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1964-1974

THIRD PRODUCTION IN THE 1974-75 SEASON

AN AMERICAN PREMIERE

SAVAGES

BY CHRISTOPHER HAMPTON



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BRAZIL AND

Brazil is territorially the fifth largest country in the world, exceeded in size only by the Soviet Union, Canada, China, and the United States. Its 3,287,000 square miles cover approximately one-half of South America, and within its borders there is room enough to contain the whole of Europe except Russia. Its coastline stretches 4,603 miles along the Atlantic seaboard and the extent of its navigable inland waterways is estimated at 27,000 miles.

- 1494 Treaty of Tordesillas divides the world between Spain and Portugal.
- 1500 Brazil is discovered by Pedro Alvares Cabral and claimed by Portugal.
- 1538 First known shipment of slaves arrives from Africa.
- 1549 First Jesuits arrive.
- 1808 Portuguese Royal Court moves from Lisbon to Rio de Janeiro, which becomes the capital of the Portuguese Empire.
- 1822 Prince Pedro declares the independence of Brazil and receives the title of Emperor.
- 1867 Amazon is opened to international traffic.
- 1871 The Law of the Free Womb frees all children born to slaves.
- 1888 The Golden Law abolishes slavery, without compensation for slaveholders.
- 1889 Emperor is deposed and Brazil proclaimed a Republic.
- 1890 Church and State separated.
- 1932 Revolution of Sao Paulo and civil war.
- 1945 The military deposes President Vargas.
- 1955 Juscelino Kubitschek is elected President. War Minister Henrique Lott leads coup d'etat to guarantee election results.
- 1960 Foundation of Brasilia as the new capital of Brazil.
- 1961 Janio Quadros is elected President and resigns unexpectedly seven months later. Joao Goulart, his Vice-President, is installed as President over the protests of the military. The parliamentary system of government is introduced to curb Goulart's powers.
- 1963 National plebiscite restores the presidential system of government.
- 1964 President Joao Goulart is deposed by a military coup after being denounced as a communist for trying to introduce legislation whereby three percent of privately owned land was to be redistributed. The First Institutional Act establishes a new regime and authorizes the purge of leftists and corrupt office-holders. Marshall Castello Branco elected President by Congress.
- 1967 General Artur da Costa e Silva is inaugurated as President.
- 1968 University student riots in Rio de Janeiro are suppressed by police and army troops. The Fifth Institutional Act is passed, suspending habeas corpus and giving the government discretionary powers to remove dissidents from political office. Congress is adjourned indefinitely.
- 1969 President Costa e Silva suffers stroke and dies after his power is assumed by three military cabinet ministers who select General Emilio Garrastazu Medici as next President. He is elected by an electoral college of 107 generals. U.S. Ambassador Charles Burke Elbrick is kidnapped and released in exchange for 15 political prisoners. Death penalty is decreed for crimes of subversion and revolutionary war. Revised constitution promulgated. Carlos Marighela, leader of the revolutionary group, "Action for National Liberation," is killed by police.
- 1970 The Japanese Consul-General in Sao Paulo is kidnapped and exchanged for five prisoners.
- 1972 Amnesty International Report lists 1,081 political prisoners subjected to torture in the previous two years.
- 1974 Amnesty International appeals for a general amnesty for all political prisoners in Brazil and for an end to the torture and killing of dissenters. Further political arrests and tortures reported. Ernesto Geisel inaugurated President.



ITS INDIANS

FUNAI is Brazil's National Indian Foundation

"FUNAI's mission is a dual one. First, it pacifies hostile Indians so that Brazil, an under-developed nation, may extract the riches of its vast wilderness area as efficiently and painlessly as possible. Second, it protects the Indians it pacifies against the harmful aspects of our civilization with which they cannot cope.

As an example, it prosecutes trespassers on lands set aside for Indian use. It guards its charges against exploitation. It seeks to keep the diseases of civilization away until the Indians can be immunized; otherwise, measles or smallpox might sweep the region, taking a fearsome toll."

— W. Jesco von Puttkamer
"Brazil Protects Her Cintas Largas"
National Geographic
September 1971

"French MD Jean Chiappino informs in a message sent to the 8th Regional Office of FUNAI in Porto Velho that the state of the Surui (a Cintas Largas band) Indians, pacified two years ago, is extremely grave and that they are practically being decimated by TB, infections, and above all, chronic starvation. Sent to the present director of the Aripuana Indian Park the message states that from June to the present date more than 20 Indians have already died in the vicinity of the Seventh of September post. It stresses the urgency of action by the International Red Cross to help the tribe, besieged by hunger and diseases since FUNAI allowed private companies to prospect for mineral resources within the Park."

— "Fome e Doencas Dizimam
Indios Suruis no Parque Aripuana"
Jornal Do Brasil
November 21, 1972



First Indian contact with Europeans.	1500
Indian population estimated to be three million people.	
Most Indian nations along the mouth of the Amazon River have been exterminated.	1600
Decree of 1718 provides for the securing of the Indians as a labour force.	1718
Amazon is opened to international traffic.	1867
Expedition of German ethnologist Karl Von Den Steinen reaches numerous previously uncontacted tribes in the Xingú.	1884-7
Rubber boom in Amazon region and frontier expansion in Sao Paulo and Mato Grosso causes havoc to Indians.	1900
Aboriginal population less than one million people.	
Indian Protection Service created under Marshal Candido Rondon.	1910
First Inter-American Indianist Congress proclaims Brazil as "showcase" of Indian policy in the Americas.	1943
United Nations Genocide Convention ratified. United States refuses to sign.	1948
The Brazilian anthropologist, Darcy Ribeiro, documents failure of Indian policy in Brazil, providing data on the physical extermination and cultural destruction of over 200 Indian nations in Brazil since 1900.	1957
Indian population estimated to be less than 200,000 people.	
Foundation of the Xingú Indian Park under the supervision of Orlando and Claudio Villas-Boas to protect the Indians in that area.	1961
Investigation of Indian Protection Service implicates some 100 officials collaborating in the extermination of the Indians. None are tried.	1968
The National Indian Foundation (FUNAI) is formed to replace the Indian Protection Service.	
Accusations that Brazil is condoning a policy of genocide against Indians fill the European press.	1969
Plan for the integration of the Amazon is announced. Construction begins on 3,000 sq. mile Trans-Amazon Highway.	1970
The BR-80 highway illegally invades Xingú Indian Park, bringing disease to Juruna and Txukukamal tribe.	1971
Nhambiquara Indians, the subject of Professor Claude Levi-Strauss' world-famous anthropological researches, die on a long march to a "reserve" to which they never wished to be removed.	
Claudio Villas-Boas makes contact with Kreen-Akore tribe. Orlando Villas-Boas says a "crime" has been committed against the Kreen-Akore, and if a "reserve" is not immediately created they will inevitably be exterminated.	1973
Ninety-Seven Indian Nations, meeting at the First International Treaty (June).	1974
Conference on the Standing Rock Sioux Reservation in South Dakota, proclaim that they will no longer tolerate the genocide of their Indian brothers and sisters throughout the Americas.	

AND YET MEN DIE — Behind the Information —

"And yet men die, and die never to return; and all forms of social order draw us nearer to death, in so much as they take something away from us and give back nothing in exchange."

— Claude Levi-Strauss, *TRISTES TROPIQUES*

The notes and articles which comprise this program have been assembled with an eye to providing our audience with as much variety of material on the subject matter of *Savages* as possible within the limitations of space. And so we have information on the social and political history of Brazil, the growth of the urban guerrilla movement, the involvement of multinational corporations in producing what Brazil's current President Ernesto Geisel calls the "economic miracle," the psychology of the relationship between kidnapper and kidnaped, and some of the facts and historical background concerning the systematic and seemingly inevitable destruction of the tribal peoples who live in the jungles of the Amazon.

And so we share with you, our audience, an aspect of our process of work on this play. We began, as did the author, with masses of information, the kind of information we read, see and hear every day to the point where it almost becomes meaningless. Wars, earthquakes, revolutions, kidnappings alike become stories; if we really cared about them beyond a vague indignation or momentary outrage, we would have no time for our own lives and commitments. Each story is explored or exploited for this momentary value; with background, without continuity, its characters are caught at the extreme instant of peril or anguish—when nothing can be done, no changes are possible, and there only remains an inevitable, fatal climax. When that instant is over, the story is lost and the participants no longer claim our attention.

One cannot, without being a McLuhan, take these masses of information and make of them a picture of current history. There is never enough information, and there is always too much. None of it is without either a personal or ideological point of view. It is expressed in order to stir the emotions—to sell newspapers, pick up ratings or enlist supporters and money—and our jaded senses usually reject it all, unless it is uncomfortably close to home.

But information does not a drama make—for playwrights, for performers, for an audience.

What is unique about *Savages* (and one of the characteristics which prevents it from being classified as "theatre of fact") is that it really deals with the emotional realities behind the information, not with the information itself. We began to realize this only during the research stages, when, as we waded through books, pamphlets, newspapers and footage filled with conflicting data and dialectic, we found ourselves drawn back to the script for what we believed to be true, not intellectually but instinctively. We found ourselves beyond ideologies or humanistic moralities in an area where the important fact was the life or death of individuals, whatever their culture or morality. No belief, no credo, seemed to merit the killing of



A Note About Friends Who Help

In his introduction to the printed edition of the play, Christopher Hampton writes: "The initial inspiration for the play came from Norman Lewis' article in the Sunday Times (February 23, 1969) called 'Genocide'; but its actual execution would have been impossible without the help of numbers of people both here and in Brazil, who provided me with much of the basic information, as well as pointing out factual inaccuracies in the completed play so diligently that any mistakes remaining are purely my own. However, to draw up a list of acknowledgments in the usual way, as I would like to have done, is impossible. As long as the situation remains as it is in Brazil (and it has so far, alas, shown no signs of modifying) it seems to me that it would be unwise to name the people who helped me most—especially those who were so kind to me in Brazil, those who would have arranged for me to visit the Xingú Indian Park through official channels, had it not suddenly seemed more prudent not to do anything through official channels, and those who arranged for me to see a film of the remnants of a now almost extinct tribe—no less horrifying than the film of the survivors of Belsen. Above all, I would like to have been able to thank, other than privately, the anthropologist who helped me perhaps more than anyone else while I was writing the play (the account of the Beicos-de-Pau tribe in Scene [Sixteen], for example, is adapted from his diaries) and who, [working] with the director during rehearsals of the play, [has given] the scenes with the Indians a richness and authenticity we could otherwise never have achieved. I am sorry not to be able to thank those who helped me in a less oblique way; but I would rather take the risk of appearing ungrateful than the greater risk of embarrassing anyone with my thanks."

