

the appeal or put down their addresses. Of course the fear is mostly in our minds, but it has been quite as paralyzing as real danger. The signature campaign has given those who had earlier chafed against their helplessness and inactivity an opportunity to come out into the open with their beliefs and to confront others with a choice.

*Subir Roy Chowdhury
Jyotirmoy Datta
Amiya Dev*

WHAT YOU CAN DO:

You too can make a collection and send the signatures, addresses, and money (in international postal coupons) to Jyotirmoy Datta, 91/1B Bondel Road, Calcutta 19. You can draft your own appeal. You can write to Buddhadeva, expressing your views. You can send protests to the Indian embassy, or even send a cable to Mrs. Indira Gandhi. Please circulate this letter among your friends, fellow writers—whoever would be interested in the injustice of an attempt to destroy a book and burn even its manuscript. Please write to us, giving us news of what you have done and the addresses of your friends to whom we might write. We need your suggestions. Calcutta is not an island. Your response may help those of us who are at the moment a little weak and despairing to recover joy in living and courage in resisting all pressures, imaginary or real, psychological or external, so as not to shrink into a silent, submissive, terrified people.

An abridged version of the following letter was published in the New York Times on April 24, 1971.

TO THE EDITOR:

Several weeks ago, we learned that Brazil's leading theatre director, Augusto Boal, had disappeared in São Paulo on his way home from a rehearsal at his theatre, the Arena Theatre of São Paulo. It was only on March 9 that further word reached us outlining some of the details of his disappearance.

Reports state that Boal was arrested on February 10 by DOPS (the Department of Political and Social Order), the nonmilitary

federal agency in Brazil in charge of political investigations. As of March 15 he is still being held. For ten days after his arrest, neither his colleagues nor his family could obtain any information from the Brazilian authorities regarding his whereabouts and the circumstances of his arrest. On February 20, he was allowed a visit from a member of his immediate family who learned that Boal has been in solitary confinement since his arrest and has been "in the hands of his interrogators." He has been denied access to a lawyer. The charges against him are allegedly related to his recent visits outside Brazil where his company presented plays critical of the present regime in Brazil.

In 1969 the Arena Theatre appeared with distinction in New York at St. Clement's Church with *Arena conta Zumbi*, written and directed by Boal. The company returned in 1970 to play at the New York Shakespeare Festival Public Theatre and to tour universities throughout the country. In December of last year, the Arena Theatre toured Argentina and Uruguay. Mr. Boal and his company had been invited to participate in the International Theatre Festival of Nancy, France in April of this year, after which he had planned to stage a Latin American Fair of Opinion here in New York.

As members of New York's artistic community and as U.S. citizens, we are deeply concerned about suppression of distinguished artists in Brazil, or in any country. Boal's arrest has its repercussions on the right of artistic expression throughout the world. His is not an isolated case. The general repression in Brazil has been reported by the *New York Times* and other responsible news agencies. Brazil is a member of the United Nations and the Organization of American States, whose charters clearly state that the human rights of citizens of member countries be honored and upheld. Yet, Brazil has denied organizations such as the International Red Cross and Amnesty International permission to carry out impartial investigations of the reported tortures being exercised on political prisoners in that country's jails and prisons.

Perhaps the most alarming aspect of this situation in Brazil is the minimal coverage it receives in this country from our press.

LETTERS

The public must be informed. And we urge it to stand with us in our concern for Augusto Boal and for the reinstatement of human rights in Brazil.

*Robert Anderson
Joseph Chaikin
Harold Clurman
Miriam Colon
Rosamund Gilder
Henry Hewes
Joseph Chaikin
Arthur Miller
Erika Munk
Rev. Eugene A. Monick, Jr.
Joseph Papp
Joanne Pottlitzer
Harold Prince
Richard Schechner
Alan Schneider
Peter Schumann
Megan Terry*

FRIENDS OF THE PAGEANT PLAYERS:

HELP! We've run out of bread and until we can get more theatre gigs out here, things will look pretty much the same for a while: desperate.

We've been out here in Junction City, Oregon, eight months, living together, building houses, learning about animals, water pumps, electricity, chicken feed, wood stoves, compost heaps, auto mechanics, herbal medicine, making good breads that aren't like rocks, and the joys and horrors of living with each other. All of it has been intense. At times very exciting, at times very boring (we miss our New York friends), many way-ups and many way-downs....

We have had some gigs. But it is hard. We are now here, and it takes time for people to get to know us and for the word to be spread that we are here. There are fewer colleges, which is where we make our bread, and many of them are uptight. So we had great difficulty in getting a tour together earlier this winter.

In between, we have, as usual, performed at benefits and outdoors, for collection. But we cannot survive on that. And until we get a new show together to take on a tour around the Northwest and California, we need bread to tide us over. We have begun working

