Rancour» in Santa Fe

BY MILDRED MAXEY, '29

I HAVE always wanted to see the reaction of a playwright tortured by rehearsals of his own play; I have always wanted to see one on the opening night of his play. Now I'm satisfied, for I have just returned from Santa Fe where I worked with the Santa Fe Players in their production of Rancour. Rancour was written by Lynn Riggs, ex '23, and it was directed by Lynn Riggs and Anna V. Huey. Mr Riggs bore the rehearsals admirably. But the remembrance of the same Mr Riggs clinging modestly to a ladder backstage when the audience clapped and cheered and screamed for "Author!" while we tried to pull Mr Riggs away from the ladder and throw him bodily on the stage, is a great blow to me. I had always imagined that authors floated out from the wings, smiled benignly, bowed graciously and floated back. They don't. They cling to ladders.

One of the nicest things in writing about Lynn Riggs for this magazine is that I don't have to introduce him. Even Emily Post has never been able to do anything about Introductions of Famous People. They are invariably agonizing to everyone. It is a great relief to realize that the alumni of the University of Oklahoma already know who Lynn Riggs is and what he has done.

All of us are aware that Arthur Hopkins produced Roadside and the Theatre Guild Green Grow the Lilacs. Most of us have read some of his plays or poetry, and all of us should read more. I am not afflicted with chamber of commerce spirit about the state of Oklahoma when I say that; certainly Lynn is an Oklahoman, and most of his plays are laid in Oklahoma, but the importance in reading him lies in the fact that we all can stand a little poetical stretching now and then.

For a thorough stretching I advise actually producing one of his plays. I speak with the authority of my recent Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity. I refuse to be superfluous about Santa Fe experience. By the opening night we had all achieved a remarkable elasticity.

One of the most intriguing publicity for the play was done by Spud Johnson, editor of The Laughing Horse. He has marvelous ideas of what interviews with members of the cast should contain. One of the most thoughtful articles was written by Alice Corbin, the poet, who at-
One of the most brilliant graduates of the School of Dramatic Art of the university, Mildred Maxey, '29, achieved the honor of being invited to play a leading role in the Santa Fe Players' production of Lynn Riggs' Rancour. In the photograph on the opposite page, from left to right, are: Ray Otis as Hez Breedon, George Gormly as Ned Bickel and Miss Maxey as Dorie Bickel. On this page are Miss Maxey and Mr. Gormly. A host of notables participated in the production of Rancour, which is Mr. Riggs' only regular play as regards construction.

Miss Esther McRuer, '22 arts-sc., who is director of young peoples' work of the National Board of Presbyterian Missions with headquarters in New York City, visited in Norman during the first part of February. In connection with her work, Miss McRuer visited in Ardmore, Hobart, Elk City, Clinton and Oklahoma City.

An important investigation of steam equipment on Rotary-drilled oil wells directed by W. H. Carson, director of the school of mechanical engineering, is being published by the American Society of Mechanical Engineers.