I would simply like to reinforce what Christopher Hampton has expressed about our anthropologist friend, who, for professional reasons and until the situation in Brazil changes, must remain anonymous. Although his name will not appear in this program, his knowledge and expertise, his spirit, his intelligence and his humanity are embedded in every corner of this production as they reside in the play itself. All of us who have worked on *Savages* know this and are eternally grateful. — G.D.

others; no necessity seemed so strong that it should demand human sacrifice. But in the play, only the Indians fulfill their lives without threatening the lives of others.

Many people act on our behalf, to maintain our ways of life, to take care of our unpleasantnesses. We pay them little attention. By and large, we are ourselves as harmless as the Indians. As we look at the play, however, we are faced with the realization that collectively we both threaten and are threatened, often just because of the undervaluing of human life, compared to both beliefs and material wealth. We have begun to confuse a struggle to maintain the status quo with a struggle for survival; they are not the same thing. Survival, as millions in this century have experienced, is finally a matter of life or death and very little else; we often use the word loosely to threaten the actual survival of others.

It seems to me essential that we think of the word survival less in terms of social paraphernalia and status quo and more in relation to human dignity and self respect. Inhumanity, even for survival's sake, contributes to the survivor's own destruction. Though there are none but victims in *Savages*, the tragedy belongs to the Indians; not because of the loss of their legends and their cultural richness, but because of the loss of

their lives. And because they die simply to increase the wealth of others.

Savages is above all a theatrical event—not a documentary. These are not real people—diplomats, revolutionaries, Indian tribes. As always in drama we are trying to capture an essence by examining the passions and the souls of human beings caught in action. The canvas which Christopher Hampton has chosen is massive in size and fundamental in its concern. The play is about the education of Alan West, who stands for us. It is about West's belief that action is futile and Carlos Esquerdo's belief that it is necessary. It is about the extermination of the Amazonian Indian but that is a metaphor for a larger extermination and therefore a look at Western man's own inability to cope with his own civilization.

We cannot live in the pursuit of happiness at the expense of others. It is the core of the play, and of our own endangered legends, which teach us to respect the earth, each other and, thereby, ourselves.

Gordon Davidson
— Gordon Davidson

SAVAGES

by Christopher Hampton

Directed by GORDON DAVIDSON

Settings and Costumes Designed by SALLY JACOBS

Lighting Designed by JOHN GLEASON

cast

(in order of speaking)

Alan West	JOSEPH MAHER
Mark Crawford	BEN PIAZZA
Mrs. West	SUSAN BROWN
Carlos Esquerdo	MICHAEL IVAN CRISTOFER
Major Brigg	MARTYN GREEN
Bert	DAVID VILLA
The Revd. Elmer Penn	DAVID WHITE
Kumai	ROBERT HUERTA
An Investigator	DANIEL SULLIVAN
Ataide Pereira	VITO SCOTTI
The Tribe	SOLEDAD de ORAM KEN R. GANADO FRANK MICHAEL LIU FREDD MORGAN NILAK MAURICIO PALMA MILCHA C. SCOTT MUNI ZANO
The Integrados	ERIK ARBISO ROBERT HUERTA RUTH PINEDO FRED SANNOYA HENRY SANTILLAN DAVID VILLA RONALD YATES WARDEN
Members of the M.R.B.	ERIK ARBISO RONALD YATES WARDEN

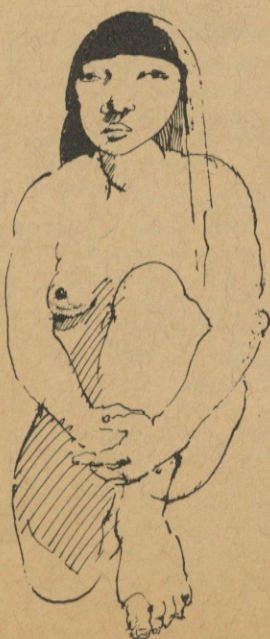
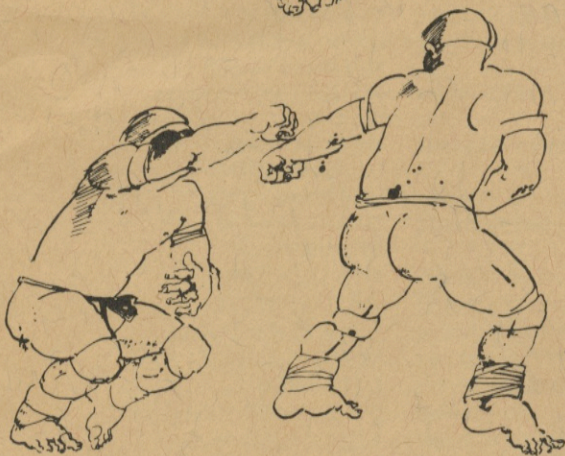
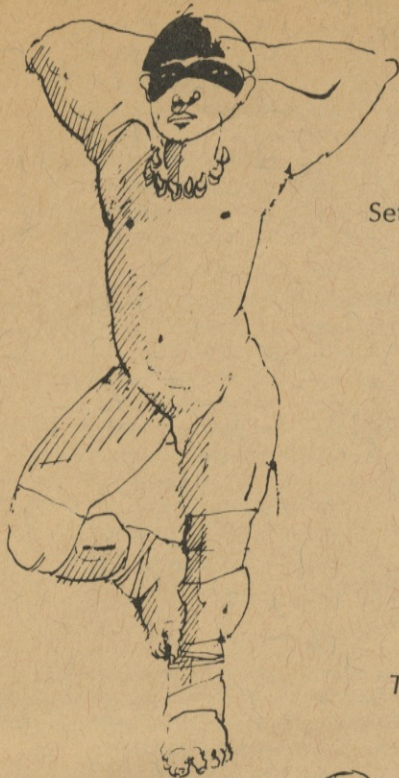
The bombing of the Cintas Largas tribe during the performance of their funeral ritual took place in 1963; and the confession of Ataide Pereira was recorded shortly after this by Padre Edgar Smith, S.J.

The rest of the play is set in Brazil in 1970-71.

Most of the characters in this play are fictitious; most of the events are not.

THERE WILL BE ONE INTERMISSION

The Kwarup is the funeral ritual of the tribes of the upper Xingú River. It is a re-enactment of the myths of origin as well as a means of honoring the tribal dead of chiefly birth. During the ceremony enemy tribes are invited to participate in a wrestling tournament held over the graves of the dead and to witness the emergence from seclusion of adolescents.



The following actors are covering the roles indicated below. Substitutions are never made unless there is an announcement at the time of the performance.

Alan West, *Major Brigg* — HERB FOSTER; Carlos Esquerdo, *Mark Crawford* — DANIEL SULLIVAN; Ataíde Pereira, *The Revd. Elmer Penn, An Investigator* — AL CHECCO; Mrs. West — GERARDINE ARTHUR; *The Tribe, Kumai* — RONALD YATES WARDEN; *The Tribe, The Integrados* — RUTH PINEDO.

credits

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Terrorism: The Wave of the Future?

One of the first analysts to report on urban guerrilla warfare and international terrorism, Brian Jenkins is currently engaged in research on political conspiracy and violence, guerrilla warfare, and international terrorism. The following interview (July 11, 1974) by Lawrence S. Mirkin, literary associate of the Mark Taper Forum, is based upon the work that Mr. Jenkins has published at the Rand Corporation.

LM: Reports of kidnapping seem more and more common in the news. Is kidnapping on the increase? Are we suddenly deluged in this country and abroad by a "wave of kidnappings" in any sense?

BJ: Since 1968 there have been a number of attempted and successful kidnappings of diplomats abroad. Urban guerrillas and international terrorist groups have been taking hostages and holding them for the release of political prisoners or for the payment of cash. More recently, in some countries they've turned to the kidnapping of business executives because they provide a very lucrative target. Taking hostages and holding them for ransom, of course, is not new. Pirates kidnapped people and held them for ransom. Chinese bandits during the warlord period used to take hostages all the time. The slang term in Chinese for kidnapping a wealthy hostage was "pulling a fat pig."

LM: The motive in that case, though, is different from a political kidnapping which is beyond the motive of personal gain.

BJ: I'm not all that certain. Some of these early kidnappings clearly were for personal gain. But the notion of holding hostages for political reasons is not new either. It's ancient. What is new now is kidnapping high-level government officials or foreign diplomats and holding them for ransom.

One of the reasons it has become a more popular tactic is the ability of the media to report episodes like this throughout the

world almost immediately. If a small urban guerrilla group kidnaps an ambassador, it can gain immediate worldwide attention. And that, of course, is valuable.

LM: The Symbionese Liberation Army is the most current example?

BJ: The SLA is a domestic example of gaining worldwide, nationwide attention by kidnapping a captive, in this case, a captive who is a member of a prominent media family. In terms of the choice of the victim, it was a brilliant PR stroke. The subsequent public relations handling of the episode by the SLA was also extremely intelligent. Of course, they had some breaks. It was a good story: an attractive and wealthy young girl is kidnapped; she makes a seemingly remarkable conversion to their cause. You know, this is human drama.

With regard to a "wave of kidnappings" I would be cautious about using that term. The kidnapping of a diplomat is still a relatively rare event. There have been 20 to 30 episodes in the past five or six years. I'm sure that far more diplomatic officials overseas have slipped in bathtubs, have been run over by cars, or have suffered coronaries. It's the amount of attention that a kidnapping gets. There have been increases in certain parts of the world—Argentina or Guatemala, for example. But there is no wave of kidnappings in this country. In the past 30 years there have been some 600 federal cases of kidnapping for ransom; it is a relatively rare crime. So far this year there have been some 20 cases. Compared with the average number of murders on any given day in this country, that number is quite small.

LM: Is the tactic effective enough that it's going to continue?

BJ: It's still a useful tactic. It does get worldwide attention. It accomplishes its purposes, sometimes. However, I don't expect to see any wave of kidnappings in this country mainly because the apprehension record here has

been so extremely high. Of the 20 kidnappings that we've had this year, all but one—the kidnapping of Patty Hearst—have been solved and the criminals apprehended. So the odds are against the kidnappers.

In some other countries where the law enforcement agencies aren't as effective, I expect to see a lot more kidnapping. I doubt that we will see anything that can properly be called worldwide proliferation. Tactics like this tend to be self-limiting. It may be like airplane hijackings. As the novelty wears off, it becomes a less attractive means of gaining worldwide media attention. It also tends to be self-limiting because of the risks. Any group that kidnaps must, of course, expose itself. A diplomatic kidnapping causes great embarrassment to the government of the country in which it occurs. Frequently, it is followed by a crack-down on the group responsible for the kidnapping. While winning the battles, the group can lose the war.

LM: As I understand the situation in South America, most of the urban guerrilla movements (e.g., Carlos Marighela's group in Brazil or the Tupamaros in Uruguay) have been virtually eradicated by governments counteracting their activities largely by force. First of all, is this true? Secondly, would you talk about the political effectiveness of the urban guerrilla movements.

