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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