

LETTERS

deliberately exploit the fact that they take place out of normal context. The theatre is made into a living room, or the subway is made into a theatre, etc.

It seems, to be straight about this, that your issue on theatre architecture really should have a 7th axiom: The irrelevancy of architecturally designed space to environmental theatre. I still wouldn't agree this is true, but I would prefer your saying all this straight out to having a long academic introduction-manifesto to a bunch of articles which for the most part have no relevance to what you are saying.

Then, I could enjoy writing you a letter about why I think architecture is *essential* to environmental theatre.

Hugh Hardy  
New York City

*Note: Mr. Hardy is the chairman of the Theatre Architecture Committee of the U.S. Institute for Theatre Technology. His article, "Designing Random Focus," was published in the architectural/environmental issue of TDR.*

THE EDITORS:

From Volume 1, 1956, to 11, 1967, you were content to be known as *Tulane Drama Review*.

As of Volume 12, 1967, your cover reads *tdr; the drama review*. Dreadful. Do you plan to be known and permanently catalogued under that title or will you, as I suspect, jettison the *tdr* and appear only as *The Drama Review*?

I suspect the latter but don't know; and I would like to bewail, not your change of title, but your own apparent perplexity.

If publishers and the William Morrises in the Layout Department knew the amount of frustration inflicted by this sort of shilly-shallying, they would clearly announce their planned changes in title to irascible librarians. A cordial *pox vobiscum*.

Paul W. Boytinck  
Ellen Clarke Bertrand Library  
Lewisburg, Pa.

*A rose is a rose is a rose.—Ed.*

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IN JAMES AGEE'S  
A DEATH IN THE FAMILY

JAMES J. SOSNOSKI

STUDENTS AND  
CIVIL DISOBEDIENCE

EDWARD JOSEPH SHOBN, JR.

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