



**DRUM**

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*The literary journal staff extends its aesthetic gratitude to the National Conference of Artist, AFRICOBRA and the International Black Photographers.*

*This annual issue of DRUM is dedicated in spirit and memory to Bob Marley, Hoyte Fuller, Thelonius Sphere Monk, Larry Neal and now John Kendrick.*

*One of the art forms they took from us when we came to this strange land was the drum. Here in Amherst we got our DRUM back after great struggle 12 years ago. We are learning how to remember the correct rhythms and we've got it right now. Check us out and let us know if you hear us for we are constantly in danger of again losing our DRUM.*

*Nelson Stevens.*

Front Cover: Mitchell Caton  
Calvin Jones  
Builders of the Culturac Present  
1981 22' x 45'

Back Cover: Reginald Jackson  
From the Benin Mask Urban Series

The DRUM has been used as a mode of communication by our people for centuries; its purpose is to disseminate messages, ideas, and thoughts of our Brothers and Sisters throughout the land. We invite you to peer inside our DRUM and let the harmonious rhythms reveal themselves.

This year Black students at the University of Massachusetts have combined their talented efforts and composed a magazine that is sure to excite, move, and inspire you.

The music of Black people has often been a medium for conveying a statement through an exhibition of creativity, with this in mind we have explored different areas of our music and featured them in this year's magazine.

Reflecting upon the past, Sundiata Mari-djata has written a historical account of the Supremes whose influence during the 60's and 70's opened doors for many recording artists today. Jazz, another form of today's music, is discussed in an interview with Max Roach as he talks about his life as a Jazz artist and the unforgettable late Thelonious Monk. On the other end of the music sphere is Jimmy Cliff conversing about the continuing difficulties of Reggae music being accepted in this country. We have also included an article on Bob Marley whose untimely death shocked us all.

DRUM is dedicated to preserving all the art forms of our people, as well as covering political and controversial events relevant to our society.

Since April 4, 1968 minorities across the country have mourned, marched on Washington, written letters to Congress, signed petitions, named buildings, dedicated concerts in his behalf, and even refused to work on his birthday. In spite of these efforts there is no national holiday recognizing the achievements of Dr. Martin Luther King Jr. This is just one example of how the government has demonstrated its lack of appreciation for issues of importance pertaining to this country's Black population.

History shows that the DRUM has been used to transmit messages on a local level, yet ramifications of its usage are international in scope. In light of this, DRUM seeks to impart to the reader commentary that is broad in extent. As you read articles on Dennis Brutus, The Plight of the Haitian Refugees, and Jamaica and the International Monetary Fund you, the reader, will witness this application.

DRUM focuses on these issues — and more — in order to inform you that minorities are cognizant of the constant mishandlings of the race issue in America. Entering this decade, where it appears that every economic gain and achievement we have made is slowly eroding, we urge you to unite; we urge you to communicate; we urge you to listen to the beat of the DRUM.

In Unity,



Lynne Butler  
Vice President/DRUM Magazine

## CEMENT MIXER

The *myth* just outside her work-hut  
kept repeating itself, believably:  
*The past is dead! The past is dead!*

The skywriters didn't have to shout  
and drag it out, all day, that day,  
above her head, if only because of  
the go of her hand-to-mouth struggle  
with the sand, one day, and the gravel,  
the next, both as insistent as water.

Besides, she understood the alien fact  
that the past is never entirely dead;  
pressures can't be denied like a twist  
of regret or dead weight shrugged off,  
dropped with yesterday's hopes; instead,  
it's mixed and blocked inside tomorrow.

Although clearly someone else's scheme,  
the new house she was helping to build  
made it plain: it's yours, in the end.

by Andrew Salkey

## GHETTO PORTRAIT

Down here inna ghetto this is what I see,  
Rubbish dirt and trash piling up on me;  
Do you know this man – friendly still and calm,  
What is he now thinking?  
I wonder does he mind at all,  
To be in this surrounding,  
The toughest yet I've seen,  
This man so strongly standing,  
You glimpse his Outside world,  
He could have been a doctor,  
A philosopher – Yes, its true!  
We must do something about this,  
To help young futures through the struggle,  
So take a look my friend,  
It could not be much worse,  
This truly builds our power,  
To win over the system structure,  
Walking hand in hand with JAH,  
We shall fight with all our might,  
And sing our Freedom Song.

by Donnie Dixon

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# SUPREMES

by Sundiata Mari-djata

It's 1965 and everywhere in America people hear and are aware of the Motown sound. Three of the most prominent producers of the sound are Florence Ballard, Diana Ross and Mary Wilson, who are known as the Supremes. They are a new group with a new recording company, grasping and holding the attention of the entertainment world.

That's the way it was when the Supremes were at the zenith of the music industry, turning out hit after hit with the superb writing team of Holland, Dozier, Holland. Together they implemented and engendered a new musical phenomenon. It was written in *Ebony* (1965), "Now riding the crest of an international rock 'n' roll wave, the Supremes are the undisputed rulers in teenage recordem—even hotter than the Beatles." Many statements tantamount to this one were written time and time again in the leading magazines and journals.

The popularity continued to grow. The group not only usurped the national charts but the international charts as well, with immense success in Canada, England, Germany, Holland, Kenya, Norway, Italy, Japan, France, Hong Kong and Scotland. They were also the official United States Representatives at the Holland Annual Popular Song Festival early in their career.

The new Detroit sound annihilated a few of the radio and television racial barriers as America snapped her fingers to the soft and melodious sound of Florence, Diana and Mary. Within two years this sound created seven gold records — "Where Did Our Love Go?" "Baby Love," "Come See About Me," "Stop! In the Name of Love," "Back in My Arms Again," "I Hear A

Symphony," and "You Can't Hurry Love." To top that the Supremes achieved the remarkable accomplishment of having six consecutive number one hits; an achievement that has yet to be topped by any other performer. It appeared that nothing could stop this combination of charm, talent and musical genius.

Soon the awards began to come. In addition to national awards, the Supremes were voted the Top Female Vocal Group by England's *Record Mirror*. They received more first place votes than all the other female groups combined. A decade later, the group was still voted Top Female Vocal Group by NATRA. And *Soul Magazine* voted the Supremes Top Female Group of the Decade.

The Supremes have appeared in almost every national magazine and publication of importance including: *Ebony*, *Jet*, *Rap*, *Soul Teen*, *Time*, *Soul*, *Right On!*, *Black Stars*, *Newsweek*, *Hit Parade*, *Sepia*, *Billboard*, *Afro-American*, *Business*, *Rock and Soul*, *Tan*, *Look*, *Seventeen*, *Negro Almanac*, *World Book Encyclopedia Yearbook*, *Who's Who in Black America*, *Who's Who in America*, and *Ebony Pictorial History of Black America*. They have also been mentioned in several studies on Black music as well as a book on Motown recording artists, entitled *MOTOWN*, where a drawing of the group graced the cover.

The television appearance were just as numerous. They were featured on *Soul Train*, *The Flip Wilson Show*, *Ed Sullivan Show*, *The Sammy Davis Jr. Show*, *Dick Cavett*, *Hullabaloo*, *Red Skelton*, *Johnny Carson*, *American Bandstand*, *Dean Martin*, *Mike Douglas*, *Sonny and Cher*, *Hollywood Palace*, *Dinah*, *Stand Up and Cheer*

and others. They were guests on the *Tennessee Ernie Ford Special*, *The Model of the Year Pageant*, *A Tribute to Berlin*, *Anatomy of Pop*, the *Smokey Robinson and the Miracles' Special* and two specials of their own with the *Temptations*. In addition, the Supremes and *Dionne Warwick* were representatives of soul music on a special salute to American music. The group even sang "The Star Spangled Banner" before one of the *Mohammed Ali's* televised fights and recorded "You Can Live With It Baby" for the *American Heart Association's National High Blood Pressure Month*.

The group also sang in movies, *TAMI Show*, *Beach Ball* and recorded the soundtrack for *The Happening*. They even tried acting in an episode of *Tarzan*. The group was so eminent, a line of clothing bore their name, the *Supreme Collection*, and maniquins, in department stores graced their images.

The group has recorded over twenty albums and over thirty hit singles, and have graced the stages of some of the worlds most fantastic sports including *London's Talk of the Town and Annabels*; *Lewisham's Odeon Theatre*; *New York's Royal Box*, *Apollo and Copacabana*; *San Francisco's Cow Palace*; *Dallas' Venetial Room*, *Anaheim's Melodyland Theatre*; and *Manhattan's Philharmonic Hall*.

Much has been written about the success of the group but little has been witten about their music. In the beginning, the group's musical image became identifiable with the *Motown Sound*. The beat from the "motor city" was heard throughout the world and was so distinguishable, one could instantly detect a motown tune and the Supremes were no exception. The themes for

the early hits were love, the lack of love or the problems and pains love caused. Diana did most of the lead singing as Florence and Mary provided a melodic and often syncopated background. The early hits were all in that old Motown mode which has been described by many writers; only the later recordings lack attention.

The magnetism of the early years began to fade after several changes. In 1967, Florence Ballard made her exit from the group beneath clouds of confusion and problems that are yet unclear. At that time the group's billing was changed to Diana Ross and the Supremes, and Florence was replaced by Cindy Birdsong, formerly of Patti Labelle and the Bluebells. Soon after Florence's departure, the writing team of Holland, Dozier and Holland also left Motown. With new writers for the group, the 'gospel' element of the recordings was effaced and the group adopted a classic Vegas sound. The background became so monotonous until the recordings could have easily been done without any background at all without changing the impact. Mary and Cindy stood in the shadow of the lead vocalist, Diana.

Even though the themes began to be more diversified with hits like "Love Child" and "I'm Livin' in Shame," the popularity was not like the early years. But, "Someday We'll Be Together" put the group on solid ground again as some of the old soul fibers were demonstrated.

After that hit, Diana went solo and was replaced by Jean Terrell, sister of boxer Ernie Terrell. The future looked dubious, but the group proved that it could prevail without Diana Ross. Jean's voice was strong, pellucid and crisp. It added a lot of soul to the recordings. Her style was totally different; it was imbued with that great gospel flavor, spiritual essence and soulful pronunciation. The background was stronger, and more expressive. Thus the women began to sound like a group again. There



THE SUPREMES Motown Recording Artists

were big hits like "Up the Ladder to the Roof," "Everybody's Got the Right to Love," "Stoned Love," "Nathan Jones," "Touch," and "Floy Joy." The themes became more diversified than ever as the sixties left an impact on the world and the recording artists and composers responded. The long Vietnam War weighed heavily on the hearts of lovers and a recording "Bill When Are You Coming Back" spoke of war's agony. Jean sings of the pain as she glides through the lyrics. There was a ballad "Now the Bitter Now the Sweet" that spoke to the two sides of life; "Thank Him for Today," a more religious undertone about the beauty in being happy and smiling and the beauty of the world.

The most popular message song was "Stoned Love" produced by Frank Wilson, who produced the album that the cut is from "New Ways But Love Stays" and the album entitled "Touch". Wilson and the Supremes had a magnetism and groove similar to the relationship between the earlier group and Holland, Dozier, Holland.

The song worth mentioning from

the Touch album is "This is the Story." Loneliness was put in a new perspective as Jean laments . . .

I'm just an item in your private collection,  
But you to me are my prize possession.  
Happiness is eluding me. . . .

This song along with the hits "Nathan Jones," "Touch" and a tune written by Clifton Davis, "Here Comes The Sunrise," saved the album from being just a mediocre production.

Another change occurred in the group when Cindy Birdsong left and was replaced by Lynda Lawrence, daughter of Ira Tucker of the Dixie Hummingbirds. Lynda's voice was strong and soulful and could easily fit in with Jean's. She played the flute and drums and like Jean wanted to begin composing for the group. She had earlier subbed for Jean during an engagement and was the ideal candidate for Cindy's spot.

The group's popularity began to dwindle again. "Automatically Sunshine" and "Your Wonderful Sweet Sweet Love" were short lived on the charts; and a very good tune by Stevie Wonder, "Bad Weather"

received minute air play. Lynda was only able to record one album with the group which was produced by Jimmy Webb. The album was and is in almost total obscurity. It contained a work from the musical PIPPIN, "I Guess I'll Miss the Man." Other highlights included "5:30 Plane" (Webb) and a remake of Bobby Lewis' "Tossin' and Turnin' " where the group really jammed. The message songs continued as seen in lyrics.

If white is right and Black is beautiful,  
When can brown began.

The album lacked the soulful appeal and one will have to admit Jean is much better on the funkier sounds. So "Tossin and Turnin' " and "Cheap Lovin (Webb), which is a little bluesy, bring out her best. Lynda and Mary add a little latin touch in the background to Joni Mitchell's "All I Want."

Just when the group seemed to have it together again, things began to happen to their relationships with Motown and the music world. Jean and Lynda withdrew from the group and Mary continued to keep the name alive. After recruiting Scherrie Payne (formerly of Glasshouse and sister of Freda Payne), getting Cindy to come out of retirement, negotiating with Motown, and waiting three years, the group was back with new vigor. The group's new album was very soulful and alive and deserved far better attention than it received by radio station personnel. The Background was stronger than ever and the harmony reached its zenith. The television appearances increased and again the Supremes were in the news. Mary began to do half the lead singing and Scherrie was absolutely tremendous in the selections she lead. The group worked with Phil Moore, a famous musician-composer, and Geoffrey Holder, a talented and creative choreographer.

In addition to the hit "He's My Man" the new album contained various sounds, from slow love melodies like "You Turn me Around" to a swinging gospel beat

in "This is Why I Believe in You." The group to record tunes that one could easily get into a dance groove; something that had been missing since the early sixties and sporadically in the early seventies. Perhaps the wide musical spectrum of the album was due to the cuts being produced and written by several people, with Clayton Ivey and Terry Woodford having the most input.

The group was rejoined with two-thirds of the old writing team, Brian and Eddie Holland, on the two subsequent albums. Of the two albums, "High Energy" was more successful. The combination of the beautiful sounding Supremes (featuring Mary, Cindy, Scherrie and Susaye); the writing abilities of Brian and Eddie Holland and Harold Beatty and superb musicians, James Gadsen, Gary Coleman, Melvin Ragin, Joe Sample (of the famed Crusaders), Ray Parker Jr., and others, the album was the ultimate in musical delight.

Again there existed the potential for the group to return to musical greatness as each member had individual styles to offer. Unfortunately, Cindy was never given the opportunity to exemplify her talents as she was the only member that didn't get a chance to lead sing. She soon made her second exit for a better career and was replaced by Susaye Green, formerly of the Raellettes and back-up group for Stevie Wonder, Wonderlove. Susaye is known for her vocal range and writing abilities. She wrote "Spend My Whole Life Loving You" on New Birth's Album "It's Been A Long Time." Unlike, Cindy, Susaye did have an opportunity to lead sing and all three Supremes were able to lend their vocals to lead singing as well as background singing.

The group was never able to express itself through the writing of the members, even though some of the members had hoped to do that. That way, the true personality, thoughts and feelings of the group could have emerged in their songs.

Even though there was good writing, producing and singing, the Supremes could never get from under the shadow of Diana Ross and emerge as a musical entity in its own right. The Supremes who were not originals tend to have blurred existence in the minds of many, and the name was usually associated with the original three. In addition, air time was minimum and so was advertisement for the group. When the group seemed unable to rock the charts again, Mary, the last original Supreme, left the group.

The former Supremes have not gone into complete oblivion. After her first solo attempt (making two cuts that didn't make the charts), Florence's second come back never occurred due to her untimely death. Diana is a successful solo artist. Mary is also a solo artist and her first album entitled "Mary Wilson" (1979) featured cuts "Red Hot" and "Warm Summer Nights." Jean Terrell has also recorded an album on A & M Records, "I Had to Fall in Love." The title track, "Don't Stop Reaching for the Top," "You've Been so Good for Me," and "Rising Cost of Love," are the highlights. Lynda recorded a jazz album with Moacir Santos and recorded "Disco Lucy" with the Wilton Place Street Band. She also did the answer vocals on "Interlude #2" on Bobby Womack's 1975 album "I Don't Know What the World is Coming To." Cindy began work in a play ONE LAST LOOK, soon after her second departure. Scherrie and Susaye cut an album with Motown, "Partners," where Scherrie was featured as solo on "Another Life From Now;" and Susaye on "In the Night." A fine duet was "I Found Another Love." Since then Scherrie had done backup work for her sister Freda and has signed with another recording company.

The Supremes will always be an institution in the music world and claim the right to be in the music hall of fame. Only a few groups have achieved so much and done so many things. The Supremes were and still are Supreme.



## ALBUMS BY THE SUPREMES

(1964-67) (1)

Meet The Supremes

Where Did Our Love Go

A Bit of Liverpool

More Hits by the Supremes

Merry Christmas

We Remember Sam Cooke

Supremes at the Copa (live)

I Hear A Symphony

Sing Country Western and Pop

Supremes' A'Go Go`

Sing Holland Dozier Holland

Sing Rodgers and Hart

Greatest Hits

(1968-69) (2)

Reflections

Love Child

Live at London's Talk of the Town

Let the Sunshine In

Cream of the Crop

Greatest Hits, Vol. III

Farewell

(1970-72) (3 & 4)

Right On

New Ways But Love Stays

Touch

Floy Joy

The Supremes (produced by  
Jimmy Webb)

(1975-78) (5 & 6)

The Supremes

High Energy

Mary, Scherrie and Susaye

The Supremes at Their Best

Hits by the Supremes

(1964-67)

Your Heart Belongs to Me

Buttered Popcorn

When the Lovelights Start Shining

Through His Eyes

Where Did Our Love Go?

Baby Love

Come See About Me

Nothing But Heartaches

Stop in the Name of Love

Back in my Arms Again

I Hear A Symphony

My World is Empty Without You

You Can't Hurry Love

Love is Like An Itching in My

Heart

Love is Here, and Now You're

Gone

You Keep Me Hangin' On

The Happening

(1968-69)

Reflections

Forever Came Today

In and Out of Love

Love Child

Somethings You Never Get Used

To

The Composer

I'm Livin' in Shame

No Matter What Sign You Are

Someday We'll Be Together

(1970-72)

Up the Ladder to the Roof

Everybody's Got the Right to Love

Stoned Love

Nathan Jones

Touch

Floy Joy

Automatically Sunshine

Your Wonderful Sweet Sweet Love

I Guess I'll Miss the Man

Bad Weather

(1975-78)

He's My Man

I'm Gonna Let My Heart Do

the Walking

You're My Driving Wheel

## THE WISH

I WISH I WAS A LITTLE DOLL  
WITHOUT A HEART, YOU SEE  
BECAUSE THE ONE I HAVE INSIDE  
IS BROKEN CONSTANTLY

I WISH I WAS A LITTLE DOLL  
I WOULDN'T HAVE A SKIN  
THEN I WOULD NEVER FEEL A HUG  
OR HAVE TO SMILE OR GRIN

I WISH I WAS A LITTLE DOLL  
MY CLOTHES, IT WOULDN'T MATTER  
IF I WAS DRESSED IN SILKS OR RAGS  
AND HAD A PATCH OR TATTERS

I WISH I WAS A LITTLE DOLL  
NO TEARS WOULD CRY MY EYES  
AND SOMEONE THAT I LONGED TO TOUCH  
I WOULD NOT SEE GO BY

I WISH I WAS A LITTLE DOLL  
FOR IF I FELL AND WAS BROKEN  
UNHAPPINESS I WOULD NOT CAUSE  
FOR I WAS JUST A TOKEN

I WISH, I WAS A LITTLE DOLL  
NOW OLD, AND AT MY END  
JUST PLACE ME IN A CARDBOARD BOX  
AND FLOAT ME 'ROUND THE BEND

BUT I AM NOT A LITTLE DOLL  
I'M REAL, I NEED, I FEEL  
I WANT A LOVE TO CALL MY OWN  
A FAMILY, AND A HOME

by Na'imah

# PRESENT TREND OF BLACK MUSIC

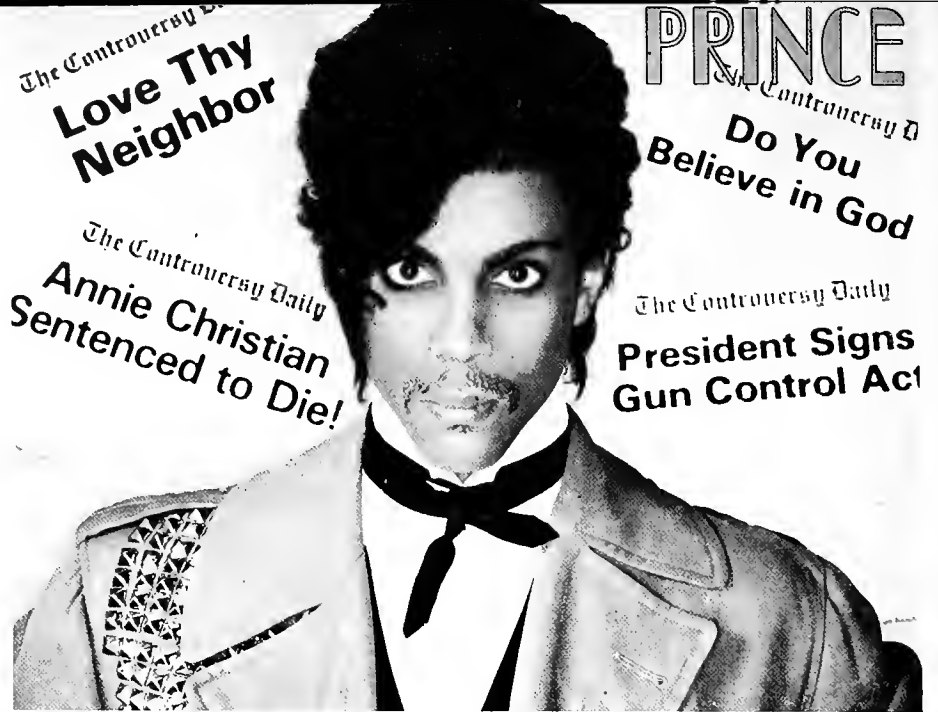
by Neil Grant

"Soul," "rhythm and blues," "jazz," "funk", and "reggae" are all terms used in expressing the varieties of black music on the market today, and the list isn't going to stop there. The evergrowing number of new artists to enter the market with a sound that hits the top of the charts keeps the business forever expanding.

Music has always been the universal language, and the method, style and sound of today's music is rapidly changing. From beating on skins, to tapping out melodious tunes on an electric computer, technical advances along with musical genius have turned simple 1-2-3-4 best counts into rapidly changing rhythms. From "ooh baby, baby" "hip, hip, hop, you don't stop" musical artists have changed their style to satisfy you and I.

Another important factor in the trend of Black Music is that many musical artists have changed their style from jazz and R&B to soul and funk to remain in the swing of contemporary music. More and more young people are getting into the music scene by forming singing groups and producing rap records. This will tend to lead to a larger black music audience, young and old, old and new, new and exciting. Radio stations all across the nation are changing their musical format in order to grab the millions of listeners.

When an artist or group changes its style of music and puts it on the market, it has to realize that this new production is going to have to satisfy a new group of people.



Since the majority of black teenagers and young adults are raised on upbeat R&B and Funk, a jazz artist changing his style to funk may have to rely on a totally new audience to make his release successful.

Earth, Wind and Fire, one of the most successful bands in musical history came onto the scene in 1970. When they began to produce music, they were heavily into Jazz. Today Earth, Wind and Fire is considered as an R&B and Funk group. To complement that, on their latest album, they feature two semi-rock and new wave tunes. Their musical diversification has kept them atop of the competition.

The same is true for recording artist Tom Browne. Until 1980, he was best known for his smooth flowing creative jazz. Then he produced a song entitled "Funkin for Jamaica". Though the transition seemed to be an easy one for Browne, this type of change or any type of musical format change constitutes a lot of risk and professionalism. On Browne's latest album is a song entitled "Fungi Mama" (Bebopafunkadiscolypso). This song combines Browne's musical talents with a mixture of African and Funk beats.

Another artist making a big mark in the music world is the man called Prince. He's in his early twenties and is already considered a musical genius. Since 1978 Prince's four latest album releases have highlighted various types of music. To go along with his controversial

physical appearance and lyrics, Prince's musical range combines R&B, Funk, New Wave and Hard Rock. His music has been accepted by black and white music fans.

Reggae music is also expanding at a record breaking pace. Reggae is being produced in many areas of the world and is achieving great acknowledgements. While the majority of Reggae music is produced in Jamaica, much of it comes from London and also right here in the United States.

Many artists, whose style was basically Funk and R&B, are now entering the Reggae music field in order to grab more of the music consumer market.

The musical group, "Sky", based out of New York City entered the music scene playing heavy funk. On their latest album, they have a Reggae release entitled "Gonna get it on" which seemed to exhibit a smooth transition to Reggae.

The Stone City Band, musicians for the King of funk, Rick James, also tried their talents with Reggae. They released a single entitled "Funky Reggae" which combines the deep bass of the funk beat with the quick unbalanced Reggae sound. This transition and combination formed a tune which could satisfy all black music lovers.

Funk and Reggae have also been combined in another way. Reggae artists whose musical history was producing Reggae music have tried their hand in the Funk world. Denroy Morgan's "I'll Do Anything



For You" and Jimmy Ross', First True Love Affair", demonstrate this correlation. These songs are considered Funk, by the music industry, but the addition of a spice of Reggae music and voice makes these records a hit by all standards.

Other artists whose style, have changed to accommodate the trend of black music include: Thelonius

(T.S.) Monk, Jr. George Duke, Rick James, Lenny White, and a host of others.

