. They must kindle a broad enthusiasm for action, without becoming burdensome to us through restrictions and tiresome self-control. They must not lay pretentious claims to self-conscious reflection. In spite of their indefiniteness they must not seem "abstract" or hard to understand. Moral missteps must be natural only to others, never to ourselves. We must be self-confident. Moreover out ethical law must have an athletic sound to it. Its highest aim is to make us "good sports." Only on such an ethical law can we reflect day and night, in case the game ever leaves us time for it. In spite of all that, these popular maxims of course cannot be considered as mere expressions of blind impulses. They must be able to stand up before highly intelligent people, but intelligent people who, fearful of the danger of thinking too much, will run away. In order to be popular, these maxims must make the heart tremble, not exactly like the trumpets of the last judgment, but more like an automobile horn.

James' pragmatism formalized these things and offered them for discussion. Truth is not given, but it is produced. Actually is not finished, it is being brought about. Ideas reveal their value in experiences that can be cashed in on by the senses. Ideas justify themselves by their actions—the gospel of reward and works. Courage and strength, health and virility are its prime virtues.

The catching success of pragmatism proved that James had hit the mark. The nation was grateful for having found a distinctly audible voice that helped to explain life to it and that was heard in the family of nations. It showed, as Royce says, that America had started on the road to self-deliberation, but it soon stopped at a very provisional halting-place.

James would be no philosopher if he were only an American event and expression of the period. Creation of pragmatism arose even in America. To them and to the European voices which began to call out sometimes cuttingly and scornfully, he always replied that his philosophy was not concerned if they could understand by "fitness," nothing but plain usefulness and satisfaction of immediate wants. The world is not given as finished (gegeben), but given as a task (aufgegeben) and must be interpreted (James repeatedly uses this Kantian term). And this interpretation remains a risky guess, for which the interpreter is responsible. The world will look on him as he looks on it. The visible world is only a segment of the invisible world, upon which to build and which it is the privilege and also the responsibility of man to allow to become fruitful in life.

The kernel of James' pragmatism is an ethical idealism whereby he aligns himself with the persistent tradition of American philosophy. ▲ ▲ ▲

The Sooner Magazine

Herald Tribune as indicating that "the new theater is on its way." John Woodworth, '29 arts-sc., of Shawnee, won the prize the first year, with his three acter A Certain Young Widow.

Mr Dickinson's play is the first presented by the Playhouse dealing with regional drama. The play was wholly Oklahoman, the author, the players, the theater and the subject, being Oklahoman. ▲ ▲ ▲

The ALUMNI ACT

in its present form, spoke for the adoption.

"We are at a crisis in the history of the university," he declared. "We should face with sober judgment and with every courtesy extended to those in authority with whom we deal.

"It has been the goal of alumni of this university for years to take the school out of so-called 'practical politics.' We always felt that the progress of our school depends on the absence of political interference with it.

"We have a great university here. It is endangered by the threat to the stability of the faculty. In Oklahoma City yesterday I had occasion to visit the offices of an attorney. His daughter has attended a private school in the east for the past two years. The attorney has endeavored to interest his daughter in coming to the University of Oklahoma. He had persuaded her to come down here and then came the announcement that a regent had been removed. Now, his daughter will not come here. There is danger of a general attitude like that, if the people of Oklahoma feel that good faculty people are endangered and that inferior faculty members will be substituted for them.

"I am not interested in personalities, rather the principle at stake in this matter. I was a member of the legislature that enacted this law. We did so to take the university out of 'practical politics.' We intended for the board of regents to be subject to removal in the manner of other state officers not subject to impeachment. We believed in going further than that. Not only did we believe that the board of regents should be protected from interference by any governor but also, from interference by any legislature. And it was because of that that we have worked these years for a constitutional amendment, removing the temptation from the legislature to tamper with the university. It was because of that that we, in it we state a policy and affirm a principle. In passing this resolution we need not criticize his excellency the governor nor laud Mr Buttram. We are not interested in individuals or their fate. We are interested in the principle of keeping the university out of politics, however.

Mr Tolbert explained the provisions of the law. He said: "The act referred to