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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

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executor to his estate and editor of his unpublished papers. My immediate task, however, is a commission from the playwright's publishers to compile—in collaboration with Michael J. Durkan—as complete as possible a bibliography of O'Casey's published writings, including books, pamphlets, and letters and articles in newspapers and periodicals. Indeed, we plan to include details of *all the author's writings printed in any form*.

A good number of professional, amateur, and college productions of O'Casey's plays have made use of quotations from his letters for publicity purposes, in newspapers or in program notes. If you know of any such publication—however brief the quotation and however obscure the journal or program concerned—we should be deeply grateful to hear from you. Please help us to make the bibliography as comprehensive as possible so that it may be the more effective as a working tool for students and scholars researching this great dramatist's writings.

Dr. Ronald Ayling
Department of English
University of Alberta
Edmonton 7, Canada

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