

tautologies. None of the essential material has been sacrificed."

1937. *My Life in the Russian Theatre* by Nemirovich-Danchenko was published in Boston and London. Mrs. Hapgood went to Moscow, taking copies of *An Actor Prepares*, in one of which Stanislavski wrote (May 31, 1937): "If it had not been for you this work would not ever have seen the light of day." He promised her the manuscript of *Building a Character* as soon as he could go through it again. He died the following year, aged seventy-five. World War II intervened and the manuscript was thought lost. Sometime after the war, it was forwarded to Mrs. Hapgood and was published in 1949, thirteen years after *An Actor Prepares*, to which it was an indispensable companion. It corrects the mistaken belief on the part of certain American teachers of Stanislavski's methods that he was not concerned with disciplining an actor's physical faculties.

Robert M. MacGregor
Director
Theatre Arts Books

The Editors:

It is unfortunate that you chose to include Gordon Rogoff's intemperate and inaccurate diatribe as a statement about Lee Strasberg and the Actors Studio in your second Stanislavski issue. As a person who was at the Studio before and during Gordon's tenure (I was the Studio Stage Manager for two years, a member of its Playwright's Unit for three years, and am no longer connected with the Studio in any way) I feel very badly that those who lack

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my opportunity to have observed the Studio closely for an extended period of time will only know it and Lee Strasberg so inaccurately.

Rather than answer Gordon's distortions point by point, a task that would require an article as long as his, I would just like to speculate about his motives. Although Gordon speaks of the need for Studio members to divest themselves of a Strasberg father-image, I would submit that this is exactly the task he has set himself. It's unfortunate that he is using your magazine for this undertaking. I remember clearly many occasions (and I could footnote them "conversations with the author") on which Gordon pointed out the great physical resemblance that he claimed that he bore to Lee as Lee appeared in pictures from Group Theatre days. Now that Gordon is no longer associated with

Actors Studio, as he is no longer editor of *Theatre Arts* nor director of the Writer's Stage Company, he has launched some sort of vendetta which has nothing to do with theatre, but only with his effort to destroy the father he created for himself and in the process assume some kind of reflected glory.

I am certain that Lee Strasberg's substantial contributions to theatre will not be affected by Gordon's petty and foolish article.

Robert Sugarman

In reply:

Somewhere buried in Mr. Sugarman's letter—or should I say Bob?—there has to be the seedling of an idea. At least that's what I tell myself. True, he doesn't choose to document his refutation. True also, he wants to analyze me while suggesting that

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