
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

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