BJ: Let's review some recent history of guerrilla movements. The 1960's could be called the decade of the rural guerrilla, of Ché Guevara and Fidel Castro, of the Viet Cong. There was great concern in the mid-60's that Viet Nam or Cuba would be repeated 10 or 20 times throughout the nations of the Third World, particularly Latin America. If you recall, there were mini-invasions by small bands of Cubans parachuting into the Dominican Republic or landing on the coasts of Central America; there was Ché Guevara's own foray into Bolivia. Toward the end of

(continued on p.28)

The Seven Deadly Sins of the Urban Guerrilla:

Even though the urban guerrilla may rigorously follow all the security regulations, he can still make mistakes; no guerrilla is perfect, but one can do one's best to reduce the margin of error. Here are seven failings we must avoid:

Inexperience, which makes one underestimate the enemy's intelligence, or assume some tasks to be "easy," thus leaving evidence which may be fatal. The same inexperience can also lead to overestimating the forces ranged against one. Then one's assurance, decisiveness and courage will suffer, and one will be too easily discouraged;

Boastfulness, which leads a man to publish his bold deeds to the world;

Over-valuing the urban struggle: those who are wholeheartedly absorbed in the excitement of guerrilla activity in the towns may give too little attention to launching guerrilla fighting in the countryside. They may come to think urban fighting is decisive, and devote all their organizing powers to that. Towns can be strategically encircled, and then we can only evade or break the cordon if there is guerrilla activity in the country as well. Without that we are always open to severe damage from the enemy;

Disproportion between our action and our available logistical infrastructure.

Precipitateness, when we lose patience, become over-excited and move into action at the risk of heavy losses;

Temerity, which may cause us to attack the enemy just at the moment when he is at his most aggressive;

Improvisation.

Carlos Marighela launched Action for National Liberation (ALN) in 1968, a series of armed uprisings against the forces of repression in Brazil. He was killed by the police on November 4, 1969.

The urban guerrilla will always try to act in the context of some purpose that is advantageous to other people, thus gaining their support. Wherever the government's ineptitude and corruption are most evident, the guerrilla must show that this is what he is fighting against. For instance, one of the heaviest burdens laid on us by the present government is a very high taxation rate; therefore, the guerrilla will set about attacking the dictatorship's fiscal system and using all possible revolutionary violence to hamper its efficiency. He will do whatever he can against the officials, and institutions of the regime responsible for the increasing cost of living, against wealthy businessmen, both Brazilian and foreign, large landowners, and all those who are making huge profits out of low salaries, rising rents and the high cost of food.

The stress the guerrilla lays on acting to help ordinary people is the best way of obtaining their support. From the moment a large proportion of people begin to take his activities seriously, success is assured...

— Carlos Marighela, *For the Liberation of Brazil*, translated by John Butt and Rosemary Sheed, Penguin Books, Great Britain, 1971.

(continued from p. 27)

the decade it became clear that rural guerrilla warfare as practised and preached by Mao Tse-tung, Fidel Castro and Ché Guevara was not working. The guerrilla groups were still in existence. They were holding the mountain tops or remained in remote jungles, but after a decade of fighting, that was all they held. They had accomplished very little beyond surviving. Consequently, within the revolutionary movements of the world who watch and learn from each other, there was some impatience. They were clearly not getting anywhere.

And so there was a gradual shift of focus to the urban areas in the late 1960's and early 1970's. In some places this was dictated purely by geography. Mao Tse-tung once wrote that it was impossible to conduct rural guerrilla warfare in a country like Belgium because Belgium has no countryside. Now, Uruguay is a country a lot like Belgium. It has little countryside and certainly one not suitable for guerrilla warfare. It has large flat plains where the population is very sparse and which are open to observation. It has no remote mountains or jungles. On the other hand, it has the huge city of Montevideo, a concrete jungle of several hundred square kilometers where a large proportion of the Uruguayan population resides. And so the Tupamaros, which originally started out in the northern part of Uruguay as a rural guerrilla movement, moved into the city. In other places, the move to the cities was dictated more by the lack of success achieved in the 60's.

By the late 1960's and early 1970's there were several active urban guerrilla movements. What was most frightening to the developed nations was that unlike rural guerrilla warfare, growing political violence in the cities did not seem confined to the underdeveloped nations of the world. There were the riots and street fighting in France in May 1968; riots in West Germany; urban guerrillas were active in Northern Ireland; there was violence here associated with the anti-war and anti-establishment movement. It looked like urban guerrilla warfare could happen anywhere.

Looking back from 1974, we can ask ourselves how the urban guerrillas have fared in comparison with their rural counterparts of the previous decade. They haven't done



very well at all. Very few of them have managed even to survive. The bulk of the Tupamaros are dead or now in prison. Brazil, which from about 1968 on, had a vigorous urban guerrilla warfare movement (in fact, there were 12 or 15 separate movements) is now comparatively quiet. Most of the guerrilla leaders have been killed. Others have been imprisoned or exiled. Others have gone underground or simply disappeared.

The only place in South America where there is still a very vigorous urban guerrilla movement is Argentina, and that's owing to the special circumstances of the Argentine political scene. The urban guerrillas of various political colorations were the cutting edge of the Peronist movement. They created a great deal of disruption, ultimately compelling the military to surrender its power, allowing elections and the return of Peron. Their problem was that once Peron had returned to power, he was less sympathetic toward the continuation of guerrilla warfare. At the same time, because of the peculiar nature of the Peronist movement, which includes both extreme left and extreme right, Peron was not able to crack down on the armed extremists with the same vigor that he may have wanted to. Now with his death, the political situation is again uncertain. Urban guerrillas in Argentina may play a significant role in the current situation.

LM: Why do you think the urban guerrillas haven't fared so well in other countries, particularly in Brazil?

BJ: The urban guerrilla movements, as I say, were born, to a degree, out of impatience with the lack of progress achieved by rural guerrilla warfare. The same impatience discouraged doing tedious work of political mobilization and organization. Very few of the urban guerrilla movements in Brazil had any connections with what one might call mass organizations such as labor unions. The urban guerrillas were going to make the revolution on behalf of the workers, the poor, the oppressed, without significant participation by those on whose behalf the revolution was to be made. They cut themselves off from the masses, which was extremely dangerous for them. They were so impatient that they began to mistake tactics for strategy and gunfights for progress. Carlos Marighela gives us a clear example of this defect in his "Minimanual of the Urban Guerrilla." The most important function of the urban guerrilla, he said, is to shoot. Shooting became a way of accomplishing something. Urban guerrillas began to confuse the means with the ends; violence became the principal activity and the primary objective.

Where guerrillas were part of a genuine mass political movement, as in Argentina, (continued on p. 30)

from: *Kidnappings 1968-1973* — A Report by the Committee on Internal Security, 93rd Congress of the United States of America.

Date and place of kidnaping	Name and title of victim	Organizational affiliation of kidnapers	Ransom terms	Fate of victim
Jan. 16, 1968, Guatemala	Col. John D. Webber and Lt. Cmdr. Ernest A. Munro, U.S. Defense Attaché's Office.	Armed Forces of the Revolution (FAR)	None	Both shot to death.
Sept. 4, 1969, Brazil	Charles Burke Elbrick, U.S. Ambassador	National Liberation Action (ALN), and Revolutionary Movement 8 (MR-8)	Release of 15 political prisoners.	Released on Sept. 7, 1969; received minor head wound.
Mar. 11, 1970, Brazil	Nobuko Okushi, Japanese Consul General	Popular Revolutionary Vanguard (VPR)	Release of 5 political prisoners.	Released unharmed Mar. 14, 1970.
Apr. 5, 1970, Brazil	Curtis S. Cutter, U.S. Consul General	Unknown	None	Wounded by gunfire but escaped.
June 11, 1970, Brazil	Ehrenfried Von Hollenben, West German Ambassador.	National Liberation Action (ALN), and Popular Revolutionary Vanguard.	Release of 40 political prisoners.	Released unharmed June 16, 1970.
July 31, 1970, Uruguay	Daniel A. Mitrone, U.S. Public Safety Adviser.	do	Release of 150 political prisoners.	Shot to death Aug. 9, 1970.
July 31, 1970, Uruguay	Aloysio Mores Dias Gomides, Brazilian Consul.	do	\$250,000.	Released unharmed Feb. 21, 1971.
Aug. 7, 1970, Uruguay	Claude Fly, U.S. Agricultural Adviser	do	Release of 150 political prisoners.	Released on Mar. 2, 1971, after suffering heart attack.
Oct. 5, 1970, Canada	James R. Cross, British Trade Commissioner.	Front de Liberation du Quebec (FLQ)	Release of 13 political prisoners; \$500,000 and safe passage to Cuba.	Released unharmed Dec. 3, 1970.
Dec. 7, 1970, Brazil	Giovanni Bucher, Swiss Ambassador	National Liberation Action and Popular Revolutionary Vanguard	Release of 70 political prisoners.	Released unharmed, Jan. 16, 1971.
Apr. 2, 1973, Argentina	Francisco Agustín Alemani, retired admiral, Argentine Navy.	People's Revolutionary Army	Justice for death of 16 prisoners.	Released unharmed Apr. 7, 1973.
May 4, 1973, Mexico	Terrence G. Leonhardt, U.S. Consul General	People's Revolutionary Armed Forces	Release of 30 political prisoners and \$80,000.	Released unharmed May 6, 1973.
June 18, 1973, Argentina	John R. Thompson, U.S. business executive	do	\$3,000,000.	Released unharmed, July 6, 1973.

BRAZIL'S VANISHING INDIANS

As Brazil's vaunted new highway network spreads through the jungles of the Amazon, it brings death in its train. When one of the roads reached the Xingú National Park, a vast reservation that is the home of more than 2,000 Indians belonging to fourteen different tribes, it cut right through the reserve. Now, helpless before the diseases of civilization — tuberculosis, measles, malaria and alcoholism — the Indians of Xingú stand on the edge of extermination.

Tragically, Brazil's once-touted Indian Protection Service (SPI) was an active accomplice in the decimation of the tribes. Four years ago, the Brazilian Government admitted that SPI had become a "sinkhole of corruption and indiscriminate killing." It conceded that, with SPI's connivance, some \$62 million worth of property had been stolen from the Indians and that bloody massacres had been carried out. The Cintas-Largas Indians, for instance, were attacked from the air with dynamite while the Beicás-de-Pau tribe was exterminated by being given food laced with arsenic. But although the head of the SPI and 58 other officials of the agency were charged with crimes ranging from embezzlement to murder, they were never brought to trial.

The Brazilian Government did, however, make good on a promise to dissolve SPI. In its place, it created the National Indian Foundation (FUNAI) with the declared objective of respecting "Indian people and institutions" and guaranteeing them "permanent possession and exclusive use of land and natural resources." But the emptiness of these promises was soon revealed. Tribes such as the fair-skinned, blue-eyed Acurini will soon be removed from their villages to make way for the bulldozers. And the Tapirape, who have dwelled for centuries in the swamps of the Mato Grosso, have already been forcibly relocated to a reservation where few are expected to survive. Disgusted by the government's hypocrisy, Antonio Cotrim, a leading defender of the Indians, resigned last month from FUNAI, charging that it had become "the grave-digger of the Indians."