All of this boils down to the fact that music is changing daily. The number of new artists entering the market keeps the business growing and expanding. Even though established musical artists may be the best of friends, there will always be

that desire and that urge to top the next guy. To come up with something that will be new, different, and most of all better. The trend of today's black music implies that the more inventive the style and sound of a recording is, while keeping in the realm of today's musical standards, the more successful that tune is going to be.

Shall I compare thee to a summer's day  
or better yet  
Shall I compare thee to a summer's night  
since you are warm a black  
Like a summer night  
Since your eyes twinkle like stars  
On a summer night  
Since you enfold me gently,  
like a summer night  
Since you stir me to laughter and playfulness  
Like a summer night  
Since you leave me expressionless  
Till all I can do is sigh  
You bring peace to my soul  
From the troubles of white day's  
Till all I can do is gaze in awe of you  
Just like heaven on a summer night

Note: 1.1 Shakespeare's Sonnet 18

### PADLOCKED

You generously gave me the  
keys to your heart  
said you were mine and mine alone  
said I would never have to worry  
because you would always be by my side  
And I believed you

You sealed our bond with a passionate  
kiss that melted my soul  
and with it all of my doubts  
and defenses

Our relationship was a cliché  
you fed me all the classic pretty lies  
and I classically ate them one by one

Well I'm full now thank you  
and I may have this indigestion that you've  
given me for quite some time  
maybe always

Yeah, you gave me the key  
to your heart  
Then you went out and got the lock changed

by Joyce L. Ingram

# BOB MARLEY



by Lloyd Henley

Bob Marley, known to many as the 'King of Reggae', was born on February 6, 1945 in St. Anne Jamaica. He lived in a farming area in the mountains with his extended family his aunt, uncle, cousins, and grandparents. The Marley family were farmers who were very poor. On their farm they grew yams, peas, cocoa, and other regional crops. Bob Marley would go to other farms and help farmers in the mountain area. He did various jobs, such as milking, and feeding goats each morning, and other jobs that a young boy could handle. Bob lived a happy childhood, and he was liked by most everyone. One of Bob's childhood hobbies was reading hand palms. The people would pay him what they could to show their appreciation.

Bob eventually left the mountains of St Anne and went to live with his aunt in Alderton. Due to a lack of transportation, he would walk five miles to a place called Pearo in order to obtain firewood. Bob was a boy with strength and much endurance. The walk to Pearo required that he climbed hills that were rocky and thick with brush.

In his early teens Bob and his mother moved to Kingston, a major city in Jamaica. His mother had to move there in order to find employment as a housekeeper. She could not make enough money to support herself in the mountains of St. Anne where most of the population was poor. Eventually his mother had the opportunity to move to the U.S.

where she had some friends. Bob moved in with the family of his best friend Neville Livingston, known to most people as Bunny Whailer.

Bunny, like Bob had a great interest in music. Bunny and Bob enjoyed singing and had hoped to form a band together. Bob was a good singer and Bunny would play the conga's. Together they worked on their dream of becoming musical performers.

One day as Bob and Bunny were walking down the street, they met Peter Tosh playing his guitar and singing. Peter's personality led him to be considered rude. However, Bob and Bunny liked his musical style and asked him to join their band, which at this point was Bob Marley's first band.

In the early 1960's the three called their band "The Rude Boys", and spent many long hard years working on their music. In 1968 Carlton and Aston Barrett, already known in Jamaica as two of the finest musicians, joined the band. Carlton played drums, and Aston played the bass. With these rhythmical additions, Bob's band now consisted of five members. This was the beginning of the formation of the Whailers.

The band recorded singles that were hits in Jamaica and London. This was accomplished with the help of Clement Dodd, who looked for young talents and helped them get a start with their music. Producers, such as Dodd, had a hunch that the new style of Jamaican music would someday become very profitable, so they spent time and

money helping bands like the 'Rude Boys' develop their talent.

In 1972, Chris Blackwell, the founder of Island Records, had given Bob Marley and the Whailers money to produce their first album. By the time Bob and the Whailers produced their third album, Bunny and Tosh had decided to leave the band in order to pursue other musical goals.

Bunny and Tosh had been very important in the vocal aspect of the band. To compensate for their leaving, Bob decided to have his wife Rita Marley, Judy Mowatt, and Marcia Griffiths join the band and sing backup. The three women were already recording artists and had already produced hits of their own in Jamaica.

In order to keep the Whailers alive after Bunny and Tosh left, Bob immediately took the band touring in the United States. Besides the United States, Bob took the band to Europe and Africa. Marley's popularity grew rapidly especially in places such as Nigeria and Ghana. He received the same, if not more respect in these places as in Jamaica.

The Whailer's earlier songs were written by Bob and Peter Tosh, at this point Bob and his wife Rita did most of the band's composing. The subjects that Bob concentrated on were the hard times the Jamaican people had to go through in order to survive, and political issues dealing with the black population. Bob also sang about his religion which was creatively incorporated into his music.



*photo by Edward Cohen*



In the 1960s Marley joined the Rastafarian religion which changed his musical style from stateside imitations to Reggae which has become popular all over the world. The message he tried to bring across in his songs is that the violence which once dominated people's lives should not once again come back to haunt them. Marley's voiced opinions of political issues had brought him into conflict with individuals from various political fronts.

In 1976 the Whailers gave a free concert for Prime Minister Michael Manley's Campaign Party. Some

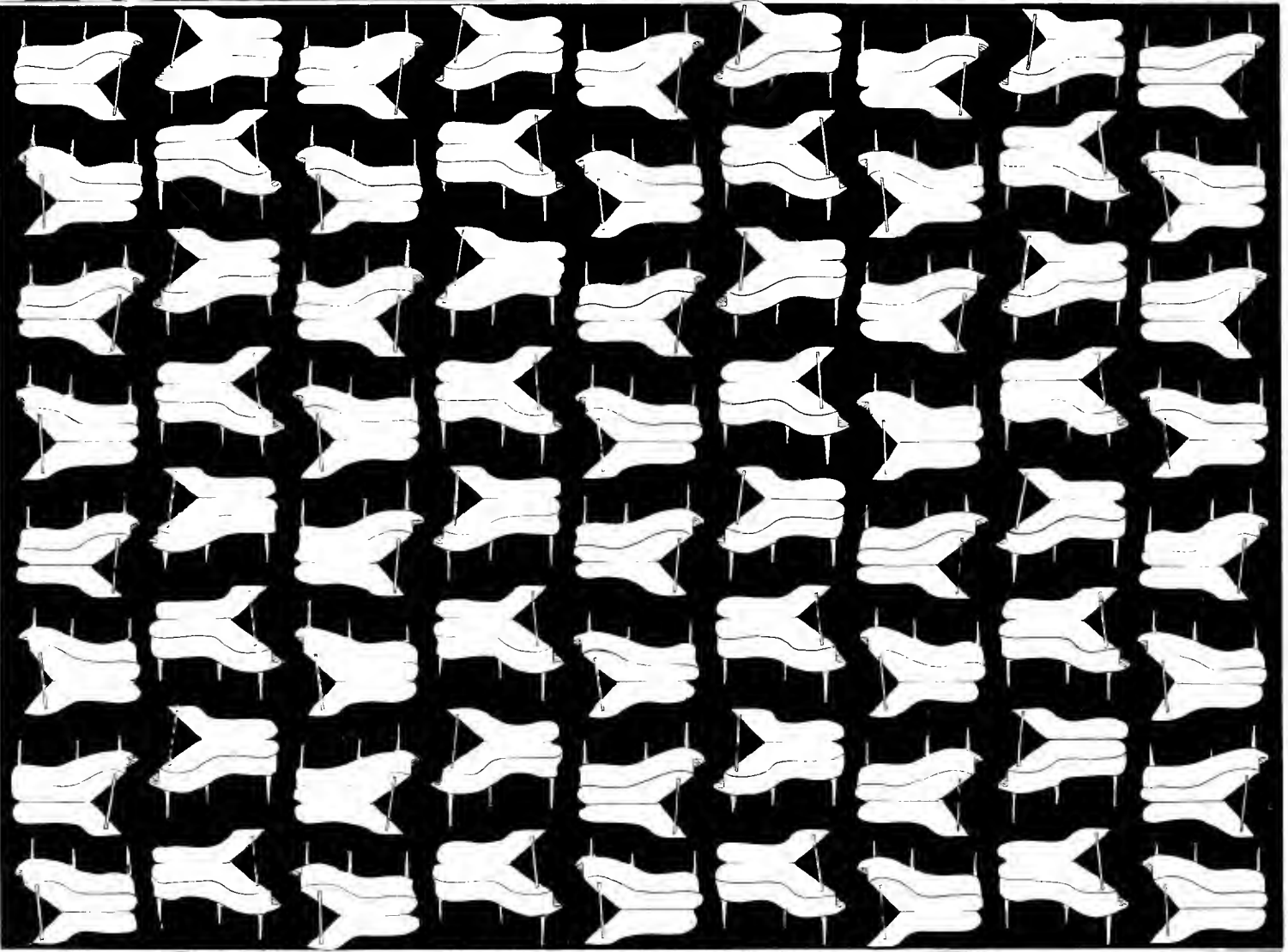
gunmen, present in the audience, opened fire on the band. Bob and his wife Rita received only flesh wounds, however, his manager was shot in the groin. Even after this incident, Bob came back and finished the concert, however, a few days later he took his family and left Jamaica. After the incident Bob returned to Jamaica only once, to perform in the famed Peace Concert. This was to help promote the people of Jamaica to come together in peace.

Although Marley, never produced a hit in the United States, songs he

had written were hits performed by American artists such as "I Shot the Sheriff" song by Eric Clapton. Bob was a very consistant musician producing high energy albums, one after another. Bob was respected as an individual and as a musician by a wide variety of people in many countries. Many people felt a great loss when Bob died of cancer in May of 1981, at the young age of 36. He received Jamaica's Order of Merit with a full state funeral.

Although Bob Marley is no longer with us, his spirit lives in the hearts of many through his music.

THE LONIOUS MONK



THE LONIOUS MONK

# THELONIOUS SPHERE MONK

by Grady F. Fuller

Thelonious Monk was born in Rocky Mount, North Carolina in 1920. He was one of three children. Monk, at the age of four, moved with his family to Manhattan in New York. Monk was very close to his mother, and until his death, he and his family lived with her in the same apartment.

By the age of thirteen, Monk had performed with several local bands and sometimes "rent parties." Rent parties in Harlem meant parties given in pursuit of raising rent money. Monk also won several amateur contests at the Apollo Theatre. During these times, Monk's instrument was the Stride piano. This piano was exploited by the famous "Fats Waller". The sound stands out for its heavy, two handed rhythmic phrasing.

Monk left high school at sixteen and toured the U.S. with a faith healer. On returning Monk became sedentary in New York City. He became popular in the jazz world of West 52nd Street and Harlem.

Monk toured with a few musicians including Charlie (Bird) Parker, drummer Kenny Clarke, trumpeter Dizzy Gillespie and guitarist Charlie Christian. Two of the clubs visited were Harlems Uptown House and Minton's Playhouse. Here the foundations for modern jazz were established. Their innovations included "Be-bop", whose flattened fifths and nervous rhythms made "swing" obsolete.<sup>1</sup> These appearances developed over the two decades of the 40's and 50's. The style of music was quite complicated and hard to duplicate. The uniqueness of the sound soon was labeled "Be-bop". In 1948, he took the first "bop" group into Greenwich Village, New York, where he played at the Village Vanguard.

Monk became scarce to the public and only jammed at discreet clubs. This occurred partly because his saxophonist, Charlie Parker, died in 1955. Dizzie Gillespie soon separated himself to become an internationally acclaimed trumpeter. Monk became more of a loner and

clashed with police on two separate occasions. Monk was banned from performing in New York City for a total of eight years. One sentence lasted for two years and one for six years. Monk's next encounter was with a woman of great affluence. Her name was Baroness Pannonica de Koeningswarter, born a member of the famous British branch of the Rothchild Banking Family. She aided Monk in securing his legal status and a place to do his composing. Around February of 1960, Monk performed at Randall's Island, Detroit, and many other jazz festivals. One critics review of Monk's composing read, "He has created a body of pieces that have seeped into the bloodstream of jazz, which bear the unmistakable stamp

of his extremely personal view of melody and structure and which, in the brief span of ten years have lost their original, jarring eccentric quality to take off the comfortable familiarity of a pair of old shoes." This was an article complementing the works of a great musician, who unfortunately is receiving most of his glory after his death. Thelonious Monk.

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22. Mulligan Meets Monk, Riverside
23. Five By Five, Riverside
24. Brilliant Corners, Riverside
25. Thelonious Alone, Riverside
26. The Unique Thelonious Monk, Riverside
27. Thelonious Monk plays Duke Ellington, Riverside

# MAX ROACH REMEMBERS THELONIOUS SPHERE MONK



INTERVIEW: MARCH 27, 1982

INTERVIEWERS: NELSON STEVENS & BARRY BROOKS

PHOTOGRAPHER: ADGER COWANS

EDITED BY: BILL STRICKLAND

**Prof. Stevens:** It has been two weeks since Thelonious Monk died. Don't you think that there was something very different about him in terms of his personality and his music?

**Max:** Well to me, people like Thelonious Monk, Charlie Parker, Duke Ellington and so forth, were industries unto themselves. That's what they were regardless of how they appeared to the public. They enjoyed music and they inspired many performers. That means that I could take Thelonious Monk's music and support my family. I could record his songs and use them in public performances.

We all acknowledge that Monk is a great musical genius. He wore hats and did things that define a unique personality. His style was so diverse that it distinguished him from everybody else in the creative arts. To me he had a sound and look of his own — but the important thing is that he left something for all of us: people will continue to purchase his music while for the musician who is interested in learning how to be creative, he has another dimension. That means if I take one of Thelonious' songs and deal with it harmonically, rhythmically, and melodically, it teaches me those basic and essential aspects of composing and composition. So Monk to me is an industry unto himself and there are very few people like that. The way he dealt with his own material no one

else will ever be able to because no one could wear hats like he did.

**Prof. Stevens:** He seemed to approach the piano differently.

**Max Roach:** Than anybody else?

**Prof. Stevens:** It's like he heard something. Clink. Clank. A strange sound.

**Max Roach:** Well, let me just deal with that a minute. It has to do with the artist. It has to deal with the hat. It has to deal with the way he walked which was different. Prior to Monk, musicians in general dealing with black music, and black musicians in particular, had a costume which was sometimes a cigarette and a hat. Like Hoagy Carmichael in his films. Then the hat disappeared because they were getting to the concert days of the 20's and that was another level. Once Monk asked me or rather told me: "You know I can wear a hat on the stage." None of the rest of them were wearing hats on the stage but no one said anything to Monk. The lesson in that to me is to see what makes any artist important. We can all be good performers and good technicians and craftsmen. But what makes you really stand out in the crowd is your individuality. So how do you reach that individuality so that it seeps down into your work? Now this is inherent in the person himself because we can turn out craftsmen and technicians by the hundreds or thousands. You can buy books on Scott Joplin and Charlie Parker the same as buying

books on Bach and Mozart and everybody else. So how do you get to be this kind of creative person who has found something unique unto himself? It starts with everything that person does. The way they dress; the way they walk and talk, the way they invent phrases and how they deliver those phrases in everyday life. And this kind of searching to be profound, individually profound, is a constant thing. That means if everybody's wearing dungarees this person goes the other way. If everybody turns left, they turn right. And they're still alright. Charlie Parker is a prime example. They called him the Yard-bird. He got that name because he was always doing things different than what was supposed to be correct. He was still harmonically, rhythmically and melodically sound but all the essential components he used to make up the form itself were different. This is the reason why Monk's hat was part of the act. His hat was always a pork pie hat. Like the gardenia of Billie Holiday. Which was aside from the fact that she had that quality about her voice that was recognizable when you heard the first words.

**Prof. Stevens:** What aspect of Monk's personality, his uniqueness, both personality-wise and music-wise was to his disadvantage?

**Max Roach:** I don't think any of it as a practitioner of the form itself. I





photo by Adger Cowans

look at Monk and look analytically at all the music he has written. Monk never wrote a bad song in my eyes. All of Monk's things, harmonically, rhythmically and melodiously are very, very sound and original. He never wrote a song that you would throw away and say, "Oh well." That was one of his great strengths. What worked against him? As I look at his productivity, he never wasted any time. I'm saying this from a musical point of view. The only thing that I can say, and this is open for argument, is that he was abused from without. It wasn't within. The system and all the things we all know about this system worked against him as it did many of us. It's almost impossible to fight. And I think his withdrawal had a lot to do with that. Some of us grew up with Monk. He must have been 18 or 19 years old and Bud Powell may have been 6 or 7 years old. Monk was like an older brother. I could always look up to Monk because he was there and he was with us.

He was easily accessible to us. We'd go to the YMCA and have breakfast and sit around and talk all day and find some after hour spot to go to and exchange ideas or listen to each other. Monk was always there and always on top of the situation, a very pragmatic person. So I say the disadvantages came from without: because of marriage, dealing with the family, dealing with and trying to make a living and finding a job as a composer and a writer. The strength of his work comes from looking out at that audience and seeing that there are 1,000 people who came to see you and you're making hundreds. A lot of frustrating things can happen over the course of years when you are just getting pennies out of your music. And eventually you just get tired.

**Prof. Stevens:** Did he have any concerns about his music having an appeal to masses of people, did he want to be heard by a lot of folks?

**Max Roach:** I'm sure he did. But

that was not the reason he was like he was. I'm sure he knew that what he was into was personal and to himself. Of course he worked hard to achieve that. When you look at his energy, the way he moved, and hit the instruments, and the way he dressed, it was all toward that process of establishing his individuality. As an artist Monk wanted his stuff to be profound, profound enough so that when we heard it we would recognize it as Monk's music. So the way Monk dealt with things was always finding something that was good. It was a sense of personal integrity.

**Prof. Stevens:** How did the establishment react to Monk?

**Max Roach:** Well, they called him eccentric but they allowed him to function. They would look at the character himself and say: "Well, he came here in sneakers when we said everyone should dress formally, but his work is more profound than everyone else who is dressed right."

# THE LONIOUS MONK

Leigh-Ann

**Prof. Stevens:** It didn't help his marketability that he was eccentric.?

**Max Roach:** It helped them market him, but it didn't help him. Though I don't think Monk was eccentric. Monk was marketable so far as his music was concerned. But they never did put a lot of money behind the black artist who was more than an entertainer. They want to believe that we are all like Redd Fox. I'm not talking about Redd Fox, the human being. I'm talking about Redd Fox the character who has to make a living portraying Fred Sanford. Redd Fox is one of the most intelligent human beings I have ever met. But in order for him to function he's got to be the janitor who looks so-so, right? Monk belies that character. The greatest musical scholars look at Monk's music and say: "Wow, this is some sound, harmonically and melodically. There's not one note out of chord or harmony. Everything just fits. The musical architecture is indisputable."

**Prof. Stevens:** Through the 40's one of the strong components of music was dance. You could dance to the music. As well as being listenable, it was also connected to dance.

And then up in there somewhere the dance part got separated and another whole industry was born and people danced to a certain kind of music and started listening to a certain kind of music. The dance music was opposed to the spirit music.

**Max Roach:** Yes. Well I put it differently, yet I know what you're talking about. There's music for spectator participation and audience participation. When we hear the first note we jump up and dance. That's audience participation. We also had music for spectator participation. In the Congo Square there was a group of people who performed and everyone else sat down as an audience. We've always had all dimensions of music. But we've been spoon-fed one dimension. When we look at the media today it appears as though Black folk never embrace and make love like other normal people or have children. You never see that. You never see us talking romantically to someone. Take I Spy, the old TV show. When you saw Cosby and Culp there was always a romantic interest in there for Culp in every episode. But Cosby was always out there. Once in a

while they'd be in Africa someplace and try to rescue the princess and then there was a slight romantic interest. But we have always had in our culture religion, sacred music and secular music, and all of its forms. We've had music that dealt with us from an entertainment point of view. But all that's spoon-fed to us is just to entertain. We're all funny. We're never serious. We're accepted if we're funny and we entertain. Black people are subordinated to America's sociological ego. But even though the entertaining thing exists on the surface when you go into the average black home you will find some Mahalia Jackson whom they sit down and listen to and sometimes jump up and dance to. That has always existed. You got happy in church when something overcame you. Then we had the music we dealt with by going out and snapping our fingers and dancing and having a drink or two. And we always had somebody we could sit down and listen to which goes back to the Ragtime period of instrumental music. That always has been with us. (So my big grievance is with the kind of information that's pumped into the so-called black commu-



photo by Reginald Jackson

nity. And I say “so-called” because if we accept phrases like “minority” and “inferior” and “black communities” and “ghettos” then we’re not taking advantage of the total of being American in this country. We are Americans basically. I know I’m not going to say that just Harlem is my home because the whole thing is my home. So if someone says you’re supposed to live here I resent that and I’m going to fight that because I’ve accepted somebody else’s concept about my being in this society and I won’t accept that. They say that the information that comes into our communities is one dimensional because we don’t have a healthy cultural guide.) At the same time there was the whole jazz age of the Twenties when we had people like Duke writing Congo Square and that kind of music. We had Jim Europe who had his 10 pianos and a string orchestra of over 100 musicians doing their thing at Carnegie Hall in 1919.

**Prof. Stevens:** Jim Europe?

**Max Roach:** Jim Europe, the black

man who did the arrangements for the Castles, the white dancers who made the cake walk black dancers very famous. But back to Monk. He was a victim of this discriminatory thinking. We are always kept to one single dimension in everything. When you look at the visual arts, T.V. and movies, you almost walk out fearing your blackness because you are never really depicted as a whole human being. Although when you go home you are. You have children whom you love, you get jealous, you eat, you like good food, you like nice cars, you like a nice house, and everything that is never shown to the rest of the world – which is another sociological thing. These are the outside things that if Monk was not marketable would have kept him from being marketable. Monk as well as any serious black artists. When Monk was in concert, it was packed – in Europe especially because there wasn’t this competitiveness about identity. The Europeans have already established

themselves as great musicians. So they can afford to say: “Here’s somebody from Africa who does his thing well, or here’s someone from China who does his thing well.” Because they have Beethoven. In this country which is neither Europe nor Africa, there’s another kind of thing. I don’t expect myself to go over to Africa and out-dance and out-sing and out-play those instruments that are indigenous to Africa. When I come to play, the African wants to hear me do some “Jazz” because he’s heard Dizzy and Louis Armstrong. So he got a trumpet to imitate them.

**Prof. Stevens:** I remember when I was in High School when I’d go to hear jazz there were only small clubs. You couldn’t dance. There was a little cafe and a bar but there was no space. In the 50’s when I broke into listening there were other places to dance in and other kinds of music.

**Max Roach:** I grew up in the 40’s and with me it was different. They



*photo by Adger Cowans*

had music specifically for dancing and they had stuff that you sat down and listened to. Sure we're dancing people like everybody else. It's a release from the daily things. You go out and have fun, have a little glass, take a lady out and have dinner. Then there are times that you sit down with the music. I just resent the fact that at this point in time we don't get a cultural diet that's intellectually healthy in the community. A person like Monk suffered from this. At Monk's funeral I looked around at people I hadn't seen for years and the family was thoughtful enough to provide a long list of musicians in the obituary who Monk worked with. From Coleman Hawkins to the most recent. Any of us who ever recorded or worked with Monk were thanked.

**Prof. Stevens:** How was he to work with?

**Max Roach:** Monk was wonderful to work with. And he was very aware of the whole economic

system. For example we did the album "Brilliant Corners" with Sonny Rollins, Oscar Peterson, Ernie Henry and myself. Monk's music was so unique and unusual that you had to work at it. It was a different approach to rhythmical annotation and harmonic thought. Music is like physics. The reason you have a scale is because physically that first note and second note are next to each other. In the physics of music they follow each other on the scale. So if you're going to have a C scale, D is next. But Monk instead of going from C to D would go some place else that was equally as great and logical but was another way of going there. So if you invent off this kind of system then you have to think a little bit harder. It's going to the same place but it's taking a different route. The way I'm explaining this shows you the difficulty you would have dealing with it because I'm bumbling with it now. Maybe if I keep on working at it, finally I can explain it

to you so that you'll understand that Monk himself consisted of "Brilliant Corners." Now, Brilliant Corners, the album, was being done for a record company. In those times they would hire a studio and want us to do a complete L.P. as opposed to today when you couldn't stay in a studio a month to do an L.P. The normal and cheapest session was 3 hours. They wanted you to get in there and do it right away because it was less money. Monk gave us his musical ideas for the album but we had to work out our individual roles as well as some idea of how it should all fit together. Given Monk's unique musical mind this was not easy so we rehearsed for a week while the recording studio people pulled their hair out. Finally Monk just handed us the written music. He had had it all the time but had not let on so we could make some decent money. He was looking out for us and we weren't even hip to the plot ourselves.

## THELONIOUS MONK

Arriving at the *Blue Monk*,  
*Well You Needn't Say* cause it was *Boo Boo's Birthday*.  
But listen *Ruby My Dear*, in *Consecutive Seconds* it was  
*Straight No Chaser* and a *Bernsha Swing*. It was sure  
*Misterioso*; so let's *Raise Four* and call it *Four in one*  
and *Worry Later*.

Oh well my dear with your *Brilliant Corners*.  
*I'm Getting Sentimental Over you*; *I Mean You*, *Dinah*.  
*Well Round About Midnight*, *In Walked Bud*. So with just  
*A Glance At Love*, as *I Crepucler With Nellie* (*This is Evidence*  
*Withy Rhythm-A-Ning*).

So my *Sweet and Lovely*, *I Hadn't Anyone Til You*,  
*And The Way You Look Tonight* in *Light Blue*, well, I just  
get *Nutty!* You can *Ask Me Now* on *Friday The Thirteenth*  
*I'm Confessin* because *Everything Happens To Me* with  
*These Foolish Things, I Should Care*.

