Lynn Riggs, ex '23, has arrived on Broadway, and with a smash. Green Grow the Lilacs, the play he wrote in Italy on a Guggenheim fellowship, has been acclaimed as one of the plays of the year, as produced by the Theater Guild of New York at the Guild theater under the direction of Herbert J. Biberman.

The Billboard, speculating on the possibilities of the awards for the Pulitzer prize in drama for the best original serious play produced during the year on an American theme by an American author, mentions Mr Riggs' play as one of eight plays now running as being eligible.

The play has received foremost attention from all critics. Most of the praise is fulsome. The New York Times said Mr Riggs had arrived. A combination of Riggs, the Theater Guild and Mr Biberman's direction guaranteed Broadway recognition.

Green Grow the Lilacs is concerned with Indian Territory thirty years ago. In order that he might obtain the correct setting and reproduce the atmosphere of that period, Mr Biberman spent some time in Oklahoma last summer. At Vinita and Claremore, the locale of the play, play parties were produced for his benefit. Thorough research went into the production of the play on Mr Biberman's part. It was a great play if given right interpretation, and that is what it got.

Mr Riggs has warm friends among the critics—and some hostile. But there is no doubt about it, the play is a Broadway success. And the drawbridge is rarely down over the moat that bars access to Broadway to a provincial.

The Times review of the play by J. Brooks Atkinson was one of the more cautious. "Mr Riggs has something to learn about the theater, but he knows the folks of the cornfields and the prairies. His Green Grow the Lilacs, which the Theater Guild produced in High Fete last evening (January 26) is less a play than a hale and hearty narrative of loves, jamborees and neighborly skirmishes out in Indian Territory in 1900. Being a troubadour of the cornfields Mr Riggs constantly sets his cowboys and milkmaids to singing broad, swinging ballads. . . . The characters are alive," Mr Atkinson says. "Green Grow the Lilacs is no parsimonious idyll. Life drips from every fibre in its narrative. When Mr Riggs has learned more about the theater and found a concrete theme he will bring rich material into focus."

Mr Atkinson praises Mr Biberman's direction. "As the director of Red Rust and Roar China, Mr Biberman has already given evidence of his vitality. Here he does it again. He has animated a script that is obviously loquacious."

Gilbert W. Gabriel in the American, says: "The Theater Guild, having buried its..."
“It is a simple and ingenuous affair; a violent, loamy comedy, full of tall brave words and pungent humors, that runs its melodramatic course to the tune of cowboy songs and country dances in the Indian Territory at the turn of the century, or above the sneering racket of a shivaree. It has a racy vigor that is undeniable and a swing to many of its finely cadenced lines which indicates that it is a poet who has fashioned them. It likewise gives, as few of our plays have succeeded in doing, a refreshing and authentic sense of having sprung from the earth and of belonging to it, and is doubly welcome, therefore, as an attempted escape from the regulation settings of our showshops.”

Arthur Ruhl in the New York Herald-Tribune properly recognizes Mr. Riggs independence of accepted dramatic forms, which, if his principles are sound, should make him the coming American playwright—and if the critics who expect the conventional drama are right, should make him an experimentalist.

“(It) is in the nature of a dramatic ballad of the old Oklahoma cow-country. Its mood is a mixture of the tenderly lyrical and of hair-raising melodrama. . . . In the nature of things, this particular dramatic form breaks that emotional continuity which the spectator has come to expect in the conventional stage story. . . . The stuff with which the author is dealing is, however, so refreshingly of our American soil and his whole intention so interesting, that one was inclined to give him a good deal of leeway in arriving at the generally unstagy end which he had in view.

An experiment, in a sense, with its novel attempt to transfer the mood and flow of the pioneer folk-ballad to the actual theater, but its moments of excitement and of lyric beauty made it genuinely interesting and, on the whole, a venture that could be described as a success.”

Charles Darnton in the Evening World, said: “Lynn Riggs catches and reflects the spirit of the people in the Indian Territory of 1900, when it was turning from cattle into farming country. This he has done with the sympathy of the poet rather than the power of a dramatist.”

Robert Littell praised the play highly in the Morning World: “(It) is one of the most thoroughly satisfying evenings that the Guild has given us in a long time—full of rich, free humor, salty poetry, and some reckless tenderness that was America’s before she was tamed and civilized by fences and mortgages and chain grocery stores. It is admirably directed by Herbert Biberman, and acted by June Walker, Franchot Tone and Helen Westley, not to mention a ranch full of real cowboys, in a way that does one’s heart good.

. . . The spirit of the frontier is there, not only in the racy, simple language, but in what its people think and do. It is a glorious breath of fresh air, making us who live beside subways long—for ‘way down inside us we are still Americans—for something lost out of our lives, something long ago and far away.”

Robert Garland in the New York Telegram, declared: “As one good American to another, I venture the opinion that taken by and large, Green Grow the Lilacs is wiser and worthier Americana that Mr. O’Neill’s Strange Interlude. I’m glad the Guild be-

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Stirred itself to produce it. But not so glad as Mr Riggs should be.”

A two column article in the Times was headed “And Now Lynn Riggs. After Several Ventures in the Theater, He Arrives with Green Grow the Lilacs.” It is a most favorable biographical sketch, in which it is revealed that Mr Riggs is at work on a new play, tentatively titled The Cherokee Night, dealing with the passing of the Cherokees. The article quotes Dr Isaac Goldberg in the Transcript: “It is a great man, indeed, who has the courage of his exaltations. This is the quiet but unshatterable courage that characterizes Lynn Riggs.” The Newspaper Enterprise Association in its weekly drama letter from New York to its clients remarked: “Broadway will probably eat it up.”

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THE MILBURNS

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ed by B. A. Botkin of the English faculty and published by the University Press. John McClure, who is one of H. L. Mencken’s favorite authors, praised George’s contribution highly in his “Literature and Less” department in the New Orleans Times-Picayune, and recommended George’s work to the editor of Mercury. Vivien talks some of taking an M. A. next year after she has finished—George talks some of going to New York and taking up a newspaper offer which has been made to him—they talk some of going to Arkansas and living on a farm there (this being his secret ambition)—and they talk some of this and some of that—

But the responsibilities of life are not weighing heavily on either of their shoulders and since the future has always taken care of itself it may continue to do so and so—

Well, the possibility that Norman may keep them remains.