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Articles on Teacher Education

by: *Hary S. Broudy, Lindley J. Stiles,
and Helen C. White*

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Tulane Drama Review

Schechner's counter-proposals hammer theatre into doctrine as threatening to ambiguity as the Ford Foundation. Nor does it matter on this score, that his anvil resides in the abode of the angels.

"It shows nice feeling to wish that all our artists could be supernaturally fed, by Elijah's ravens or the spirit of the Medici"—this was Jacques Barzun some fifteen years ago (truth comes out of strange bottles)—"Let us not press so hard for results, for geometrical adjustments of artist to situation and situation to art. Let us not have too many theories—but rather empirical judgment and the nerve to seize happy chances."

The nerve to seize happy chances. With this and some tongue-in-cheek as you extend your needy palm, I say take the damned money. As for the strings attached, *caveat emptor.*

*Donald M. Kaplan
New York*

ERRATUM: T30

The Editor:

A correction: when checking the transcript of the interview with John Cage which I did with Richard Schechner, I could not resist the impulse to clarify my feelings about Allan Kaprow's *The Courtyard* [T30, p. 69]. I added a sentence stating that I consider a good portion of that work to be an allegorical play. Somehow "allegorical" became "alogical" in the published form, making exactly the opposite point from that which I had intended.

By "allegorical" I mean a unification of dramatic symbols through a story-like continuity. "Alogical" on the

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other hand would mean that there was no such information structure and that performance elements did not explain each other. Although the early elements of *The Courtyard* are alogical—the fall of silver foil and the bicycle rider, for example—the entrance of the girl in a nightgown turns the piece into an allegory in which every occurrence is related to her: the piece becomes the symbolically elaborated story of the girl.

Michael Kirby

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