"Sump'n Like Wings" and "A Lantern to See By," two plays by Lynn Riggs, published at $2 by Samuel French, New York.

UNIVERSITY ALUMNI who have not yet made the acquaintance of Lynn Riggs have a rare treat in store. For few former students have attained such a remarkably advantageous rung on the ladder to fame and few give promise of a more successful career than does this young Claremore, Oklahoma, playwright, whose name, now but 29 years in his possession is known among the theater groups of not only New York, but of every place good plays are read.

Not only should you know Lynn Riggs as a successful playwright and a credit to both his state and university, but you should know him through his books. His publisher Samuel French does not offer a better introductory volume than one recently put out containing one of his earliest successes "Sump'n Like Wings" and one of his latest "A Lantern to See By."

"Sump'n Like Wings" is to be produced this winter by the American Laboratory Theater while "A Lantern to See By" has been selected for the Lenox Hill Players' repertoire for the coming season. "Sump'n Like Wings" has also been produced in Rome, Italy, by a theater guild group there.

"Sump'n Like Wings" is the story of a small town girl, brought up by a narrow-minded, unsympathetic mother in a hotel owned and operated by the family. One suspects during the course of the play that Lynn Riggs himself has often felt during his childhood in the little village of Claremore that urge to be gone, to be away seeking new fields to conquer, that is "sump'n like wings" lifting one higher. For unless he had felt them himself he could scarcely have had such a depth of sympathetic understanding for Willy Baker. The play, as with most of his plays, is set in a small Oklahoma town and the dialect, conversation and scenes will be at once familiar to any Oklahoman who has ever been in a small Oklahoma town, for they are basically the same.

"A Lantern to See By" is more bitingly realistic and more fiercely tragic than "Sump'n Like Wings." If the two plays are fairly representative of Mr. Riggs' mental changes since his early days of writing and those of today he does not follow the usual course of development. The early works of an author are usually more cynical than the later since time ordinarily tempers skepticism. "A Lantern to See By" ends most tragically—more tragically than if the hero had been left hanging dead, dead, dead, from an oak tree limb on the prairie. For he is left just after he had murdered his father and since law is law, regardless of motives behind the murder or sensitiveness of the murderer, we assume the end which came to Jodie Harmon—and the assumption is more bitter, more realistic, more tragic than Lynn Riggs could have described. In that he shows himself ever the artist. He knows when to describe in horrible detail and he knows when lack of description is even more powerful.

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