

LETTERS

or my pride in having worked with you on *Futz* . . .

*Edward Payson Call
Guthrie Theatre
Minneapolis, Minnesota*

FORD, ROCKEFELLER, AND THEATRE

The Editors:

I have just finished reading Richard Schechner's article, "Ford, Rockefeller, and Theatre" in the fall 1965 issue of TDR. I have rarely read an article which has hit the bull's eye so beautifully, so completely, and with such documentation and facts to buttress its conclusions.

*Hy Faine
National Executive Secretary
American Guild of Musical Artists
New York*

The Editors:

Congratulations on the unusually incisive article—"Ford, Rockefeller, and Theatre." I, too, have observed Arena Stage's development here and have never quite been able to define the somewhat dull feelings one has after attending a number of performances. Of course some productions are excellent and exciting. But by and large there seems to be a lethargy, which may indeed tie in closely with your theory of the need for audience diversity. Arena has been forced to watch box office receipts closely, which may account for many complaints about failure to experiment and innovate, failure to give local talent more opportunities, etc. But as you have implied—what after 100% box office success? Will there then be



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