

Strasberg—or should I say Lee?—is beyond analysis. Further, he gets his one “fact” wrong: I never marvelled at my alleged resemblance to Strasberg; rather I never ceased to marvel that Strasberg himself made such a point of it, particularly on the day in 1959 that he introduced me to the members.

On second consideration, there may well be no idea in the letter. The sons of Strasberg are, unsurprisingly, batting a thousand.

*Gordon Rogoff*

#### The Editors:

This regards the article “Stanislavski at School” by Richard Schechner in T26 (Winter, 1964).

At present I am the resident designer on the faculty of the University of Kansas at Lawrence. As a graduate in scenic design from Goodman and a former member of its faculty, I would like to comment on some impressions given by your interview with John Reich which seem to be misleading.

The drop from fifty-six to three students of acting in three years was a typical figure; HOWEVER, this resulted from the drop-out of “no-talents and hangers-on” and the emotionally disabled.

That there are students in their fourth, fifth, and sixth year does not indicate “hangers-on” either. With a BFA program of three years and an MFA program adding two to three additional years, a minimum of five years’ residency is required. Some exceptionally talented acting students were “invited” to remain an additional year or so to contribute their abilities to productions.

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Formal class instruction was scheduled between 8:30 a.m. and 2:30 p.m., when students began practical work in rehearsals, or production participation assignments in the scenery, property, or costume shops. The evening regimen continued these activities as necessary. Ushering had been an "availability" occupation. "Floor waxing" was effectively handled by the numerous housekeeping staff of the Art Institute.

I haven't meant this to be a defense of Goodman's admittedly "backbreaking system," but unless things have drastically changed since I left in the summer of 1963, I believe this is a truer picture of those items included in your article concerning Goodman.

*James R. Harrington*

**The Editors:**

It might be of interest to TDR readers to know that the review which appeared over my name in last issue of TDR was written for a different context. It was to have been one of several reviews, all of which would discuss the subject of acting in the various resident companies throughout the United States. In subsequent issues, there were to have been discussions of other aspects of the art of the theatre. This concept of reviewing was, I think, an interesting and potentially valuable idea. Unfortunately, as I learned after publication, circumstances conspired against it and the context was changed.

I should also like to point out to readers who may have been puzzled by a few items that the review underwent numerous cuts and changes.

*Bernard Dukore*

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