

foundation on which it was built. Precedent, however, makes the possibility of that happening most unlikely.

Kenneth H. Brown

EUGENIE LEONTOVICH

The Editors:

It has come to my attention that certain of my remarks made in relation to Mme. Eugenie Leontovich ["Reality Is Not Enough," T27] have been interpreted as either criticism of Mme. Leontovich or a distortion of her approach to acting [see TDR Letters, T29]. I would like to state that my intention was unrelated to either of these two unexpected results.

In my opinion, Mme. Leontovich is one of the most gifted and organic of actresses; her approach could not be described on the more superficial level as being merely an "external" one. And I am indeed aware of her Method training and orientation both as an actress and teacher of acting! Perhaps in my desire to contrast two different personalities I overstressed one particular aspect of her craft.

Alan Schneider

DOLLARS AND DRAMA

The Editors:

I am impressed—very much so—and convinced by Richard Schechner's lead-off piece in the *Dollars and Drama* issue (T29). The focus upon the problems of values, class audiences, and the artists' alienation could not be better. . . .

However, Schechner's statement of the alternatives seems somewhat less than full. It is a fact, for instance, that New York City has pioneered in taking productions of Shakespeare and Span-



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