*Monk's Point* is *Pannonica*.  
*North Of The Sunset* and *Played Twice* with a bit of  
*Honeysuckle Rose*.

*I Want To Be Happy*. You know why? *Epistrophy*.  
my sweet, and now, . . . . . *I Surrender, Dear*.

by Anthony Barboza

## FOR BILLIE HOLIDAY FINALLY, LADY, YOU WERE GONE FROM US

Then they starched you, Billie, in your shroud:  
Gardenia, orchids, all proclaimed you dead:  
Musical gangsters, hucksters, feeble friends proud,  
To publically rejoice and . . . scratch, (You had the nerve to wed  
Your psalms of love, of shreaded love, with taste.)  
The larynx of your tartar bird, they split,  
They bled it, they crossed it with the waste  
Of birds autopsied, carrion, neon, fit  
For alley hops. Before they carried you to dirt  
Nothing was further necessary for shame:  
They stood the cops before your final hurt,  
They snatched away relief from final pain,  
They asked for curses, signatures, for Photo looks,  
Approached your bed, and snatched your comic books.

by Owen Dodson

Adge W. Cowen



*Moments For Billie,  
Central Park, New York City  
(60" x 40") Summer, 1965*



*Max Monk Miles Mingus and Diz,  
Bear Mountain, New York  
(40 x 60") Spring, 1981*

**by Romare Bearden**

A photograph is supposed to be a fairly accurate representation of what the eye sees. Yet we do an injustice to our own perceptions if we are only concerned with the usual facts of life. In this exhibit, we see not only what is apparent in the splendid water studies by Adger Cowans, but also the subtle relationships and nuances that give them such uniqueness.

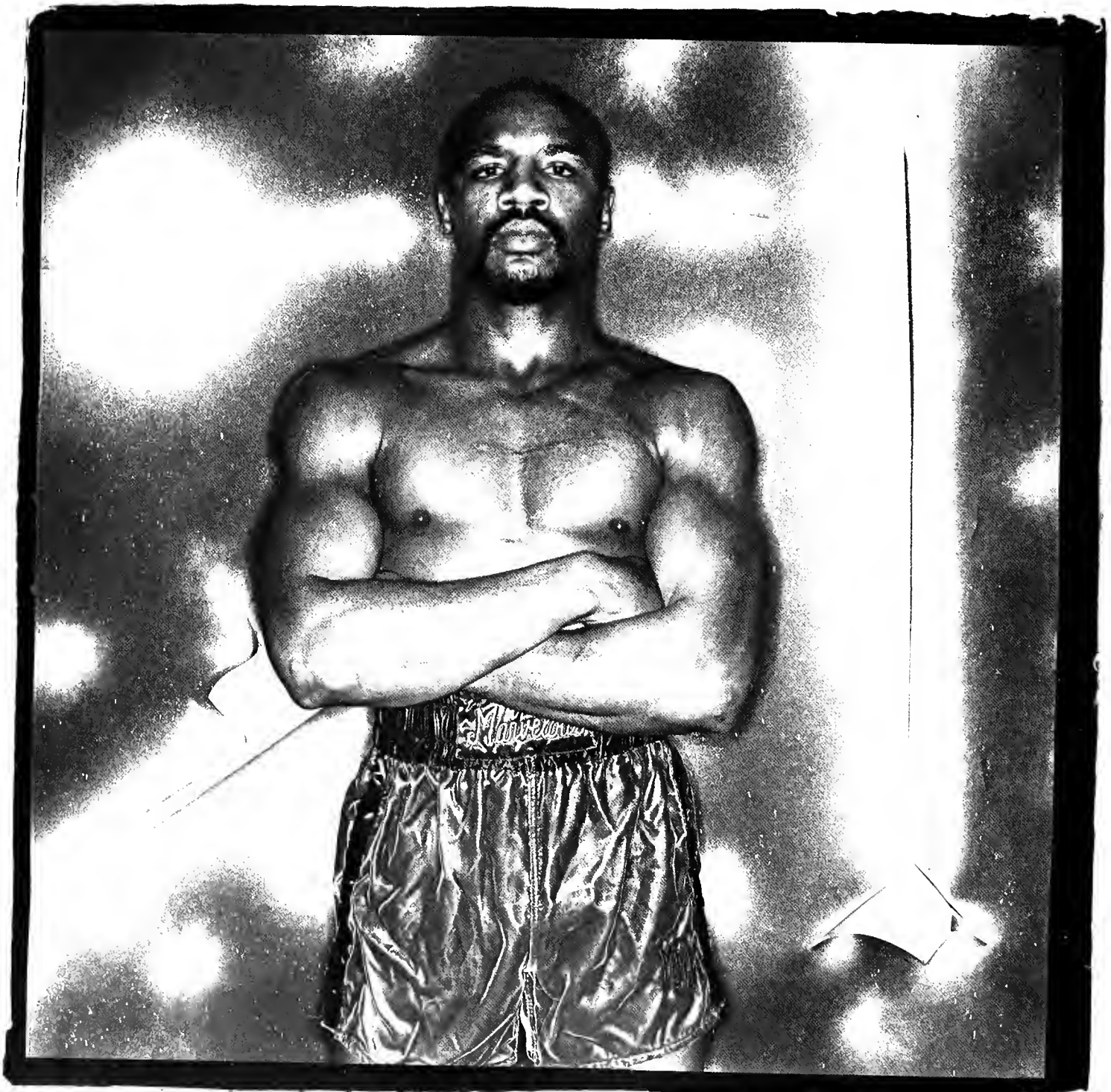
Artists have always been fascinated with the effects of water. I think of Turner and of those Chinese classical masters who found a source of artistic energy in concord with the rhythms of great waters. In seeking this same unison, Cowans has focused his inspiration for some surprising creations. I see color, for example, in his black and white images. I see, what is for me, a torso of

a swimmer. In another work, it appears that honey bees have produced a cone. Yet I'm completely aware these studies are taken of an everchanging aquatic world. Also, I'm just as sure that the artist was primarily concerned with abstract counter points of light and shade; and, certainly, the photographs can be appreciated in that respect.

When I first saw these water images of Adger's, it occurred to me that an artist might be inspired by certain phenomena that may be artistically meaningless to everyone else. In haystacks, Monet found something to illuminate his observations of the play of light and color during varying hours of the day. So, too, in water, still water, running water, even frozen water, Cowans invites us to see a universe in microcosm. Undoubtedly there are ob-

vious reasons why Adger chose to depict these singular convergences of water; it is possible also that other less conscious necessities directed him to this most important of the four great elements. Is it not water that supports all life? Indeed, in many cultures it is symbolically equated with the renewal of life. It is really difficult to ascertain with certainty the meanings artists ascribe to their works. So often the artist's interpretation is not logically tied to his or her work. Whatever affinities directed our poet-photographer to immerse himself in the waters of life and art, as with all good artists, he has dealt convincingly with these mysterious of creation.

The success of these photographs need not be explained, rather they are a cause for celebration. After all, the power of art is irresistible.



A. Barboza

Marwin Hagler - World Middleweight Champion - '82'



# MARVELOUS MARVIN HAGLER



**by Susan J. Callender**

Marvin Hagler the eldest of seven children was born in Newark, New Jersey. At 16, his family moved to Brockton, Massachusetts where Marvin decided to drop out of school as a freshman in high school. After running the streets of the small town south of Boston, and surviving minor scrapes with the law and the race riots of the sixties for almost 5 years, he stumbled upon a small one room gymnasium owned by the Petronelli brothers who were at one time professional fighters. He first showed interest in the sport of boxing in 1970 when local athletes encouraged him to work out daily because he displayed exceptional talent in the sport. At this time in Marvin's life, he was not sure what he wanted to do as far as a career was concerned and he needed some guidance badly. When propositioned about fighting in the professional ranks, he was very pessimistic about being successful because no one that he had ever came in con-

tact with felt that he could make something of himself and he felt as though these negative words were still holding him back. After spending the duration of his waking hours working out, he consequently decided to take his skill to the ring.

Marvin Hagler turned out to be a natural at fighting, practicing frequently and knowing now that he would soon be a superstar. Within three years the strong boy south paw was the Amateur Athletic Unions National Middleweight title holder. He won the crown and trophy during the month of May in 1973. Hagler was invited to be on a United States boxing team that was heading to Russia for some different competition, but he decided to remain in the United States and marry his childhood sweetheart and start a family. After winning 57 fights as an amateur Hagler turned pro. Quick knockouts became his specialty, and to lure opponents into the ring, he sometimes had to fight right handed. Nobody would fight him, but ordinary kids, Marvin was un-

defeated and his career had just begun.

The turning point in Hagler's career came in early 1976. He received a call to fight Willie Monroe, a slick boxer from Philadelphia whom former heavy weight champ Joe Frazier was grooming for a shot at the title. Hagler agreed to take the fight, even though his managers advised him against it because he had only received two weeks notice and he was suffering from bronchitis. Hagler lost a close, ten round decision to Monroe, who agreed to a rematch. Hagler won both the first and second rematches. After years of scuffling, Hagler and the Petronellis have finally made the right connections. Boxing today is controlled by promoters like Don King and Bob Arum, who have an inside track to the networks. Most fighters need them to get some national exposure. Hagler won the title of middleweight champion of the world in September of 1980, from Al Minter in England. He is a great fighter, simply Marvelous.

## SHOCK

CHANGES ALWAYS PRODUCE SHOCK  
THE ELECTRO MAGNETISM OF THE  
FORCES  
CAUSE IMPULSES TO JUMP  
FROM CONNECTION  
TO CONNECTION  
WIRING THE SOUL FOR STATIC  
  
THE CHARGES . . . THE CHANGES  
THE CHARGES . . . THE CHANGES  
BURN THE TIPS OF HESITANT BRAIN WAVES  
MAKING FALSE STARTS  
AND STOPS  
EMOTIONALLY OVERLOADED BRAIN CELLS  
RESTRICTED FROM RECEIVING NEW  
MESSAGES  
BLOWS THE MIND  
SO, GENTLY PULL THE PLUG  
TURN DOWN THE VOLTAGE  
RELEASE THE CURRENT SLOWLY  
AND BEGIN THE PROCESS  
AGAIN  
THIS TIME TRIAL AND ERROR  
PREPARE THE WAY TO  
SUCCESS

by Na'imah

## EXPERIENCES

GIVE ME MOONCAKE BIRTHDAYS  
AND SPACE SPARKLE DREAMS  
I WANT TO SOAR  
EVER SO HIGH  
  
SHOW ME SUGAR-SPICED IDEAS  
AND CANDY-COATED REASONS  
FOR I WANT TO KNOW THE MEANINGS  
AND WHY  
  
SING A FRUIT-FLAVORED LULLABYE  
AND AN ICE-CREAM MELTING BALLAD  
FOR I NEED REST  
AND I NEED TO CRY, SOMETIME  
  
TICKLE ME WITH FEATHER LIGHT HUMOR  
AND READ FACINATING TALES  
THAT ARE BUILDING TALL  
I LIKE TO LAUGH  
AND HEAR THEM ALL  
  
AND WHEN I HAVE EXPERIENCED  
ALL OF THESE  
LOVE ME TENDER  
LIKE A GENTLE BREEZE

by Na'imah

### is love enough (or a thirteen minute poem)

if you ain't got a machine gun  
because you know whose ass  
the dallas police protect

is love enough  
when i see whitey lying dead  
in greensboro trying to protect  
his freedom too

freedom to love every brother/sister  
so you'll survive  
this racial war  
and i'll survive  
this emotional hell

is love enough  
when joe blow gets a rap  
for job discrimination  
but the kkk parade  
with gun toting aura  
like 5th avenue and it's easter

no jungle bunny here  
this is america

peace love and the american way  
died  
and so will i  
haunt these motherfuckers  
till their dying day

by laurie spinelli

# DRUM spotlights FRANK SMITH



Frank Smith  
Buckskins Series  
Acrylic and Fiber Tapestry

# MARTIN LUTHER KING JR.

by Phillip Martin

Martin Luther King Jr. was born in Atlanta, Georgia on January 15, 1929. His father Martin Luther King Sr. was a baptist minister who married Alberta Williams, the daughter of Alfred Daniel Williams, a respected minister in the South. As a minister's son young Martin enjoyed a comfortable childhood, because his family was prestigious and prosperous during the great depression.

Martin was a heavy boy, ruggedly built and hard-headed. In temperament, young Martin was a cross between his violent, quick-tempered father and his more placid mother whose composure was not easily ruffled. Martin had a high introspective character and a delicate conscience verging on irrational self-blame. With all this going for him, Martin was quickly introduced to racism at the age of six. Martin was an above average student, precocious and studious. He began his formal education in public school, later transferring to Atlanta University laboratory school and then to Booker T. Washington high school. He skipped the ninth and twelfth grades and passed a college entrance examination which enabled him to enroll as a Morehouse college freshman at the age of fifteen. At the age of nineteen, the Reverend Martin Luther King Jr. graduated from Morehouse College with a bachelor of arts degree. Already a minister, he now turned his thoughts toward acquiring a theological education at Crozer Theological Seminary in Chester, Pennsylvania. Martin was an student at Crozer, where he became class valedictorian, being one of a half dozen Negroes in a student body of a hundred.

In 1951, Reverend Martin Luther King Jr. chose to earn his doctorate in philosophy at Boston University. In 1952 Martin was introduced to Coretta Scott. She was described as being a very pretty and shapely young lady from Marion, Alabama, a recent graduate of Antioch College who had come to Boston the same time as Martin. She majored in sing-

ing at the New England Conservatory. In 1953 Coretta and Martin were married. During their fifteen years of marriage they had four children: Yolanda Denise, Martin Luther King III, Dexter Scott, and Bernice Abertine.

In 1955, Martin received his doctorate from Boston University, thus becoming Dr. Martin Luther King Jr. Also in 1955, Dr. Martin Luther King Jr. came to leadership in the civil rights movement, initiating with others the historical 381 day boycott against segregation on city buses in Montgomery, Alabama.

In 1957, Dr. Martin Luther King Jr. formed the Southern Christian Leadership Conference of which he became president. From 1957 to the present, Dr. Martin Luther King Jr. has been perceived by others to be a unique symbol of the Negro's determination to end segregation and discrimination.

In 1963, Dr. Martin Luther King Jr. a well known respected and feared leader for the civil rights movement led a march on Washington. More than 250,000 people white and black came from all over the country to hear Dr. Martin Luther King's famous "I have a dream" speech. It touched the hearts of millions of people.

In 1964 Dr. Martin Luther King Jr. was awarded the noble peace prize, a prestigious award given to those who dedicate their lives to humanity and those who try to make the world a better place to live.

In 1965, Dr. Martin Luther King Jr. fighting for voting rights in Selma, Alabama, marched to the capital of Alabama to secure this task. Nearly 75,000 blacks and whites joined him in Montgomery to protest discrimination. President Johnson had to call in the National Guards to guarantee order. Since this was the largest civil rights demonstration in the deep South.

In 1966, Dr. King went North to the rioting urban ghettos of Chicago to maintain unity with the Congress of Racial Equality (CORE) which was advocating black power and to

hold-fast to his principle of non-violence. Also, in Chicago Dr. King lead a group of 5,000 demonstrators to protest the war in Vietnam.

In 1967, Dr. King lead 125,000 anti-war demonstrators from central park in New York to the United Nations. He said it would have been inconsistent of him not to speak on such an issue, because he advocated non-violence. On April 3, 1968 Dr. King went to Memphis to assist the sanitation workers who were striking for decent wages. The next day, stepping out on the balcony of his motel, he was killed by an assassin's bullet.

During Dr. Martin Luther King Jr's life he compiled a great many honors which include a second place finish in the Webb oratorical contest during his sophomore year at Morehouse, a Bachelor of Arts degree at Morehouse and a Bachelor of Divinity degree at Crozer Seminary. In addition to being class valedictorian at Crozer, he won two prizes, the Pearl Plafkner award and the Lewis Crozer Fellowship award. In 1955, he received his Ph.D. in systematic theology. Some of his more famous awards included his man of the year award given to him in 1963 by Time magazine, the Spingarn medal for his contribution to race relations, and the Nobel Peace prize for being an outstanding spokesman for the non-violent movement. Also, in death Dr. King has been honored with various schools, streets, awards and newly constructed buildings being named after him. This reflects the sincerity of the issues Dr. King stood for. It also reflects how effective he was and how he touched the hearts of millions.

In conclusion, Dr. Martin Luther King was one of the greatest, if not the greatest leader in modern times. Because of the great way he influenced people his followers were not only black, but they were of all races, creeds and colors. This can be substantiated by his march to the United Nations where he spoke on the Vietnam War.

# BLACKS AND FILM

by Bruce A. Studley

This is a critical analysis of the portrayal of Blacks in the American film industry. It traces Black characterization and stereotypes in film from the birth of narrative film, around the turn of the century, up to the end of the "Black Film" boom in 1973.

## The Silent Era

It can be seen from some of the titles of the earliest films that Blacks received little respect in the beginning of film. Films such as *The Wooing and Wedding of a Coon* (1905), billed as a "genuine Ethiopian comedy", and *The Nigger* (1910), a story involving miscegenation, were more the norm than the exception during the American film industry's formative years.

*Uncle Tom's Cabin* was a favorite film of filmmakers of the silent era. This story was converted to the screen in 1909, 1914, 1918, and 1927. The actors in all but the last version were Whites in blackface, as was usually the case in film portrayals of Blacks in silent cinema.

Also popular in the early days of cinema was a series of split-reel comedies depicting Black life called the *Rastus Series*. *How Rastus Got His Turkey* (1912), *Rastus Dreams of Zululand* (1913), and *Coon Town Suffragettes* (1914), are examples of the titles of some of the films in the *Rastus Series*.

It seems apparent that through the silent era, especially before 1915, Blacks were being portrayed and promoted in a derogatory manner. This can be witnessed in a film bulletin for *The Chicken Thief*, made by Biograph studios in 1904:

"From the opening of the picture, where the coon with his grinning face is seen devouring fried chicken, to the end where he hangs head down from the ceiling, caught by a bear trap on his leg, the film is one continuous shout of laughter."

## Birth of a Nation

In 1915, *Birth of a Nation*, directed by D. W. Griffith, was released. It was America's first feature film and was an immediate hit at the box office. However the film, originally named the *Clansmen*, put Blacks in such a bad light that the newly formed National Association of American Colored People (NAACP), and other groups of Blacks and liberal Whites campaigned to have it banned, (and it was in Chio, Kansas,) and many major cities throughout the U.S.

Griffith added a new dimension to the Black film image in *Birth of a Nation*, which was about the post-Civil War reconstruction era in the South. Instead of being portrayed as faithful servants or harmless, lazy, stupid watermelon eaters, they were portrayed as "wicked uppity, incompetent Negro politicians and bestial rapists whose sexual appetites endangered Southern virtue."

In the end of *Birth of a Nation* the Klu Klux Klan arrived just in time to save the day. The NAACP has tried to suppress this film as late as 1965.

## The Early Thirties

Although the first "talkie", *The Jazz Singer* (1927), portrayed Al Jolson in blackface, sound in motion pictures gave Blacks some inroads to Hollywood through their acknowledged abilities to sing and dance, and musicals were the genre in fashion just after the advent of sound.

The first all Black film, *Hearts in Dixie*, was released in 1929. It was billed as "All colored, all singin', and all dancing'."

The same year King Vidor made *Halleluja*, which was artistically innovative, but still maintained the characterization of the Black as an "over-sexed dupe". But now he could sing and dance.

The release of *Empereor Jones* in 1933 marked two firsts for Blacks in film. It was the first film in which a Black, Paul Robeson, received top billing, and it was the first film depicting a Black in a dominant position over Whites, which may have been the reason it was a financial failure.

*Empereor Jones* was the story of a Black slave who escaped to a Carribean island and ruled a tribe of Whites for a while. But in the end he surrendered to the forces of voodoo, another stereotype of Blacks in film at that time.

In the middle Thirties, two Black performers, Stepin Fetchit and Bill Robinson, became popular with movie audiences. Fetchit played the role of the lazy, stupid servant in numerous films such as *Stand Up and Cheer* (1934), and *David Harum* (1935). Robinson played the grinning, dancing servant in various Shirley Temple movies. Though the plots varied, these actors played essentially the same roles movie after movie in the Thirties.

However, the Thirties did produce some films that portrayed Blacks in a respectable light. *I am a Fugitive from a Chain Gang* (1932), which dealt with the labor camp system of the South, portrayed Everett Brown as a Negro prisoner who was "capable of great friendship, loyalty, and courage".

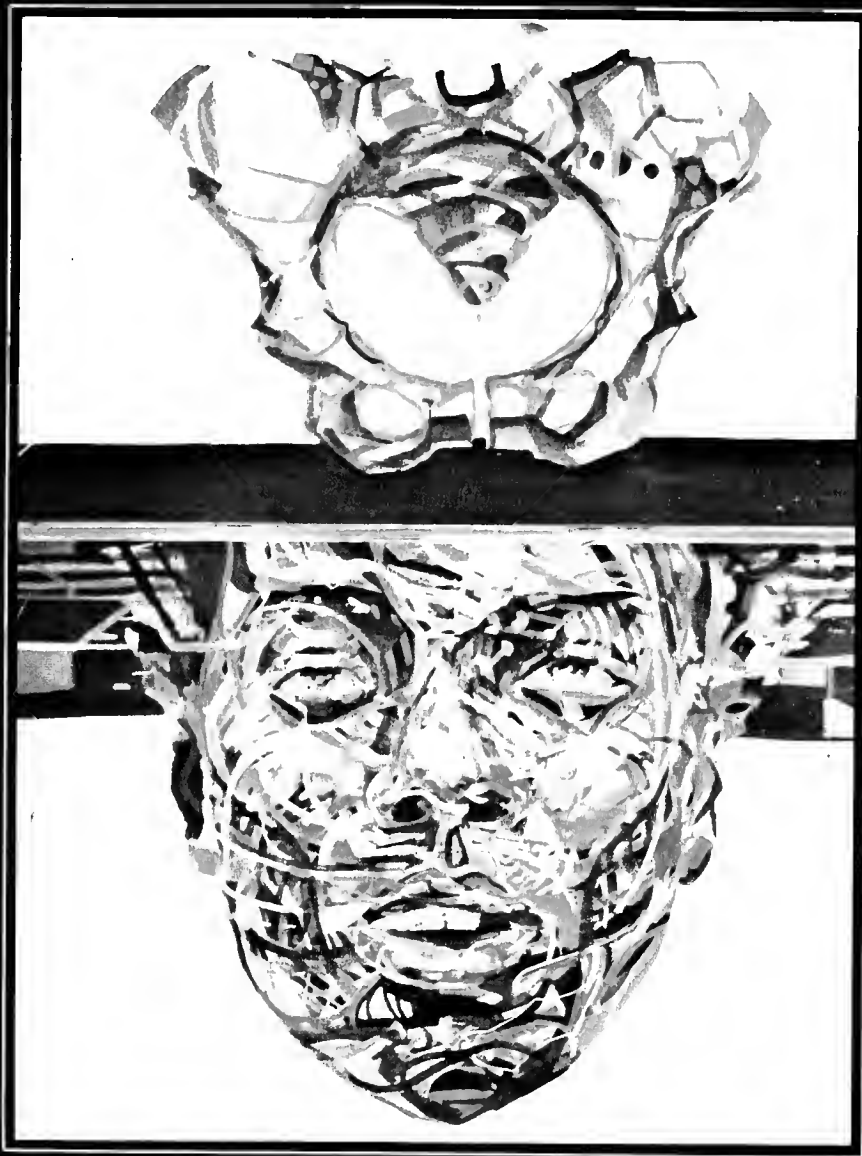
## Gone With The Wind

*Gone With The Wind* produced a rather ambivalent landmark for Blacks in film. A Black actress, Hattie McDaniel, won the supporting actress Academy Award for her role in the movie. But the role she played was that of the typical "mammy".

*Gone With The Wind* did portray Blacks in a more realistic way than most films at the time. David O.