Such disillusionment is understandable. Brazil today is in the grip of an abstract devotion to "economic development" that may well complete what individual human greed began — the extinction of the Brazilian Indian.

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TORTURE IN BRAZIL

One of the ugliest aspects of modern life is the fact that between one and two million people are at this moment in jail solely because of their political beliefs.

This political imprisonment takes various forms: internal exile — a kind of "house arrest" within the borders of a country; banishment to remote penal islands; and being locked up in concentration camps, city jails, national prisons, and other kinds of detention centers . . .

The ten-year-old military government that

seized power from the reformer Joao Goulart flies the banner of "Order and Progress" and amazes the world with its story of Brazil's "economic miracle." Order and progress have been achieved by Draconian methods. The benefits of the country's rapid development go to the few, while poverty proliferates. The repression, jailing, torture, and censorship spew blood and dishonor on whatever gains have been achieved for Brazil's 100 million people.

The last fixed estimate of political prisoners, in 1972, was 12,000, but currently it may be anywhere from 500 to 5,000. Reuters estimates the number of victims killed by Brazil's notorious death squads at 1300. At least 210 political prisoners and suspects are known to have died in police custody, mostly under mysterious circumstances. The documentation of torture and censorship can only evoke memories of the Nazis.

The army has long played a crucial role in Brazilian history, helping to end slavery in 1888 and to depose Emperor Pedro II the following year. But the tight military control that began in 1964 and was further intensified in late 1968 is without parallel in the country's history. Countering the repression has been one major force, the Roman Catholic church, which is increasingly at odds with the regime, and a broad range of other oppositionists of varying political hues.

In a horrifying document, "Report on Allegations of Torture in Brazil," Amnesty International detailed the findings of a 1972 inquiry. Names of 1081 reported victims and their 472 tortures are listed. Eyewitness accounts are given. Details of physical, psychological, and electronic torture are stated. Brazilian authorities replied by banning from the press all Amnesty International statements on Brazil. (*Index* magazine, published by Writers and Scholars International, has also documented the staggering facts of censorship and press control in Brazil.)

Political prisoners in Brazil are mainly trade unionists, peasant leaders, university staff and students, journalists, progressive clergy, and politicians or military men who had supported the democratic regime, which was overthrown in 1964. It has been charged that the clergy, after radical students, have been the major target of oppression and torture. Priests have been expelled or refused re-entry after foreign trips. Others have been jailed. Some Catholic publications and radio stations have been closed down.

An inspirational symbol of church resistance to the regime is Dom Helder Camara, archbishop of Olinda and Recife, several times a Nobel Prize nominee. The Archbishop is not permitted to speak publicly, and the press cannot report his activities. An assistant of his was killed, apparently by rightist vigilantes, in 1969. Last year a number of lay workers associated with Dom Helder were jailed and tortured.

A few of Brazil's political prisoners:

- Mañuel de Conceicao, 37-year-old peasants' leader who opposed government policies and was shot five times in the legs in 1968 before he was jailed. Released four days later, he had to have one leg amputated. During an army crackdown in 1969, he fled to the jungle but was captured in 1972, tortured at length (his fingernails were ripped out), and jailed for an unknown period. He has been hospitalized six times since 1972.
- Vera Silva Araujo Magalhaes, a 24-year-

old Rio student, was arrested in 1970 for "distributing leaflets." She was subjected to brutal physical and psychological tortures, suspended helpless for seven hours, given electric shocks, beaten, and whipped. Her legs were left paralyzed. She was tried and released three months later and lives in exile.

• Father François Jentel is a French-born priest who has been in Brazil twenty years, working in the Mato Grosso with Indians and peasants. He helped his village parish resist incursions of large landholders. When there was a shooting incident between his peasants and armed government men, Father Jentel, who was not involved, was held culpable on a dozen charges — including arming peasants and inciting them—which were palpably false. He is serving a ten-year sentence.

— from: *The Geography of Disgrace*
A World Survey of Political Prisoners
by Robert Shelton
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June 15, 1974.
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RIO DE JANEIRO, March 15, 1973.

Brazil's bishops, in their strongest and most detailed declaration of human rights, have denounced various types of discrimination in this country and the limitation on basic freedoms here . . .

The basic human rights said to be among those "least respected" were:

The right to liberty and physical integrity when faced with excessive repression.

The right to political participation, in particular denied to the opposition party.

The right to association, especially in regard to labor unions.

The right to expression and information.

The right to legal defense, in view of the absence of a habeas corpus provision.

The right to possess the land on which one works.

The right not to be subjected to systematic political and social propaganda and aggressive and indiscriminate commercial advertising.

The right to positive criticism of local issues.

The right of the church to greater participation in social activities sponsored by the civilian authorities. . . .

The bishop's strongest denunciation was directed against the oppression of Brazil's Indian population. The document charged that about 100,000 Indians were "in the process of being exterminated." . . .

Copyright © New York Times, March 18, 1973

(continued from p. 28)

they fared far better than in other countries where they were not. Through acts of violence, they also tended to alienate what support they did have. Carlos Marighela ended up the way you might expect — the way that many of the guerrillas did — he was killed in a gun battle. The net achievement was very, very little.

LM: Is there any substance to the idea that this kind of violent death serves the revolution as a martyrdom?

BJ: There's possibly some utility in martyrdom, but the utility of martyrdom is to inspire and attract followers, not to repel them with the certainty of death. Martyrs are effective only when there is an organization that survives and can take advantage of the martyrdom. When there is no one else to carry on the struggle, when everybody becomes martyrs, by death, imprisonment or exile, then martyrdom serves little purpose. Martyrdom becomes suicide.

The mistake of these groups is that they were action-prone to the point that action replaced strategy. From the beginning, the guerrillas were clearly at a disadvantage in terms of firepower. While the war may be occasionally spectacular while it lasted, it was a foregone conclusion that in a series of shooting contests, they were going to lose. They also lost because in many cases the governments resorted to extra-legal measures against these groups and — this may sound cynical — they got away with it simply because the masses of people did not care that much about the guerrillas.

LM: Couldn't the lack of action by the masses be interpreted as a fear of similar repressive measures against them?

BJ: Had they had the allegiance of the masses, there probably would have been a steady flow of people going into the movement to replace those lost. They simply did not have the sympathy — not because the masses lived in fear. There simply was very little concern for the fate of the urban guerrillas. Undoubtedly, there were some who were deterred by fear: some of the potential joiners, those who sympathized with the movement and thought about joining it, but saw the majority of their predecessors incarcerated or killed and changed their minds.

LM: I would think that fear must have de-

tered the middle-of-the-road person who would not have been a guerrilla but who would have been outspoken against the repression. Or the journalists who would have written about it if there had been no censorship.

BJ: Clearly, there was repression, and it was effective. However, particularly in the case of Brazil, I don't think that repression alone is an adequate explanation for the guerrillas' failure. Even while the government of Brazil was engaged in repressive tactics, tremendous economic progress was taking place in Brazil. This was of tremendous importance. An urban guerrilla had to fight not only against a very tough, often brutal government, but also against the fact that the government, however repressive, was bringing a remarkable amount of economic progress to large numbers of people. That economic progress has still not spread to all parts of Brazil, but, ironically, the guerrillas chose as their base Rio de Janeiro and Sao Paulo, where the economic progress has been most dramatic. It is not simply the fact that is was frightening or appeared futile to join or support the urban guerrilla movement. There was an attractive alternative. To a student in a university facing the options of opposition to the government or participation perhaps as a technocrat in sharing Brazil's new wealth, the latter appeared more attractive, and many potential supporters of the guerrilla movement were no doubt attracted by the possibility of obtaining a piece of the economic action. That might be a decent job with a car, a house, good wages, an extra 13th month salary, and a sliding peg that prevented loss from inflation, as an assembly line worker in a Volkswagen or Ford factory. Or for a graduating economist from the University of Sao Paulo, it might be a position in the government. The fact was that the economic conditions of Brazil were changing, not only making urban guerrilla warfare appear less attractive, but, more important, making the urban guerrilla less relevant.

Change was occurring — not to all, but to many — and the urban guerrillas were not a part of it. In fact, they were, to a degree, a disruption and, therefore, a large number of people, if they had any sympathy for the guerrillas to begin with, turned against them, as people became more and more co-opted economically into the system. The people

did not participate politically in the system, but economically they could. If economic progress begins to slow down, if inflation gets out of hand again, and if confidence in the future begins to flag, then despite repression, one would probably see the emergence of new guerrilla groups in Brazil.

But what is most impressive to me about Brazil is not simply the economic progress. It is the Brazilian sense of confidence in themselves and in shaping their own future. As an historian, it reminds me of the kind of spirit that must have possessed so many in this country at the turn of the present century. The entire population of Brazil is by no means free from poverty. In fact, depending upon which statistics you choose, in some parts of the country, things are getting worse. Still, the Brazilians are talking about making it in the world — not as a developing nation, but as a genuine world power, economically, and politically. Their confidence in the future prevails despite the less attractive side effects of the progress they have achieved — the pollution and the damage to ecology and to the human ecology. To many Brazilians, the tribes of the Amazon stand in the way of Brazil's future. Whatever sympathies there are toward them, the Indian tribes are not going to be allowed to halt Brazil's development.

The history of primitive peoples has been that either they are pushed aside, incorporated, or become marginal. It's lamentable, but nonetheless, an inescapable fact that primitives are disappearing. Some may fight to protect them or soften the blows of civilization, but the individual on the frontier, whether carrying a rifle or driving a bulldozer, worries less about the fate of savages.

In Brazil, there is also the attitude of many that Brazil must fill up its own empty spaces before someone else does. The Amazon is one of the last major inhabitable portions of the earth and there is some concern among Brazilians that if Brazil does not fill this land up with Brazilians, the nations of the world, faced with growing population problems, will compel Brazil to give up this land for the settlement of excess population from other parts of the world. Brazilians are, therefore, determined to fill up the Amazon, not solely for the economic gain it may bring Brazil but to fulfill a manifest destiny to march to Brazil's historical borders. ■

EXECUTIVE PAY FOR BRAZILIANS SKYROCKETING

by Leonard Greenwood

RIO DE JANEIRO—It was one of the most glittering weddings in Brazil in years. The bride was radiant. The richest and most powerful families were present and newspapers gave it big coverage.

The bills came to more than \$250,000. Yet the bank director whose daughter had walked up the aisle did not pay a cent.

He put it on his expense account . . .

A top Sao Paulo executive came to Rio for negotiations. After five days of wining and dining his business associates, he passed the tab to his firm. It was more than \$7,000.

Incredible? Not in today's Brazil after

six years of economic boom. . . .

