

and I—and all other theatre people—recognize styles of various kinds. And when we speak or write, we use words or “labels.” That is the nature of language, thought and theatre.

Style, then, is accepted. There is no point in quibbling about exactly how long it takes to perceive or assess it. Mr. Emmet states that “only when the show is over is the audience in a position to fully assess the style.” If I left the performance ten (or, say, $2\frac{1}{2}$) minutes early, would I really be unable to assess “fully” this generalization we call “style”? On the other hand, why should the requirement of “fully” not entail two or three or more viewings? Irony exists in the fact that, because of the prevalent belief in unified style, the generalities needed to grasp the style are always available before a play has progressed very far; there will be no stylistic surprises. Only if the style changed would the appraisal of style have to be deferred until all the data was in. Even more important is the fact that styles, once learned, can be recognized. Their assessment does not occur, as Mr. Emmet states, only in retrospect, and anyone—not merely the director and the actors—may “consider” style as it occurs, if they so choose.

In my piece, I distinguished between unity at the moment and sequential unity. Ignoring this, as he did my discussion of style as expressive of content, Mr. Emmet says that “two actors playing together in conflicting styles will certainly jar.” This indicates the difference in our aesthetics. His is an idealistic one of “stylistic perfection” where nothing should “jar.” Mine is one that does not depend upon beauty and in which pain and surprise are permitted.

It is gratifying to note that, in his discussion of company style, Mr. Emmet seems to concede the possibility of what I suggested. For him, of course, there must be some kind of unity, and

he finds it in the unity of company style. (This is perfectly compatible with my position, since individual, company and national styles do not necessarily effect “state of mind.”) But even if several companies, in sequence, presented the various parts of a performance—thus preventing a unity of company style—there would be a kind of psychological unity left. The recognition of a sequence of acts as a single “thing” is a form of unity. As long as we can say “that is a performance” or “that is a work of art,” unity will be involved. Even if the parts of that performance take place with different actors and different acting companies, in different styles, in different places on different days, and even though the distinction from everyday life might not always be clear, there will be a psychological unity if the piece is considered a single work. Perhaps the inescapability of some sort of unity will console and protect Mr. Emmet if he is ever faced with a **Style Play**.

THE EDITOR:

The most recent offshoot of the Living Theatre Adventure is the formation of the largest amateur theatre group in Brazil destined to “continue the research and the experiences introduced by the Living Theatre,” according to its 22-year-old organizer, student and Beck-Malina disciple, José Cesar Caiafa. The 101-member troupe grew out of the fusion of all the theatre groups in Ouro Preto, the tiny, historical students’ town where the Becks lived and were arrested six months ago.

Known as the **Experimental Theatre Group of Ouro Preto**, the group proposes to develop new theatrical techniques through study and the lessons learned from Julian Beck. Members are writing their first play, which they hope to stage in a heliport in Ouro Preto early this year.

The group is also forming a children's theatre troupe with youngsters up to 14 years of age, which they hope will involve at least 100 children.

So it seems the Living Theatre legacy may live on a while in Ouro Preto, the town that conspired to eradicate the "dangerous and opportunist" influence by the international avant-garde artists, through its own sons and daughters.

As for the trial of the two Brazilian members of the Living Theatre group, as far as anyone can tell from here, it has simply and subtly been dropped. No sentencing or re-arrests of the Brazilian members has yet occurred.

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New Books

Jarka Burian. *The Scenography of Josef Svoboda*. Middletown, Connecticut: Wesleyan University Press, 1971. 197 pages. \$25.00.

The first section of Jarka Burian's study of the work of Joseph Svoboda is an extended biographical and critical essay that develops the designer's aesthetic theory and provides a general background on the main tendencies in Czech theatre during his rise to prominence. Svoboda's definition of scenography is explained and discussed.

Part II, the major portion of the book, examines through pictures and text (much of it taken directly from interviews) some 60 of Svoboda's productions during the last three decades. The section begins with a survey aimed at acquainting the reader with the essential components of his scenography. This is followed by studies of the evolving use of light in Svoboda's productions; his experiments with color projection in the creation of stage space; his integration of cinematic and slide projections with stage action in the *Laterna Magika*; and the *Polyekran* and *Diapolyekran*, created for the Brussels World's Fair of 1958, and the Montreal Expo 67. Other important topics discussed through analysis of Svoboda productions include the designer's use of kinetics, lighting, and mirrors, and his principle of collage.

The appendices to *The Scenography of Josef Svoboda* contain a selected group of production drawings, photographs of some of Svoboda's most recent work, and a register of productions designed by him from 1943 through 1971.

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Vol. I: "*Night Club and Other Plays*" by Kenneth Bernard.

Vol. II: "*Promenade and Other Plays*" by Maria Irene Fornes.

Vol. III: "*Sarah B. Divine and Other Plays*" by Tom Eyen.

The Winter Repertory, N.Y. Each Volume: Cloth: \$7.95, Paper: \$2.95.

The Winter Repertory is a new publishing house of contemporary playwrights, whose general editor is Michael Feingold. It has inaugurated its series of modern plays with three volumes. Volume I is a collection of plays by Kenneth Bernard, including: "Night Club (Bubi's Hide-Away)," "The Moke-Eater," "Mary Jane," "The