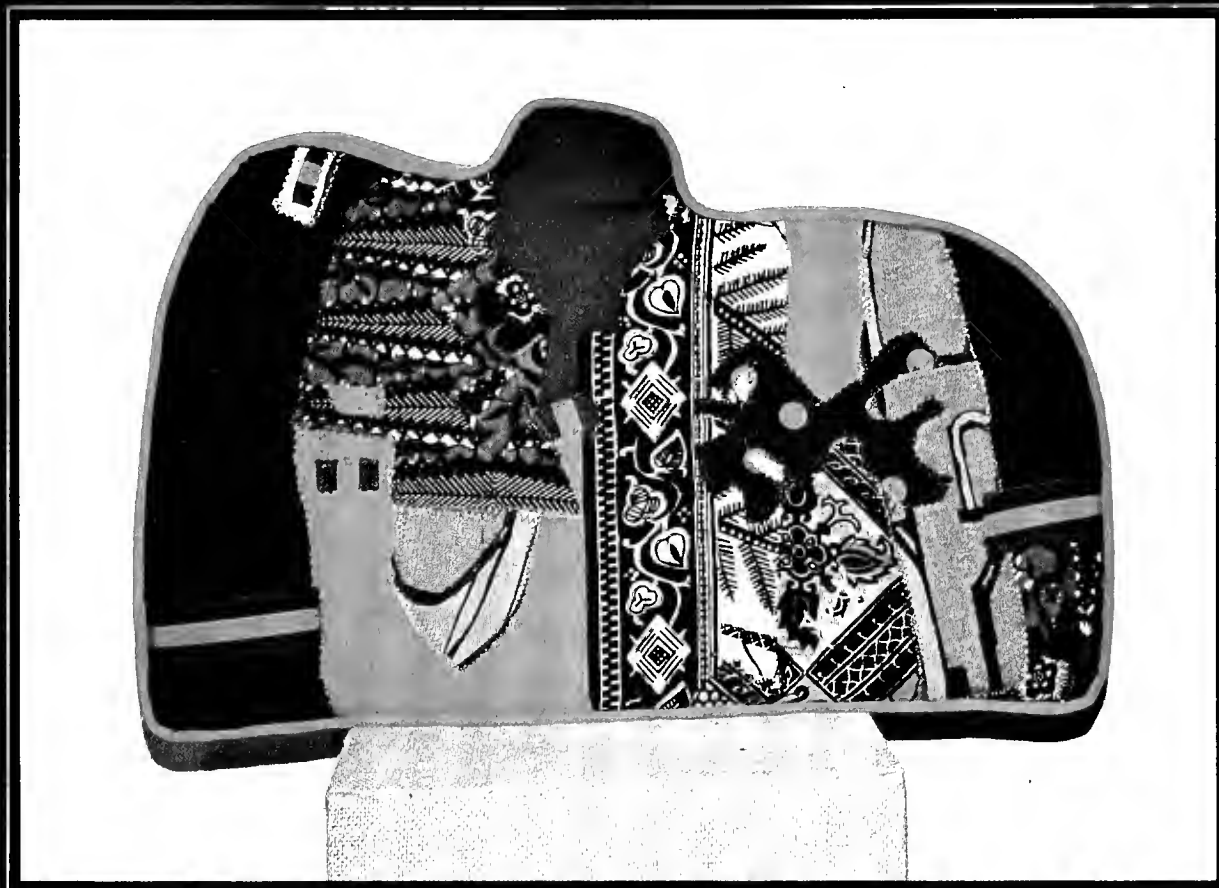
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# DRUM spotlights NELSON STEVENS



Nelson Stevens  
Ascension: Hoo Doo Bone Series

# DRUM spotlights K. JOY BALLARD-PETERS



K. Joy Ballard-Peters  
Shoulders to Lean on Series.  
Applique 1961

## Blacks and Film . . .

continued from page 27

Selznik, the producer, contracted two historical experts from Georgia, William G. Kurtz and Susan Myrick, to watch over the making of the film for authenticity purposes. This saved Selznik from making some of the more blatant errors in manners and racial etiquette, such as the slaves rising in song, that prevailed in most movies depicting Blacks at the time.

### World War Two

The emergence of WWII somewhat changed the depiction of Blacks in American cinema. A conscious effort was made by Hollywood to present a united front against Fascism.

Also, in 1942 the NAACP made another venture into the world of motion pictures by demanding that Hollywood provide for Blacks more roles of better quality. Later that year Hollywood agreed to the NAACP's demands.

The result of these forces on Hollywood was the first "token" movies. *Casablanca* (1942), *Sahara*, *Crash Dive*, *Bataan*, and *Lifeboat*, all made in 1943, had Blacks involved in the fight against Fascism in respectable roles.

When Hollywood didn't insert Blacks as token for the war effort it often went back to its old portrayals of Blacks. The following is a comment on the portrayal of Blacks in the musical *Tales of Manhattan*. There is a sequence involving a coat containing a considerable amount of money being dumped from a airplane over shacks inhabited by Southern Blacks:

"A tasteless and naive sequence saw such eminent artists as Paul Robeson and Ethel Waters demeaning themselves by impersonating superstitious 'niggers' thanking the Lord for his goodness in sending them the money from the skies, praying, kneeling, sobbing, and behaving generally in the same old credulous, sub-human manner."

Though Blacks were receiving some better roles as tokens in the war effort, on the whole things remained the same for Black actors in Hollywood. The following is a list of stereotypes of Blacks in film compiled in 1944 by Lawrence D. Reddick of the *Journal of Negro Education*:

1. The savage African
2. The happy slave
3. The devoted servant
4. The corrupt politician
5. The irresponsible citizen
6. The petty thief
7. The social delinquent
8. The vicious criminal
9. The sexual superman
10. The superior athlete
11. The unhappy non-white
12. The natural-born cook
13. The natural-born musician
14. The perfect entertainer
15. The superstitious churchgoer
16. The chicken and watermelon eater
17. The razor and knife "toter"
18. The uninhibited expressionist
19. The mental inferior

### 1946-1961

After the war ended, Hollywood entered a stage in which *Film Noir*, a genre dealing with corruption and social injustice, became popular with the movie public. *Film Noir* remained in vogue until 1952.

Four films featuring Blacks stood out in this period. *Home of the Brave* (1949) dealt with the impact of racism on a Black soldier's psyche; *Lost Boundaries* (1949) examined Blacks who "passed" in the white world; *Intruders in the Dust* (1949) dealt with racism from inside the White social conscience; and *Pinky*, which dealt with a light-skinned woman's return to the Black world.

It is interesting to note that these four movies, all box office hits, dealt more with Blacks trying to fit into White society than with Blacks and their world. Though the Black problems of lack of education, housing, and jobs were not portrayed in these films, Hollywood

did realize that it was now financially acceptable to portray the problems of racism.

Credit should be given to Hollywood for taking the chance of alienating itself from large segments of the American public in making these controversial films at a time when it was being robbed of much of its audience by Television. An example of some of the negative sentiment toward these films in some parts of the country is the ban of *Pinky* by the city of Atlanta because the film was "likely to have an adverse effect on the peace, morals, and good order of the city."

Sports films depicting famous Black athletes began in the late Thirties with the biographies of Henry Armstrong, *Keep Punching* (1939), and Joe Louis, *Spirit of Youth* (1937). This theme was picked up again in the Fifties with the release of *The Jackie Robinson Story* (1950), *The Joe Louis Story* (1953), and two biographies of the Harlem Globetrotters. The criticism of these films from Black audiences or the Black community was that Hollywood was once again evading the problems of Blacks by showing success stories instead of probing the real problems of Blacks.

The Black musicals of the fifties ranged in artistic and financial success from *Carmen Jones* (1954), a highly acclaimed financial success about a Black singer, for which Dorothy Dandridge received an Academy Award nomination, to *Porky and Bess* (1959), which in spite of a \$7 million budget, was a dramatic and financial disaster.

There were two films dealing with interracial love affairs in the fifties. Both of these films, *Island in the Sun* (1957), and *The World, The Flesh, and The Devil* (1959), starred Harry Belafonte. In both films Belafonte was denied so much as an on screen kiss.



### The Black Films, 1970-73

In 1970, a film called *Shaft*, featuring Richard Roundtree as a street-wise Black super-hero detective, was released and became a box office smash, particularly in Black neighborhood theaters.

From 1970 until 1973 Hollywood churned out film after film portraying Blacks as super-heros. Blacks were also finally being portrayed in their own urban environment.

The underlying theme of virtually all these films was to "stick it to the man." But it was the portrayal of the lead characters of many of these films that bothered many Black leaders. Many Black organizations felt that movies such as *Superfly* (1972), which featured a Black dope peddler as the protagonist, and *Sweetback's Bad-asssss Song* (1971), which had a cop-killer as the hero, put Blacks in a bad light and didn't portray good role models for their youth.

In 1972 the Coalition Against Blaxploitation (CAB) was formed by local Black leaders in Los Angeles.

"We will not tolerate the continued warping of our Black children's minds with the filth, violence, and cultural lies that are pervasive in the current production of so-called 'Black Movies,'" said President Junius Griffin when CAB was formed.

### Summary

In the silent era Blacks were treated with virtually no respect and blatant racism is evident in such film titles as *Nigger in the Woodpile* (1903) and *The Wooing and Wedding of a Coon* (1905). During the early years of film Blacks were portrayed by Whites in blackface in roles of "shuffling, bug-eyed, stupid, watermelon-eaters."

Derogatory portrayal of Blacks peaked in 1915 with the release of *Birth of a Nation*, which also por-

trayed them as a plague on society. After the NAACP protested, the portrayal of Blacks in a derogatory manner receded somewhat from pre-1915 levels but most of the stereotypes were still very present.

The introduction of sound opened more opportunities for Blacks to enter film as singers and dancers. But the stereotype of subservience to Whites remained.

It was not until WWII, when Hollywood wanted to present a united front for the war effort and the NAACP once again lodged strong protests against the portrayal of Blacks in film, that Blacks began to receive some roles of parity with Whites in film. But many of the stereotypes remained.

After WWII, during the *Film Noir* period of soul searching films, the problems of facism made it to the screen but receded when this movement died in the early Fifties.

From the early Fifties to the late Sixties Blacks, with the exception of Sidney Poitier and, to a lesser degree, Harry Belafonte, were featured almost exclusively in sports biographies and musicals. However, during this period Sidney Poitier did become a full-fledged star, although he played roles in which some in the Black community considered to be unrealistic.

The financial success of *Shaft* in 1970 brought an influx of Black films onto American cinema for three years. Although Blacks were finally being portrayed in the urban, lower class setting in which most Blacks reside, the portrayal of most of the protagonists as super-macho men, dope peddlers, pimps, and cop-killers was looked down upon by much of the Black community.

### Conclusions

This study shows that it has been an uphill climb to gain respect for Blacks in American cinema. When it has been profitable to make films

featuring Blacks, Hollywood has done so, as the 1948-52 and 1970-73 periods have shown.

Black culture and history have been almost totally neglected by the film industry. The Black male stars (Poitier, Brown, Jones, Belafonte) haven't been featured in any major motion pictures in the past few years. This study has revealed the Black female super star to be non-existent.

But, when Blacks are portrayed on the silver screen these days they are treated with some respect and dignity. The watermelon-eating buffon stereotype of the past seems to have been put to rest by American filmmakers. The realistic portrayal of Blacks in film has been a long time in the making.

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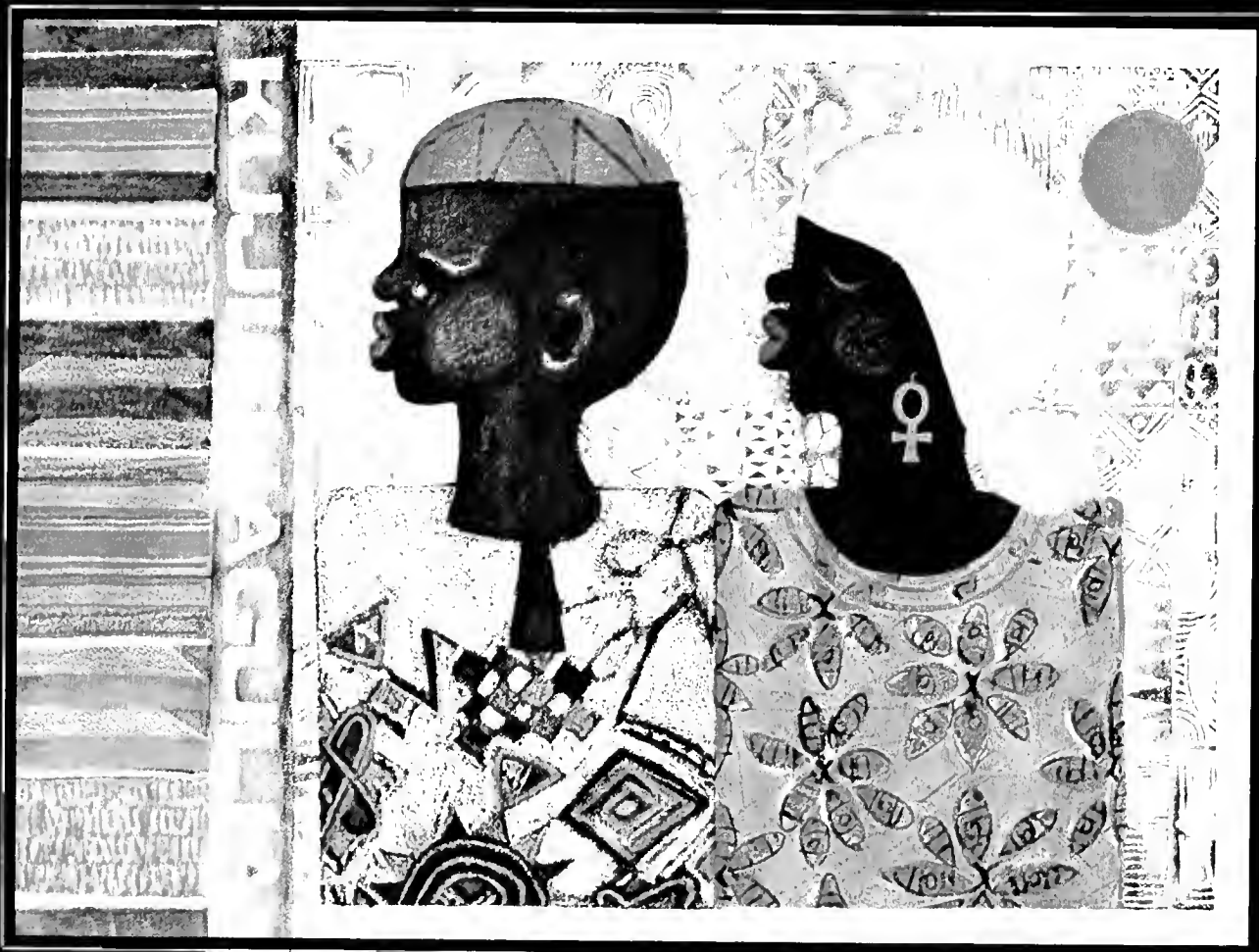
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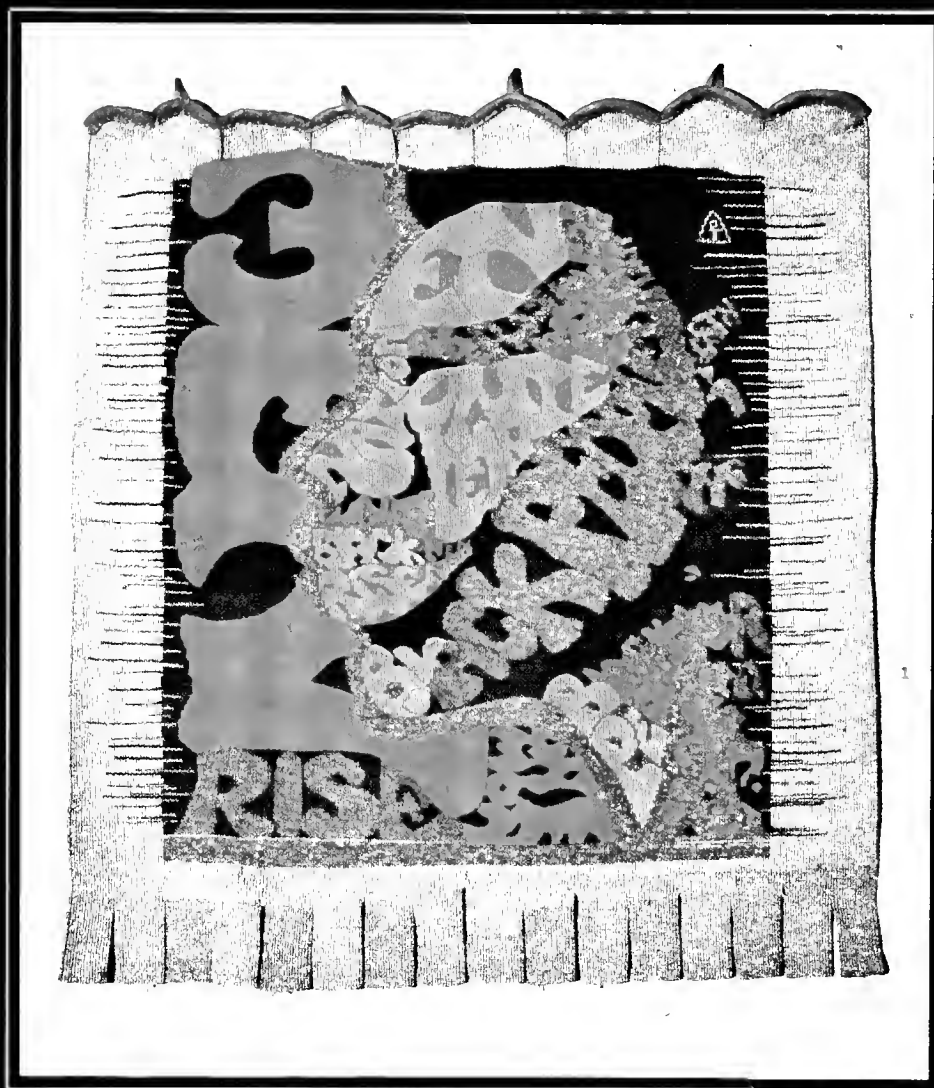
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# DRUM spotlights VARNETTE HONEYWOOD



Varnette P. Honeywood  
"Kujichaguu"  
Mixed Media  
22" x 33" 1981

# DRUM spotlights NAPOLEAN JONES-HENDERSON



Napolean Jones-Henderson  
"Black People Rise, So We Too"  
Wool-Metallic-Cotton Yarns  
48" w x 58" h A77 2A

# SISTERS

by Sundiata Mari-djata

A quaint room in a building located on the outskirts of the city is the location of a meeting to be held. The room looks like Africa revived and revamped in a new land. The walls are covered with drawings of lions, zebras, monkeys and other animals. There are also spears and bamboo sticks adding to the decor. The little furnishings are also done in bamboo. In the center of the floor is a large rug fashioned in an African print. There are large palets around the rug. The room is quiet, with only the sound of birds chirping as they fly about the windows.

The quiet room is quickly interrupted by the chatter of women slowly entering. The women saunter into the room with dubious expressions on their faces. Each takes a seat on a palet, taking sporadic glances at those they haven't met and quickly looking away when the other notices. Finally another woman enters. She's dressed in a dashiki and sandals. She wears an afro that perfectly fits the contours of her face. She joins the remaining women.

"Good morning ladies. My name is Jean in case any one has forgotten and I welcome you to the center. I've talked to each of you previously, so you know why we are here. Hopefully, this will be beginning of a long relationship. I want each of you to relax and feel free to say whatever is on your mind. It may be a little difficult initially, since we're all strangers, but when we leave here we'll know each other a lot better. I will sit here and listen to the wisdom of you beautiful ladies. Who wants to start?" she asks smiling.

The woman to her left shifts. She cautiously looks at each of the other women as if to search their inner thoughts. She is wearing a thin blouse with fashionable jeans that fit the voluptuous curves of

the body. Her make-up is excessive, but not to the point of distracting from her dark and mysterious eyes. Jean notices her movements and asks, "How about you Ida?"

"Ok, I will begin. My name is Ida and I am . . . a . . . prostitute," she says hesitantly. "Yes, a prostitute or perhaps some others would prefer to use some other name." she says more confidently. "But its all the same. You know I started not to come to this rap session, but when Jean told me how she wanted to hear and share our deepest thought, I decided to make use of this opportunity to let others know what I felt. You know, so many people see me, judge me and condemn me, all in the same breath without caring to hear my side. Sometimes I ask myself whether or not I have a side. But you know it's hard to ignore them because I have to live with those people, like it or not. I don't enjoy what I do. In fact, I hate it. Night after night, it can become awful, like . . . like a bad dream. Oh yes, I have had good dreams too; dreams of a home, a family, maybe even living in the suburbs, living a so-called respectable life. I had these dreams many years ago, but one thing happened after another. I won't go into that horror story. But it's like you're trapped and then everything closes in around you. Yea, the so-called respectable folks have all the solutions. It's easy for them to talk for they are not in my shoes. Getting a job is not so easy now a days, especially when you don't know how to do much. And have friends, oh no, I don't live up to peoples' expectations."

At that point Deborah butts in. She is wearing an old plaid dress. She wears no stockings and her black shoes are very worn. She wears a red wig that is tilted to the left and looks as if it has not been combed in several days.

"Yes honey, I know about rejection. I'm a drunkard. My bottle is my friend. I have a job at the plant. It don't pay nothing much. It's enough to pay the rent, buy a little

som'teat and buy my liquor. They looks down on me too honey. But when I get my liquor they all know what they can do for me. Let me tell y'all somthin'. I went to this church one Sunday night and dem 'ligious sisters told me dat I ain't had no business dere in my condition. You know I figure the's suppose to help. I was really down that night. Humph, they helped alright. As soon as I walked in they started a whisperin' and a mumblin'. One of dem fat ones told me I shoulda been ashamed to come in the Lord's house looking like a devil's angel. I reckon she oughta know what a devil's angel looks like 'cause she sho' as hell looks like his wife! So I went on down the street and got me a fifth of gin and even some vodka for later. Yea, since my man and all my chilluns got killed in a accident I've been on the bottle and it's been down hill ever since."

"You are so right," said another lady. She is a well dressed woman. Her outfit is well coordinated in various shades of green. She has an air of certainty about her. "I am Mrs. Johnson, and I am one of those church going sisters that sit 'round and talk about everybody. I have been guilty of looking down on folks, calling them sinners and Lord knows we are all sinners. After mission meetings we'd talk about others and just finished praying and singing. Sittin' here listening to you opened my eyes to the real hypocrite I've been. I'd shout all over the church, but I really sincere in that, but to then look down on others such as you was wrong. I could've been helping instead of hurtin'. I guess it made me feel important, in my circle anyhow. We all talked about other people sins, that way we didn't have time to talk about our own."

Suddenly the lady to Deborah's left moves. She is beautiful, like the ideal model. She wears a dress that appears to be an original design, and it captures her apparent good taste. Her hair is frosted and is styled in many curls. Her skin is smooth. She wears modest make-



photo by Robert Davis

up that highlights her slender face. She speaks softly, "I can identify with you for I have been snobish in another sense. My name is Jeanette and I am a prime example of Black bourgeois. My family and I strive to be a top society family. We do the entire scene. And that really describes our life, scenes that make up one big play and you feel as though you're on stage. I attend the luncheons, the bizarres, the benefits and the parties. It is a full time job just trying to live up to middle class standards. Even though there is a stupendous urge to just run free and be yourself, the society keeps pulling you in another direction and you fall slave to the dictation of middle class America. My hairdresser makes a fortune dying my hair. Wear an afro or dashiki like Jean, of course not, unless we were entertaining African guests. Only then is it acceptable. All of this just to be accepted by whites, hoping that money and material things will make them ignore the color. And they still look at you as if to say 'nigger you try so hard, but you're still a nigger and will always be a nigger.' Deborah when you drink we call you a drunkard. When we drink in our circles its called being social. Yet the end results can be the same. I don't have the guts to be identified with anything Black.

And at times, I criticize my own people as much as whites do. Yes, mistakes are hard and through them we can easily forget who we are and how we got where we are."

The woman across from her nodded continuously. She is dressed in a tweed suit and appeared as though she had just come from a business meeting. She wears glasses that accent her slender face. She has a dark complexion that glows in its natural beauty. Finally she speaks, "I agree with you. I know of that scene. I tried that when I was in college. I went to this white college and I discovered trying to be a 'colored' white girl was not going to work for me. So I wore my 'fro even after the style dictated otherwise. I began to search myself as a woman, a Black woman with special needs and desires. I decided to make my success with my brains, not with bleached hair, low cut blouses nor kissing behinds. It was a tremendous challenge but I succeeded. Often friends did not understand my need to be Black. It has been extremely difficult with male companions. They don't feel that I am, what should I say, feminine enough. I say that I'm no one's fool. Somehow some Black men have gotten this idea that white women are so meek and mild and docile. Even if they are, I

refuse to be that way. To me playing that role is like being locked in a prison, not being able to express yourself and fulfill your needs. So am I cold, because I am a business executive? I shouldn't be in a 'male' role. It's funny that many want you to be docile as they think white women are, but yet they cannot or do not want to play the role of a total provider. It's not that they don't want you to work, they just want to control the money after you work for it. I've had many to stop dating me and start dating white women.