The scale of "benefits" has gone wild as Brazilians and foreign firms compete for administrators and technocrats to fill jobs in an economy that has doubled in eight years and which now is the fastest-growing in the world.

Industrialists, bankers and economists agree that the salaries for top men are probably the highest in the world. They are 20%, 30% or 40% more than a man would earn in a similar job in the United States — in commerce, industry and even the diplomatic service. . . .

If Brazil pays its executives the highest salaries in the world, how is it able to compete in world markets?

How, in fact, is it able to increase its exports year after year as it has done recently?

According to economic specialists, the trick is in the very low salaries paid to the mass of workers lower down the scale, and in small research and development costs.

The majority of Brazilian workers receive only a fraction of what a worker in the United States gets. The minimum wage — that millions of Brazilian workers get — is about \$50 a month. Most factory workers earn less than \$100 a month. Furthermore, strikes are illegal, so companies have no breaks in production. . . .

Can the high salaries for Brazilian executives continue? Probably, say experienced observers. It will last as long as security forces are able to continue repressing the work force.

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THE COST OF LIVING



Orlando and Claudio Villas-Boas, nominated three times for the Nobel Peace Prize, first arrived in the Upper Xingú river region in 1943. As leaders of the last national Brazilian expedition into the interior, their job was to open the area for colonization. Instead, they declared that the land belongs to the 15 tribes living in the region. The Villas-Boas philosophy is that the Indians must be allowed to decide themselves when and whether or not they shall be integrated into Brazilian society. As a result of their continuing efforts to insure the tribes of their autonomy, the Xingú National Park was established in 1961 by Presidential decree. Amid international protest, its boundaries were violated by the construction of the BR 80 Highway. After 30 years, the Villas-Boas brothers remain at their outpost, Posto Leonardo, on the banks of the Xingú.

With an extension of 6,750 kilometers [about 4,200 miles], the [Trans-Amazonian Highway], will link the terminal points of navigation on the southern tributaries of the Amazon and will be a clear pathway for the Northeasterners in the colonization of the enormous demographic vacuum and the beginning of the utilization of the hitherto inaccessible potentialities of the area.

President Emilio G. Medici, March 18, 1970

The native skillfully guides the raft of virola logs along the narrow, twisting jungle stream. Destination: the storage pond of Georgia-Pacific veneer plant at Portel, Brazil, near the mouth of the Amazon River. Here the valuable logs are peeled into wafer thin sheets of wood which are shipped to our Savannah, Georgia, hardwood plywood operations. Finally, the veneers beautify homes and offices all over America and the world in Georgia-Pacific's decorative hardwood paneling.

— from, "Georgia-Pacific Shouts Timber-r-r-r in the Amazon Jungle," Wall Street Journal, October 17, 1967

CATS SLICE OUT A HIGHWAY IN THE JUNGLE

Like a maniacal Rio taxi driver living his fondest dream, the Brazilian lowers the blade of his yellow Caterpillar and charges off toward the obstacles in his path. An engineer watching at the jungle site near the Xingú River in the Amazon Basin waves his hand toward a nearby fleet of earthmoving equipment. "See that gear? It is 95% Caterpillar," he says.

Caterpillar Tractor Co. [Peoria, Ill.] is cleaning up on Brazil's massive road building program and, in particular, on the Trans-Amazon Highway that will eventually stretch 3,100 miles from eastern Brazil to the Peruvian border. In just two years, Caterpillar has sold 770 pieces of machinery worth \$47 million to the Brazilian army's engineer corps and the seven private construction companies that are building the road.

— Business Week, January 8, 1972

10 LARGEST FOREIGN INVESTORS IN BRAZIL

	US\$ Million
1. Brazilian Light Ltd. (CANADA)	142,038
2. Volkswagenwerk A.G. (GERMANY)	118,853
3. British-American Tobacco (U.K.)	98,881
4. Rhone Poulenc S.A. (FRANCE)	80,606
5. Ford Motor Company (U.S.A.)	79,849
6. Standard Oil Company (NEW JERSEY-U.S.A.)	71,531
7. Nippon Usiminas Kabushiki Kaisha (JAPAN)	61,050
8. Shell Overseas Holdings Ltd. (ENGLAND)	57,194
9. Union Carbide Company (U.S.A.)	53,168
10. General Motors Corp. (U.S.A.)	46,764

In 1966, U.S. Steel... began flying over the [Amazon] area, approaching it eastward from the Xingú River, while other United States companies, notably Union Carbide, advanced westward from the Northeast.

In 1967, the laborious search paid off. A Brazilian geologist for U.S. Steel noted the bare hills and descended upon the ridge. One look at the reddish and grey rocks on the plateau and he knew he had come upon a gold mine, or iron mine, we should say. . . .

U.S. Steel quickly made claim on the land, but negotiations for exploration rights stretched on for another three years. At the time, Brazilian law conceded only 5,000 acres per company for exploration. The bed extended 160,000 acres. U.S. Steel asked for one piece in the name of its Brazilian company, Cia. Meridional de Mineracao, and 31 more in the names of various directors and old employees. The Brazilian government, astounded by the number of requests, approved Meridional's only and buried the rest away for further study."

— Brazilian Business, Aug. 1972, V. LIL, #8. "The Carajas Iron Ore Project—a Boost to Amazon Development" by Yvonne Thayer



AN ANTHROPOLOGIST SPEAKS OUT

by Shelton H. Davis

Contrary to the claims of many, the situation of Indian peoples in Brazil is not a complex one. It is an extremely simple one which has been repeated over and over again in the colonial history of the Americas and is being repeated at this very moment in almost every area where Native Americans live, from Black Mesa in Arizona to James Bay in Northern Canada, to the Xingú National Park in Brazil. Namely, in spite of national and international legislation to the contrary and regardless of the claims of government bureaus, the lands of Indian peoples are being robbed and expropriated in the name of national development and growth. The so-called "civilizational process" is today, as it has been for more than four centuries, nothing less than a convenient euphemism for the expropriation of native territories and land.

The brutal consequences of this wholesale expropriation of Indian property on the lives of Indian peoples have been documented in tons of anthropological and historical investigations. The first major analysis of the situation of indigenous peoples in Brazil was a 1957 article by the Brazilian anthropologist Darcy Ribeiro. Ribeiro's study analyzed population statistics for 230 tribes, known to exist in Brazil at the turn of the century, and found that more than one-third (87 tribes) had become extinct. Between 1900 and 1957, Indian population in Brazil dropped from over one million to less than 100,000 people, leaving a spattering of contacted tribes who were culturally devastated and faced severe conditions of depopulation, disease, malnutrition, and poverty. Tribes such as the Sao Paulo Kaingang, the Xokleng, and the Umutina, with recorded aboriginal populations of 1200, 800, and 1000 people respectively, were found in 1957 to contain only 87, 189, and less than 200 persons.

When the National Foundation for Assistance to the Indian (FUNAI) was created in 1967 to replace Brazil's scandal-ridden Indian Protection Service, part of its mandate was explicitly to "integrate" Indians into national development and growth. With the Plan for Integration of the Amazon announced in 1969 and with the construction of the Trans-Amazon Highway begun in 1970, FUNAI was given an important role in the political and economic objectives of the military government of Brazil.

In 1971, the Parakana tribe was "pacified" by FUNAI workers, and eight months later the first construction crews arrived for the Trans-Amazon Highway only 28 kilometers from the Parakana village. Less than 16 months after their first contacts with "civilization," the Parakana tribe was well along the road to death and extermination. The Aboriginal Protection Society reported (London, 1973) that only 80 members of the tribe were left alive, as a result of venereal disease, grippe, and other infections brought to them by the highway workers.

This example is only one of the more recent instances of the continuation of the genocide of Native Americans in the Amazon, perpetrated in the name of economic development. Other tribes' lands have been invaded not only by the Brazilian government but by national and international interests in mining, lumber, agri-business and

SOURCES OF FURTHER INFORMATION

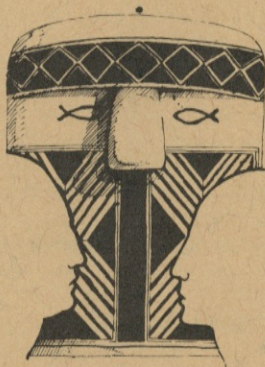
INDIGENA, documentation center of the native people of the Americas, is particularly concerned with the rights of Indian peoples and nations of the Amazon region of South America. Information can be obtained by writing care of Indigena, P.O. Box 4073, Berkeley, Calif. 94704.

AMERICAN FRIENDS OF BRAZIL publish a quarterly Brazilian Information Bulletin documenting and disseminating information on contemporary affairs in Brazil. P.O. Box 2279, Station A, Berkeley, Calif. 94702.

AMNESTY INTERNATIONAL keeps close watch on the plight of political prisoners around the world. U.S. National Section, Room 64, 200 West 72nd St., New York, N.Y. 10023.

The initial problem in the Amazon is to really get to know it. To do so, it is vital to make it more accessible and more open. Thus the policy of my government is directed primarily to the undertaking of a gigantic integration program, with the two-fold objective of exploration and settlement.

— President Medici
October 8, 1970



other industries, and similar destruction to the Indians has occurred. It must be stated categorically that the Indians are specifically recognized by national and international law as having real rights to this land. Certainly, if trends continue, by the end of the decade the total loss of the aboriginal land base will be a fait accompli in Brazil.

The National Indian Foundation is literally tied to these economic interests, through its presence within the Brazilian Ministry of the Interior and through its mandate to insure that Indian peoples do not serve as an obstacle to national development and growth. Without some control over the activities of international corporations, neither FUNAI nor the Ministry of Interior can be expected to protect constitutionally recognized Indian rights. Change in Indian policy, if it is, to occur, must focus on wider issues of international assistance to the military government of Brazil, and the scope of activities of these foreign and multinational firms. ■

Shelton H. Davis has taught anthropology at the Federal University of Rio de Janeiro and at Harvard. He is presently co-director of Indigena.

The country along this river is a fine natural cattle country, and some day it will surely see a great development. It was opened to development by Colonel Rondon only five or six years ago. Already an occasional cattle ranch is to be found along the banks. When railroads are built into these interior portions of Mato Grosso the whole region will grow and thrive amazingly — and so will the railroads.

— Theodore Roosevelt
Through the Brazilian Wilderness (1914)

Half of the world's population is suffering from hunger. It is predicted that there is going to be a scarcity of food in the coming decades. The Amazon region is fated to become the world's greatest exporter of meat.

— Guilherme Cardoso
Executive, King Ranch, Brazil

Every road being driven through the tropical forests of the States of Amazonas and Mato Grosso is a nail driven into the coffin of the Brazilian Indian.

