

LETTERS

THE EDITOR:

From California, steamy University controversies seem bubbles on boiling pots, steam over the Hudson, I don't know what. Just so when your gloves get glued to the doorhandle when the door opens out, your hands remain on your own arms! The Moon reflects everything, nothing rejected.

It feels sticky. I feel even with just the letters and knowing your long-distance voices that there has been a vast iron snowfall sent down on you by those Professors. . . .

*Daniel Moore
Berkeley, California*

THE EDITOR:

It is sadly short-sighted that the very people who plead for cool thinking and orderly process of change have slammed the very door to that goal. The university may be the captive of its funders, which is always a pathetic situation but not unusual; however, I see no excuse for the faculty officials going so far along this destructive path as to call that abrupt halt to negotiations with other institutions who might have saved the publication. It has a hot and spiteful implication which is hardly compatible with sophisticated thinking.

The Drama Review provided an orderly outlet through which innovative philosophies of theatre could be expressed. It was the sole forum for those highly qualified and experienced in theatre arts to broadcast ideas on exploration, revolt, experimentation, and inquiry. How can there be meaningful development and evolution in any of the disciplines you can name without such means as the *Review* provided?

*Mrs. Lester S. Abelson
Chicago, Illinois*

THE EDITOR:

I was shocked and dismayed by the letter signed by TDR's leading contributors, which appeared in the *New York Times*, February 21, 1971. TDR has been the only journal which has recognized in the theatre a unique blend of literary commitment and physical expression. As a teacher and student



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January 1971 608 pages
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