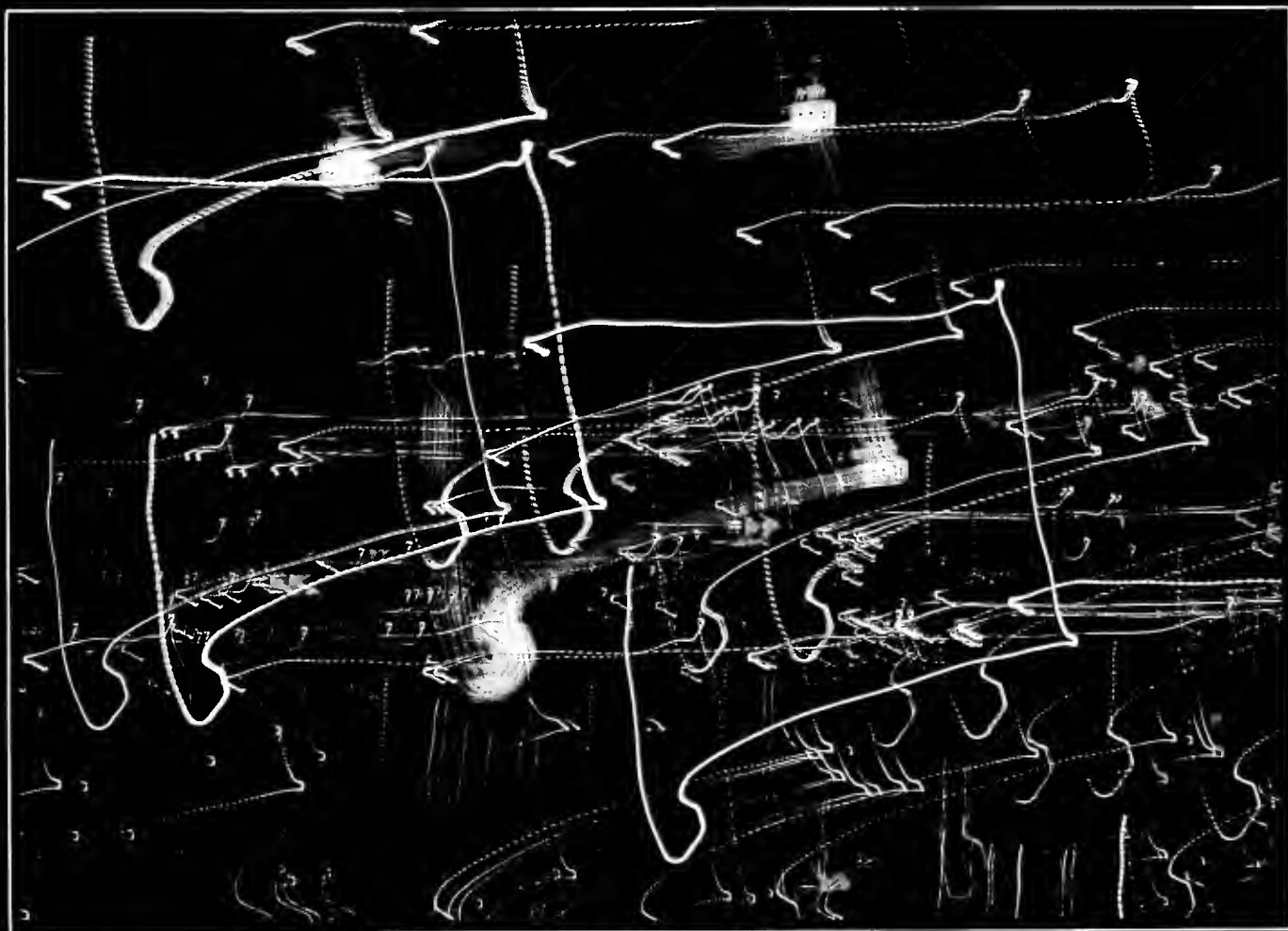
Mrs. Johnson interrupted, "You know you are right to a certain point. I am older than most of you and I have seen a lot more. I understand that the Black man have had a hard time, God knows my ol' man did. I tried hard not to let him forget he was a man. But then men were men. It seems like more of these young men are shunning responsibilities and some young women too. But we as Black women who understand a lot and we can help a man who is willing to help himself. All I need is a man to try and I will stand behind him one hundred percent.

"I agree with that, added Jean. "I've seen the type Angelcalisha has described and I have seen good ones like my father. There are good ones, they are just hard to find. Then too the Black man is in a precarious position. On one hand the standards of our society dictates that a man is to be a breadwinner, head of the family, decision maker, but at the same time he is denied the opportunity to be a breadwinner by the same society that tells him he should be. Thus, he has to share this role with his wife and sometimes she is the main supporter of the family."

"That's a good point," added Angelcalisha. "They have always been down on the Black man for they felt that this would weakened the race and keep us down. Little did they know that we Black women can be just as threatening.

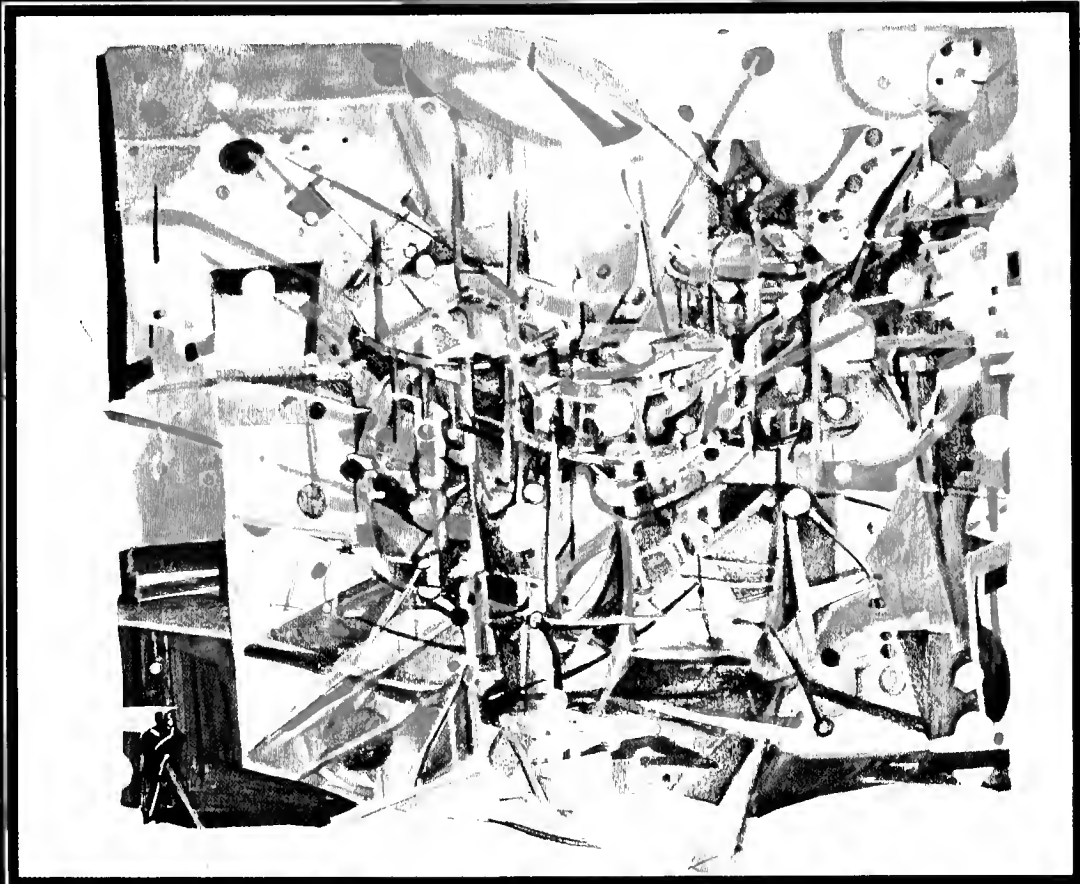
*continued on page 48*

# DRUM spotlights TED PONTIFLET



Ted Pontiflet  
Light Dancing  
Oakland, California

# DRUM spotlights NELSON STEVENS



Nelson Stevens  
Nommo: Homage to Max Roach  
Colored Pencil

# SALUTING THE PAST

by Phillip Pasley

This year Alpha Phi Alpha Fraternity, Incorporated, celebrates its Diamond Jubilee and proudly proclaims Seventy-five Years of Service to all. This, the first black college fraternity in existence, was founded at Cornell University in Ithaca, New York, in 1906. The original members were "desirous of maintaining more intimate contacts with one another than their classroom study permitted." As black students at a large predominately white institution, they found themselves excluded in "opportunities for mutual helpfulness." Coincidentally, during this era of American culture, open biasness toward blacks was generally accepted. White racism flourished at a greater rate than it does today. Many forms of discrimination, mistreatment, segregation, prejudice and lack of consideration stood as obstacles to efforts and aspirations of black advancement and improvement. In response to this display of racism, many black organizations sprang into existence. Some of them were the American Negro Business League (1900); the National Afro-American Council (1903); the National Association of Negro Teachers (1903); the precursor of the N.A.A.C.P., the Niagara Movement (1905); and Alpha-Phi Alpha Fraternity (1906).

In the beginning stages of organization, the members banded together to become a literary and social organization. About one year later they decided to become a fraternity. This decision made them the first of the eight black Greek letter organizations to exist on college campuses in America. The Greek symbols ΑΦΑ (Alpha Phi Alpha) were chosen as a name for the fraternity, symbolizing 'first and only first'. The original brothers of the fraternity were Henry A. Callis, Charles H. Chapman, George B. Kelly, Nathaniel A. Murray, Robert H. Ogle, Eugene K. Jones and Vertner W. Tandy. These seven founders are now known as "jewels". Their fraternal ideas encompassed "manly deeds, scholarship and love for all mankind". The tide of racism against

blacks at this time, spurred them on to adopt black progress as their main concern. The remoteness from the black environment provided these outstanding young black men with the opportunity to observe the nation's racial scene objectively from a distance. What these seven pioneers also wrought was to raise the status of the black students in the semi-isolated community of Cornell University.

The chapter at Cornell University became Alpha chapter. About one year later, a chapter began at Howard University. Nineteen men constituted Beta chapter, the second chapter of Alpha Phi Alpha Fraternity. Ten days later, Gamma chapter was established at Virginia Union University. As an example of how rapidly the Alpha Phi Alpha fraternal idea was expanding, in the next five years, ten more chapters were established at various campuses all over the United States and even one in Canada at the University of Toronto. Today there are six-hundred plus chapters throughout the United States, the Caribbean Islands, Europe and Africa. The 75,000 initiates are both from graduate and undergraduate programs.

One of the earliest programs launched by Alpha Phi Alpha Fraternity in the early 1900's, was a program against the lynching of black men. In those days, a black accused of a crime was denied all due process of the law, and usually wound up hanging by the neck from a tree at the hands of a white mob. The Alpha Phi Alpha Fraternity, along with the N.A.A.C.P., was in the forefront of awakening public consciousness regarding lynchings. The Alpha men also raised and contributed funds for legal expenses in the fight.

Another of its first programs was the "Go to high school, "Go to college" campaign. This was a program dedicated in the fight to obtain better education for blacks. The idea of the program was to improve the educational facilities of blacks, and to encourage blacks to go to and remain in school. The fraternity facilitated the raising of scholarship money for deserving black students. The

motto of the campaign became "The future of our race is dependent upon the education of our boys and girls." Throughout, the Alpha Phi Alpha Fraternity has remained consistent with this idea. Education and academic excellence has been of top priority and is the foundation of its existence. Another facet upon which the fraternity is built upon is quality leadership for the race.

Probably because of its distinction as the pioneer of Greek letter organizations established for blacks, Alpha Phi Alpha has attracted the majority of this nation's Black leaders. A substantial percentage of this country's historic black men are recognized in Alpha form. Men such as W.E.B. Dubois, Martin Luther King, Jr., Thurgood Marshall, Andrew Young, Maynard Jackson, Marion Barry, Dick Gregory and Ernest Morial, just to name a few, are all Alpha men. The issues which the fraternity has addressed, and its ever present course of reaction attracts outstanding young black men each year, who vow to uphold Alpha Phi Alpha's motto, "First of all; Servants of all; We shall transcend all."

Annually, the Alpha Phi Alpha Fraternity holds a general convention to which all members of the fraternity are urged to attend. During the convention, there are program reports and updates and goals for the future which are discussed. In 1979, a "million-dollar fund drive" was initiated to raise money for the nation's black organizations. In the summer of 1981, the Alpha Phi Alpha Fraternity donated 300,000 to be divided amongst the National Urban League, the United Negro College Fund and the National Association for the Advancement of Colored People. "The New Alpha Trust" for the 1980's has five main components. They are (1) a business encouragement program (to make blacks producers as well as consumers) (2) a youth development program involving a leadership development institute, b) a youth motivation and recognition program, c) career guidance and job fairs; (3) the ceptimizing of a Dr. Martin Luther King, Jr. role model



for black youths through efforts to make Dr. King's birthday a national holiday; (4) a campaign to extend the Voter Rights Act; and (5) support of evolving issues (including new definitions) regarding self-sufficiency, self-development and personal success and prosperity for those traditionally oppressed or poor."

—*Sphinx Magazine*—  
vol. 67 no. 2 summer 1981

The recent efforts of the Alpha Phi Alpha Fraternity are only the latest in a long line of efforts which began back in 1906. The idea of "Manly deeds, scholarship and love for all mankind" has been steadfast for seventy-five years. The issues which prompted the seven jewels of Alpha Phi Alpha to start a fraternity back in 1906, are still being fervently addressed by the fraternity today. As long as black inequality exists, so too will AΦA. Black pride is expressed best in the words of Charles

H. Wesley, the author of "*The History of Alpha Phi Alpha; a Development in College Life.*"

As Americans of European parentage point with pride to the ancestral history of their people, so Alpha Phi Alpha would have the blacks of America look with pride upon African civilization with its kingdoms, its governments and its laws, its social institutions, its buildings and roads, and its evidences of indigenous progress, unaffected as it was, by outside influences.

## HOUSE OF ALPHA

GOODWILL is the monarch of this house. Men, unacquainted, enter, shake hands, exchange greetings, and depart friends. Cordiality exists among all who abide within.

I am the eminent expression of friendship. Character and temperament change under my dominant power. Lives once touched by me become tuned and are thereafter amiable, kindly, fraternal.

I inspire the musician to play noble sentiments and assist the chemist to convert ungenerous personalities into individuals so great worth. I destroy all ignoble impulses. I constantly invoke principles which for common brotherhood and the echo-sounds in all communities and princely men are thereby recognized. Education, health, music, encouragement, sympathy, laughter — all these are species of interest given on self-invested capital.

Tired moments find me a delightful treat, hours of sorrow, a shrine of understanding — at all times, I am faithful to the creed of companionship.

To a few, I am the castle of dreams — ambitious, successful, hopeful dreams. To many, I am the poetic palace where human feeling is rhymed to celestial motives; to the great majority, I am the treasury of good fellowship.

In fact, I am the college of friendship; the University of brotherly love; the school for the better making of men.

I AM ALPHA PHI ALPHA!

by Brother Sidney Brown

# DRUM spotlights DEBORAH C. JACKSON



Deborah C. Jackson  
Tomorrow's Smiles



*Art Work by Tom Feelings*

# AMISTAD SHIP REBELLION

**by Marann Cassell**

In 1839 July 2, a rebellion took place on the Amistad ship. Amistad is Spanish meaning friendship. The slaves on this ship had been kidnapped from their homes in the Mendi Country of Sierra Leone. These slaves were tortured, and chained from foot to foot in an area where you could only stand. They were later placed in barracoon and sprayed from head to toe in Havana.

This cruel treatment made them afraid of going further because they felt it would get worse. Then came a remarkable man named Cinque'. He was about five feet ten inches, and he was a proud son of a chief. Cinque' was a born leader, and he motivated his followers to look for hope. He said "We must not die under their lashes; we must not let the white man eat us. We

must break these chains and go back to our homeland Africa." They worked all night until they pried the shackles that connected their necks together. The next thing they did was to arm themselves with sugar cane knives. These were terrifying weapons, long, thick and very sharp.

They had their plan so well organized the revolt went undetected by the slave traders that were aboard the Amistad. During the night when all the slave traders were asleep, Cinque' divided the slaves by sending four to each cabin on the ship. Very quietly entered the cabins and attacked the slave traders. Few managed to flee in terror, others were taken captives and some killed, and the slaves took control over the Amistad.

Cinque' not knowing very much

about ships, steered the ship in the direction of the sun, but during the stormy weather he would lose control. A commander who was held captive knew how to steer the ship. Cinque' dreaded asking him, but he did. The commander agreed to do it, but very discreetly the commander steered the ship in the direction of America. They landed in New York on Long Island. Cinque' knew this wasn't Africa, but he got out to get fresh water. There he met two men who told him this was a free country. Cinque' began to feel at ease until the Americans aboard the Washington came and took them as prisoners. Cinque' was hurt, he said, "We would have returned but the sun was against us. I will not see the White man, I thought I should be killed, I expected it. I would have been better dead than

live moons in misery, I should be hung, I think everyday, but this does not pain me, I could die happy if I could save so many of my brothers from the bondage of the white man."

When they captured the slaves there were three little girls and forty-one men, one had died before the overthrow of the ship. Later they were transferred to New Haven and put in jail where they waited for their trial.

The slaves were faced with another problem which was languages. There wasn't anyone that could speak Mendi. They only knew how to make signs. That would have been useless to them in court. Finally a professor of Yale Divinity school found a lady who had a slave boy that knew Mendi and English. He assisted them in the trial.

The case was heard in January 1840. The President at that time was Martin Van Buren. The lawyers overlooked the murders and piracy of the high sea, but they turned to international treaties. By laws the Spanish government should not have kidnapped Africans.

The case lasted for one week, but the high point was when Cinque'

testified. He testified in the manner how he was shanghaied from the side of his wife and three small children in Africa. He squatted on the courtroom floor demonstrating how tightly the slaves had been packed together on the Amistad.

The judge presiding over the case was Judson. He handed down his decision that the slaves should be returned to the President to be sent back to Africa. The Abolitionists jumped for joy, but the U.S. attorney of the president asked to appeal it to the Supreme Court.

This time a challenging figure entered the case. The sixth President of the United States John Quincy Adams. He was angry by the Partisanship of the Democratic president. He forced through congress a resolution calling for full disclosure of all official correspondence dealing with the case.

The President was still persistent. So, during a mini hearing of whether the court should hear the case, John Quincy Adams spoke for four and a half hours. There was a breathless hush as Adams finished his moving oration, less than a month later, on March 9, 1841, the court denied the government's appeal and ordered that the

Amistad Africans be set free immediately.

The sequel was almost as moving as a long and stirring drama. The liberated slaves were sent to school and given religious instruction for nearly a year in Framington, Connecticut. Then they were taken back to Sierra Leone, accompanied by missionaries hoping to spread the gospel among the Mendi tribesmen.

They met with tragedy when they returned to Africa. Cinque' found that his father, his wife, and his children all had been captured by rival tribes and sold into slavery. He returned to the interior and took over as chief of the town.

In 1846, four societies were created to further the cause of the Amistad captives. With the funds they had, they worked very hard to educate Black Americans. They founded Berea College, and before the civil war they founded Hampton Institute. Throughout the century others associated to help build Howard, Fisk, Atlanta, Talladga, Le-Moyne, Tougaloo Dillard and Tillston, colleges, and universities. A legacy to show a small band of slaves struggled so courageously for freedom.



LAURIE SPINELLI

# INTERVIEW WITH TONI CADE BAMBARA

by Deborah C. Jackson

**What experiences influenced your decision to become a writer? Do you feel that you were given the gift to write.**

I began story telling as a pre-reading child; that is, I would scribble in the margins of my daddy's newspapers and scrawl long undecipherable tales on the white square of paper my mama's stocking came wrapped around. I never had any notion of 'career' or 'profession.' I simply wanted to learn things, travel, and train myself to be of service to the Black community. I've worked as a social worker, university professor, community organizer – writing all the time. I came from a household that was supportive of any decision, act, or attitude that seemed to be based on good judgment. Had I decided to be a doctor, a circus clown, a space cadette, or a cop – I would've received the same non-intervention support. It's been clear to everyone around me throughout my life that I know what I'm doing and that I do not make decisions about my time, energy, and gifts based on anything, finally, but my own convictions about what my work in this world is. Writing is one of the ways I do my work in the world, one of the ways I participate in the development of the Black community, one of the ways I participate in the struggle against material/cultural/spiritual oppression.

**You were born and raised in New York, what made you move to Atlanta?**

I grew up in New York during the be-bop era, that polyrhythmic/energetic period kicked off in the 40's when Dizzy Gillespie announced that the Black experience could not be rendered in 3/4 time. The 'voice' of my work has been, for a long time, 6/8 urbane be-bop in pitch and pace. Frequent sojourns to the South encouraged me to expand my repertoire and include the gospel and blues modes. *The Salt Eaters*, for example, combines the jazz mode – the novel is structured as a jazz suite – with the gospel and blues voice(s) and characters. That would not have been possible had I not a)written my way into it through stories like "The Survivor" in the *Gorilla, My Love* collection of 1972 and "The Organizer's Wife" in *The Seabirds Are Still Alive* collection of 1977 b)moved south in 1974 and observed and absorbed the particular pitch, pace, and voice of this place. On the rational side – I moved from New York to Atlanta because I had completed that phase of my work, namely, developing a cadre of young folk at City College and the Livingston campus of Rutgers University, and was eager to relocate to a place where I could sit down and write without fear of starving to death without a job. On the intuitive side – I came to Atlanta because it is a mystic city rich in metaphysical-training possibilities. Peo-

ple adept in clairvoyance, dream analysis, telepathy, healing, and precognition are in abundance here. It has a good place to both expand my vision and the aforementioned repertoire.

**In your book "The Salt Eaters" you write about spiritual powers, what part does mysticism have in your writing and are these forces real for you? In particular the character Velma is fighting between exceptional her spiritual powers and political beliefs. How do you explain her becoming her own making a choice?**

The novel *The Salt Eaters* began as a lengthy entry in my journal. I had been observing over the years as a community worker, a cultural worker, that there is a gap between that camp we might call our warriors – activists, guerilla historians, political theorists – and our medicine people – spiritualists, adepts in the mysteries. It stuck me as an unfortunate, wasteful, dangerous split. I jotted down some notes in an attempt to figure out why it is that, not since the Santo Domingo revolution – one of the most important revolutions of all times and the most neglected, not studied revolutions – have those two camps have not merged. It struck me then as it strikes me now that the split is an aspect of our oppression, our having fallen under the spell of Western thinking that argues dialectical material historicity as though you can have a dialectic without the spiritual. The jour-

nal entries became longer and longer. I then attempted to write a simple short story about a Mardi Gras society that elects to re-enact an old slave insurrection as part of its festival pageantry. The story was to be a 'call' to Africans under the spell of European reductionism, a summons back to holism, the melding of the spiritual and the material realities, the sacred and the 'scientific' world view(s). Next thing I knew I had a novel on my hands, a novel in which I could make several calls for merging — through the Academy of the 7 Arts, a call to blend the spiritual/social/political/etc; through the Infirmary, the blending of traditional and modern medical practices, in short, the metaphysical approach to disease and disorder and the physical approach; through The Seven Sisters, a metaphor of both the Pleiades constellation and the DNA molecule, a call to the daughters of the ancient mother cultures to rescue each other from the constraints of European hegemony and unite. Velma, who had been straddling the two camps and fallen into the gap, is rescued by two adepts, Minnie Ransom the healer and Sophie the wise woman. I am arguing throughout the book the necessity of resisting the bite of the serpent and becoming splintered. I am arguing the birth-right of wholeness, wholesomeness.

**Where do you get ideas for your books and do you use personal experiences or look into the black community for ideas?**

The critic Eleanor Traylor, whose piece on *The Salt Eaters* called "My Soul Looks Back In Wonder" (*First World*, Summer 1981) remains the most passionate and cogent discussion of the novel to date, has stated that my work in general is

an exploration of the Black community, its mores, its preoccupations, its modes. In the two volumes of short stories it is crystal-clear that I examine the terrain, physical and dynamic, in both analytic terms of the ghetto and affectionate terms of the community. It is my job, as I see it, to critique the deficiencies and celebrate the victories in an attempt to coax both myself and the reader to see more and dare more. In stories like "Gorilla" and others in which the protagonist/narrator is a young girl, the depictions of betrayal, of the violation of the adult/child contract, were drawn, frequently, from observed injustices. For example, "Gorilla," the story of a girl whose uncle promised to marry her when she grew up, was triggered by an incident at a puppet show. Some kids in Brooklyn years ago were putting on a show. Lots of kids had come and were waiting. One or two parents had come and were waiting. The kids backstage were eager to begin. The program director went to the mike and said that the show would be delayed until "people come." The kids went into a slump. All along they had thought they were people, thought they counted. I went off, "How rude, how disrespectful . . . blah blah blah." On the subway going home I began to think of numerous examples that illustrate how grown ups de-spirit youngsters in a careless way. "And don't even say they sorry," the story ends.

**What are your feelings on the Wayne Williams trial and how the media and police handled the slayings of the missing and murdered children?**

I do not want to discuss the Atlanta situation. I'm working on that book now and would rather not dissipate my energy blabbering. I prefer

to invest that energy in getting the story out, the community's story, the story that never got told, the story whose edges were so distorted/eclipsed by the media and the cops' version of things that people throughout the country are asking all the wrong questions, like "Do you think Williams is guilty?" or "Do you think it was a fair trial?" The book I am working on is not a whodunnit; I have no expertise in that area. It's a documentary narrative that reads like a novel in which I invite the reader to look at the Missing and Murdered Children case as one in a series of multiple killings that took place and is taking place in Atlanta, to look at the case in light of what is happening throughout Blackamerica — the escalation of unprovoked attacks on Blacks physically, economically, culturally, politically — in hopes that a)we will begin to raise the correct questions b)will get more serious about establishing a community organizer training institute c)establish a National Black Commission of Inquiry, a body we discussed forming after King's assassination d)establish a National Anti-Black Defamation League with muscle e)mount a National Children's Rights Movement. The question is not did Williams kill 2 out of the 28 on the 'official list' — no one raising questions about the 40 or so that never made it to the Task Force list. The question is, "Where are our armies and our navies?" Where our our investigative journalists, our mobilizers and organizers, our combatants, our alarm clocks, our people with memories? I would prefer to get the book out before amnesia sets in and thoroughly befogs Atlanta. In all likelihood, the book will hit the stands as a Random House publication in Fall in 1982.

# HAITIAN REFUGEES

by **Jalica Battle**

Over the past decade, the American government has had to deal with issues concerning the immigration of refugees to the United States. One of the most frequent yet devious of these issues is the severe problem of the Haitian refugees flocking into this country. For instance, back in 1977, all Haitians were granted work permits. Lists were drawn, complete with names and addresses of the illegal Haitian aliens in the United States. Thus, the identity of all those with no records of legal entry into the U.S. became known.

A wave of persecution ensued, and in 1978 the Immigration and Naturalization Service began to arrest and deport. In a new lawsuit the National Council of Churches succeeded in having the deportation orders reversed.

By May of 1980, there was much pressure focused on Washington's reluctance to grant asylum to the desperate Haitian boat people, as was granted to thousands of Cuban refugees in the previous years. But, the U.S. had long insisted that, unlike the Cubans, the Haitians illegally pouring into the Florida coastline were ineligible for asylum because they were fleeing from economic conditions and not political repression.

With the admission of some 4,000 Cubans, civil-rights activists charged that the Cubans, who are mostly white, had been getting unwarranted preference over the Haitians, almost all of whom are black.