— Timothy Ross,
Manchester Guardian, December 1972

In Rio de Janeiro, I met an American who, as part of a syndicate, was building up a chain of vast ranches in the Mato Grosso. He showed films of the beautiful country in which his herd of cattle roamed, but this was mostly taken from the air. He admitted that although he flew his aeroplane in regularly to inspect his properties, he seldom, if ever, spent a night there. Some Xavante Indians were, he said, "allowed" to live on a corner of his land, but they would have to go as soon as he needed to clear the jungle there. He was proud of the way he had treated them, saying that every month or so he gave them a sack or two of rice and beans — and the current edition of Playboy magazine, which he showed pictures of them looking at, among hoots of laughter from the rest of the audience. He claimed to admire the Xavante, saying that they were very tough guys, but he finally destroyed his credibility with his next remark.

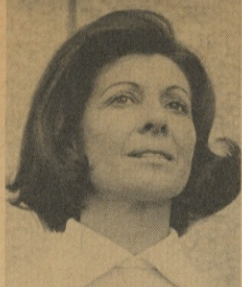
"You can buy the land out there now for the same price as a couple of bottles of beer per acre. When you've got half a million acres and twenty thousand head of cattle, you can leave the lousy place and go and live in Paris, Hawaii, Switzerland or anywhere you choose."

— Robin Hanbury, "Tennis or the Indians of Brazil: A Question of Survival," 1972

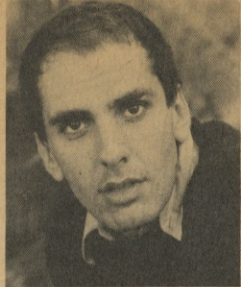
The United States, said Sen. [Frank] Church, has twice as many officials there [Brazil] in proportion to the host-country's population, as the British had in India "when they were providing the government for that entire country."

Administration of U.S. programs in Brazil required 588 official Americans or "approximately one per 150,000 Brazilians," the testimony showed. The British had approximately one civil servant there per 300,000 Indians. The American figure, he added, did not include the more than 800 Brazilians working for U.S. agencies in Brazil or the more than 300 Peace Corps volunteers there.

— Washington Post, July 25, 1971



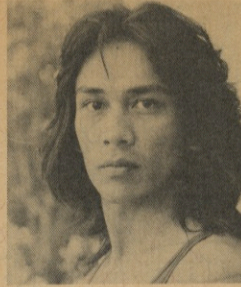
Susan Brown



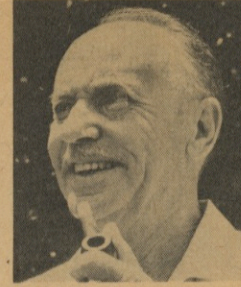
Michael Ivan Cristofer



Soledad de Oram



Ken R. Ganado



Martyn Green

WHO'S WHO

SUSAN BROWN, Mrs. West, was last seen at the Mark Taper Forum in the New Theatre For Now production of Christopher Isherwood's *A Meeting by the River*. Her other local theatrical credits include *The Death of Bessie Smith* and *Under the Yum Yum Tree*. On Broadway, she has appeared in *Cut of the Axe* and *The Girl in the Freudian Slip*. She toured for a year with Melvyn Douglas in *Inherit the Wind* and has appeared in numerous off-Broadway productions. For two years she appeared as Constance Carpenter in the teleseries *Return to Peyton Place*, which was preceded by a two-year stint on *Bright Promise*. Other TV appearances include *Death Valley Days*, *The Name of the Game*, *Doc Elliot*, *Mod Squad*, *Bonanza*, and *The Rookies*. Her film work includes the popular *The Andromeda Strain*, as well as the upcoming *The Klansman* starring Richard Burton and Lee Marvin. Miss Brown is a native Californian, born in San Francisco, and a graduate of USC.

MICHAEL IVAN CRISTOFER, Carlos Esquerdo, is making his fifth appearance with the Mark Taper Forum. His last major stage role was that of a different brand of revolutionary in *BRECHT: Sacred & Profane*. Mr. Cristofer was seen last fall as the bizarre rock star, Crow, in the Taper's New Theatre For Now "In the Works" Festival production of *The Tooth of Crime*, for which he was honored with a Distinguished Performance Award by the Los Angeles Drama Critics Circle. He was also featured in the Festival production of Susan Miller's *Confessions of a Female Disorder*, and appeared in the Taper's Forum/Lab production of *Ajax* with Susan Tyrrell. In New York, he played Rogozin in *Subject to Fits* at Joseph Papp's Public Theatre. Mr. Cristofer was in the off-Broadway production of *The Justice Box* and the American premiere of Tom Stoppard's *Albert's Bridge*. His repertory credits include major roles at the Washington Arena Stage, the Long Wharf Theatre, A.C.T. of Seattle, the Theatre of the Living Arts, St. Alban's Rep, and the Beirut Repertory Company of Lebanon, where he played Mephistophilis in *Dr. Faustus* and Petruchio in *The Taming of the Shrew*. He recently completed his first motion picture *Vrooder's Hooch* with Timothy Bottoms and directed by Arthur Hiller. Mr. Cristofer will be seen

with Hal Holbrook in the six-part NBC-TV Special of *Sandburg's Lincoln* and the 20th anniversary episode of *Gunsmoke* this Fall.

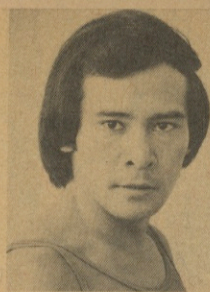
SOLEDAD de ORAM, member of the tribe, was born and raised in New Mexico, although her summers were spent studying in Matehuala, San Luis Potosi. Her interests are in the fields of gymnastics, track, and the martial art of Kung Fu. Miss de Oram's talents in Kung Fu led her to become an instructor at the Tony Feliz studio in East Los Angeles. She recently became interested in acting and just completed a commercial for the Housing Urban Development. Miss de Oram, a graduate of Eastern New Mexico University, is currently studying with Bruce Glover.

KEN R. GANADO, member of the tribe, who is part California Pomo Indian and Filipino, is a former member of the Inner City Repertory Dance Company. He has toured with the Gloria Newman Dance Company and has performed the male lead in Manuel Alum's *Era* with the UCLA Dance Company. With the Youth Theatre Productions in Santa Barbara, he appeared as Bernardo in *West Side Story*; and, at UCSB, was seen in *Oh, What a Lovely War* and *The Good Woman of Setzuan*. Mr. Ganado is a member of the newly-founded dance ensemble, *Dance/L.A.*, and has trained with the late Jack Cole, Mia Slavenska, Donald McKayle, and Lar Lubovitch. He is a graduate of UCLA, where he will be teaching in the fall.

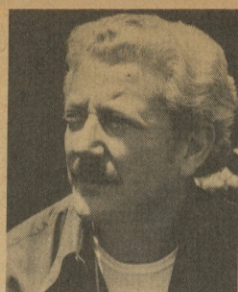
MARTYN GREEN, Major Brigg, has enjoyed a career which has spanned over 50 years and which began on the professional stage in England in 1919 shortly after his discharge from The Royal Fusiliers. A member of the famed George Edwards Company, he appeared on tour with them until he joined the D'Oyly Carte Opera Company in 1923. With the exception of the World War II years when he served with the Royal Air Force, Mr. Green remained with the D'Oyly Carte until 1951 and, appearing in almost all of the principal comedy roles, achieved a reputation as being "the foremost interpreter in the world" of the famous Gilbert and Sullivan Operas. He earned the cognomen of "Mr. Gilbert and Sullivan himself." He has recorded almost all of their operas and has performed their works in concert with The New York Philharmonic, The Boston Symphony Orchestra, The Philadelphia Orchestra, and The Chicago Symphony. During his years with the D'Oyly Carte, he also

made major appearances on the London stage and in New York, where he made his Broadway debut in 1934 to unanimous acclaim in *The Gondoliers*. Among the legion of leading stage roles he has played are Caesar in *Caesar and Cleopatra*, General Burgoyne in *The Devil's Disciple*, O'Casey in *Drums Under the Window*, Chaucer in *Canterbury Tales*, The Captain in *Oh! Captain!*, Captain Hook in *Peter Pan*, Keichi Asano in *A Majority of One*, Chang in *Shangri-La*, Kris Kingle in *Here's Love*, and Mr. Tarleton in *Misalliance*. Mr. Green also toured as Dr. Pangloss, Martin, and "Himself" in *Candide* with Mary Costa and Irra Petina. Last Fall, he appeared in the Taper's New Theatre For Now "In the Works" production of *23 Years Later*. His recordings include *Martyn Green Sings Gilbert and Sullivan*, readings from *The Treasury of Ribaldry* and *The Arabian Nights*, and *Tell It Again* with Julie Andrews. He made his Grand Opera debut as Papageno in *The Magic Flute* and has staged and appeared as The Learned Judge in *Trial by Jury* for the Houston Symphony Orchestra. He has two books to his credit, *Here's-A-How-De-Do* and *Martyn Green's Treasury of Gilbert and Sullivan*. Mr. Green has an impressive list of television credits, including among the highlights his "Seven Minute Mikado" for the first *Omnibus* show, the White Rabbit in *Alice in Wonderland* for *Hallmark Hall of Fame*, the Spokesman for the Winston Churchill *Valiant Years* series. He staged and cut The Bell Telephone Hour version of *The Mikado* with Groucho Marx and Helen Traubel to a 49-minute version. His library of awards include a citation from the Mayor of New York in 1960, one from the Yale Drama School, one of two awards from The Philadelphia Art Alliance for his "Distinguished Contribution to the American Theatre," and a special Lambs Club Award. His most recent film appearance was as Captain Cecil Lewis in the American Film Theatre production of *The Iceman Cometh* with Robert Ryan and Fredric March.

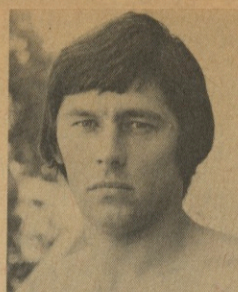
FRANK MICHAEL LIU, member of the tribe, was born in Russia of Chinese-Russian ancestry. He made his Broadway debut in the José Quintero production of *Gandhi* with the late Jack MacGowran. He also appeared in the Forum Lab production of *Here I Am* at the Pilgrimage Theatre. His motion picture credits include *The Strawberry Statement*, *Believe in Me*, *Hang-Up*, and Walt Disney's *Island at the Top of the World*. His television credits include *Ironside*, *The Streets of San Fran-*



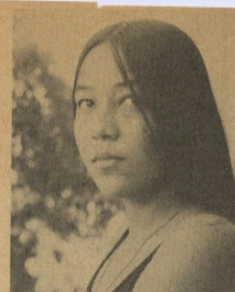
Frank Michael Liu



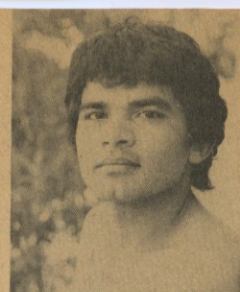
Joseph Maher



Fredd Morgan



Nilak



Mauricio Palma

cisco, *The Magician*, *Love*, *American Style*, *Hawaii Five-O*, and two episodes of *Kung-Fu*. He has made three Movies of the Week: *If Tomorrow Comes* starring Patty Duke, *The Chadwick Family* starring Fred MacMurray, and the upcoming *Aloha Means Goodbye* with James Franciscus. Mr. Liu received his Bachelor's Degree in Drama from San Francisco State College, his Master's Degree in Journalism at UCLA, and is currently in the Masters of Fine Arts program at UCLA.

