

# A Letter to the Editor

Dear Mr. Kirby,

There are two points in your article regarding Mr. Terayama [*Editorial: The Shiraz Festival: Politics and Theatre*, T72] which I want, with your permission to correct:

1) From the very beginning Mr. Terayama whom we admire very much, has selected the title, "Ship of Folly" for his play, the Persian translation of which is Kashtiye Jonun. Shortly before his arrival, he changed the English title to "Ship of Fools." The Persian translation was not changed, however, the nuance between the ship of Insanity and the ship of the Insane would not have been too distinct in Persian, anyhow.

2) I am surprised that you have unfortunately a very strict Western and American point of view about the question of sexuality in art. We feel that your view does not take into consideration the deep feelings of Asian masses who strongly reject (in the present state of affairs) all sexual manifestly or, erotic allusions on the stage. It was not for such a consideration we (the organizers of the Festival) would not be so old-fashioned as to prevent the presentation of such matters. It is therefore with due respect to the deep feelings of the people that we do not recommend the inclusion of unnecessary pornographic material. On this basis, we did not stop the exhibition of any Terayama films. On one occasion only, we asked him to hold his hand in front of the projector lens for three minutes as shots of a sexual intercourse were being shown, in order to prevent the spectators from feeling insulted and leaving the projection Hall in large numbers.

I only ask you and your colleagues to take into consideration the deep feelings of the millions of Moslems living in this part of the world when talking of eroticism and sexuality in art.

**F. Gaffary**

**Director General-Delegate  
Festival of Arts Centre  
Shiraz/Persepolis**

## **Errata**

The photographs appearing on pages 67 and 71 in the Sept. '76 issue (T71) are by **Donna S. Thurman**. In the Dec. '76 issue (T72) the photos appearing on pages 71, 73, 80 and 81 are by **Ritsaert ten Cate**; pages 118, 119 and 123 by **Clem Fiori**; pages 69, 72, 74, 75, 77, 79 and 82 by **Ted Shank**.