The United States denies any racial connection. Stating that "to open the doors for the Haitians would force U.S. to admit unlimited numbers from other impoverished nations as well."

Some advocates admitted that Haitian refugees once contended that President Carter may have been reluctant to admit Haitians openly for fear of inviting trouble

with Haiti's President for Life, Jean-Claude Duvalier.

As many as 35,000 Haitians are believed to have entered the U.S. illegally during the past decade. Efforts by the U.S. immigration authorities to hold back the invasion have been challenged in federal court by a coalition of civil-rights groups and the National Council of Churches. Lawyers for the refugees positively declared that the U.S. had been running an assembly-line system to deport the Haitians, denying them their rights.

More deportations were barred by a U.S. District Court in Miami until a determination as to whether Haitians would be entitled to political asylum.

An assistant to the manager of Dade County, Florida, was quoted as saying, "If this were high enough on the agenda of international problems, it could be resolved easily. But as far as Washington is concerned, they are not here."

Eleven refugees who were herded through a quick immigration hearing in Miami on June of 1981, were the first to be sent home under the new U.S. policy of deporting all Haitians who had arrived illegally since mid-May of 1981. Following that deportation, nearly one-hundred more Haitians, who had been found similarly unacceptable and ordered to leave, angrily awaited judicial reviews of their cases. They realized that if the Immigration and Naturalization Service had its way, flights back to Haiti would become common, and the surge of illegal Haitian immigrants could be staunch. Consequently, in December of 1981, a court freed the INS to throw out unauthorized Haitians.

So the intention of the new firmer measures is to rid the U.S. of the most recently arrived Haitian illegals. But, the government also hopes to discouraged would-be immigrants still in Haiti. Yet, no matter how fast the U.S. deports the Haitians, their bleak prospects will doubtlessly continue to urge them

toward a country that does not want them.

Still, civil libertarians and social workers claim that the new INS policy which permits prefunctory, closed hearings, is unfair to the bewildered, mostly illiterate Haitians. Now critics challenge the government's presumption that Haitians come here for economic reasons, so they are not ineligible for political asylum. On the other hand, most Cuban arrivals, are assumed to be fleeing from Communism. Some of the lawyers for the refugees charge that it's racist to single out Haitians, 95% of whom are black, for exclusion. A former leader of the Boston Haitian community, who now heads Miami's Haitian Refugee Center, stated that the Reagan Administration's new immigration policy has in fact, singled out Haitian refugees because they are black. The INS, like many U.S. institutions has many ways to practice institutional racism.

The NAACP, the Congressional Black Caucus, and others have joined in condemning a Reagan executive order that the President hopes to make into law.

On September 29, 1981, Reagan issued the executive order establishing the interdiction (stopping and returning) of Haitian vessels on the high seas. Since then, the Coast Guard with the INS has been interdicting such vessels. Under INS operating procedure, each Coast Guard ship carries two INS officials and two interpreters. The officials interview the passengers, investigating why they're leaving Haiti and where they're going. They return the vessel if they believe an offense against the U.S. policy is being committed. The refugees aboard ship were not told of their rights to request asylum.

Under a bill introduced in Congress on October 22, 1981, the administration wants to make law of the policy of interdiction and detention of certain immigrants. The key parts of the 10-point plan would le-

# SOLIDARITY DAY

by Phillip Martin

galize interdiction; set up non-reviewable asylum hearings and limit attorney participation in them; and establish an emergency provision under which the President could order the detention of any immigrant from a specified country.

Organizations and political leaders have reacted strongly to the Reagan bill and its apparent focus on the Haitians. The NAACP called the policy of interdiction, "a barbaric assault on human freedom." This policy may also violate the United States' UN commitments to political refugees.

A Democratic Republican from Washington, D.C., speaking on behalf of the 18-member Black Caucus, said that the new Haitian policy coupled with the alarming U.S. tilt toward the racist government in South Africa . . . are still all indicative of this administration's total disregard for the human rights of all black people.

American black leaders and the NAACP angrily called on the Reagan Administration (October, 1981) to end, "a barbaric assault on human freedom" by rescinding the interdiction order against Haitian boats loaded with illegal aliens bound for the United States.

At a news conference at NAACP's headquarters in New York City (October, 1981), the deputy executive director called for a Congressional inquiry into the plight of the Haitian refugees and said his organization would prepare a case for submission to the United Nations.

He also said the association would seek to determine, "if there are violations of international law taking place, as we believe there must be, when human rights of a people are so brazenly ignored."

In essence, The Vietnamese, Eastern Europeans, and particularly the Cubans all come to the United States and encounter no immigration problems. They find jobs, send their children to school, and have access to housing and health care. On the contrary, the Haitians get nothing, but disdain and hatred.

On September 19, 1981 about 200 UMass students, including myself, went to Washington, D.C. to express outrage about the policies of the Reagan administration. More than a quarter of a million people were there protesting, on a day known as Solidarity Day. Thousands of people from all over the country participated and enjoyed themselves in a protest that was festive, as well as very serious.

This AFL-CIO sponsored protest, which began at the Washington monument, had 17 major speakers including Lane Kirkland president of the AFL-CIO. Coretta Scott King, president of the Martin Luther King center for non-violent social change, made a connection between this protest against the Reagan administration and the civil rights movement of the 1960's. "Let this demonstration be a clear signal to the lawmakers that American working people of all races will not suffer in silence while the architects of reaction seek to shatter the hard-won social and economic gains of the last 50 years".

This protest marked the first time since the 1963 march on Washington that the American Federation of Labor and Congress of Industrial Organization (AFL-CIO) and the civil rights movement demonstrated such mutual support. It was emphasized that the majority of Americans do not support President Reagan's programs. Reagonomics is designed to decentralize the federal government. This decentralization would have a tremendous effect on black people in this country. For example there would be no affirmative action programs, and, when minorities were discriminated against, there would be virtually no place to go to for help. As it stands now the federal government acts as a medium to control such powers.

The primary reason for owning a business is to make profits. But sometimes businessmen become so obsessed and overwhelmed with making profits, they cannot be trusted. Therefore a set of mechanisms are built to force them to behave in a honest manner. One of

these mechanisms can be government. Without government intervention businessmen tend to disregard those who aren't as fortunate. Minorities in the United States are less fortunate than others. So this is indeed directly affecting the black population here in America. America is supposed to be the land of milk and honey where everyone has an equal chance to succeed. This will not happen if government doesn't intervene, because business corporations will get greedy and try to subdue the proletariat. This is realized not only by the black population but by the American working class in general. The evidence is in the rally held on Solidarity Day in which energies were not focused toward racism but, to abolishing tyrannical oppression. Historically blacks have always been concerned with this because they were being hated and discriminated against because of color. Whites didn't realize that while they were discriminating against blacks the same game was being played on them. President Reagan has made it evident to both blacks and whites alike, that he supports business. During the era of an independent CIO which was 1935-1955, the CIO believed in equality. But in 1955 they merged with the AF of L, which did not have the same views concerning black people's equality.

In the days when the CIO was economically sound, they supported equality no matter what race creed or color. "Negro workers, join the CIO union in your industry. The CIO welcomes you. It gives you strength to win justice and fair play. The CIO unites you with fellow workers of all races and all creeds in the common struggle for freedom, for democracy, for a better life." The causes of the decline of CIO strength related to the AFL in the decade preceding their merger need not be addressed here. What is important is that they demonstrated the degree to which the CIO depended on forces outside itself — in the economy and in the political apparatus — to achieve the kind of change in the economic status of Negro workers to which it was deeply committed in principle.



When these forces were favorable, the CIO could defy the AFL and successfully prove that it could deliver, at least to a degree, those improvements which had never had real meaning for the AFL or most of its affiliates. But when these forces lost strength, particularly in political life, defiance became a hollow and, possibly, a dangerous gesture. In essence what this is saying is that the CIO supported civil rights, the AFL did not.

In 1955 when the two merged, the AFL had a dominant sense of views concerning equality. This resulted in the formation of the Negro American Labor Council which more than a thousand Negroes in labor unions formed as a way of combating the forces compelled against them. The truth is the CIO policies and attitudes on race had lost significance before the merger. "At the same time, in industries where both AFL and CIO unions were actively organizing. The CIO's zeal for racial progress was often dampened by the presence of an AFL rival prepared to accommodate itself to local race prejudice; in these cases, quite often, CIO unions soft-pedaled their characteristic approach to race and accepted practices they would normally have criticized. The conclusion seems inescapable that the CIO did much to change the rhetoric of our society's response to social evils, but less to alter permanently the substance of this response." In other words the CIO gave blacks the hope that unionism might offer a means to equality. Moreover when reinforcement was needed the CIO was nowhere to be found. By the time of the AFL-CIO merger blacks were becoming very disappointed with the CIO.

In the early 60's blacks began to emphasize that they were demanding, not begging, white union leaders for their rights. The relations between black and white unionist were symbolized by those between George Meany, president of the AFL-CIO, and A. Philip Randolph, the recognized spokesman for black unionist. Dr. Martin Luther King Jr., who spoke at the 1962 U. A. W. convention, noted the similarities between the civil rights movement and the labor struggle. "There are more ties of kinship between labor and the Negro people than tradition . . . Negroes need the

same measures, even more desperately . . . Labor needs a wage — hour bill . . . labor needs housing legislation . . . Negroes need housing legislation also. Labor needs an adequate old-age medical bill and so do Negroes . . . what labor needs, Negroes need; and simple logic therefore puts us side by side in the struggle for all elements in a decent standard of living".

Even though the CIO claimed that they supported the civil rights movement, in actuality both the AFL and the CIO were not on favorable terms with the black community. This was partly due to the fact that blacks never did favor the AFL. When the two unions merged the AFL had two-thirds of the official governing positions including the presidency. "The N.A.A.C.P. charged the AFL-CIO unions with (1) excluding Negroes by constitutional provision and tacit consent; (2) discriminating against Negroes on job referrals; (3) maintaining separate lines of promotion which limited Negroes to menial jobs; and (4) maintaining segregated or auxiliary locals. Also some of the main factors concerning the N.A.A.C.P. and the AFL-CIO came from personal conflicts between the leaders of both organizations. The AFL-CIO leaders were disturbed with the N.A.A.C.P. charges because "The labor movement has done more for the Negro, with all its shortcomings, than any other group. No other organization, such as the National Association of Manufacturers and the Chamber of Commerce of the United States, have civil rights committees".

In contrasting the AFL-CIO with the civil rights movement two Black leaders come to mind. W.E.B. Dubois and Booker T. Washington, both of whom were concerned with the education and welfare of Blacks. Dr. Dubois was considered more radical because of the fact he demanded equal rights. On the other hand Booker T. Washington wanted to hold off on equality until hardwork, industrial education and alliances' with employers improved their economic position relative to whites. When analyzing both men's views it seems that the AFL-CIO was more inclined to share those of Booker T. Washington. Thus the N.A.A.C.P. inherit the more radical view of W.E.B. Dubois.

By 1955 blacks considered the radical approach to be much better. The CIO was professing to support civil rights, when in actuality they were not actively giving that support. For the most part Blacks, and the N.A.A.C.P. in particular, did not appreciate this.

In conclusion it seems that the AFL-CIO has supported the civil rights movement in recent years. Both are struggling for the same cause. "What labor needs, Negroes need, and simple logic puts us side by side". This is most evident in the march that took place on September 19, 1981, in Washington, D.C. The day known as Solidarity Day, in which blacks and whites, unions and non-unionist, churches, colleges, students, teachers, leaders and followers from all over the country joined in Solidarity, and thereby stressed the fact that America is a democracy which is run by the people. This is our country the land of the free and the home of the brave.

#### FOOTNOTES

All footnotes are gathered from the Black Workers and Organized Labor written by Bracey — Meier — Rudwick.

- 1 The CIO and The Negro Worker. Together For Victory — CIO publication no. 63.
- 2 Black Workers and Organized Labor — Bracey — Meier — Rudwick
- 3 Martin Luther King Jr. 1962 U.A.W.
- 4 In The South, N.A.A.C.P. charged
- 5 Charles Zimmerman chairman of the AFL-CIO Civil Rights Committee

Everyone laughs and agrees with her.

"Yes, but they don't view women as a threat," continued Jean. "not even their own women. But when we liberate ourselves, our men shall stand there beside us."

Angelcalisha adds, "Well, I hope they will. Quite a few will stand by their women."

"Well, honey don't worry about those fools," advised Mrs. Johnson. "I've always heard that the blacker the berry the sweeter the juice and they'll find that out." Again the room is filled with laughter as the women begin to feel more comfortable and settle down in a deep conversation. Finally, the laughter subsides and the serious mood now controls the atmosphere.

A large woman then enters the discussion. She is very dark and very beautiful. She looks comfortable in her jeans and sweater. She wears no make-up, apparently preferring the natural look. She says, "My name is Lydia and I have a man problem too, I can't find one." At this moment, laughter again fills the room. "But not only that," she continues, "I can't find friends either. People are anti-fat. People seem to ignore me unless they are making fun of me. They don't realize that fat people have feelings too. So, I am alone most of the time. I'm just a plain Black fat woman. I am not a raving beauty, very talented nor brilliant Black woman. I don't smoke weed, take pills or drink. I am not rich nor do I rub noses with those in high places. So I guess everyone thinks I am a big bore, when I say big I don't use the term lightly. But I am a lot of fun, only I don't get the chance to prove it. I wonder would all be better if I was skinny?"

"Not necessarily" answers Angelcalisha. "I am skinny and I have problems too. I think that Americans place too much emphasis on looks. There is this picture of the perfect woman, or man, perfect weight, height, size and all and so many people spend a life

time trying to be like that image. We as Black people have also adapted this idea and we too have come to judge beauty much differently than our ancestors."

"That's true," says Jeanette, "because I can relate to that. Your hair, skin, and everything has to be just right. Everyone wants to be a model or look like one. You would think that people would realize that everyone is not made the same size and shape."

"Yea, and what makes one so much better'n the other," adds Deborah.

A cold looking woman then adds her thoughts, "I've seen all the things you all have been discussing. But I decided long ago not to let anybody use me, no man, no white folks, nobody. I have never cried for nothing. I have never cared about being accepted or popular. I make my own party and dance to my own music. I'm not saying that everybody can do that and I am not saying that it's the best way to be, but it's comfortable for me. I can't be bothered with the hassles. My coldness is not a defense mechanism either, in case someone wants to pull that psych jive on me. It's a survival mechanism, baby, and I mean to survive."

Jeanette then turns to an elderly woman and asks, "What do you think about all this? You have been very quiet."

The hard work and hardships shows on the old woman's face. The wrinkles in her face are more like decorative lines. Her hands are scarred and the skin has been torn and bruised many time. Her hair is almost all gray but is beauty in the wonder of age. She speaks slowly, "Well, I tell you, I have worked all my life. I have scrubbed floors, wash clothes, carried wood, pick cotton, tote coal and most everything else. I didn't have no education but I wanted my chilluns to git it. I went to church and I believe in the Lord. No matter what these hea folks say nowadays, I still believes in the Lord, 'cause he has brought me a mighty long way.

Now a lot done happen to our peoples. It 'pears like the worl' we live in has us so mixed up, 'til we don' know where we headed. We've been divided every since we been her'. We must lurn to love and respect each other, that's it. I hear 'bout womens rights and I laugh. I been doing mens work all my life and a many Black women has been doing it too. But we still didn't get paid no better. See my hands, these scars came from workin' in the foundry. I could do anythin' a man could do in my day and 'bout could do better some of these younguns now. But it was good to have a man who knowed dat you had to work, but still 'preciated you and stuck by you and your chilluns. So you see I've seen those things y'all talkin' 'bout. But we's strong women and its time for us to take a stand. Don't give up. Our mamas made it and we have to make and our daughters will have to make it."

The other women are as if they were cast under a spell by the words of the old woman. Now there is total silence and they all seem to be miles away as they sit in a pensive mood. The strength of the words spoken by the old woman seem to pierce the hearts and minds of all of them. Everything was summarized by the old woman. Jean finally looks from one woman to the other and sees them in their different worlds but also in the same world. There is a special glow on her face as she smiles for now she knows that she can depend on these women. She finally speaks, "I am so happy that you all decided to come. But this is only the beginning. We can share our experiences with other young Black women no matter what walk of life they are in. We can provide them with support that they may not have had in this cruel cold world."

They all agree with Jean. Jean then adds, "This center shall me more than a center, but a home for the thoughts and needs of Black women. And that's the way it should be for we are all sisters!"

# YEAR OF CIVILITY

**Note:** On December 6, 1979 the Chancellor of the University of Massachusetts at Amherst announced the formation of the Commission on Civility in Human Relations; a 16 member body charged with identifying and reacting to allegations of racism, sexism and anti-semitism at the institution. The following is an assessment of its formation, actions and problems, as well as, the conditions that created it and those that will spell its success or failure.

A banner flew again in the streets of Boston "In Memory of William F. Atkinson" on Monday, March 22, 1982. It drew attention to the death of another Black resident of that racially divided city that continues to take lives because its "covenant" can't seem to contain its racial violence. Racial conflicts also flared at Charlestown High where on September 28, 1979 Darryl Williams was shot and totally paralyzed by a white youth. The calls for justice fall on deaf ears, the champions of civilization still lay sleep in a coma of apathy and self-interest. Boston tried its "Covenant" campaign to rouse the slumbering populous from the unconsciousness of racial intolerance but the covenant failed.

Death moved behind the sun from East and West and visited its chilly hands on Amherst, Massachusetts. September, 1978 semester opened with the murder of Seta Rampersad; a Black UMass senior whose naked, bruised body was found in a South Deerfield motel room. Incidents began to increase with the maiming of Jill Dickensen, the death of Jose Pontes, fires set to a black student mural and the Afro-American Studies Department and numerous other acts of racial violence flared as a raging storm. Yet in Amherst, no officials took action, no covenant was consummated.

A "campaign to combat racism" was formed by students, faculty and staff at the University to deal with the rapid rate of racial violence. Students noted that on 5-7-79, the administration claimed they "stand ready to act decisively and we call upon the entire campus community to join us in our crusade to eradicate racism, sexism and violence of any sort." However, the crusaders steered a ship with no rudder and



by Tony Crayton

sails without wind on a crusade of silence and inactivity. The deaths went unpunished, the assaults unanswered and the fires burned a brand on Amherst like its namesake; the smallpox murderer Lord Jeffrey. No crusade to eradicate racism or sexism ever materialized. They had captains without a crew and the flag ship Amherst charted a course for retrenchment.

On April 27, 1979 the "Campaign to Combat Racism" called a press conference to announce its proposals to address the problems of racial violence at UMass. The organizers; Stan Kinard of the Third World Affairs Office, Doug Morton of the Student Center for Educational Research and Advocacy and a number of students from the Center for Racial Studies and the Third World Women's Task Force, called for proposals on curriculum reform naming of buildings after Third World people and investigations into the case of Seta Rampersad. Out of that campaign came a full time position dealing with Anti-Racism work to further coordinate the efforts.

Despite this effort, it still produced no action by the administration or faculty Governance groups. Administrative action was to be initiated not by this rapidly dissipating group of Anti-Racist organizers, but by an unexpected group of faculty called the Jewish Faculty Interest Group.

They met with Henry Koffler; the UMass Chancellor, on December 3rd 1979; concerned over anti-semitism on campus. In a press release they cited a "regular appearance of anti-semitic articles and editorials in the Collegian; the student newspaper and Nummo News; a Third World publication distributed in the Collegian. They claimed that the anti-semitic articles created "a climate in which Jewish students live in intimidation and fear."

Many Third World students were angered by the attempt to identify Nummo News as anti-semitic, particularly by a faculty group that was all white and never heard of before. Third World faculty had an equal feeling of suspicion about the fingers pointing and most remain to this day outside of any involvement with the events that were to unfold.

On December 6th 1979, before the Faculty Senate, Chancellor Koffler announced the creation of the Commission on Civility in Human Relations as a response to the Jewish faculty group's meeting three days before. The Commission was charged with addressing issues of racism, sexism as well as anti-semitism. An impatient Jewish Faculty Interest group then waited and prodded for the announced Commission to be named. They publically criticized the "absence of administrative commitment to the Judaic Studies Program," and they accused Koffler of taking a position of non-support "for the program they felt was "withering away."

It took Koffler two months to formally announce the creation of the Commission of 18 members and select their names. It was "charged with identifying incidents and expressions of racism, sexism, anti-semitism and other inhumane actions and attitudes on the Amherst campus." The press release issued by the Chancellor's office cited "reports of several anti-semitic incidents as the reason for the creation of the Commission." Since many still believe that the "reported incidents" are suspect, it seems more plausible that the "civility" (politeness) effort was also to offset the "Zoo Mass" image made more famous by the notorious article: "UMass Horrors" by Megan Marsh-

all. In the highly circulated Boston Magazine article, Marshall describes the UMass campus as resembling "an urban slum" where "violence is epidemic." She painted a picture of a campus where "every student has friends who were mugged, raped or even killed." Add the UMass Horrors to the Halloween vandalism of 15,000 dollars damage and the racial violence and the blend of exaggeration and fact produced a "Civility" Commission. The Chair of the Commission was picked along with a distinguished and not so distinguished list of faculty. On February 14, 1980 with Zoology professor; Dethier as Chair, the Commission began to conquer the "Zoo Mass" jungle and bring "Civility" to the campus community. Many from the Campaign to Combat Racism sat and waited.

The Chancellor's Commission soon came out with their first report on the origins and purpose of the commission and its recommendations. It became clear from its skeletal summary that something good could take root. They divided into five work committees; Campus Involvement, Education, Student Support Service, Physical Environment and Residential Life.

They recommended five objectives: one; the establishment of an Office of Human Relations, Curriculum Reform through integration of courses dealing with racism, sexism and anti-semitism for all students; citing the curriculum proposal by the Campaign to Combat Racism, a Lecture Series, Micro-College on civility and campus wide activities.

It was through the idea of the Micro-College that the Commission's coordinating committee came to being and remains as the principle body that gives credibility to the effort. Two hundred people attended the June 5, 1981 conference and divided into 9 work groups. They recommended that the next Fall semester be referred to as the beginning of the "Year Toward Civility" and it would officially begin September 24th, the date of the Convocation ceremony. They also planned to hold "Awareness Days" of lectures, workshops, concerts, exhibits, and other special programs. Chancellor Koffler announced in a memo dated 3-18-81 further details of the Commission's work and directed Vice Chancellor Madson's of-

ice to prepare the Rules and Regulations manual to reflect sanctions for violations regarding civility issues. That however never occurred. They only real change was the Civility logo on the cover and it continued to demonstrate that "Civility" was for students to change not the administrators themselves.

The June Micro-College produced however, a broad spectrum of staff, students and faculty work groups that energetically began to implement the recommendations drafted. By the beginning of the semester a "Civility" Logo was designed with a dove whose wings extended to hands with t-shirts, posters and logos stating "Human Rights Start Here." The Academic Resources Work Group produced a "Guide to Undergraduate Courses on the Issues of Racism, Sexism and Anti-Semitism" that was made available for September registration. The Training Resources Work Group published an extensive list called the "Training and Program Resources Guide" for specialists in civility issues. The "Awareness Days" programs were organized by the Special Activities and Programs Work Group as well as plans for a Civility Lecture Series. "The Year Toward Civility" was ready to begin.

It should be noted however, the civil environment under which this "Year Toward Civility" began, since that environment paints a picture of its timeliness as well as its tardiness in producing an institutional response to "incivility."

1979 and 1980 were years of previously mentioned racial turmoil in Amherst that was part of a trend that had been occurring on a yearly basis prior to that period. The year 1981 began as no exception. The Chronicle of Higher Education; Jan. 12, 1981 had a front page lead article entitled "New Outbreaks of Cross Burnings and Racial Slurs Worries Colleges," by Lorenzo Midleton. Death threats, racially derogatory graffiti and cross-burnings surged across New England colleges. Harvard, Purdue, Wesleyan, Cornell Universities, as well as, Williams College and others were plagued with racist activity reflecting the general upsurge across the nation. It mirrored the 22 caliber murders in New York, the fear from

the 28 murdered children in Atlanta and the 8 state sniper murders of Blacks by avowed racist Joseph Franklin. It also reflected the tide of anti-Black sentiment aroused by the first President to be officially endorsed by the ku-klux-klan; Ronald Reagan or "Ray-gun," who began his term overturning bussing orders, dismantling the Office of Civil Rights, cutting the Legal Services Corp., Welfare, Food Stamps, Financial Aid, Voter Rights and numerous other government safeguards for minority rights. Third World people and the poor were falling like stones through Reagan's supposed "safety net." Colleges and Universities throughout New England all reacted to the racism as "drunken pranks" or didn't react at all by looking at student responses as sufficient show that it "galvanized" their communities instead of dividing them.

Vincent Dethier; chairman of the Civility Commission was quoted as saying that the Commission was "considering a recommendation that would require all students to attend some type of program designed to develop an awareness of the rights and sensibilities of other people." Harvard University's Dean Archie Epps condemned the incidents and initiated a study of race relations at Harvard and Frank Rhodes; president of Cornell claimed that his administration gave a high priority to such issues.

Institutional policy or curriculum changes did not occur however, at any of these Colleges or Universities embarrassed by the racist activities of their communities of "higher learning." It was to come from a small private school; Mount Holyoke College through the work of their Committee on a Multi-Racial Community. They got the college to approve through their faculty a curriculum change that required all students to take a "Third World Course Requirement." They sought and secured a curriculum change that they felt was identified in the "Principles of the College, for a common language of educated awareness, (and) rational discourse . . . in a diverse and increasingly divided world."