JOSEPH MAHER, *Alan West*, made his initial appearance for Center Theatre Group as the Earl of Warwick in the Ahmanson Theatre staging of *Saint Joan* last season. On Broadway, Mr. Maher appeared in *The Prime of Miss Jean Brodie*, *The Chinese Prime Minister*, *Henry V*, and *There's One in Every Marriage*. His off-Broadway credits include *The Hostage, Eh?* with Dustin Hoffman, *The Local Stigmatic* with Al Pacino, *Live Like Pigs*, and the New York Drama Critics Award-winning *The Contractor* by David Storey, in a role he repeated when *The Contractor* was filmed by NET-TV. Mr. Maher has played leading roles at the San Diego Shakespeare Festival, the American Shakespeare Festival, and the Theatre Company of Boston, and he is a past member of the Tyrone Guthrie Theatre. He recently appeared in the American premieres of *The National Health* and *Forget-Me-Not Lane* at the Long Wharf Theatre in New Haven, Conn. Last year, he played the title role of *Pantagloize* at the Alley Theatre in Houston. He has completed a full length play, *Slipping Back*, and a number of his one-act plays have been presented in the New Play Series at The American Shakespeare Festival. His motion picture credits include *For Pete's Sake* with Barbra Streisand, and the soon-to-be released *One Across, Two Down* with Geraldine Fitzgerald. He was also featured in *The Applicant*, an award-winning short subject. For television, he has been seen in the Hallmark Hall of Fame productions of *Little Moon of Alban* and *The Holy Terror*.

FREDD MORGAN, member of the tribe, was most recently affiliated with the Contemporary Dance Theatre in Cincinnati, appearing in the title role of *Prometheus*. Mr. Morgan is a graduate of the University of Cincinnati, where he received his Bachelor's Degree with an acting emphasis. While attending college, Mr. Morgan worked as a wrestling coach and has pur-

sued a career in professional golf during his residence in California.

NILAK, member of the tribe, has studied dance for 17 years, specializing in jazz, ballet and modern afro techniques. She has appeared in such musicals as *The King and I* and *Carousel* for the Theatre Under-the-Stars in Atlanta, and *Caesar and Cleopatra* and *Lysistrata* for Theatre Atlanta. In Los Angeles, she appeared in the rock musical *Portrait of Life* at the Hollywood Palladium. Her most recent film credits include *Johnny Vic* and *The White Dawn* with Timothy Bottoms and Lou Gossett. Nilak is a graduate of Cal State Long Beach in theatre.

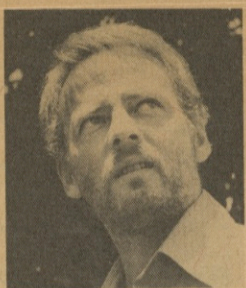
MAURICIO PALMA, member of the tribe, was born in Nicaragua and graduated from the University of Hawaii with a degree in Drama. His theatrical credits include *The Melting Pot*, and the role of Starbuck in *The Rainmaker*. He has been seen in two student films, *Rampage* and *The Hitchhiker*, and recently completed directing and acting in *The Wanderer*. His outside interests include dancing, music, scuba and sky diving, motorcycle riding, horses, swimming and sculpture.

BEN PIAZZA, Mark Crawford, played Nick opposite Uta Hagen and Arthur Hill in the original Broadway production of *Who's Afraid of Virginia Woolf?* In addition to this prestigious success, he has created numerous roles on Broadway, including his performance as Sherwood Anderson in *Winesburg, Ohio*, and opposite Sessue Hayakawa in a two-man show, *Kataki*, in which Mr. Piazza spoke the only dialogue and for which he won a Theatre World Award. Also on Broadway, he appeared in *Theatre 69*, an Albee-Barr repertory event in which he played Jerry in *The Zoo Story* and the intern in *The Death of Bessie Smith*. Off-Broadway, he has played three of the theatre's most famous roles, the title role in Albee's *The American Dream*, Clov in Beckett's *Endgame*, and Green Eyes in Genet's *Deathwatch*. In addition, he appeared off-Broadway in *The Zoo Story* and later toured the production in South America. In East Coast engagements, he has played Tom in *The Glass Menagerie*, Brother Julian in *Tiny Alice*, Roat in *Wait Until Dark*, Stanley Kowalski in *A Streetcar Named Desire* and Beau Decker to Sandy Dennis' Cherie in *Bus Stop*. In a South American tour, he played Chance Wayne opposite Viveca Lindfors in *Sweet Bird of*

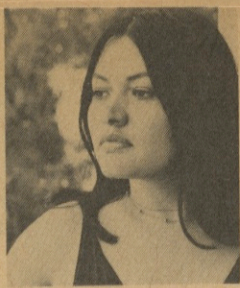
Youth. He made his motion picture debut opposite Gary Cooper and Maria Schell in *The Hanging Tree*. His other films include *Tell Me That You Love Me*, *Junie Moon* with Liza Minnelli and, most recently, *The Outside Man*. His many television performances range from *Studio One*, *Naked City*, and *The Defenders*, to *Mod Squad*, *Mannix*, and a highly acclaimed performance on *The Waltons*. He recently appeared on television in Stanley Kramer's *The Trial of General Yamashita* and he will soon be seen in *The Trial of Lt. Calley* for the same series of Specials. In addition to acting, Mr. Piazza has written and has had published the novel *The Exact and Very Strange Truth* and has had productions of his one-act plays *The Sunday Agreement*, *Lime Green*, and *Khaki Blue*, among others. In 1969, he directed *Long Day's Journey into Night* for the Baltimore Center Stage.

MILCHA C. SCOTT, member of the tribe, was most recently seen by Los Angeles audiences in the Loft Studio's production of *A Doll's House*. With the Cambridge Repertory Company in Massachusetts, she appeared in *The White Whore* and *the Bit Player*, *Endgame*, *The Jewish Wife*, and *Cubi Si*. At the Loeb Theatre at Harvard University, she played in *Hedda Gabler*, *Uncle Vanya*, *Chemin de Fer*, and *The Madwoman of Chaillot*. Miss Scott received her training with Peggy Feury and William Traylor at the Loft Studio and at the Lee Strasberg Institute. She received her B.A. degree from Radcliffe College.

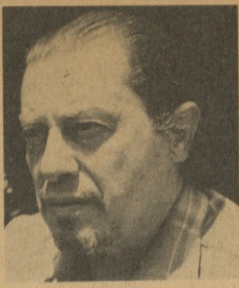
VITO SCOTTI, Ataide Pereira, began his theatrical career at the age of seven when his mother was a diva in the Italian theatre in New York. His career in motion pictures and television has presented him with some rather unusual casting roles. He has been seen as a Hindu, a German, a Japanese, a South American, an American Indian, and an Australian bushman. His numerous films have included *The Secret War of Harry Frigg*, *Von Ryan's Express*, *Captain Newman, M.D.*, *Rio Conchos*, *Blindfold*, and *Cactus Flower*, among others. His television credits are equally impressive in number and in versatility. They include *The Dick Van Dyke Show*, *The Rifleman*, *To Rome, With Love*, *The Flying Nun*, *Kraft Theatre*, *Playhouse 90*, and a recent *Columbo*, to name a few. Mr. Scotti, who has performed in vaudeville, has perfected his farce technique patterned after the Commedia dell'Arte style of the Italian theatre. He developed his skill as a pantomimist on the night club circuit,



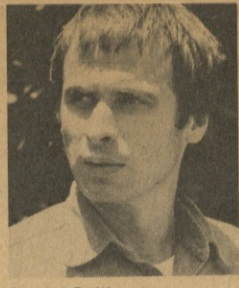
Ben Piazza



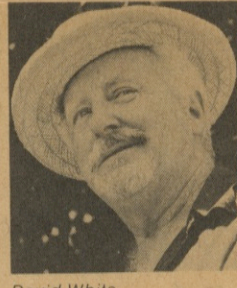
Milcha C. Scott



Vito Scotti



Daniel Sullivan



David White

touring with his one-man act and playing such clubs as San Francisco's hungry i, the Purple Onion, and The Ginza in Japan and The Mayfair Music Hall in Los Angeles. Mr. Scotti is married to a former professional dancer.

DANIEL SULLIVAN, *An Investigator*, brings to the Mark Taper Forum a diversified career in both acting and directing. As an actor, Mr. Sullivan has appeared with the Actors Workshop in San Francisco and later went on to appear with the Repertory Theatre of Lincoln Center in New York. He served as Assistant Director for the New York production of *Hair* and has directed for both the Beaumont and the Forum Theatres at Lincoln Center. For the Repertory Theatre, he has staged such productions as *The Plough and the Stars* with Jack MacGowran, *Narrow Road to the Deep North*, and *Scenes from American Life*. For the 1970-71 Broadway season, he was cited by the New York Drama Critics for his direction of the American premiere of *Play Strindberg*, and for his staging of David Wiltse's *Suggs*, he was honored in 1972 with a Drama Desk Award as "Most Promising Director." Mr. Sullivan's most recent acting credit was in the NET-TV production of *Gorky's Enemies*.

DAVID WHITE, *The Revd. Elmer Penn*, made his Broadway debut in 1949, after a successful three years at the Cleveland Playhouse. Since that time he has appeared in an extensive list of theatrical endeavors, including *A Roomful of Roses* with Patricia Neal, *Sabrina Fair* with Constance Bennett, *Anniversary Waltz* with MacDonald Carey, *Romanoff and Juliet* with Peter Ustinov and, in Los Angeles, *An Enemy of the People* with James Whitmore and, most recently, *The Loft* at Theatre West. Among his many film performances are *Sunrise at Campobello*, *The Apartment*, *The Great Imposter*, and *Sweet Smell of Success*. His TV credits include *Banacek*, *Mission: Impossible*, *Search*, *Love*, *American Style*, *Playhouse 90*, *The Hallmark Hall of Fame*, and many others; however, he is probably best known to audiences for his portrayal of Larry Tate in the popular teleseries *Bewitched*.

MUNI ZANO, *chief of the tribe*, was born in Manila, Philippines, where he received his B.A. degree from Ateneo De Manila. He taught theatre at St. Bridget's College at Batangas, Philippines, present-

ing plays such as *The Dream Slayers* and *Cyrano de Bergerac*. In 1962, he ventured into motion pictures, first as a production coordinator, later as a producer, and eventually an actor. He came to the United States after receiving a grant in Communication Arts for graduate studies in screen writing at Loyola University. He is a member of the Phil-American Artists' Guild and the Mercurians and recently appeared in the teleplay *The Trial of General Yamashita*.

