

---

# LETTERS

---

## THE EDITOR:

It may be pleasant for you to know that I gave my graduate students your issue *Politics and Performance* [T44] with the result that they dramatized the article and debate on the theatre during the Paris Commune. We were about to stage it, when the riots broke out and the University closed.

*Maria Piscator*  
*Southern Illinois University*

## THE EDITOR:

I like the way the text of my play *Eske Mike and His Wife, Agiluk* came out in the fall issue [T45]. But I would have fallen over thunderstruck, astonished at the ethnocentric slips that crept into the wider presentation, if we Canadians weren't so used to being invisible anyway.

The cover refers to "two new American plays," one of which is mine. I'm not American, of course. And neither is the play. And neither is Aklavik, or the Northwest Territories, or the RCMP, or the Minister of Northern Affairs, or Stanfield underwear, etc., etc., or the historical and social reference points across which the characters orient themselves. So all of those Alaskan Eskimos and American flags in your photographs—from another country and another cultural mix—are out of place too.

I think we would all learn something if whoever was responsible for the issue tried to explain how a play tied so closely to a non-American context, and written by a non-American, came out with an American brand name on it in the end.

*Herschel Hardin*

*To quibble before apologizing: the word America refers to two large continents, not*

JUST PUBLISHED:

# The Best Short Plays, 1970

Edited by  
STANLEY RICHARDS

The complete scripts of:

**TERRENCE McNALLY**  
*Next*

**ED BULLINS**  
*The Gentleman Caller*

**ISRAEL HOROVITZ**  
*Acrobats*

**MARTIN DUBERMAN**  
*History*

**TERENCE RATTIGAN**  
*All on Her Own*

**WILLIAM SAROYAN**  
*The New Play*

**JOE ORTON**  
*The Ruffian on the Stair*

**JOHN BOWEN**  
*Trevor*

**JOHN GUARE**  
*A Day for Surprises*

**ADRIENNE KENNEDY**  
*Funnyhouse of a Negro*

**MARIA IRENE FORNES**  
*Molly's Dream*

**A. R. GURNEY, JR.**  
*The Love Course*

**MARTIN SHERMAN**  
*Things Went Bad  
in Westphalia*

**BRIAN GEAR**  
*A Pretty Row  
of Pretty Ribbons*

**BENJAMIN BRADFORD**  
*Where Are You Going,  
Hollis Jay?*

---

Earlier volumes still available:

**THE BEST SHORT PLAYS 1969. \$6.95**

**THE BEST SHORT PLAYS 1968. \$6.95**

---

\$7.50, now at your bookstore, or send remittance (including applicable tax) to CHILTON BOOK COMPANY, 401 Walnut St., Phila., Pa. 19106

**ALEC RUBIN**  
THEATRE OF ENCOUNTER

ACTING  
SENSORY WORK  
BODY AWARENESS  
THEATRE GAMES  
SCENE WORK

247 W. 72 St., New York  
Phone: (212) 799-1847

**ONE ACT PLAYS**  
**CHILDREN'S PLAYS**  
**MELODRAMAS**

**FREE CATALOGUE**

Full rights available for amateur, professional  
and children's theatre groups.

**PIONEER DRAMA SERVICE**

Box 1420 CODY, WYOMING 82414

**arts**  
a national journal of the arts  
aesthetically rewarding

Current Issue:  
The Arts of Activism

Coming Issues:  
The Sights & Sounds of Today's Music  
The Electric Generation

Contributors:  
James A. Porter Dick Higgins Herbert Blau  
John O. Killens Rudloff B. Schmerl Gilbert Chase  
Ann Halprin Marshall McLuhan Peter Yates  
Albert Bermel Archibald Macleish Buckminster Fuller

**in**  
visually exciting  
intellectually stimulating

**soci**

**ety**  
a tri-annual which explores the relation  
of the arts to the institutions of society

Rates:  
1 yr. (3 issues) \$ 5.50  
2 yrs. (6 issues) \$10.00  
3 yrs. (9 issues) \$14.50  
Student Rate:  
1 yr. (3 issues) \$ 5.00

Send to:  
ARTS IN SOCIETY  
University Extension  
The University of Wisconsin  
606 State Street  
Madison, Wisconsin 53706

LETTERS

only to the United States. And as Aklavik is just eighty-five miles from the Alaskan border, we hoped that the Eskimo cultural mix wouldn't be too far out of place. As for the flags: it was inaccurate to use them, but perhaps they reflect the truth—Canada is as colonized by the U.S. as Aklavik is by the Canadians. I'm sorry that we also reflected this truth in a very thoughtless way. We extend our deepest apologies to Mr. Hardin.

THE EDITOR:

Read some parts of the Latin American issue—Schectner [*sic*] on the Beach [T46, p. 41] is incredible—personal *angst*, how self-indulgent and fat. Too bad you didn't send someone who knew something about the political conditions of Latin America along with Schectner and that Government USIS agent. It would have been interesting to find out about unrest and culture, or unrest through culture, rather than bits and pieces of activity.

However, isn't that the problem with TDR, that culture and specifically theatre has become part of the "new wave" of political activities (has been for some time, but clouded over by liberal money)? Those with concepts of theatre as separate from society are actually conservatives—politically and aesthetically—and when the shooting happens in the streets, aesthetics must change—but Schectner gets sick....

Where do you stand?

To sum up—the Latin American issue was once again a porpourri of articles—"various viewpoints" (the liberals' position)—not enough analysis or even information about theatre related to peoples' lives (political or radical stuff)—and then once again Gratosky [*sic*]!

R. G. Davis  
San Francisco

Note: Mr. Davis, former director of the San Francisco Mime Troupe, wrote on *Guerrilla Theatre in T32*.

THE EDITOR:

As a friend of Sean O'Casey and his family, I have, since his death, been acting as literary