The "Year Toward Civility" began September 25, 1981, within a background environment of racial

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# JAMAICA AND THE INTERNATIONAL MONETARY FUND

by Stephanie Glenn

## ABSTRACT

This article will examine the political and economic conditions under which the International Monetary Fund (IMF) approves short-term loans for developing third world nation-states. The Caribbean island of Jamaica will be used as a case in point to illustrate the economic, as well as political power, of the IMF. This case study will also examine the strained relations which existed between the Fund and former Prime Minister Michael Manley, and contrast it to the amiable relationship which Prime Minister Edward Seaga has established with this international lending agency. The socio-economic and political viewpoints of both Manley and Seaga will be compared to exemplify the thesis that the Fund has institutionalized an economic policy which fosters dependency and therefore is more receptive to the pro-foreign investment policy of Prime Minister Edward Seaga, than it was to the democratic socialist ideology of Michael Manley.

## BACKGROUND

A former British colony since 1655, Jamaica became a politically independent nation-state on August 6, 1961. Norman W. Manley, Michael Manley's father, was Prime Minister of Jamaica from 1955 to 1962. From 1962 to 1968, Jamaica's foreign policy "was oriented toward creating the conditions favourable to foreign investors and perpetuating inherited ties of economic and political dependence."<sup>1</sup> As Wendell Bell in *Independent Jamaica Enters World Politics* states:

"From 1968 through 1971 it was transitional becoming more venturesome in wanting new diplomatic relations and exploring a widened conception of alternative possibilities within the context of a growing sense of national identity. This was symbolized by the beginning of diplomatic relations with Ethiopia in 1968. From 1972 to the present it has been largely promotive, aimed at creating 'a new equilibrium between domestic and international demands by changing both arguments.'"<sup>2</sup>

In 1972 and 1976 Michael Manley was chosen by the People's National Party as the Prime Minister of Jamaica. Manley espoused the political platform of 'democratic socialism' and while in office he established "open" diplomatic relations with Cuba, attempted to effectively coordinate Caribbean regional markets and nationalized the bauxite industries in Jamaica.

In 1972 diplomatic relations opened between Cuba and Jamaica. In addition to a number of technical exchanges and reciprocal visits between the two nation-states, then Prime Minister Manley visited Cuba in July of 1975. Although Manley denied that his relationship with President Fidel Castro of Cuba was an indication that Jamaica was moving toward communism, western finance ministers within the International Monetary Fund became suspicious of his intentions and cautiously observed Jamaica's foreign policy vis a vis Cuba. (During his lecture at the University of Massachusetts on February 16, 1982, Manley clearly stated that he recognizes and respects Cuba's right to exist).

Wendell Bell believes that Manley had economic and political motives other than communism, although "minor reciprocal agreements, like an exchange of students and craftsmen between the two countries, has been sighted as proof of a move by the administration toward Communism."<sup>3</sup> Bell in *Independent Jamaica Enters World Politics* states:

"Jamaica increasingly sought new relationships of trade, technical assistance, loans and direct aid from Communist in the mid-1970's. Jamaica like other small states, no longer felt that it must stay in one super-power's orbit or the others."<sup>4</sup>

Nevertheless, Manley's warm foreign policy toward Cuba and his close ties with Castro was perceived by western IMF ministers as dangerous. Eventually, Manley's relations with Castro affected the "conditions" of the aid which Jamaica sought from the International Monetary Fund.

In *The Politics of Change*, former

Prime Minister Manley espouses his belief that Third World nation-states must go beyond their ideologies as well as rhetoric and collectively study, formulate and implement "specific programmes of action."<sup>5</sup> He advocates the principle of self-reliance through "the exploration of every single possibility of trade as between Third World countries to reduce dependency on developed market economies."<sup>6</sup> Furthermore, Manley suggest that Third World nation-states should create their "own institutions for savings and development . . . and begin to exchange information about technology since their own technological discoveries are often more likely to be relevant to each other's problems than the discoveries of more advance nations."<sup>7</sup>

In 1973, greatly influenced by Manley's economic and political viewpoints, the finance ministers of Guyana, Barbados, Jamaica, Trinidad and Tobago established the Caribbean Common Market or CARICOM. This organization pursued policies of regional economic cooperation.

In the late 1960's, multinational corporations entered Jamaica's economy by acquisition and in competition with local entrepreneur's. Since the late 1960's multinational corporations have become powerful economic instruments and presently receive one-fifth of the world's Gross National Product (GNP). Contrary to the statements of multinational advocates, these corporations do not redistribute global wealth, nor do they provide technically high paying employment for any significant portion of a developing countries population. The only beneficiaries of multinational corporations are the corporate executives and technicians and, as exemplified by the case of the Jamaican bauxite industry, the elite class within a developing nation-state. As stated by Bell, "multinational corporations . . . rival or exceed in wealth, power, expertise and maneuverability the governments of many of the states in which they operate."<sup>8</sup>

In the late 1960's Jamaica became

the leading bauxite and aluminum producer in the international trade system and presently is the second largest exporter of bauxite — Austria is first.

In pursuit of his eco-political philosophy of democratic socialism, "one of the first acts of the new PNP regime in 1972 was the creation of a National Bauxite Commission whose functions included making recommendations to increase the contribution from bauxite to the country's development."<sup>9</sup> In response to the economic power which the bauxite industries attained in Jamaica, in 1974 former Prime Minister Manley decided to renegotiate its contracts with the bauxite and alumina companies. Involved were six companies which controlled directly or indirectly seventy-six percent of the world's aluminum production in 1974 and were the sole buyers in Jamaica. These multinational corporations were Reynolds, Alcoa, Alcan, Kaiser, Amaconda and Revere.

Jamaica's negotiations with the bauxite multinationals were not successful. Consequently Manley placed a production levy (which was approved by the House of Representatives) on all bauxite mined in Jamaica. Eventually Manley nationalized the bauxite industries in Jamaica. — "the model clearly, was the Organization of Petroleum Exporting Countries, although without some of the geopolitical overtones. The advent of democratic socialism in 1974 was to an important degree an effort of the Jamaican government to control Jamaica's resources and their exploitation by foreign multinational corporations, especially by the bauxite and alumina companies. On this, as well as on other issues, domestic and foreign policies merged as one."<sup>10</sup>

While Manley attempted to liberate his country from foreign economic control, Jamaica's economy suffered from severe inflation, high unemployment, high oil prices, a food storage and an increasing balance of payments deficit. On June 9, 1976 the prime ministers of Barbados, Guyana, Jamaica, Trinidad and Tobago agreed on a loan of \$80 million dollars to lessen Jamaica's foreign exchanged difficulties.

As the social, political and economic conditions in Jamaica worsened (illustrated by a decline in

tourism and the flight of businesses) Manley's relationship with Castro became more pronounced. "The investors began to get nervous, and a capital flight started . . . incited by Mr. Manley's gestures to the left, the capital flight continued and, as the debate mounted, the banks began to cut off the loans. It was only then, as a desperate last resort, that Manley turned to the IMF."<sup>11</sup>

The International Monetary Fund (IMF) is the most powerful international lending institution in the international eco-political system today. It provides short-term financial assistance primarily to those nation-states in the Third World whose economies have been severely devastated by inflation, high unemployment rates, high oil prices, food crises and balance of payments deficits.

Although Manley realized that his nation's economy desperately needed foreign aid, he was unwilling to accept the "condition" of the IMF's aid, specifically in regard to the following: programme aid; stand-by arrangements; the "Letter of Intent"; and the stabilization programme.

Programme aid gives the International Monetary Fund control over the entire economic programme of the recipient nation-state. Moreover, when a poor developing country such as Jamaica is in urgent need of monetary aid it is forced to rely upon the IMF's stand-by arrangements. However, before any aid is given, fiery negotiations take place between the needy country's top financial officials (usually) the Minister of Finance and the Governor of the Central Bank) and IMF representatives, who must visit the affected country. Additionally, the IMF's finance minister consult with all the Executive Directors most concerned with that particular country, including always the U.S. director."<sup>12</sup>

The Fund's representatives have *de facto* power to negotiate on its behalf and their decisions are rarely overruled in Washington. Furthermore, in order to qualify for assistance from the IMF, the borrowing country's officials are guided by the Fund's representatives in drafting a "Letter of Intent." The Letter affirms the promises made during the negotiations and includes "exchange rate practices, import regulations, control of the domestic

budget deficit, bank credit control"<sup>13</sup> and favorable policies toward foreign capital investment. According to Cheryl Payer in *The Debt Trap*, the "Letter of Intent" often contains very specific quantitative commitments for many of these items; it is understood that if the government fails to keep the commitments in its Letter of Intent, its right to borrow under the standby arrangement will be suspended."<sup>14</sup>

The stabilization programme results in the take-over of domestically owned business by multinationals, thus transferring resources within poor countries from domestic to foreign ownership. The closing of domestic businesses in turn causes unemployment. Essentially, the stabilization programme attempts to prevent economic and political instability. Most of all, the stabilization programme guarantees that the borrowing state can "manage its foreign exchange policies with the minimum recourse to restrictions on payments, which would damage primarily foreign investors and suppliers of the country's imports."<sup>15</sup>

Thus the International Monetary Fund's "conditions" for Jamaica to qualify for short-term loans was in direct conflict with Manley's and the People's National Party's economic, social and political viewpoints. The governing body of the People's National Party recommended that Jamaica's finance minister Eric Bell cease negotiations for loan assistance from the IMF. Consequently, Bell resigned on March 25, 1980 and commercial banks declined to extend further loans to Jamaica until talks with the International Monetary Fund were resumed. Finally, because Manley could not accept the Fund "conditions" of loan assistance, Jamaica withdrew from the Fund in March of 1980.

According to Hobart Rowen, Jamaica was receiving approximately one hundred million dollars a year and "attracting perhaps an additional \$90 million from other sources encouraged the IMF's presence."<sup>16</sup> By 1978, as a result of heavy borrowing from international commercial banks, Jamaica's external borrowings totaled approximately \$1.1 billion, while its total GDP was only \$3 billion.

*continued on page 54*

Dear Friend,

Very shortly, the State Dept. will be rendering its advisory opinion on Professor Dennis Brutus' application for political asylum in the United States. After reviewing the State Dept.'s opinion, the Immigration and Naturalization Service will set a hearing date for Dennis Brutus, at which time his right to political asylum will be pronounced by an Immigration Judge.

As a result of his relentless opposition to apartheid in South Africa, if Dennis Brutus, internationally acclaimed poet, scholar, and human rights advocate, loses the right to asylum, his life will be placed in serious jeopardy. If deported to Zimbabwe, Professor Brutus will be in danger at the hands of the South African Secret Police who are operating in that country. If deported to South Africa, he will be immediately jailed under the terms of an exit-permit he was required to sign upon being

exiled by the South African apartheid government.

Professor Brutus' possible deportation does *not* only concern him as an individual; but concerns all of us opponents of apartheid and racism. The Reagan-Crocker policy of coddling up to the minority apartheid regime of South Africa, is the "silent" motivation behind Dennis Brutus' possible deportation.

... "Far more is at stake, however, than providing relief to an individual who ran afoul of the INS bureaucracy. To deport Professor Brutus, would, I believe, send to the world a message of sympathy on the part of our government for the South African regime that imprisoned him for the "crime" of opposing that racist system. . . ." (Sen. Howard M. Metzenbaum)

It is up to us to make certain that the message is never sent. We must not let our country's link with apartheid be strengthened. In the

name of freedom and human rights, it is very important to express solidarity with Dennis Brutus; and to be present in the courtroom on the day of his hearing. By supporting Dennis Brutus; right to political asylum in the U.S., we will weaken our country's dangerous alliance with racism and apartheid, effects of which are felt both here and in South Africa.

The choice is ours. With your help we will all win. Without your help, we will all lose. Please forward your name and address to the Dennis Brutus Defense Cttee., so that we can keep you informed of the details of this crucial case. With sincere thanks for your efforts and support.

Faternally,  
PROF. JAN CAREW  
Co-Convenor: Dennis Brutus  
Defense Cttee.  
P.O. Box 59364, Chicago, IL  
60659



photo by Edward Cohen

## SOME HOW WE SURVIVE

Somehow we survive  
and tenderness, frustrated, does not wither.

Investigating searchlights rake  
our naked unprotected contours;

over our heads the monolithic decalogue  
of facist prohibition glowers  
and teeters for a catastrophic fall;

boots club the peeling door.

But somehow we survive  
severance, deprivation, loss

Patrols uncoil along the asphalt dark  
hissing their menace to our lives,

most cruel, all our land is scarred with terror,  
rendered unlovely and unlovable;  
sundered are we and all our passionate surrender

but somehow tenderness survives.

by Dennis Brutus

## Jamaica . . .

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According to a speech Manley made at the Waldorf Astoria Hotel in New York City, Jamaica's external debt would be financed by oil producers in the Middle East and the certain European countries. Included in Manley's non-IMF debt financing was as follows:

"a \$50 million loan from Libya, balance of payment support from two members of the Organization of Petroleum Exporting Countries worth \$13 million, a \$25 million loan from the Netherlands, an immediate line of credit from Venezuela worth \$10 million, import financing of \$8 million from West Germany and a \$2 million loan from Sweden would help Jamaica avoid 'a predicted collapse of the country's economy' as a result of the termination of talks with the IMF."<sup>17</sup>

Prior to Jamaica's withdrawal from the International Monetary Fund, former Prime Minister Manley on February 4, 1980, called for an earlier election to seek a mandate for his *Socialist* policies. Representing the People's National Party Manley continued to advocate his philosophy of democratic socialism. Manley's opponent, Edward Seaga, on the other hand, was a conservative who advocated anti-communism.

On October 30, 1980, Edward Seaga defeated Michael Manley by gaining 53.4 percent of the votes, compared to Manley's 46.6 percent. Seaga's Jamaica Labor party won 51 out of 60 seats in Parliament, while the People's National Party (PNP) won the remaining nine seats. Seaga's victory ended Manley's eight year office as Prime Minister and his "open" foreign policy ideology. Manley "bitterly declared that his defeat was the penalty for challenging the power of the Western economic structure. He holds that the United States and the International Monetary Fund deliberately strangled the Jamaican economy to punish its *leftist politics* and, especially its warm economic relations with Cuba."<sup>18</sup>

In an interview with Warren Brown of the Washington Post, the Boston-born, Harvard-educated Seaga stated: I would think that our own economic thinking would be more in concurrence with the economic principles of the Reagan ad-

ministration in terms of encouragement of private enterprise and the principle of reward for private incentive." Indeed Seaga's pro-business capitalist economics and politics are distinctly opposite from the domestic and foreign policy of former Prime Minister Manley and the People's National Party.

Immediately after his victory, Prime Minister Seaga called for the expulsion of Cuban Ambassador Ulises Estrada whom he considered "a symbol of Cuban influence."<sup>20</sup> in Jamaica. Furthermore, one of the most vital components of Seaga's foreign policy was to establish friendly diplomatic relations with the Reagan Administration and to resume negotiations with the IMF in order to restore Jamaica's economy by creating a healthy environment for foreign investment. (Seaga is a former finance minister and this has aided him in encouraging bankers, investors and IMF representatives to make short-term loans to Jamaica's poor economy.)

Although the International Monetary Fund has a more liberal lending policy towards Seaga's government, it will be able to provide only about half of the monetary resources needed to restore Jamaica's economic viability. It is projected that the Fund will lend Jamaica approximately \$180 million dollars a year for three years, while encouraging supplemental bilateral support, especially from the United States. Moreover, the IMF's new loan to Jamaica "does not require a devaluation, as the IMF did when Manley was Prime Minister and does not involve wage control guidelines as the earlier agreements did."<sup>21</sup>

The United States has made available \$60 million in loans and \$1.5 million in military sales. Peter Gavin of Corporate Finance of Washington stated in a lecture on April 9, 1980, that Congress is willing to approve of military aid rather than development assistance, because the former is much more urgent for U.S. national interest.

In spite of all the friendly gestures and loan promises made by the IMF, the World Bank, the U.S. and commercial banks, no pledge for "pure" untied aid has been proposed. (In Europe after World War II the World Bank or the International Bank for Reconstruction and Development provided the devasta-

ted European economies with direct untied aid. This enabled European economies to avoid external debts and high interest rates charged by the World Bank.) The loans which Seaga's government has accepted from the IMF must be repaid at high interest rates, which in many instances, doubles or triples the original external debt position of a developing nation-state.

In addition to foreign loan assistance, Jamaica expects a great increase in foreign investment. "State Department and business sources said that the aluminum companies, which had cut back their activities in Jamaica under the Manley government, are thinking about major expansion programs. The sources said there has also been interest in tourism, agriculture and manufacturing."<sup>22</sup>

The International Monetary Fund is theoretically an international lending agency which is suppose to base its approval of short-term loans on the economic condition of a recipient nation-state. However, as exemplified by the Jamaican case, the IMF (which is controlled by the majority voting power of industrialized states) bases the amount of assistance it will provide and the terms of aid on basically *political factors*, which shape international affairs.

Since its independence Jamaica's economy has been stifled by *multinational corporations*, foreign investors and external debts to international lending institutions such as the International Monetary Fund. Presently under the leadership of Prime Minister Edward Seaga, Jamaica is establishing an economy which will function under hegemonial conditions. Yet, through effective coordination, regional and common markets could play a vital role in Jamaica's economy by providing an adequate agricultural base, by exporting natural resources at high prices and by creating banks for assistance purposes. As former Prime Minister Manley recognized, poor developing countries such as Jamaica must aspire to become as economically and politically independent as possible.

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## Year on Civility . . .

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strife and indifference throughout its' home state and region. The Convocation that officially began the "Year Toward Civility" effort was attended by 350 people predominantly staff and faculty. The principle address was made by the UMass President Knapp followed by Chancellor Koffler and the Speaker of the Student Senate; Ed Lee and Associate Provost; Johnetta Cole. It was Ed Lee's speech that aroused some attention because he challenged not the students, but the faculty and administrators to make the effort real that were not involved. Their time to demonstrate it came quickly.

On the morning of October 8th 1981, twelve days after the official opening of the "Year Toward Civility." leaflets appeared across campus calling for a rally. It was to be held in front of the Student Union Building to join a group calling itself U.T.O.P.I.A. They called the rally of students to "clean up America" and listed a number of ways to do it. Some of the more outrageous statements were: "support South Africa," "Promote White Supremacy," "Send radioactive wastes overseas," and tell all domestic gooks, complaining nigers, etc. to fuck off and go home!"; and of course, "send Iranians home!" The misspelled derogatory regarding Blacks was of course these imbeciles' doing. They of course were intelligent enough or cowardly enough not to show up to face the 300 people who came to lay their lunacy to rest. They began instead, sending death threats that stimulated others to do the same to most Black female students. We also received profiles of the Imperial Imbecile of the ku klux klan; Bill Wilkinson and letters from a group calling themselves the Philosophical Atheist. The latter group maintained that "niggers religion degrades the labor movement, niggers must learn atheism." They however, spelled nigger correctly.

Nothing from the Civility Com-

mission or members was heard regarding the barrage of death threats and assaults except a 3 x 4 unsigned note from the Chancellor that he was rumored to have not even wrote. The Civility Commission remained to this day silent on the racist occurrences. The Coordinating Committee for the "Year Toward Civility" remained the only body to issue a formal statement and that fact reflects the pattern of contradictions and commitment to "Civility."

"Civility" was a gross contradiction because not only had the Commission not issued any statements, but they failed to even inquire about the incidences. The very charge of the Commission demanded it, yet they remained silent amid the din of racial strife and fear. In every pronouncement describing the Commission there were the elements of its charge: one, "identification of incidents of racism, sexism, anti-semitism, or other derogatory attitudes;" two, "continuing assessment of the moral climate on the campus;" three, "the formulation of public statements which . . . the University community will see fit to endorse, opposing such antisocial attitudes and actions;" and fourth, "recommendations of appropriate actions to improve attitudes and enhance a climate of decency on this campus." It appeared that the Chair of the Commission; Vincent Dethier of the Zoology Department who had eyes to see was struck blind. The Vice Chancellor for Student Affairs Dennis Madson was made dumb and could not speak either. The Commission, the Administration and the faculty all remained silent. The Commission was their idea, yet, when the real world came to call they weren't home.

The Commission had a charge and it seemed their battery ran dead. There was no light for them to identify the incivility of the U.T.O.P.I.A. incidents. They lacked the ability to assess the moral climate that laid covered by the carrion of racist activities. Their tongue was caught in an epileptic seizure rendering them incapable of issuing public statements against the antisocial elements rising. It made the irony of a Zoology professor heading a commission against a "Zoo Mass" image seem a pathetically crude joke.

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# A BETTER CHANCE



**Standing:** Wallace McCloud, Daniel Martinez, Robin Kosah, Jose' Penalvert, Jimmy Rodriguez, Mitchell Smith, Akia Smith, George Counts, and Barbara Roche. **Kneeling:** Curtis Roach, Sanford Livingston, Kevin Nicholson, Timothy Thomas, Kent Woolridge, and Jennifer Serge. **Missing:** Alberto Villaman, and Luz Smith.

## by Kent Woolridge

A Better Chance, known now as A.B.C., had its origins in a group of private schools meeting together in 1963 to form a coalition known then as Independent School Talent Search (ISTS). Its purpose was to find minority students who had academic gifts and to ensure that such students would have an opportunity to use them in a better academic environment. In the same time period the faculty and staff at Dartmouth College, in New Hampshire, started an experimental eight-week program held during the summer for disadvantaged and minority youth to help them with academic skills. Thus the group A.B.C. was born. By 1967 about 1,400 students had been enrolled in private schools after completing the Dartmouth Summer Program.

In 1966 the A.B.C. and ISTS thought of extending this concept to the Public School System. Hanover, New Hampshire, was the first high school in the program. By 1972 with a total of twenty-two programs, A.B.C.-ISTS merged with the Public School Program.

While the public high school program stayed in Hanover, A.B.C.'s office relocated in Boston. Despite problems such as funding and some towns resisting the idea, the program has survived and the number of programs reached thirty-three in 1974.

Unfortunately, money problems increased locally and nationally due

to the recession and the declining interest in social problems that seemed to be prevalent in the mid 1970's.

Due to these conditions, the emphasis was on maintaining existing programs. At the present time there are twenty-seven programs that are active. Some of the schools in the New England area are New Cannan and Madison, Connecticut; Hanover, Longmeadow and Wellesley, Massachusetts.

This program has much to offer youngsters who are in the minority or disadvantaged category. These are students who would otherwise remain in sub-standard public schools that do not expect much from disadvantaged youths or who could not be individually guided by those teachers who do care and who want to help gifted youth but can't because of various factors of time, finances and the volume of students.

For a student to be eligible for participation in A.B.C., he or she must be in the top ten percent of his or her class. The student must maintain a grade point average of 85 and have a high degree of personal motivation and adaptability. Factors such as economic hardship and limited educational opportunities also play a part in the selection process.

A.B.C. maintains progress and follow-up reports on the students. Volunteers, many of whom have gone through the A.B.C. Program themselves, recruit students in targeted areas in order to place them

in the most suitable school possible. Most students need financial aid that are obtainable through A.B.C., which in turn makes a portion of the payments to the member schools, some parents assume cost, also some aid is available from the member schools.

Funding for this program is primarily gotten through grants, foundations and corporations, and limited government sources, as well as individual contributions.

### A.B.C. Program in Amherst:

Presently living at the house located at 72 Prospect Street, are ten young men coming from the New York and New Jersey area. They are enrolled at Amherst Regional High School, selected because of its reputation of maintaining high academic standards.

There are two live-in tutors, Robin Kosah and Barbara Roche that give the students academic assistance where needed. The Resident Director, Mitchell Smith, has the responsibility of seeing that the ten students receive proper direction in areas of academic guidance and are provided programs of cultural interests. He is somewhat of a father figure, along with his wife, Luz, providing a mother role, in a home atmosphere.

The Smiths have a beautiful one year old daughter named Aika. It is like one big family at the House, for minority youth coming from miles away to live and go to school in Amherst, an environment quite unlike those they have left. What an experience it must be, coming to a new place and entering a more challenging school setting which in effect broadens horizons. These students come to learn about people who live differently from themselves and they in turn, are able to share some of their experiences. This provides quite an opportunity at such a young age. It intensifies their experiences not only academically, but more importantly, it prepares the young men to be socially healthy which is required to cope with the society we live in today.

When these students graduate they will have obtained the proper tools to go on to college and, eventually, into their desired careers. Many alumni of the program have done so already. So you see this idea of "A Better Chance" *really works!*

# INTERVIEW WITH JIMMY CLIFF

**Drum:** Did you predict that the movie (*The Harder They Come*) you acted in was going to be as successful as it was?

**Cliff:** I wanted to think positively. I expected the movie to be a success, but I expected it to be a bigger success. I guess the success came from the reactions of the people.

**Drum:** Was the movie received well in Jamaica?

**Cliff:** It was the biggest movie in Jamaica ever. There is a cinema in Kingston, and they have a lot of iron rails around it for security purposes. The day after the opening, all the rails were flat and smashed out completely because the people were rushing to get in.

**Drum:** Do you plan on making anymore movies in the near future?

**Cliff:** Well, we have been working on one called "Bongo Man". It is not yet completed, but the one after "Bongo Man" will be called "African Ambassador".

**Drum:** Was "Bongo Man" filmed in Jamaica?

**Cliff:** Well, it was filmed in Jamaica, South Africa and Germany.

**Drum:** What is the "African Ambassador" all about?

**Cliff:** The movie is about an African man in the Caribbean with the mission of oneness and a vision of going back to this own land, Africa. You actually see this happening because he does return. You see the oneness happening because we went to South Africa last year. We created a oneness there which the regime allowed. They allowed a lot of things which they don't usually allow. (Since we have left South Africa the situation has become more tense and it has to stop.) After we left the students began to riot. (From that time we lit a fire.) When we go back we will return to celebrate a victory.

