

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.) . . .

George Schwimmer
Associate Director
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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.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

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I certify that the statements made by me above are correct and complete.

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New York City

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