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SCHOOL OF THE ARTS
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M.F.A. DEGREE PROGRAM
WITH CONCENTRATION IN
ONE OF THE FOLLOWING:
**ACTING • ADMINISTRATION
DESIGN • DIRECTING •
PLAYWRITING • HISTORY**

Ph.D. DEGREE PROGRAM
IN THEATRE ARTS UNDER
THE SUPERVISION OF THE
GRADUATE FACULTIES OF
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THE EDITORS:

A small private publisher, The Kindle Press, has obtained the rights to reprint Roy Mitchell's great book *Creative Theatre*. With wisdom and deep knowledge of the theatre, Mitchell wove into a single fabric the primary concepts of Craig, Appia, Delsarte, Copeau, and Robert Edmund Jones. The special value of the book is that it relates these concepts to the total pattern of the theatre operating within a community... a truly communal art which cannot be perceived as separate from its matrix in society. It is a work of intensely practical idealism.

The book is now difficult to obtain in the second-hand market and may reasonably be called rare as far as the ordinary student or scholar is concerned. As a lifelong devotee of the book and its ideas, I volunteered to serve as an advisor, and suggested that some publicity should be given to the project so that the press might hear from people who might be hunting for copies. This is not a commercial or profit-making enterprise—the aim is to make sure that those who appreciate Mitchell can get copies, or recommend them to others.

The specific request is that those who may wish a copy or copies should contact the press or me. It is not necessary to order a copy—just indicate interest and hence suggest the possible demand. Write to:

THE KINDLE PRESS
112 Goodwin Terrace
Westwood, New Jersey

or to me:

Kelly Yeaton
Dept. of Theatre Arts
Pennsylvania State University
University Park, Pa. 16802

THE EDITORS:

I enjoyed Brooks McNamara's essay "Scene Design: 1876-1965—Ibsen, Chekhov, Strindberg" [T42] so much that I feel obliged to point out an error in it. The set for *Crimes and Crimes* on page 79 is that of the Intimate Theatre production in 1909, not that of the Dramatic Theatre in 1899.

The Intimate Theatre, which Strindberg established in partnership with the actor August Falck, offered very little scope to the de-

signer, since there was no machinery and virtually no off-stage space. While Falck was trying to figure out some production scheme for the play, Strindberg sent him a memo saying that the eight sets required would be impossible to build on their small stage and that he would prefer to experiment with draperies as they had done in their previous production, the fairy-tale play *Swanwhite*. He warned Falck specifically against creating the illusion of reality and hoped to find a way of "allegorizing" the set. He suggested using the "barrière stage" (the Hôtel de Bourgogne stage of ca. 1630 as etched by Le-Blond) with attributes that would evoke a place rather than set it solidly before one's eyes.

Falck accordingly tried to get away from the naturalistic set by having the small wings painted as columns, which would remain throughout the play, whether the set represented a cemetery or a restaurant or a public park, while the back cloth and props would change. Strindberg was quite pleased with the results. (See his remarks in "Goethe's *Faust*," in *Open Letters to the Intimate Theatre*.) As I pointed out in my article on Strindberg's naturalism [also T42], the whole tendency of his scenic ideas was to play down the environmental aspect of the set in order to emphasize the inner struggles of his characters. The preface to *Miss Julie* is a superb essay on naturalism but it is a misleading guide to Strindberg's basic views. The set for *Crimes and Crimes*, 1909, should not be used to represent a step toward the fully developed naturalism of the 1906 *Rosmersholm* set but rather to show one attempt at breaking away from solid naturalism toward the evocative set of later years.

I would like also to point out a typesetter's error in my article, "Strindberg and the Greater Naturalism." On page 123, line 17: "This was in 1889, after having written *Miss Julie* . . ." should read: "This was in 1882, before he had written his naturalist tragedies. In 1889, after having written *Miss Julie* . . ."

Evert Sprinchorn
Vassar College

announcing a STRINDBERG SEMINAR

15-28 JUNE 1969

an intensive, 2-week workshop devoted to significant plays of the Swedish playwright August Strindberg and intended for a limited number of serious literature and theatre students working in close cooperation. The setting is the Thordarson Boat Pavilion on Rock Island, in Lake Michigan, once the stronghold of an Icelandic engineer and now a park kept by the State of Wisconsin in its condition of uncontaminated beauty. Participants will live on attractive Washington Island, just NE of Door County Peninsula, the habitat of many Scandinavians from early settlements to present times. Sponsors of the workshop are the Office of Community Arts Development (Wisconsin Idea Theatre), the Department of Scandinavian Studies, University of Wisconsin, and the American-Scandinavian Foundation.

Eugene O'Neill called Strindberg "the most modern of the moderns" and Thornton Wilder praised him as "the fountainhead of all the modern drama." Yet Strindberg is not sufficiently produced or understood in the United States. The intent of the Strindberg Seminar is to subject two naturalistic and two expressionistic plays to close study, in order to get at the very essence of Strindberg's dramaturgy, what might be called the "rhythms of struggle" and the "rhythms of hallucination." It is hoped that the convergence of many talents will shed new light on Strindberg through a varied program of lecture, analysis, and play-reading. The staff will consist of:

RICHARD B. YOWLES, Director, Professor of Comparative Literature and Scandinavian Studies, University of Wisconsin.

EGIL TORNQVIST, Docent at Uppsala University, Sweden, and author of a major new book on Eugene O'Neill.

PER VERNER-CARLSSON, Royal Theatre, Stockholm, noted for his recent experimental production of Strindberg's *The Pelican*.

STUDENT ACTORS, University of Wisconsin.

RALPH E. KOHLHOFF, Coordinator of the Strindberg Seminar, Office of Community Arts Development—Wisconsin Idea Theatre, University Extension, The University of Wisconsin, Madison, Wisconsin.

Further information is available from Professor Kohlhoff. Letters of application should be directed to him as soon as possible, giving age, academic background, and other relevant credentials.



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