

Mr. Norman Lloyd.
The Rockefeller Foundation.
11 West 50th St. New York.

Mike Cannon.

Dear Mr. Lloyd,

I am informed that the grant to the University of Minnesota for the support of the OADR will terminate at the end of June.

It ~~is~~ would be very unfortunate if the OADR would have to discontinue its activities. It was ~~now~~ my experience in relation to the OADR was a valuable one for me, and if ~~it~~ so it has been, I am sure, for the many playwrights who have had the opportunity to ~~have~~ ^{see} their plays staged, in many cases, for the first time, by this organization.

For me, it was ~~not only~~ ^{not only} of great value to see ~~one of my plays~~ ^{my play Tango Palace} staged, ~~and another to direct another one myself~~. But I was given the opportunity to direct ^{my own} ~~my~~ ^{but} successful life of ~~the~~ which is an experience every playwright should be encouraged to undergo. Since a play is not finished in a man finished with its writing, a playwright should know much more ~~about~~ than he usually knows about the ~~very involved and specialized~~ difficult and specialized arts of directing and acting.

I am also grateful for the opportunity to become intimately familiar with a theatre struggling to function in a city other than New York. The problems of a theatre group in the city of Minneapolis are different from those in New York. The standards that they set for themselves are different. Aspects of a theatrical production that in the most part in New York are neglected, were in Minneapolis unquestionably fulfilled no matter what the

the effect in terms of labor ~~of~~ or time might be. Other aspects were not thought as important as they are in New York. After a month there. I returned to New York ~~later~~ aware that things I had thought impossible within a limited budget were quite workable. if the desire to ~~make~~ produce them was there. It is that type of discovery that I consider most valuable about a project that takes people working in the theatre from the environment ~~that~~ they are familiar with to another environment.

It was also very important for me to have these two plays published. ~~They were the~~ My play appeared in Playscripts for Younger O.E. 2. and this was indeed the first time ^{any of my} plays appeared in print. ~~As a result of that publication my play Tango Palace was done~~

Of what I understand to be the programme for the OADR. in the future, what I believe to be of most interest is ~~to~~ to try to encourage playwrights, that is to commission playwrights ~~for~~ for specific theatres. as to try to expand the range of writing, political, religious, children's and high school theatre. Writing for the theatre, for the most part, either intends to serve the playwright's personal desire for ~~necessity~~ ~~and~~

and wealth or else. the playwright ~~being~~
 who renounces that type of success finds himself
 in a vacuum and ~~consequently~~ ^{he} writes in
 all honesty cannot do anything but to write
 in that vacuum ~~about~~ ⁱⁿ too personal and
 despairing terms. To write for children ~~high~~
~~school~~ specific theatres will force the
 playwright to consider, and therefore relish
~~the needs of others~~, the value of others, and
 the needs of others. I am aware that this
 sounds extremely idealistic. I know that the problems
 of such an arrangement are enormous. It is very
 difficult for an artist to be limited or constricted
 in any way. And if the force constricting
 him is ~~less~~ ^{less} than less significant than he is
 of less stature than he is

It becomes not only difficult but his inequalities and
 his creative power could become frustrated and thwarted.

~~It would therefore be in~~
 such project would therefore unless for the playwright
 or anyone else unless the playwright is given total
 freedom to do as he sees fit and the theatre is
 then given the choice to accept or reject his work
 without any feeling that the project has been
 a failure. If a play is written even if it is

not produced. it ~~should indeed not~~

~~would~~ the project would indeed be a success.

~~But we would think of plays that are not produced~~
~~as failure, as yet unproduced a failure~~

we would indeed have a grim view of our

activities if ~~production were a dilemma for~~

~~us~~ if we did not think of each play

that is completed as a successful endeavor.

Dear Mr. Lloyd,

I am informed that the grant to the University of Minnesota for support of the OADR has been terminated.

On the basis of my own experience with the OADR (a grant for the presentation of two of my plays, Tango Palace and Successful life of 3) I can assume that the many playwrights who have had their work presented there have profited greatly by ~~the~~ the OADR program.

For me it was not only of great value to see Tango Palace staged, but I was given the opportunity to direct ~~my~~ Successful Life of Three ~~which is a play by a playwright~~ Playwrights are usually discouraged from directing their own plays. The general belief is that a playwright cannot direct his own work. ~~Whether this is truth or myth is not relevant here.~~ Whether this is truth or myth is not relevant here. ~~My experience with the OADR~~

For me, it was not only of great value to see Tango Palace staged, but I was also given the opportunity to direct The Successful Life of 3. In doing so I discovered that the difference between watching and doing applies to directing as well as to anything else

I have always been aware of the fact that a playwright should be actor, director, designer, and even stage manager as he writes his play. The reason is obvious, so that he knows what is possible, so that when he wants to go beyond what seems possible, he can in his writing present a scheme ~~that proves that~~ whereby a design present not only a desired final result, but he can present what one might call a scheme a design that ~~proves that~~ which he desires possible.

Acting and directing are complex arts
Playwriting is not an art in itself as poetry or novel writing is. ~~if a playwright~~ A playwright ~~is a design to be executed in~~ is a design to be executed in ~~the manner~~ the manner ~~in which~~ in which ~~he writes~~ If a playwright ~~is not~~ is not thoroughly familiar with the elements he is designing for ~~his work will~~ his work will suffer.

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Playwrights are usually discouraged from directing their own work. The general believe is that a playwright cannot direct. Whether this is truth or myth is not the point. My point is that there is a difference between watching and doing. This might be truth or myth, however it is not the point here. My point is that wether a playwright is a good director or not

Playwrights are usually discouraged from directing their own work. The genral believe is that a playwright cannot direct, that playwrighting and directing are inconpatible, or that a playwright is not objective enough to direct his own work. This might be true, I am not prepared to present a case for the playwright as director. However I am convinced that a playwright should be actor, director, designer, and even stage manager as he writes his play. The reason is obvious, so that he knows what is possible, so that when he wants to go beyond what seems possible, he can in his writing present not only a desired final result, but he can present what one might call a scheme , a design that proves the feasibility of what he proposes.

Playwrighting is not an art in itself, as novel writing or poetry is. A play is a plan, a design to be excecuted. If a playwright is not thoroughly familiar with the leements he is writing for, his work will suffer.

It was also of great value to me to become intimately familiar with a theatre (The Firehouse Theatre) strugglling to function in a city other than New York. The standards that they set for themselves are different from the equivalent type of theatre in New York. Aspects of a ~~theatr~~ production which are neglected in New York were at The Firehouse fulfilled regardless of the effort in ~~typ~~ terms of ~~money~~ and time and labor while others' aspects were

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