

## THE EDITOR:

I admire the verve of your magazine in a time when many voices are silent or over-guarded.

*Hallie Flanagan Davis  
Beacon, New York*

## THE EDITORS:

With reference to Donald M. Colucci's letter [T33], he is a fledgling in more than playwriting . . . I, too, read Mr. Lineberger's article [T31], but I wrote to Mr. Lineberger, offered to direct his play, met him, have worked with him, and am now in production with his play, *A Song for All Saints* [T25]. Mr. Lineberger is not "for himself"; if anything, he is against his own ego, and for his script. I have worked with him since last April, revising and later rehearsing *Saints*, and he has been totally gracious and cooperative . . . He has written new material for us, has concurred on all production techniques, and has visited Raleigh at his own expense to help us with the play. We paid him peanuts in royalties. If this is a man who is "for himself," then I hope that we can find more who are "for themselves."

The Minnesota Theatre Company has not been "universally applauded"—I don't particularly applaud what has been done and a few people have been heard to boo—and it is Mr. Colucci who is myopic when he states that a resident theatre should not concern itself with its own playwright. The abysmal state of the American theatre is due to a lack of playwrights of meaning and skill, and to ignore a powerful new voice like Mr. Lineberger's is just plain stupid.

We have a tiny resident company here in Raleigh, which is only one year old. We have terrific internal problems (and external problems). Yet last year two new one-acts were presented as a major production—with one of the playwrights in residence during rehearsals—and this year we are doing Mr. Lineberger's play. Not only has this not jeopardized our position, it has greatly enhanced it. A new theatre is the place to experiment. . . .

Mr. Lineberger wrote a powerful play, but he could not get it produced in New York for five years after he wrote it. When Messrs. Barr and Wilder and Albee finally made the magnanimous gesture of doing a "workshop" production of it, they managed to destroy the

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script. . . . The director cut about half of the first act after opening night, totally emasculating the script and destroying continuity to such an extent that the second and third night audiences could understand nothing of what was happening. He also had the playwright understand that he (the playwright) should get lost during rehearsals. Is this what Mr. Colucci wishes on Mr. Lineberger?

Since it is clear that Broadway theatre has no intention of doing even vaguely controversial American plays, it is obvious that regional theatres *must* do the new scripts. (And it would be nice, once and for all, to stop calling all new non-Broadway scripts "experimental." That is like saying that a new novel—whatever its form—is an "experimental" work.) . . .

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#### THE EDITORS:

In a letter to the editors in the Fall, 1966, TDR [T33], Mr. Lee Strasberg quotes me:

Though it was at the end of his career that Stanislavski gave the name to this key to the subconscious, it was not a late addition to his System. His teachings on action impregnate the whole technique from beginning to end; it is the leitmotif of the whole System.

Since a great deal of confusion is created by quotes out of context I would like to clarify this one.

Of course, the leitmotif of Stanislavski's teachings is "Action"—his name for human behavior in life. All Stanislavski's studies and all his teachings revolve around it. We must, however, understand clearly that Stanislavski never stopped studying in order to find better means for an actor's work on stage and that he moved steadily forward with his System as he learned more.

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