

sado-masochistic crap all the way through?" I had read the script and so could answer yes.

Since Gregory was artistic director it was certainly, and justly, his job to do the plays he thought were worth doing. Still, I can't really take his view of things as the real one. The famous *Beclch* controversy (a good part of which was manufactured for publicity) looks this way to me. On one side, the conservative members of the board complaining and on the other, Gregory defending. The bone of contention, a mediocre play. What have we then but an avant-garde Philistine confronting traditional Philistines, and who is caught in the middle? Those people who want good theatre.

*Gerald Weales  
Philadelphia*

#### THE EDITOR:

As co-director of The Chamber Theatre Co., San Francisco, I would like to inform you of an international theatre protest project which we are sponsoring along with many other groups and artists in the U.S. and abroad. All the sponsoring individuals and groups will probably endorse some form of the following proposal:

During one month theatre companies around the world will stage plays concerned with the war in Vietnam. There have been individual and sporadic attempts to deal with the war on the stage, but international effort is needed to 1) enrich the individual productions by aid and criticisms from artists with different cultural perspectives, 2) make a demonstration of international cooperation, 3) focus international attention on the ultimate dramatic statements. The project has two parts—the productions (presently slated for fall, 1967), and an international ex-

change of ideas, scripts, talent, photos, drawings, criticism, and debate in the months preceding the productions. This exchange runs through a central clearing house (presently The Chamber Theatre Co., San Francisco) into which all communication comes and is shunted out for translation and perusal by other artists and groups.

The ultimate responsibility for the form and content of each contribution remains with the participating theatre. No limitation is placed on who may join the project.

Those interested in participating should please contact me at 26 Panoramic Way, Berkeley, California.

*Seth Freeman  
The Chamber Theatre Co.  
San Francisco*

#### THE EDITOR:

Readers of my article in T36 may have been puzzled by its title, "Dionysus and the Cultured Policeman," since there is no reference to policemen, cultured or otherwise, anywhere in the text. The explanation is very simple. The first draft of this article quoted a passage from the Preface to the Second Edition of Jane Ellen Harrison's *Themis* (p. viii) in which the author tells of a student from a *Working Men's College who confided to her* that he had been a free-thinker ever since reading *The Golden Bough*. For reasons of space this sentence was cut from the final version of my article, but through an oversight the title remained as a vestigial reminder of it; for the free-thinking student was, of course, the "cultured policeman."

*Michael Anderson  
University of Bristol*