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doesn't need the technical hokum; it is sensitively written and well acted and is quite able to get by on its own dramatic values.Many of the defects of the three plays can be attributed to the difficulties a playwright is bound to encounter when he creates a theatre for his own work. In Bradbury's case the complications were compounded by the fact that this was his initial experience in theatrical production and he had to defer to the judgment of the professionals who surrounded him. Yet he was compelled to make the final decisions—it was his money, after all, and he was the producer. Taking into account inexperience, it is not too surprising that the theatrical balance, which one would expect to be weighted toward action and dialogue in a play-wright's theatre, was instead shifted noisily in the direction of stagecraft.One of the problems that might have emerged in a theatre company so completely dominated by the playwright never occurred; there was no clash of ego between the author and his professional cast of Equity actors. Bradbury is a man of benign manner but intense loyalty, and he easily won the respect and admiration of his company. His actors, most of whom work in television and films, turned in consistently fine performances. Harold Gould was particularly notable as the memory-plagued survivor in *To the Chicago Abyss*.When asked recently whether he would do it the same way again, Bradbury refused to make excuses. "The final decisions were mine and I take full responsibility for what appears on the stage," he said. He did admit, however, that if he had learned anything from his first attempt to stage his own work it was "to trust the word." "You've got to believe in your own language," he said. But he is not defensive about his new theatre. "I don't think much of most of the theatre I see today," he said. "I'm not interested in writing an Albee play or a Baldwin play because it's the fashionable thing to do. I'm interested in experimenting with something different and in having fun doing it."He intends to run the current program until he recovers his investment and then to produce three more. After that he has three comedies ready. He is also making plans to film the three one-acters now running and there is a possibility that they will be produced off-Broadway.Bradbury is in an enviable position as a playwright, having made enough money from his writing to subsidize his own company, and prolific enough as a writer to keep it going indefinitely if he chooses. In effect, he has found his own cure for one of the endemic sicknesses of the American theatre: the playwright's subservience to the profit motive. This independence is made possible, of course, by the fact that he has a large pool of professional actors and technicians to draw from in Los Angeles, but also because he apparently has a ready-made audience of pre-conditioned Ray Bradbury fans anxiously awaiting his latest work for the stage.He professes not to understand why other established writers with yearnings toward the theatre don't produce their own plays with their own company. "Why shouldn't a writer take risks on his own work?" he asks. "I'm not the only writer who saves his money; besides, it doesn't cost that much. The fun I'm having is well worth it."Source: John J. 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