



LETTERS

OADR IN MINNEAPOLIS

The Editors:

I found myself chuckling as I read the item relative to the Office of Advanced Drama Research in the fall issue of your publication [T29, pp. 37-39].

It is such an excellent example of those who write furiously without bothering to fully research; perhaps fearful that research would lessen their fury.

You hoist yourself when you write, "I do not know how the seven other writers, later participants in the program, fared."

Had you thought to inquire?

*Willard L. Thompson
University of Minnesota
Minneapolis, Minnesota*

Editor's Note: Rochelle Owens' *Futz* (discussed below) was produced under the auspices of the Office of Advanced Drama Research at the University of Minnesota. According to Edward Payson Call, assistant artistic director of the Tyrone Guthrie Theatre, the OADR "is indeed the same organization that sponsored . . . *Things That Go Bump in the Night* two years ago—with this difference: for the Terence McNally play the OADR in effect served as the producer with, as you know, rather disastrous consequences.

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*Author:

"The Stanislavski System"

Since that time the basic policy has been changed. For the last two years we [the Guthrie] have received a lump sum from the OADR for the production of original works in our workshop. Thus the Minnesota Theatre Company (or whichever company receives the monies, as there have been several) in effect becomes the producer with the OADR functioning in an advisory capacity. It has worked admirably well these past two years.

**An Open Letter to
The Minnesota Theatre Company**

When you asked me for my play *Futz* and invited me to come and spend three weeks with you while you prepared the play for production in the Workshop at the Tyrone Guthrie Theatre, I was happy that you wanted to do my play, pleased that you wanted me to participate in its production, and grateful for it all, including (yes) the money. . . .

I want to say without qualification that most of the company's dedication and ability, their friendliness and helpfulness, will give me good memories for a long time to come. I want to say that the actors, actresses, and production staff with whom I worked are all wonderful at what they do. I want to say that Edward Payson Call, who took over my play in its last week of rehearsal, is a brilliant and imaginative director. I want to say all these things because I also have to say some things that I remember with bitterness. . . .

Perhaps all of the difficulty began with the assignment of a young and inexperienced director to my play because as a McKnight Fellow in Directing he was supposed to direct a play in the workshop. From what I