ROBERT HUERTA, *Kumai and integradoe*, makes his Taper stage debut with this production of *Savages*. A winner of the "Best Supporting Actor" award at Harvey Auditorium in Bakersfield, Mr. Huerta has participated in numerous stage productions during his career. His motion picture credits include *Lepke*, *The Four Deuces*, and *The Bystander*, among others. Besides acting, Mr. Huerta's interests lie in other areas of the film media, including directing, editing, and cinematography.

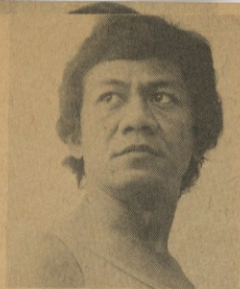
DAVID VILLA, *Bert and integradoe*, has varied theatrical credits, including such works as *Compulsion*, *Welcome to the House of Joy* and *One Flew Over the Cuckoo's Nest*. An expert in pistols, rifles and horse riding, Mr. Villa has used these abilities in many of his motion picture appearances, including *The Adventures of Zorro*, *Evel Knievel*, *Soylent Green*, *Executive Action*, and *The Gravy Train*. He has received his training with the Van-Mar Academy Workshop and is currently attending the Jack Hammond Productions workshop.

ERIK ARBISO, *member of the M.R.B. and integradoe*, is making his theatrical debut with *Savages*. He is a native of Orange County and attended Cypress College. Mr. Arbiso is very active in sports of all kinds and is married with two sons. **FRED SANNOYA**, *integradoe*, has been very active in little theatre in Burbank, in addition to his work in educational films for Health Education, the United States Air Force, and others. His most recent film credits include *Ride the Hot Wind* and *Second Term*. **HENRY SANTILLAN**, *integradoe*, is making his professional theatrical debut here at the Mark Taper Forum. Mr. Santillan was born in Los Angeles and is a resident of Pico Rivera. **RONALD YATES WARDEN**, *member of the M.R.B. and integradoe*, appeared as the lead black liberationist in the musical *Black Is Black* at Memory Lane nightclub and re-created the role in the award-winning KNBC television Special *Maybe It's All in My Mind*. On stage, he has appeared as one of the lambs in *A Black Woman Speaks* with Beah Richards,

The James Joyce Liquid Memorial Theatre at the Company Theatre, a singing and dancing stint with Tommy Tune at Adolph Zukor's 100th Birthday Party at Paramount Studios, and a Mid-West tour of *Norman, Is That You?* with John Amos. He has made four previous Taper appearances: *Volpone*, *Henry IV, Part I*, *The Charlatan*, and the Forum Lab's *Here I Am*. Film credits include *Miss Melody Jones* and *Five on the Black Hand Side*. He studied acting with Felton Perry and Beah Richards. He holds a journalism degree from USC, where he was a soloist with the Trojan Chorale.

CHRISTOPHER HAMPTON, *Author*, was born in the Azores, at Fayal, in 1946 and was educated at Alexandria in Egypt (where he wrote a play at age nine) and later at Lancing and New College, Oxford. He was still in college in 1966 when his play *When Did You Last See My Mother?* was produced in London at the Royal Court Theatre. At this time Mr. Hampton was only 20 and reportedly the youngest playwright ever produced in the West End. His script was brought to New York by the Young People's Repertory Theatre, playing off-Broadway in 1967. After his graduation from Oxford in 1968, Mr. Hampton joined the Royal Court Theatre as a resident dramatist. London soon saw his second play, *Total Eclipse*, in 1968, about the lives of Rimbaud and Verlaine. His adaptation of *Uncle Vanya* was produced at the Royal Court, and his version of *Hedda Gabler* was produced by the Festival Theatre at Stratford, Ontario. Mr. Hampton's Ibsen adaptations provided the material for his Broadway playwriting debut in 1971 with *A Doll's House* and *Hedda Gabler* in repertory and starring Claire Bloom in both revivals. *The Philanthropist* soon followed, opening on Broadway in 1971 fresh from its successful Royal Court production in London. For that play, he was honored with the New York Drama Critics "Most Promising New Playwright" Award. *Savages*, first presented at the Royal Court Theatre in April 1973, was voted by the London Theatre Critics as "Best New Play" of 1973 for *Plays and Players* magazine. Mr. Hampton is currently residing in London.

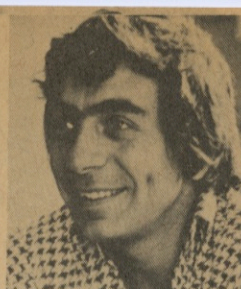
GORDON DAVIDSON, *Director and Artistic Director of the Mark Taper Forum*, has guided 35 major productions in addition to numerous special projects during the Taper's eight-year history at the Music Center, including his recent staging of *Hamlet*. He directed Leonard Bernstein's *Mass*, *Henry IV, Part I*, and *The Trial of the Catonsville Nine*, *Rosebloom*, *Murderous Angels*, *In The Matter of J. Robert Oppen-*



Muni Zano



Christopher Hampton



Gordon Davidson



Sally Jacobs



John Gleason

heimer, and *Who's Happy Now?* in their premieres at the Taper, along with the Theatre's opening production of *The Devils*. In New York, Mr. Davidson staged the Phoenix Theatre productions of *Murderous Angels* and *Catonsville*, winning an Obie Award and a Tony Award nomination for his direction of the latter play; earlier, he was honored with a New York Drama Desk Award for his direction of *Oppenheimer* at Lincoln Center. He has received a Special Award and a Distinguished Direction Award from the Los Angeles Drama Critics Circle, a Margo Jones Award for his outstanding contribution to American playwrights and a recent Los Angeles Drama Critics Circle Award for the innovative New Theatre For Now "In The Works" Festival. He directed the film version of *Catonsville*. His staging of Leonard Bernstein's *Mass* opened the Kennedy Center in Washington, D.C. In a combined effort of Center Theatre Group and the L.A. Philharmonic, he directed a concert version of *Beatrice and Benedick* conducted by Zubin Mehta. He has also staged new works for the Taper's experimental New Theatre For Now project. Mr. Davidson was Managing Director of The Theatre Group at UCLA, where he produced 11 plays and directed two of its most successful productions, *Candide* and *The Deputy*. In his early career, he directed numerous operas and was associated with prominent American theatre, opera, dance, and Shakespeare companies. He is a member of the Theatre Communication Group's Regional Theatre Panel, the National Endowment for the Arts Theatre Advisory Panel, the International Theatre Institute's Advisory Council, and the Los Angeles County Cultural Arts Association Advisory Board. In addition, Mr. Davidson is a Board Member for the U.S. Bicentennial World Theatre Festival, '76, the Theatre in Progress (Garden Theatre Festival), a Charter Member of the Advocates for the Arts, the UCLA Advisory Commit-

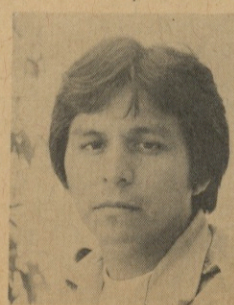
tee of Management in the Arts, and the American Television Drama Series Advisory Panel. He is past President of The League of Resident Theatres. Recently, Mr. Davidson was appointed as a Consultant for the Denver Center for the Performing Arts, scheduled for completion by 1976.

SALLY JACOBS, *Settings and Costume Designer*, returns to the stage of the Taper, where she last created the sets and costumes for *BRECHT: Sacred & Profane*. Miss Jacobs' work was first seen locally at the Mark Taper Forum designing her sets and costumes for *Muzeeka* and *The Golden Fleece* and, most recently, set and costumes for *Ajax* at the Forum Lab. Miss Jacobs was acclaimed by Los Angeles audiences for her striking design concept for the Peter Brook staging of the Royal Shakespeare Company production of *A Midsummer Night's Dream* seen at the Ahmanson Theatre during its world tour. Her *Dream* designs won her a Tony nomination, a Drama Desk Best Design Award and a similar award from *Plays and Players* magazine. Long associated with the RSC, she designed Shakespearean works such as *Twelfth Night* and *Love's Labour's Lost*, productions of *Women Beware Women* and *The Empire Builders*; Peter Brook's production of *Theatre of Cruelty*, and Genet's *The Screens*, *U.S.* and the premiere of *Marat/Sade*. She also adapted her work on that Peter Brook/RSC modern classic for the subsequent film version. Most recently, Miss Jacobs designed the sets and costumes for the San Francisco Spring Opera *Of Mice and Men*. She will create the sets and costumes for Gordon Davidson's staging of the opera *Il Trovatore* in Houston this Fall. Miss Jacobs was Designer with Mr. Brook's International Center for Theatre Research, for the African Tour and for the Center's American tour of *Conference of the Birds*. In 1967, Miss Jacobs moved to Los Angeles, where she was a member of the faculty of the

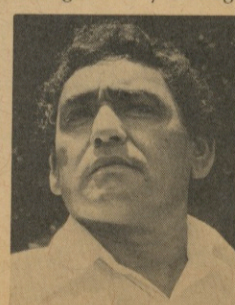
Theatre Department of the California Institute of the Arts in 1970.

JOHN GLEASON, *Lighting Designer*, has the distinction of having two shows running on Broadway simultaneously, *Over Here* with the Andrews Sisters, and *Lorelei* with Carol Channing. His Broadway shows represent a wide range of theatrical productions, including *The Great White Hope*, *Two by Two*, *Veronica's Room*, *Lovers and Other Strangers*, and the recent revivals of *The Women* and *The Pajama Game*. Mr. Gleason was the Resident Lighting Designer for the Repertory Theatre of Lincoln Center for seven years, lighting productions of *A Streetcar Named Desire* directed by Ellis Rabb, *Summertime*, *King Lear*, *Mary Stuart*, *Twelfth Night*, *The Time of Your Life*, and many others. He designed the lighting for the Taper productions of *In The Matter of J. Robert Oppenheimer* directed by Gordon Davidson and *Camino Real* in New York. For the 1972-73 Broadway season, he received the Maharam Foundation Annual Theatre Design Award in Lighting. Mr. Gleason has designed for both the Stratford Shakespeare Festival in Connecticut and the Ontario Shakespeare Festival in Canada and teaches Advanced Lighting Design at New York University.

ROBERT RYAN, *Make-up Design*, returns to the Taper to create his third make-up design with *Savages*. He previously designed make-up for the inhabitants of Mahagonny in the *BRECHT: Sacred & Profane* production of *The Mahagonny Song-play*, and that of the Players in Gordon Davidson's staging of *Hamlet*. In addition, Mr. Ryan has designed costumes for last season's New Theatre For Now "In The Works" Festival production, *Tadpole*, and the recent Improvisational Theatre Project's *Too Many Cooks*. Mr. Ryan, who studied the art of make-up under Ben Nye, is a faculty member of the Theatre Arts Department at Los Angeles City College.



Robert Huerta



David Villa