**Drum:** Could you speak briefly on your song writing career in Jamaica and when it began?

**Cliff:** I was writing in school. The



photo by Edward Cohen

first song I wrote was called "Back to Africa". I didn't have any knowledge of Marcus Garvey or anyone. That was just my spirit of writing to connect with my roots. I went to Kingston, which is the capital, where you can get your song recorded. The people didn't like it. So, I wrote love songs and they began to like that. Then, I left the country with about four love songs that I started writing. When I returned to Kingston I wrote more songs. I was always writing.

**Drum:** I've gathered that you had some problems with the record company, and the money they wanted to offer you for your first song?

**Cliff:** When I went to get my first song recorded, the producer offered me a shilling. A shilling is equivalent to 20¢ in America, but I refused it and went on my way. The second song I recorded I got 15 lbs. for it. At that time in Jamaica, we didn't know about the copyrights laws. All we did was to record the songs for the producer and he would give you money. You did not know about royalties or anything like that. (Now, all that is changing, since the move of the act came out, you find a lot of musician and artist doing their own thing.) In that way it can be controlled more. The movie we made recently has helped to enlighten

some of the singers and players of instruments. But the exploitation still goes on.

**Drum:** What are some of the different responses that you get from the audience when you're traveling in the U.S., Canada, Europe, whatever? What kind of response do they give towards reggae music?

**Cliff:** The response was excellent in Canada, and it is growing in North America. When reggae started to come on the scene first, people thought of it as a music that would take overnight like a fad, but reggae is not a fad. Reggae music is the way of life. It is the only music that brings culture to the people to live properly. It is growing on the people. That's the way I predict it and that's the way its going to be. In Africa there is the greatest acceptance. In South America, places like Brazil and Argentina reggae is greatly accepted.

**Drum:** Did you ever live in London? What did you do in London?

**Cliff:** Yes I used to live in London. I lived in London from 1965-1968. I used to write a lot of songs, I didn't find it a creative place for me. I find writing in a sunny atmosphere is more creative, but I learned a lot in England.

**Drum:** Who helped you on your way to stardom?

**Cliff:** The most was the creator of creation.

**Drum:** What type of particular artist has influenced you?

**Cliff:** No one can influence me. I'm inspired by other people, but influence no! People like Sam Cooke and Ray Charles and a lot of the blues singers, I was inspired by them, but not influenced.

**Drum:** What was the vision you wanted people to really see?

**Cliff:** The vision that I wanted people to really see was that through struggle and fate and determination you can achieve anything you want in this world. Even against the system, but the fact that you can beat the system I don't believe that.

**Drum:** What direction is your music going in next? I know you're always going to be a reggae artist, but what are your plans next?

**Cliff:** Music itself is crucial, because it's more spiritually and it will have more African roots. The need and the cry right now is for everyone to identify with their roots and culture, our futures and that's how our music is going.

**Drum:** Can you say something about South Africa?

**Cliff:** We went to South Africa last year. It was very strange way we went in. Some strange powers force them to let us in because they tried to take it back after they allowed us in, but it was too late. So we went there and the regime treated us very nicely. We were allowed to do things and go places that our brothers there could not do and go. Because we had a foreign passport we were considered honorary citizens, not honorary human beings. That shows the hypocrisy of the old government. They allowed things that they didn't allow before with no artists. We played in Suata and they allowed black and white people to travel on the same transportation because that is something unheard of in South Africa. The thing that shocked me was, I didn't grow up under these kind of circumstances where if you're white you go into that batch and if you're black you are in another batch. Those things shocked me when I saw them pub-

licly. One must not grow up in that way. They changed all that when we went there. All blacks and whites traveled on the same bus to get into Suata. For the first, if you could feel the atmosphere of the people, the people could just cry just for the joy. We went there to do our part of the struggle, that is why we went there. We didn't wait until it was all over and then go to celebrate. We go by the front because the bottle is hot right now. By the talent or by the gift that the dear creator has given us which is music, we went there to do our part of the struggle. That is why we went there to do our part.

**Drum:** The South Afrikana's believe in the apartheid system, so, what response did you received from white Afrikans.

**Cliff:** One white man came up to me and said, "You know, I'm not for all with what is happening here. I'm not for this. What do you think will happen to me? Because it's inevitable that there will be a war. I'm for living together peacefully." Well, I said just try to be on the right side. So, I'm trying to show that there are people who know there is madness and suffering, and there are some people who realize it and would like to change it but they don't have the power to do so.

**Drum:** Do you think South Africa will be free by 1983?

**Cliff:** Truly that is a must, Africa must be free by 1983.

**Drum:** Is there anything particular about the year 1983?

**Cliff:** It's the time that was predicted, prophesied rather. The voice of the people is the voice of God. The secret of God is those that don't fear him.

**Drum:** Few black Americans have been turning to reggae why do you think that is the case?

**Cliff:** Well you see the problem is from our journey over here, we were forced into slavery. There were four special island where the slaves were taken before they were sent somewhere else. One was Jamaica, Brazil, Cuba and I forget the other one. After the

spirits were broken they were sent over here. Everything was taken away from them. We were at least allowed to play our drums. So, the black man here was stripped of everything. So his values changed and his values became different. If you find a black American who becomes successful, his ambition is to become like his former slave master. Because his values became European values. So, that is the problem, but the future is in the culture. Our brothers and sisters have been brain washed worst than us in the Caribbean. That's why you find the values are different.

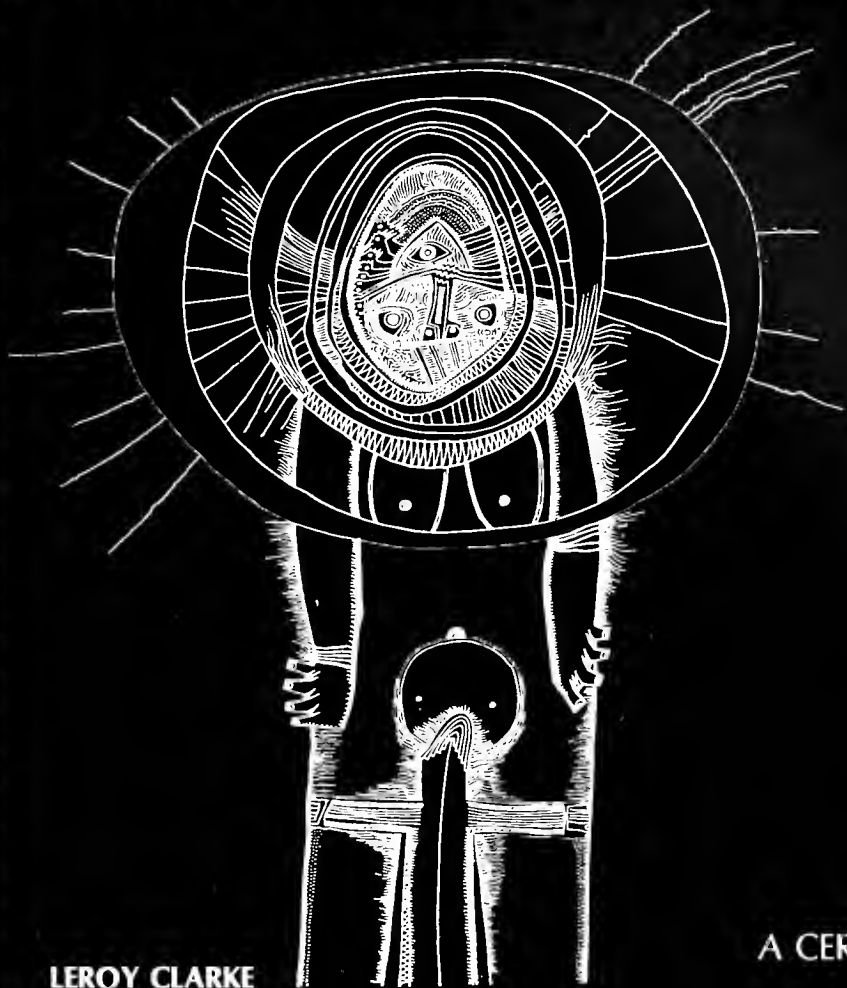
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## Year on Civility . . .

*continued from page 55*

It would take but a brief search to see where the commitment was in the Civility effort. It would require little to note where the real successes are to be found. They are among diligent efforts of the Coordinating Committee of the Year Toward Civility. On January 26, 1982 they held another "Micro College" to do an "Interim Assessment of Civility: The Good the Bad and What Next." The plans to further their goals "toward civility" in areas of academics, trainers, institutional policies, special activities and others are proceeding with all the sincerity and commitment one should expect from an enlightened educational environment.

It would require twice the effort contained here to present an evaluation and future plans of the Coordinating Committee. I therefore, prefer to drop my pen and begin to work toward helping their endeavor. However, I will end with an appreciation extended to those who gave their hearts to what will, in hindsight be viewed as a noble effort. I extend my love and hand first to Johnetta Cole and Esther Terry the most beautiful and dedicated people on earth; and further to the brilliance and patience of Judy Davis, Grant Ingles, Irving Staub, Judy Toyama, Ruth Hook, Domingo De Jesus, Arlene Avakian and the many, many more who I had the pleasure of knowing and who have and will do so much to make the "Year Toward Civility" work.



LEROY CLARKE

## A CERTAIN GLORY

My death was in my chancey birth,  
Miracles: legends disciples preached  
To save the world from Judas,  
The Pharisees, Pilate and yourselves.  
Resurrect The Host to grow among you:  
Grace to the graceless,  
Hope to the hopeless, then  
Beatitudes upon Beatitudes will  
Sleep within your heart's beat  
When your burdens burn.  
I will stab hard and never wound you,  
Stab hard to protect you  
From greater agony on earth,  
Stab hard to bless you always  
Until I am Jesus again:  
Until the spin of earth is certain,  
Until I die twice to live forever.

When I visit with my Father  
In dirt or cloud or within you  
Your glory will be real.  
I sign me, Jesus of Bethlehem.

by Owen Dodson

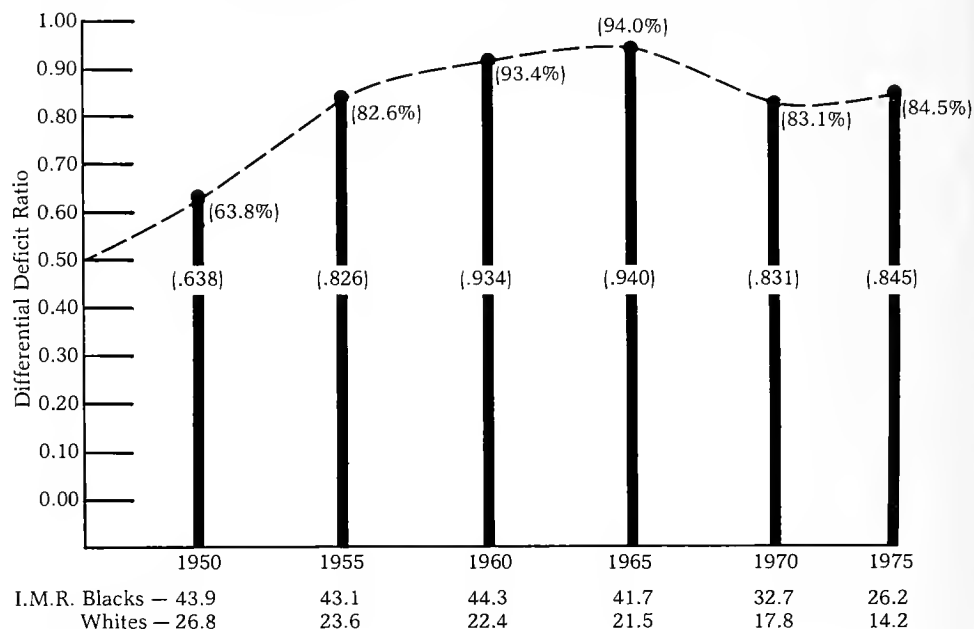
# HEALTH CRISIS IN THE BLACK COMMUNITY

by Mychel Ray

The black community in the United States has carried an inordinately heavy burden in terms of socio-economic problems. In almost every health chart, statistics show that black Americans are disproportionately represented in terms of substandard health care. The infant mortality rate among blacks continues to exceed that of whites, the life expectancy at birth is shorter, blacks have more nutritional deficiencies and less visits to the physician and the dentists. There is a need for a health care system to be community based, have community sanctions, and be evaluated by those whom it serves. It should also place special emphasis on the socio-economic problems of blacks and other minorities. Any health system which does not address this issue is directly opposed to the health needs of black Americans.

The United States has perhaps the largest number of highly trained medical professionals in the world and facilities for patient care and research of the highest quality. Each year more and more money is spent on health care, 26 billion dollars in 1960, increasing to 160 billion dollars in 1977, and in 1981 230 billion dollars was spent for health care. Despite these facts there is wide spread dissatisfaction among Black Americans about their state of health, and with good reasons. One of the most critical measurements used nationally and internationally to interpret the status of a population is the infant mortality rate. The infant mortality rate is the number of children dying before one year of age per 1000 births. A high infant mortality rate is indicative of an overall deprivation which impinges on the health of a population group. In the United States the infant mortality rate has been decreasing for the overall population, but the overall induce for black-vs-all others, and particularly the white population, has been widening. In 1950, the infant mortality rate occurred 26.2 for blacks and 14.2 for whites and gap indicated a widening again with the difference at 84.5 percent.

FIGURE 1. Infant mortality rate (IMR) Differential Deficit Ratio, whites vs blacks, 1950-1975.



Source: "Health - United States - 1976-1977," DHEW, Pub. No. (HRA) 77-1232

This data is a clear indication of inadequate health resources in the black community.

It is clear that our present educational system has played a major role in the health crisis in the black community. Instead of developing minds in black children that are flexible, imaginative and expansive, the system has developed minds that are more rigid, less tentative, more concrete and more limiting in their approach to problems. It is further clear that the black community is programmed into being docile, insecure, and accepting adults, so that suffocating social, political and economic constraints can be imposed with little effective resistance.

We can see therefore, that so long as this system of education persists, there will continue to be shortages of medical personnel in urban areas and the health crisis will grow worse. Improving the health of the black community calls for, among other things, sweeping changes in educational practices in the urban areas. Since most of our present institutional settings are not prepared to provide the needed black physician, the Federal government should and can provide the needed

black physician, the Federal government should and can provide financial inducements to bring about changes in the current methods of selecting and training of disadvantaged health personnel. Frank S. Royal, M.D., President, National Medical Association, states: Black health care providers and the communities that they serve face hard times ahead. The minority percentage of enrollment in medical schools is declining, predominately black medical schools and hospitals are struggling to keep their doors open. All of this comes at a time when the need for health care has never been so great, particularly in the black community. As of April 1982, there are 375,811 physicians in this country less than 2 percent (7516) of them are black. Additional statistics released last year by the department of Health and Human Services (HHS) showed that there are 136 physicians to every 100,000 black citizen in this country. This fact becomes more significant when coupled with the fact that a large percentage of the black population is treated exclusively by black physicians.

Dr. William Darity, Professor of Public Health, Director, and Dean,

School of Health Sciences at the University of Massachusetts at Amherst, states that: This is extremely critical, since in 1975, 85 percent of the black physicians serve black patients and 90.4 of non-black physicians serve the white population. The manpower per population ratio is five times greater for whites than blacks. For nurses the ratio is 50% percent greater for whites than blacks.

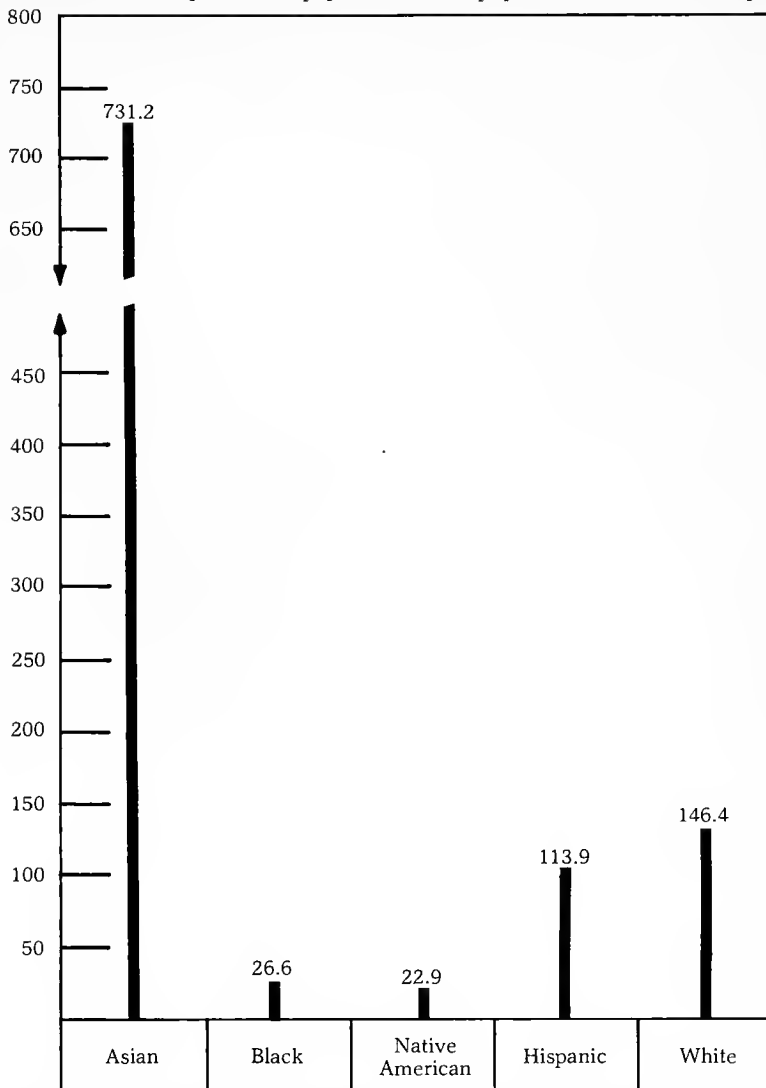
In short black physicians continue to be the primary source of health care for the minority population, and there will be no abundance of black physicians at the end of the decade. If the recent trend continues, we will have a shortage, not a surplus, of black physicians. Unless a firm commitment is made to increase the number of black health care practitioners, substantial segments of our population will continue to be underserved in their attempts to obtain quality health care treatment. The health crisis that now exists in the black community is based on needs far different from those of the white community. Any sincere attempt to deal with this problem must recognize the need for appropriate government priorities and people that would address themselves to the peculiar needs of our largest minority group.

### MONEY

There is a glaring disparity that exists in the dark and poisonous statistics between whites and non-whites. Well documented is the relationship that exists between poverty and ill health. Despite the fact that health has been declared a right, the entrepreneurial system in health care delivery operates basically to make health care a privilege for those who can pay. It becomes quite clear that racial and economic prejudices do play a significant role in the provision of medical and other health services to the poor and especially to the black community.

The training process in medicine and dentistry is long, and quite expensive, this becomes almost an insuperable barrier to poor non-whites of whom blacks make up a significant majority. It is for this reason that these professions are pursued mostly by whites coming from the affluent middle class. Despite the fact that much of their expensive education is largely subsidized

FIGURE 2: U.S. health personnel / population ratios, physicians / 100,000 ethnic population



Source: Adapted from "Health of the Disadvantaged Chart Book," (Department of Health, Education, and Welfare, Public Health Service, Health Resources Administration, Office of Health Resources Opportunity, DHEW Publication No. (HRA) 77-628, September 1977)

by society through the tax system and its agency grants, most practicing physicians and dentists feel no sense of ethical responsibility or relationship to the community. Dr. William Darity, states as follows: financing of health care is a critical issue for the black community, since over 28 percent of the population is in poverty and another 22 percent is in near poverty level. For example, 80.9 percent of the white community under 65 years of age is covered by private hospital insurance, while only 57.7 percent of the non-white population is covered. This data is critical to the black community since the unemployment rate is twice that of whites, over 13 percent, and for the black teenage population who are seeking employment, the rate is as high as 40 percent.

### SLAMMING THE DOORS TIGHT

The federal government also is apparently backsliding on its commitments to deliver quality health care to certain underprivileged segments of its population. Some 231 urban hospitals were closed or relocated from 1975 to 1977, forty-seven percent of the hospitals closed were located in neighborhoods that were 65 to 100 percent black. These hospitals have fallen victim to the vestiges of white flight from urban neighborhoods. Many urban hospitals lost patients to the newer hospitals built with the "questionable" federal Hill-Burton grants and loans in the 1950's and 1960's. A kind of elimination policy followed, during which urban hospitals serving minorities and the poor were shut down, largely on the basis that they were not cost effective, coupled

with the mandated integration of medicaid and medicare was a major factor in the closing of urban hospitals. This policy ignores and continues to ignore the needs of the people in black communities. The problems continue, Howard Jessamy, Hospital Administrator of the Truman Medical Center, in Kansas City, Mo., says: "In 1982 we still have some problems with access. Both on the physicians side of getting adequate levels of privileges at hospitals and the acceptance of patients in terms of patient care by some hospitals, so the hospital in the community becomes a community physician for people who don't have their own physician. The large majority of blacks in urban areas are now forced to travel greater distance to obtain adequate health care."

Many of the first black constituency hospitals were born in the public sector, Freedman's Hospital in Washington (now Harvard University Hospital), began in 1862 out of attempts by the federal government to contain the virulent diseases, such as smallpoxes, that were sweeping through the increasing population of refugee slaves in the city. In all there were more than 150 black hospitals, public and private, that came into being between the Civil War and the turn of the century. Although many have closed, the remaining have a clear, narrow and precise role to play. Nathaniel Wesley, Jr. Assistant Executive Director of the District of Columbia Hospital Association, states: "I believe that the remaining traditional black community hospitals are basically going to play the same role that they played when they were started in 1862. For those communities where there still exists segregation there still exists discrimination of medical staff privileges and training programs. I feel very strongly about ethnic institutions in society. The Jewish Institution, The Catholic Institution, help support the purity of ethnic thinking at least for people to relate and identify with their group. So there are many black doctors who still want to practice and feel very strongly about being apart of a black institution."

#### PULLING THROUGH

Haynes Rice, Director of Howard University Hospital, says: "black

pride will have to reappear, people have to fight to make sure that we get our fair share of the scarce dollar. To lose the few remaining black educational institutions means the black community will lose role models, a opportunity to do more research to study black illnesses. The health care of our people is a black problem and will be left solely



Jessamy



Wesley

to the black physician." Mr. Wesley Jr. . . . those persons in their community got to be active in non-health operations and activities. It's not just enough to be part of the health care, somewhere you have to go into the youth group and develop new forums and constituencies. The black physicians owes it to the profession and to him and herself, to make sure they are tapping the lives of other people educationally. The educational linkage is one of the most important ones that we have."

#### HELPING THE CAUSE

Consumer education should be a major part of the national effort to improve the health status of the black community. For many years and still today the black community has been the depository for products which, at worst, have negative effects on health and at best have no positive effects. Familiar to most blacks are the numerous "tonics" and remedies produced locally for promotion to black and poor consumers. Medicine advertising on black oriented radio stations, requires only a minor stretch of the imagination to position these stations as dispensers of medical advice to the community. For similar reasons the home remedy displays of neighborhood drug stores have been a principal source for relief from health problems that other population segments routinely carry to professionals. The black community continues to be a fertile market for products in other categories which many regard as harmful. For

example, cigarette advertising, which now is removed from television as a result of federal and social pressure, has proliferated in the black community through billboard campaigns. Much of the growth of the tobacco industry in America may have come as a result of the industry's growth in the black community. According to Howard Jessamy, "we have to become more advocates for health care, you hear a lot on housing and education but, you don't hear much of a voice on health care. The priority of health is low politically because you don't get as many stars for introducing a health program then for opening a part." We need some black health professionals that are advocates for preventing medicine. We need to have an incentive for people to teach or practice preventive medicine. Mr. Wesley, Jr., concludes, "The worst thing that could happen now is for the black professional who has been trained, educated, developed, all of a sudden turn their backs and say; it isn't my problem. The best thing that could happen is that Reagan and Stockman and others become even tougher and hold the line so much until black people realize that your black and you gonna be that way."

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# CCEBMS SALUTES SENIORS

by Rick Townes

Congratulations to the CCEBMS graduating class of 1982.

I am deeply honored to have this opportunity to contribute a few congratulatory words to this year's graduating class.

I have been associated with the CCEBMS program for the past thirteen years. I have watched as many groups of students enter this institution. It is my personal opinion that this has been the most personable, most progressive and eventually, I think, they will be the most successful group of students I have seen come to the University of Massachusetts in Amherst.

The class of 1982 has many stories to tell. There are several people who

touched the Amherst community in a very profound way. I don't think anybody would have made it without Neil playing music on BMCP. Nor will we forget the athletic accomplishments of Max and Asa. And who will ever forget Mr. Hilton or K.K.

But the most important story of all is the job that the women of this class have done. While many people were partying and carrying on, people like Wanda, Janet, Lynne, Debbie, Felicia, Barbara, Jomaria and Maxine were working very diligently in order to achieve a high standard of academic excellence. Women like Karen, Donna, and Earnestine were working very hard to lay down a firm foundation for their professional careers.

The 1980s will bring many challenges to the black community. We will have to cope with Reaganomics, high unemployment, worldwide inflation and a whole effort to take back the political and economic gains of the sixties and seventies.

I feel confident that the black community in America will benefit greatly from the efforts of these very fine graduates. They have prepared themselves well for the tasks at hand. The women of this class, especially, will make their mark on black communities all over America.

On behalf of the CCEBMS staff, the Board of Directors, I commend you for doing a fantastic job!

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